



NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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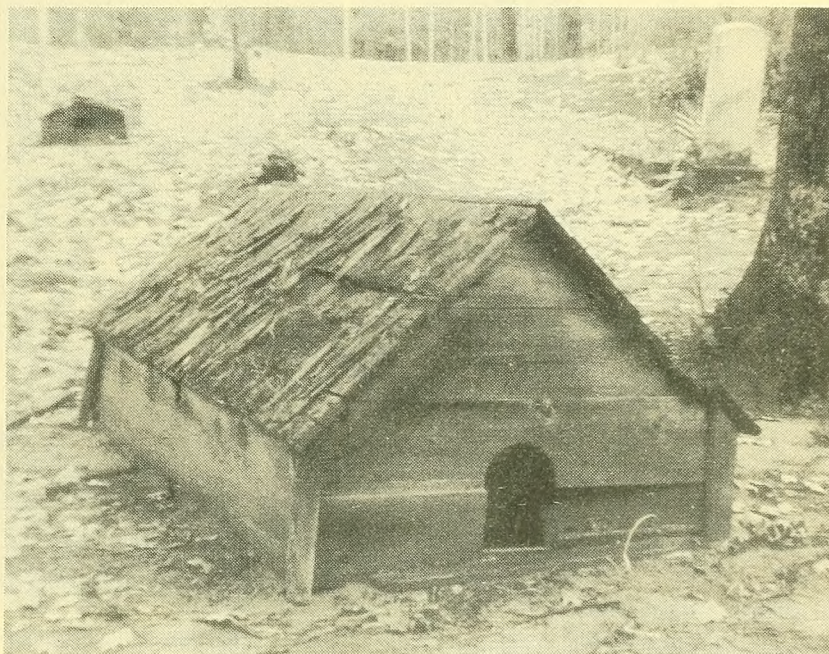
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MORE ABOUT GRAVESHELTERS

by Betty Marie Bellous, 407 N Third, Marquette MI 49855

Shelters for the spirits of Indians are much in evidence in the Upper Peninsula of Michigan. In this remote wilderness area lived and roamed the Chippewas and Ojibways (branches of the Algonquin Nation). Although Sault Sainte Marie, on the eastern tip of the Peninsula, was founded early on by French missionaries, the balance of this peninsula remained Indian country until the late 1840s when expeditionaries discovered iron ore in the Marquette area. Thus, the history is much more recent than that of the Midwest.

Some Indian burial grounds I have visited in





The Bay Mills cemetery had deteriorated badly when visited in 1973 and later was closed to the public. In contrast, the unnamed Baraga cemetery has been maintained beautifully and no signs of vandalism are in evidence here. Both of these locations are truly Native American in that they do not show signs of Christian customs. However, Indian burial grounds do disclose a belief in the immortality of the soul. The body of the deceased was dressed in his best clothes with new moccasins on his feet. Wrapped in a new blanket and then birch bark, it was placed in a crude coffin with a medicine bag under his head. In the coffin were placed his drum, axe and hunting tools, a pipe and some tobacco. If it was winter, then a canoe or an oar. All were intended to assist the spirit on the journey to the happy hunting ground.

the Upper Peninsula are located in the eastern Peninsula in Bay Mills, Chippewa County; in the middle of the Peninsula in Assinins, Baraga County on the Keweenaw Bay; and an unnamed cemetery near the town of Baraga.

Conversely, the Assinins cemetery, founded in the 1850s by the famous "snow shoe priest", Frederick Baraga, is a Catholic burial ground. No shelters stand here but rather hundreds of white crosses mark the gravesites of unnamed Indians and hundreds of stones mark later graves. The photograph of the Crebassa family stones shows white crosses in the background. Peter Crebassa was the second white



Assinin's Catholic Indian Cemetery , Barago Co., Michigan, on shore of Lake Superior, Upper Peninsula

man in charge of the fur trading company. It was he who lured Bishop Baraga to the area and convinced him to build a Catholic mission. A land patent dated February 1, 1849, and signed by President James R. Polk granted certain parcels to Baraga. On July 2, 1863, for \$150.00 Baraga sold the church properties to Edward Assinnise, Chief of the Catholic band of Indians residing in the Township of L'anse. Fourteen acres were set aside for the building of the Church and a cemetery. Today, the old orphanage, school and a newer church stand on the south side of the cemetery.

I feel that the Indian grave shelter was replaced by the tombstone when the natives were Christianized. Therefore I do not believe that the white men whose grave shelters were found further west had copied the Indian

traditions. These men, for the most part, were God-fearing and would not have accepted a pagan tradition easily. Perhaps it would be safe to assume that these men married Indian women and that on their deaths their widows would have buried them according to the Indian tradition.

I have photographed and transcribed the stones in the Assinins cemetery as well as all of the old stones found in the abandoned Marquette Catholic Cemetery in use from 1853-1900. I would be glad to help anyone wishing more information about pioneer families in the Marquette County area or who has a question about Indian burial grounds in the Upper Peninsula.

Hopefully, this information will present new ideas to those wondering about grave shelters.

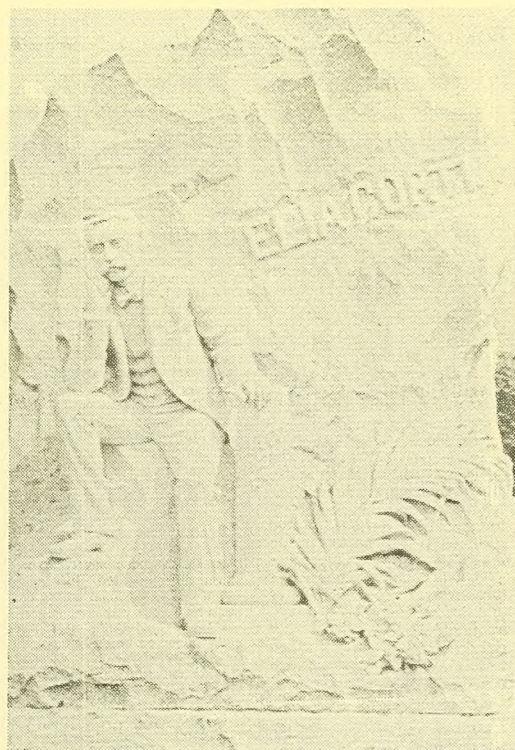
for previous references to grave shelters, see AGS Newsletter Fall 1987, p. 7; Winter 1987, p. 25; summer 1989, p. 19.



GRANITE CARVERS HONOR THEIR OWN

Barre, VT—On Oct.—, 1903, Elia Corti, an Italian stone carver lured to Vermont by its abundant supply of durable but soft-toned granite, walked into the local Socialist Hall only to find himself in the middle of a violent dispute between the socialists and a group of anarchists. A gun was drawn, a shot was fired and Corti slumped to the floor, mortally wounded. Thirty hours later, Corti, 34, was dead. Then his brother set to work. From a single block of stone, William Corti brought forth the lifesize form of his dead brother, exquisite in detail down to the smallest fold in his clothing. Today Elia Corti's cold stone eyes gaze languidly across the grave-studded landscape of Hope Cemetery, where Vermont's Italian-American artisans buried their loved ones beneath painstakingly sculpted monuments of their own making.

Carved from big blocks of creamy granite quarried from hillsides just a few miles away, many of the grave-stones, like Corti's, tell stories or portray scenes. A realistic, lifesize rendering of Guerino Bettini's favorite chair reminds mourners of the empty place left by his passing. A larger-than-life soccer ball, precise in every detail, is a token of another family's loss. A stone couple lies in bed, hand in hand, their long, gray grave covers



stretching out from a granite headboard bearing the inscription, "Set Me As A Seal Upon Thine Heart For Love Is Strong As Death".

"What we do is something that connects who's left in this world with who's gone," said Alcide Fantoni, 49, one of a handful of native Italian sculptors left in Barre today. "We are right in between," said Fantoni. "We are touching the living and we are touching the deceased."

With about 6000 graves on 65 acres, Hope Cemetery has become a unique showcase of the area's geological and artistic assets: only Barre granite is allowed in the cemetery, and no monument can be duplicated there.

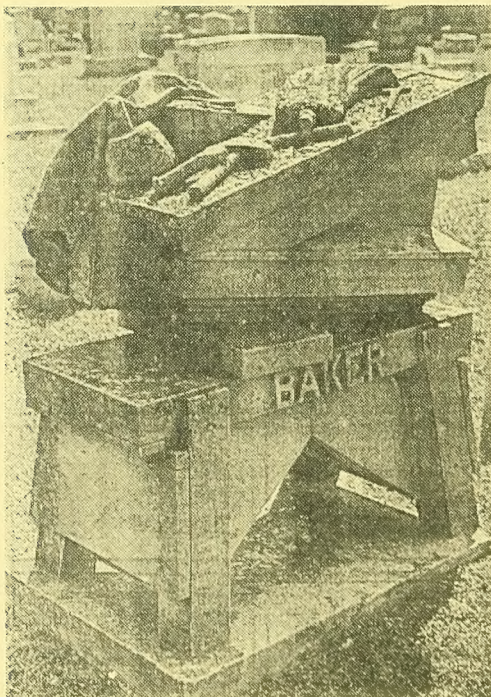
In the 1800s, Barre's granite, now famous for its durability, color and carving characteristics, was commercially exploited. Today, Barre's \$65-million-a-year granite industry employs 1500 local residents, and pieces from "the granite capital of the world" can be found in cemeteries and on town greens across America. Along the way, however, Barre paused to memorialize the workers who hoisted the granite, block by block, from the ground, and to honor the artists who conquered its unyielding hardness to put a final stamp of meaning on the lives of those they memorialized.

At the Brusa monument, a grieving woman cradles the lifeless body of her husband—one of many carvers

felled in their prime by the lung disease silicosis, caused by inhaling the thick granite dust that rose from the stone they carved. Today, the use of dust collection equipment has largely solved the problem of silicosis. But economic factors are now whittling away at the number of true sculptors left in Barre. Cemetery crowding, a trend toward cremation and the upwardly spiraling cost of precious Barre granite have conspired to reduce the demand for the one-of-a-kind works produced by artists like Fantoni. Now, most of the markers cut in Barre are simple headstones that can be produced by machine, and Fantoni's delicate Italian calipers, handed down to him by his teacher, may even eventually end up as museum pieces.

Fantoni said insurance regulations, labor laws and union rules make it virtually impossible for him to take on an apprentice, and he believes that the art of ornamental stone carving is "almost dead". "Ten years ago, you could have gone into almost any shed and found an expert carver, an 'ornatista'." Fantoni said. "But today, they're gone. This skill is lost forever."

from a UPI article by Steven Bredice, in the Woburn MA Daily Times Chronicle, May 19, 1988.



The Barre Granite Association, 51 Church St., Box 481, Barre VT 05641, puts out a quarterly magazine Barre Life. Also available from the Barre Granite Association are a number of videotapes which sell for \$25. apiece, including: "Artistry in Granite", (a look at beautiful Barre gray granite monuments); "Quarrying and Manufacturing", (the making of Barre monuments) and "The Story of the Barre Granite Industry" (the fascinating history of the Granite Center of the World).

This grave marker draws many visitors to Green Hill Cemetery in Bedford IN. It marks the burial plot of Louis Baker, a worker in the Lawrence County limestone industry. When Baker died, other workers in the stone mill carved a limestone replica of Baker's work bench just as he had left it.

from the Indianapolis Star, January 3, 1989

CEMETERIES ON THE MOVE

Is the relocating of graves for more profitable land use the way of the future?

FROM GEORGIA

The Edwards-Attaway Cemetery will soon be no more. A ruling issued January 9, 1990 by Judge Grant Brantley of the Cobb County (Georgia) Superior Court paves the way for removal of more than a dozen graves along Ernest W. Barrett Parkway, about one mile west of Interstate 75, approximately twenty miles northwest of Atlanta. The quarter-acre site dating from the mid-nineteenth century is part of a 73.4 acre parcel that will be the home of a dozen automobile dealerships in the near future.

C.V. Nalley III, owner of the tract, has agreed to pay for all costs of relocating the remains and headstones to an undisclosed site that he will maintain, but deed over to descendants of those interred. He said that the layout of the new cemetery will match that of the old.

Controversy began in September when Nalley leveled and graded most of the parcel, leaving the cemetery atop an embankment twelve feet above its surroundings. Rezoning of the parcel was approved last year with the stipulation that the cemetery not be disturbed. When access to the cemetery was made virtually impossible, relatives complained to the county commissioners and the latter obtained a temporary restraining order against Nalley. At the recent hearing family members told Judge Brantley they found acceptable Nalley's proposal to create a new cemetery for their loved ones.

contributed by Dr. David Paul Davenport, Associate Professor of Geography, Kennesaw State College, Marietta GA 30061, from articles in the Atlanta Journal & Constitution, Oct. 10, 1989, and the Marietta Daily Journal, January 10, 1990.

FROM ILLINOIS

In Chicago in May 1989, developers unearthed portions of an old cemetery that contains the remains of 38,000 people, including victims of the 1871 Chicago fire. The 20-acre site was once the location of the Cook County poorhouse and a state mental hospital. Developers of a housing complex unearthed the site and must have the bones reburied before building can continue, a city health official ruled. "There's no specific health or disease problem at this point; it's basically just respect for the dead." Most of the land slated for an adjacent industrial development doesn't conflict with the cemetery.

from the Chicago Sun Times, May 6, 1989, sent by Jim Jewell, Peru IL; the Milwaukee (WI) Journal, May 7, 1989, sent by Phil Kallas, Stevens Point WI; and the Chicago Tribune, July 3, 1989, sent by Jim Jewell.

FROM VIRGINIA

In Arlington VA the Arlington County Board stepped in to mediate a tug-of-war between local businessmen who wanted to move an abandoned family cemetery to allow some development and a south Arlington civic association that wanted to keep the cemetery in the neighborhood. At the heart of the debate was the Travers family cemetery of between 14 and 23 graves, some of them dating back to the 1830s. Developers bought the property to develop two single-family houses. They offered to move the graves to the Oakwood Cemetery in Falls Church, saying the cemetery would reduce the marketability of their development. The County Board feels a compromise is possible.

from the Washington Post, May 4, 1989, sent by Davyd Foard Hood, Historic Fredericksburg VA

An article titled "Family Prays to keep Asphalt off VA Cemetery, Virginia Wants to Move Family Cemetery for Lee Highway Widening Project" describes a similar situation, where the Virginia Department of Transportation wants to plow through a 200-year old cemetery sandwiched between a highway and a shopping center. Money was 'a primary factor' in the state's decision to disrupt the graveyard instead of the Exxon station on the opposite side of the road. By not touching the Exxon station, the state would save about \$600,000. The Transportation Department has offered to pay \$4000. for each grave it removes. While the state contends there are only about 10 graves on the grassy knoll, the family claim that 100 family members have been buried there.

from the Washington Post, March 3, 1989, sent by Davyd Foard Hood, Historic Fredericksburg VA

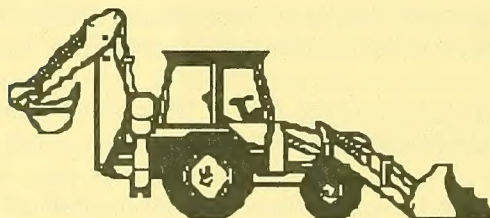
AGS member Brian Conley, a librarian for Fairfax County, Virginia, Public library, has been coordinating the survey of Fairfax County cemeteries. He writes: "Fairfax County covers 399 square miles and is located in northern Virginia directly opposite Washington DC and is one of the fastest growing and most densely populated regions in the state. Our population in 1980 was 596,000, as of January 1987 it was 705,000. As you can well imagine, this explosive growth rate is creating a high demand for both residential and retail development and is endangering many of this areas historic sites." He sent along an article on the "mysterious disappearance" of an old family cemetery in the

wake of residential development, and another which deals with the "careless (an attitude that is very prevalent in this area when speaking of cemeteries) actions of a building contractor". From *Centreview*, Feb. 2, 1989; and June 16, 1988.

FROM CALIFORNIA

The San Joaquin County Board of Supervisors awarded a \$699,000. contract to have 3519 bodies removed from the San Joaquin County Cemetery to make way for a new jail. After the bodies are exhumed, they will be cremated and stored at Lodi Memorial Park.

from the *Modesto (CA) Bee*, March 25, 1989, sent by Virginia Marsh of Sacramento CA who comments: "I am mystified by the callousness of responsible people."



The data has been recorded exactly as it appears on the records. Names, dates and spelling are preserved to keep original entries intact.

Where additional information concerning an individual appeared in the records, it is included in a separate section titled "Remarks."

A section called "Miscellaneous Genealogical Information" contains data that appeared in a section of the original records listing the lot owners and location of burials.

The book has a paper cover with spiral binding and costs \$22 plus \$3 for postage and handling. Order from Karen Anklin, 3810 Sadler Road, Skaneateles, NY 13152.

All profits from the book are to be used in the restoration of Burrows Memorial Chapel in the cemetery. The chapel was originally designed by the architectural firm of Carl Haug and Sons of Little Falls and constructed by Valentine and Purchase of Syracuse as a memorial gift to David and Ellen Burrows by their son, Charles H. Burrows.

from *Herald American Stars*, Skaneateles NY, October 22, 1989

GENEALOGICAL PUBLICATIONS

Lake View Cemetery burial records compiled

Lake View Cemetery Burial Records, 1796-1988, Skaneateles, Onondaga Co., NY, compiled by Karen Anklin and Barbara Spain, is a useful reference tool for genealogists, historians and family researchers. The result of two years' work, it is now available to the public.

Because the only copy of Lake View Cemetery's burial records is faded, yellow and brittle, Anklin approached the Skaneateles Village Board of Trustees for permission to preserve the burial records by computerizing and publishing them. Permission was granted and work began.

The text includes a history of Lakeview Cemetery; a part devoted to burial records arranged according to section, lot, name, with birth and birthplace, death date and last residence where available; an alphabetical index listing all names of those interred, with section and lot number; and a plat map of the cemetery in which family names are inscribed.

Directory of Cemeteries from Ontario, Canada

A vital tool for researching ancestors in York County is now available in a comprehensive guide to over 300 cemeteries, a 100-page, soft cover book, Directory of Cemeteries in the Municipality of Metropolitan Toronto and the Regional Municipality of York. Toronto Branch members of the Ontario Genealogical Society have done the research, covering family burial plots, church and churchyard burials, religious, community and commercial cemeteries. Vital information about each entry is listed—location, dates of operation, religious affiliation, etc. All cemeteries are located on fifteen specially-drawn maps of the areas. Each entry also includes information about the availability of transcriptions. Appendices include guides to the cemetery transcription holdings of the National Archives of Canada and the Archives of Ontario. Cost is \$15 plus \$3.25 postage and handling for Toronto Branch members and \$17 plus \$3.25 postage and handling for non-members (US and overseas customers please pay in US funds to cover extra postage costs). Cheques or money orders should be payable to "OGS Toronto Branch" and mailed to Ontario Genealogical Society, Toronto Branch, Box 147, Station Z, Toronto, ON CANADA M5N 2Z3.

RESEARCH



Angelika Kruger-Kahloulou, an AGS member who lives in Germany, recently contributed an interesting pamphlet to the research files. The twelve page illustrated booklet is entitled "The Jewish Cemetery of Worms". Worms is one of the most ancient towns in Germany and was a center of Jewish intellectual life during the Middle Ages. The Jewish Cemetery there is considered to be the oldest in Europe, with surviving stones dating from 1076. The booklet is designed as a guide for a walking tour of the old cemetery. The text and small photographs outline pertinent Jewish history, explain some common customs and illustrate a few symbols seen on the stones at Worms. If you would like to borrow this short pamphlet through the AGS Lending Library on a "first come, first served" basis, please send \$.65 in US postage stamps (to cover cost of first class postage and the correct size envelope) to:

AGS Lending Library
Laurel K. Gabel
205 Fishers Road
Pittsford NY 14534

Please return the borrowed pamphlet as soon as possible so that it can be sent on to the next person.

FORBES MATERIAL AT THE AMERICAN ANTI-QUARIAN SOCIETY, WORCESTER MA

In 1977, Harriette Merrifield Forbes' granddaughter donated some of her papers to the American Anti-quarian Society in Worcester MA. Here is a list, prepared by Ralph Tucker of Georgetown ME, of the material which may be of interest to students of gravestones.

American Antiquarian Society, Worcester MA
Forbes, Harriette Merrifield, Papers, 1887-1951
5 mss. boxes

of interest to students of her work on gravestones:

Box 3-Folder 3:
Vital Records on Emmes family, and some correspondence about her book.

Box 4-Folder 1:
8 pps on violet slips. Notes on 1645 Lady Fenwick stone in CT, and notes on carver Matthew Griswold.
2 pps on blue slips. Re Matthew Griswold, a carver from England.

5 pps on pink slips. List of 52 stones she attributes to William Mumford. [these should be in Folder 3]
7 pps on green slips. List of 57 stones she attributes to Joseph Lamson. [these should be in Folder 3]
5 pps on gray slips. List of 22 stones she attributes to J.N. [these should be in Folder 3]
2 pps on blue slips. Notes on Griswold and CT.
3 pps of notes on Lamson inventories.
13 pps on rose lips. Alphabetical list of stones mentioned in John Steven's Book.
11 pps on green slips, excerpts from "John Stevens, His Book".
1 pg on green slip. Notes on the Stevens family.

Box 4-Folder 2:

5 pps on gray slips. Note on Stevens.
7 pps on gray slips. Note on Stevens.
3 pps on gray slips. Bennington County notes. 1792 Thomas Carson pd for gravestones 2.12.9.
18 pps. Plymouth County notes with probate extracts.
4 pps on canary slips. CT probate extracts.
1 pg on purple slip. Shaftsbury CT probates.
2 pps on green-blue slips. Hartford CT probates.
3 pps on yellow slips. Windham and Lebanon CT probates.
pps on green slips of Middlesex Co. [MA] probates from Vol 1-78.
pps on buff slips of Essex Co. [MA] probates from Vol 301-365.

Box 4-Folder 3: [THE MOST USEFUL MATERIAL] Slips listing stones by carver, A-M & S-Y

Box 4-Folder 4:

Red notebook listing stones alphabetically that she had photographed.

Box 4-Folder 5:

Misc. notes on kinds of slate, quarries, etc.
Notes on advertisements in "Boston Newsletter" relating to stonecutters, mostly the Geyers.
CT stones listed by towns.
List of "portrait" stones A-C.

Box 4-Folder 6:

Notes on furniture.
List of 51 stone photographs sent to the Metropolitan Art Museum.
Notes on George Allen and on Rehoboth MA.
Misc. notes.
14 pps on green slips. Members of the Ancient & Honorable Artillery Co.
List of members of "Gen. Society".

Box 4-Folder 7:

Suffolk Co. [MA] inventories & wills. Vol 2-97.

QUESTIONS AND ANSWERS

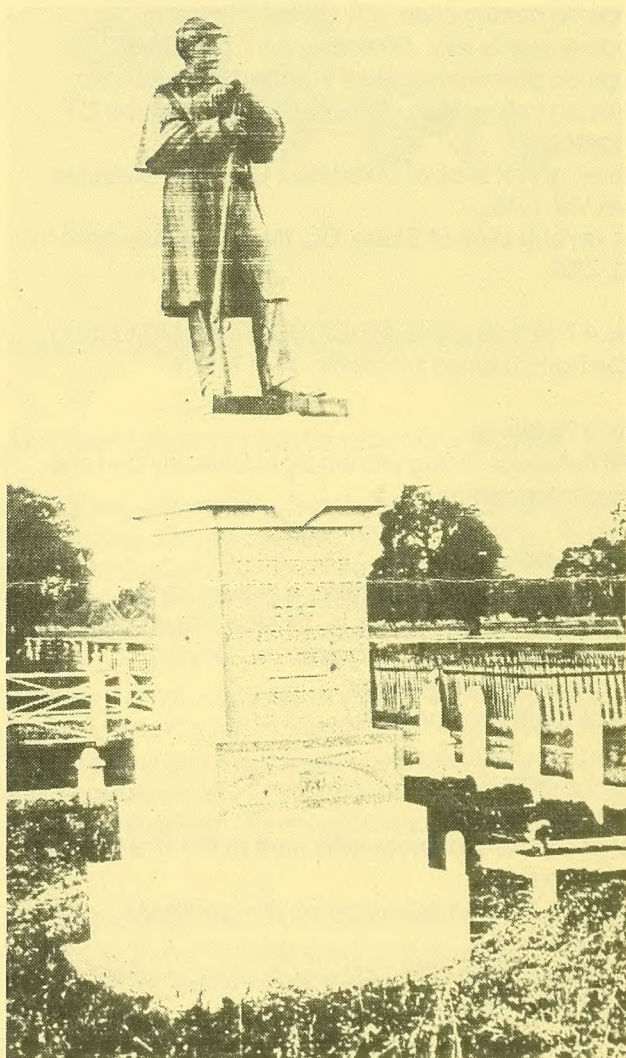
Barbara Rotundo, of Laconia NH, writes that she is pretty sure that the wrought iron "cage" structure in Hope Cemetery, Galesburg IL, (*AGS Newsletter*, Fall 1989, p. 8) is "just an arbor for vines or climbing roses. I've seen a structure of the same design except for the canopy top, but I can't remember where! It's probably in some historic garden. Ms. Robison should inquire of the Winterthur Library to see if they have catalogues of cast and wrought iron garden structures from the nineteenth or early twentieth centuries, when cemetery lots were treated as private gardens with garden furniture, and for many years having the grounds kept by the family gardener, rather than cemetery groundsmen, as now.

HOT OFF THE PRESS!!!

NEW

MARKERS VII Now Available

281 pages, 158 illustrations, index. The journal opens with a trilogy of articles on cemetery gates and fences. Gravestones and monuments in Boston's historic graveyards, colonial tidewater Virginia, and among Canada's Tsimshian Indians are described. The work of Virginia carver Charles Miller Walsh and stone-carvers of Monroe County, Indiana are highlighted. Articles on the tree stones of the limestone belt of Indiana and Celtic crosses round out the volume. \$15 members; \$17 others postage included.



Nita R. Spangler, 970 Edgewood Road, Redwood City CA 94062, is looking for information and assistance on a Civil War statue in that city:

This Union Soldier was placed in Union Cemetery in Redwood City in 1889. He is lifesize, made of zinc, and stood guard until 1969 when he was vandalized. Once mended, he was again placed on his pedestal only to be knocked off again by vandals. His pieces are now hidden in a Redwood City garage until we can better identify what we have and decide how best to treat him.

If he can again be mended, should he be returned to the cemetery which is now undergoing renovation as a city owned historic site, i.e. park? Should he go into a museum? Did he come from the Monumental Bronze works, or from Mullins in Salem, Ohio? Is there another like him extant?

I believe Civil War soldier statues are unusual in California.

The organization of the Union Cemetery Association in 1859 resulted in the first legislation on cemeteries in the State of California. In 1963 Union Cemetery was named a California Historical Landmark (#816) and in 1983 it was placed on the National Register of Historic Places. It is the pioneer cemetery for the early lumbering and shipping community which gave Redwood City its name. There are more than 40 Civil War veterans buried there in a GAR plot. The most frequently asked question since the renovation began has been "Is the old soldier statue going back up?"

In the Fall 1987 issue of the AGS Newsletter, Fred Boughton asked about the Supreme Royal Circle of Friends. In reading a report on an archaeological dig of a Black church cemetery that was being washed away by the Red River, Barbara Rotundo of Laconia NH found this information:

Social life in the community centered around the church and, in the early part of this century, around a lodge called the Royal Circle. The organization of groups which provided burial insurance as well as fraternal associations was a common practice in Black society of this period. These lodges gave the Black community a measure of independence and stability at a time when segregation had been legalized and racially motivated violence was high.

The Supreme Royal Circle of Friends of the World was a fraternal and benevolent society organized at Helena, Arkansas, in 1909 by Dr. R.A. Williams. By 1918 it had 25,000 members in five states and was especially strong in the Red River Valley, possibly because W.T. Daniels, the Supreme Secretary, lived in Texarkana. According to church members who remember the Royal Circle, it cost \$5 to join and the dues were \$1 every two months. The Circle had separate organizations for men, women and children which had meetings and socials, and the children got special buttons to wear. As a benevolent society, the Circle paid hospital bills and burial expenses.

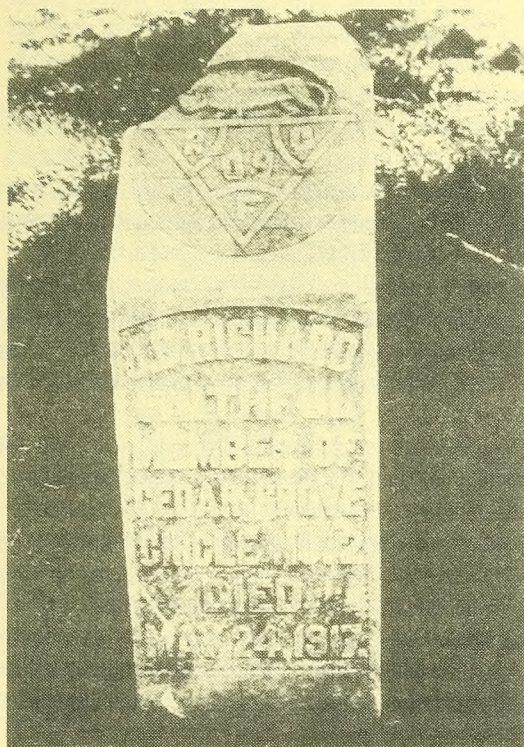


Figure 9. Relocated tombstone of Jeff Davis Richards (AAS 808221)

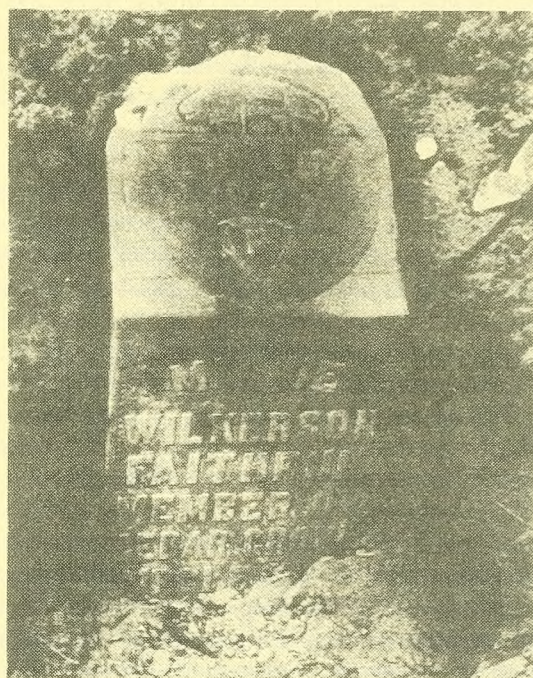


Figure 10. In situ tombstone of Minnie Wilkerson, after initial site discovery, June 1980 (AAS 803845)

This report comes from Gone to a Better Land, edited by Jerome C. Rose for the Arkansas Archaeological Survey Research Series. The book was no. 28 and was published in 1985.

ILLINOIS CEMETERY PROJECT PROGRESSING WELL

"Illinois Cemetery Project Completes Second Phase" by Floyd Mansberger, Coordinator, published in HISTORIC ILLINOIS, Illinois Historic Preservation Agency, Springfield, IL, April 1989.

The Illinois Historic Preservation Agency initiated the Illinois Cemetery Project in December 1986 to evaluate the current status of cemeteries within the state. The original objectives were to inventory Illinois cemeteries, assess their state of preservation, and evaluate Illinois statutes relating to cemeteries. During the initial phase the project intended to document all of the cemeteries in the state, ranging from well-known large urban sites such as Chicago's Woodlawn Cemetery to small, rural family and pioneer plots that all too often are no longer maintained—or worse yet, completely erased from the landscape.

The survey began when the Cemetery Project Coordinator mailed survey forms to local interest groups and county historical and genealogical societies. Respondents were asked to record the location of the cemetery, type of ownership, number of burials, types and styles of tombstones, and general condition of the cemetery. Information on nearly one thousand cemeteries representing almost every county in the state was gathered during the first year.

However, it became clear that to assess their state of preservation, a new approach was needed. A sample of Illinois counties was identified that would make it possible to quantify the number of known cemeteries and make generalizations as to the total number within those counties and their degree of preservation. Conclusions could then be drawn about cemetery preservation throughout the state. As a result, the second phase of the Illinois Cemetery Project resulted in a more intensive survey of a select number of counties.

First ten counties were selected in the northern, mid-section and southern portion of the state for which detailed survey information was available. Based on the intensive inventory of these cemeteries, three categories of cemeteries, representing different degrees of preservation, were defined. The three categories are active, abandoned, and despoiled. An active cemetery, for the purposes of this research, is one that has received a burial during the past 30 years and is being actively maintained. An abandoned cemetery is a cemetery that is overgrown (not maintained) and has not received any burials within the past 30 years. In contrast, a despoiled cemetery—best described as "only a memory"—is a cemetery that not only has been abandoned but also has lost all of its above-ground landscape features (tombstones, ornamental plantings,

fences, etc.) that distinguish it as a cemetery. Although despoiled cemeteries are usually not identified as cemeteries because their landscape features are gone, they often retain their below-ground significances in the form of human burials.

The number of cemeteries in eight selected counties (two were not used for this portion of the project since the survey of those counties had not recorded any despoiled cemeteries) were recorded, averaged, and applied to the entire state. Generalizations about the state of preservation were drawn and the differences between the pressures on the urban cemetery and the rural cemetery were noted.

Most early Illinois communities generally had a small cemetery (whether municipal or secular) as well as many family plots located near the edge of the community. As the small Illinois village expanded, it gradually incorporated surrounding lands within the city limits. As the population increased and land use practices changed, the less desirable lands within the city core, (such as cemeteries), became more valuable. Generally, cemeteries were moved to a more distant location. Andreas Simon, in 1893, said of Chicago's experience: "It became necessary to dig out the remains of those laid to rest there but a short time before and to transfer them to cemeteries further distant--the dead had to give way to the living."

Urbanization promoted the abandonment and "relocation" of early urban cemeteries to larger urban cemeteries located on the fringes of the more developed community. In Illinois, this process began during the 1840s and 1850s and continued throughout the nineteenth century. By the 1880s, most urban areas had a large private or municipal cemetery on their outskirts where the remains of thousands of individuals were reinterred.

Although early cemeteries were often "relocated", the standards for relocation were not as stringent as they are today. Due to incomplete caretaker records as well as haphazard methods, human remains from small urban cemeteries often were not completely removed. It is not unusual for human remains to unexpectedly turn up in an urban setting where there was once a cemetery, even if that cemetery had been "relocated".

Rural Illinois cemeteries are predominantly of two types--churchyard or family. Rural cemeteries and their

associated burial grounds were once fixtures in rural areas. Many were established fairly early, predominantly in the period 1810 to 1870. But with improved transportation and changing dynamics of the agricultural community, the rural church and cemetery is quickly becoming a vanishing landscape feature. Once a rural church has been abandoned or demolished, the cemetery is often maintained only at a minimum level. Those rural cemeteries also are often at high risk for vandalism. And with a shift towards larger urban cemeteries, the rural cemeteries are often abandoned and become overgrown.

Many rural cemeteries were established for the burials of particular families. But after the passage of two or three generations, that family may no longer be living in the area. When some family members do remain in the community, often they no longer own the land associated with the cemetery. Often farmers use as much of the land as they can, plowing closer and closer to the cemetery's edge, and sometimes removing all vestiges of the cemetery and planting over it.

Both rural and urban settings appear to have had an equal amount of active cemeteries. The contrast is in the number of abandoned and despoiled cemeteries within those two contexts. In the urban environment, the abandoned cemetery is nonexistent and is completely overshadowed by the despoiled cemetery. In contrast, in the rural setting, the percentages of abandoned and despoiled cemeteries are almost equal. Traditionally, with the demand on land not as great in the rural setting as in the urban, the abandoned cemeteries have survived longer. However, with the changing land use patterns in rural areas, more and more abandoned cemeteries are being despoiled each year.

Current laws protecting Illinois cemeteries focus on active cemeteries; protecting the abandoned and despoiled cemeteries are not as stringent as they might be. The plight of the abandoned and despoiled cemetery rests in the hands of local governments, specifically the township and county. Next, the Illinois Cemetery Project will address potential changes in Illinois statutes that will further protect human burial sites.

LEGAL ISSUES

Providing for Private Cemetery Care When No Family Members are Living

A recent issue of the *AGS Newsletter* raised the question of how one might provide perpetual care for a private or family cemetery when no members of a family are living. Martha Wren Briggs of Williamsburg, VA suggests solving the problem by including provision for the cemetery in one's will. A lawyer has suggested the following wording which Martha shares with us:

The writer of the will should first ascertain if such a provision is permitted by the laws of the state in which the cemetery is located.

The will may direct that a certain sum of money be set aside as a fund for the perpetual maintenance of (name of cemetery—i.e. Smith Family Cemetery) located (i.e. on the Smith farm) in _____ Magisterial District, _____ County, State. The Executors shall have the power to name one or more trustees (preferably a family member or the spouse of a family member) and shall pay said funds to the trustee (or trustees) who shall hold, manage, and invest same, using \$_____ of the income from said fund for the maintenance, upkeep and preservation of said cemetery, the access thereto and all improvements, including the grave markers therein.

The trustee or trustees appointed by the Executors shall have the power, in turn, to appoint their successor(s), such appointment to be made by writing duly acknowledged and to be affective as provided in the instrument making such appointment. Any such appointment may be revoked in the same manner prior to becoming effective. If at any time there shall be no trustee in office, appointment of same shall be made by the Judge of the Circuit Court of _____ County, State. The person writing the will desires that this trust be administered to the maximum extent possible free from judicial control. It is also directed that to the extent that such control shall be required, same shall be under supervision of the Circuit Court of _____ County, State wherein said cemetery is situated.

contributed by Martha Wren Briggs, Williamsburg VA

OLD STONES IN VIRGINIA

The following article, "Old Tombstones Give a Peek into History" by Parke Rouse, a well-known historical writer in the Williamsburg VA area, is reprinted from the Hampton, Newport News VA Daily News, October 29, 1989.

Tidewater is full of old cemeteries, but the tombstones are flaking away, and most of the 17th century ones are illegible or gone altogether.

Hampton VA has eight of America's oldest grave-stones—four unreadable and the other four identified by copper markers of recent date. They are located within a low brick wall at the foundations of the third church of Elizabeth City Parish on Pembroke Avenue near LaSalle Avenue. I suspect they're the oldest marked graves on the Peninsula, except for those at Jamestown.

The oldest of the Hampton stones marks the remains of Vice Adm. John Nevill of the Royal Navy, who died on board the HMS Cambridge in Virginia waters on Aug. 17, 1697.

Nearby is the stone of Peter Heyman, collector of customs for the colony, who was killed while pursuing the pirate Louis Guittar on Chesapeake Bay in 1700.

Heyman's valor was originally marked by a stone tablet with a full inscription, now illegible. It told this story:

"In memory of Peter Heyman, Esq., grandson of Sir Peter Heyman of Summerfield in the county of Kent. He was Collector of Customs in the lower district of James River and went voluntarily on board the King's ship Shoreham in pursuit of a pirate who greatly infested this coast. After he had behaved himself seven hours with undaunted courage, was killed with a small shot the 29th day of April, 1700. In the engagement he stood next the Governor [Francis Nicholson], upon the quarterdeck, and was here honorably interred by his order."

Near Heyman's grave is that of Thomas Curle, "Gent., Born Nov. 24, 1641, in Surrey England. Died May 30, 1700."

The fourth marked Hampton grave is that of the Rev. Andrew Thompson of Scotland, presumably the church's rector, who died in 1719.

Hamptonian Eugene Stevens tells me the inscriptions on the other four stones are too faint to read, but, he writes, "They must have been very important people, as each has a crest."

Fortunately, the late Bishop John Bentley of Hampton

made an inventory of the graves at St. John's churchyard in Hampton and at Bruton Parish's churchyard in Williamsburg. Rector Richard May of Bruton tells me that some of the Bruton inscriptions have already become invisible in the 13 years since Bishop Bentley made his census.

A new program at Bruton has re-opened the churchyard to cremated burials. Fees charged will be used to preserve the historic tombstones in the churchyard.

Elsewhere, the Association for the Preservation of Virginia Antiquities and local societies have restored some tombstones. Other restorations have been paid for by descendants. At Abingdon Church in Gloucester, I have often admired the beautiful Burwell family table tombs that were brought from rural plantations and reburied in Abingdon's well-kept churchyard. Family members paid for this upkeep.

Maintaining gravestones is expensive. Talented stonemasons to repair or replace the beautiful monuments of Colonial times are few. Their work seldom matches the artistry of the originals, however.

Genealogists, who have a field day in Tidewater's cemeteries, often find 17th and 18th century burials that have been moved from their original farm or plantation sites to a central churchyard or graveyard. A Virginia law in the 19th century encouraged this practice, although isolated graves can still be found in fields and at abandoned homesites. Williamsburg's Historic Area has a dozen or more family graveyards apart from Bruton. The city cemetery, Cedar Grove on South Henry Street, was started in the 19th century when it was feared that further in-town burials might spread epidemic diseases.

Our 17th and 18th century forefathers created flat, horizontal tombstones, often embellished with crests and sculptured decorations from England. Scholars, such as James Blair, buried at Jamestown, received Latin epitaphs, while important planters, such as the Burwells, were usually dignified by table tombs, rising four or five feet above ground.

Clergymen and notables were often buried within the church, as at Bruton.

Vertical tombstones became almost universal in the 19th century. In Victorian cemeteries, like Smithfield's Ivy Hill or Richmond's Hollywood, you'll find such conceits as obelisks, classical temples and sculptured lambs, hearts and ruined pillars. The poetic tributes there are touching.

Sadly, however, everywhere I look in Tidewater, I find gravestones fading into illegibility. Sometimes they split or fall over. Occasionally vandals desecrate them. We who value history should preserve the old tombstones.

contributed by Christine Sheridan, Brevard NC.



WHERE IS THE EARLIEST DATED GRAVESTONE IN NORTH AMERICA?

Some time ago, Chris Sheridan of Brevard NC, provided the **Newsletter** with a copy of a letter from J. Paul Hudson. Hudson had retired after 30 years or more as curator with the National Park Service in Virginia, and in the letter he discussed the locations of some of the oldest stones in Virginia—notably the Major William Gooch stone at the U.S. Coast Guard Reserve Training Center at Yorktown (1655).

Ransom B. True in his booklet "Jamestown: A Guide to Old Town", published in 1983, writes about the burials at Jamestown in the churchyard and outside the church:

Since there is little natural stone in tidewater Virginia, tombstones were rare in the seventeenth and eighteenth centuries. Almost all had to be imported, usually from England. Many of the people buried here after the 1690s were wealthy and their families could have afforded tombstones. Nineteenth century reports indicate that many did and the graveyard contained many tombstones. Sadly, most of these have been lost, stolen or destroyed by the ravages of time. Only twenty-five remain. Some of these are not really tombstones, but merely gravemarkers erected in 1901 when the A.P.V.A. conducted excavations here and found the graves.

Hudson goes on to say that "in my opinion, the oldest dated grave extant in Virginia today is that of Sir George Yeardley, who was buried in the chancel of the Jamestown 1617 church in 1627. His tombstone was once ornamented with brasses, but they were stolen in the eighteenth century.

The Fall, 1988 issue of **VOCA NEWS** contained a letter to the editor by Lynne Cassano of Bennington VT in

response to a question on where the oldest inscribed gravestone in Vermont is located:

The oldest cemetery in Vermont may be the Bennington Centre Cemetery. In 1935, when the Vermont Legislature declared the cemetery "Vermont's Colonial Shrine", they said "The burial ground...is the first and oldest in the state." The oldest stone there is that of Bridget Harwood, who died November 10, 1762.

The following may also be of interest, and is quoted from an article written by Avon Neal:

The earliest dated stone discovered thus far in New England was carved for Sara Tefft of Warwick, Rhode Island, who died in the same year the town was settled. It is a rough field-stone which reads: HERE LIETH THE BODIE OF SARAH TEFFT 1642. Since the 1860s this rare specimen has been housed in the Rhode Island Historical Society in Providence."

*If you know of an older stone than 1627, or if you want to discuss the oldest stone in your area, please drop a line to the **Newsletter**—a photo of the stone in question would be nice (you will get it back, eventually).*



STATE CEMETERY ASSOCIATIONS

From time to time we list the addresses of contact persons in the several state old cemetery associations for the benefit of researchers using graveyards in those particular states.

Maine Old Cemetery Association
Clyde G. Berry, Cemetery Records
PO Box 971, Bangor, ME 04401

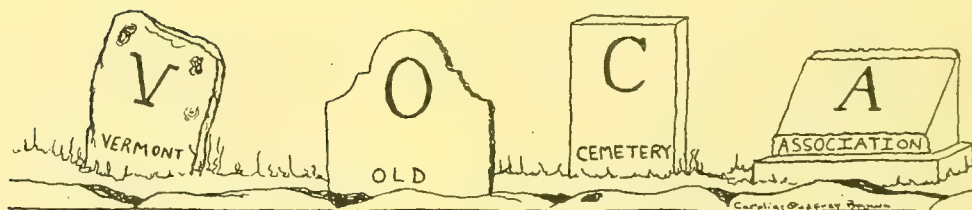
Vermont Old Cemetery Association
Arthur L. Hyde, President
RD 1, Bradford, VT 05033

Wisconsin State Old Cemetery Society
William H. Krause, President
1562 North 119th Street, Wauwatosa, WI 53226

New Hampshire Old Graveyard Association
Louise Tallman, Records Clerk
PO Box 364, Rye Beach, NH 03871

Southern Rhode Island Old Cemeteries Association
Valerie Felt, President
PO Box 383, Saunderstown, RI 02874

Ye Rhode Island Olde Cemeteries Association, Inc.
Mrs. M. Michelle Clapham, Director
PO Box 1205, Westerly, RI 02891



NEWS FROM VERMONT OLD CEMETERY ASSOCIATION

VOCA is conducting a statewide survey of all cemeteries and burial grounds which is nearly completed. Their Board proposes to have the information compiled and published in booklet form in time for the Vermont

Bicentennial in 1991. The booklet will have maps of each town, showing the name, location, period of use, and approximate number of burials in each cemetery.



Barney E. Daley of South Windsor CT has provided more information on the "frugal Yankee" stone illustrated on p. 4 of the Fall 1987 issue of the Newsletter. "Here is the almost unbelievable tale of a woman who wouldn't lie about her age. Hepzibah Sadd, daughter of Thomas Sadd and Delight Warner, was born June 3, 1786, and married John Stoughton December 20, 1809.

She died December 18, 1828, age 43. The carver cut her age upon the stone as 33, and the stone was rejected. In 1831 the Rev. Henry Morris, preacher at the Wapping church in South Windsor, resurrected Hepzibah's stone, turned it around and upside down and used it to mark the grave of their son Henry.

MEMBER NEWS

The September 7, 1989 issue of the Dunkirk Observer, NY carries a story by Kathy Metzger about AGS member **Rebecca Jo Rosen** of Jamestown, NY, an anthropologist currently working to record the 135 public cemeteries in Chautauqua County and the gravestones from 1800 to 1865 which they contain.

Ms. Rosen is concerned about the heavy damage caused by vandalism, so she visits Jamestown schools and county historical groups, dressed in Victorian garb. "I try to get the students to feel what it was like to grow up in the 19th century, when death was a part of reality," she says. "Children need to be taught that cemeteries are really outdoor museums and they deserve as much respect as regular museums."

Although she has always been interested in local history, especially the 19th century, it was a field research project for an archaeology course at Fredonia State University College that began her gravestone study. She intends to place the results of her complete study, including photographs, rubbings and documentation forms in the local history room of Reed Library at Fredonia State University College. She also intends to publish a field guide book in about two years. In March 1990 she will have an exhibit and presentation of rubbings at the Fenton (NY) Historical Society.

Ms. Rosen is also concerned about restoring the broken stones, but funding and New York legal requirements that descendants must be contacted before restoration can be done are obstacles she hopes to overcome.

Sent in by Wayne A. Mori, Dunkirk, NY.

"Mormon Gravestones: A Folk Expression of Identity and Belief" is an article appearing in the Winter 1989 issue of DIALOGUE: A JOURNAL OF MORMON THOUGHT, Vol. 22, No. 4. Written by AGS member **Carol Edison** of Salt Lake City, Utah, and illustrated by her photographs, the article discusses the implications of the frequent use of the clasped-hand motif on 19th century Mormon gravestones and the temple motif's popularity on 20th century stones. Ms. Edison has also written "Motorcycles, Guitars and Bucking Broncos: Twentieth-Century Gravestones in Southeastern Idaho" which appeared in IDAHO FOLKLIFE READER: HOMESTEAD TO HEADSTONES, edited by Louis W. Attebery, Salt Lake City: University of Utah Press, 1985.

The August 27, 1989 SACRAMENTO BEE article by Patty Henetz entitled "Archivist looks after long deceased" reports that AGS member **Virginia Marsh** is about to complete registering and indexing the New Helvetia graves in the City Cemetery archives. A project occupying most of her waking hours for nearly four years will be completed when she has resolved the final discrepancies between the data on the headstones and that recorded in the archives. These are graves of the city's first settlers that were moved from their original site to make room for a school in 1956. When the indexing is done, Mrs. Marsh will get to the fun part of her job—researching the histories of these misplaced pioneers, a task that grew from a search for the history of her husband's father into what has become her post-retirement occupation.

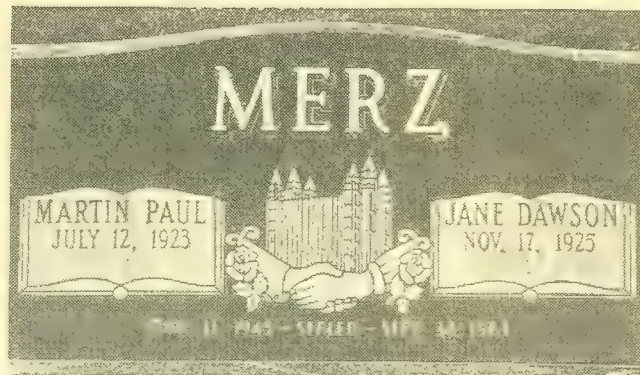
Mrs. Marsh has also arranged with the Sacramento Archeological Cooperative to probe for grave markers that may have been buried over the decades. One such probe last winter uncovered a carved marble angel on the grave of a former Sacramento saloon owner whom Marsh said was stabbed to death by a spurned suitor as she sang at her piano in 1857. "You just don't see cemeteries like this anymore," Marsh commented.

For more information on this project, see the AGS Newsletter, Fall 1988, p. 16

HAYDEN, INDIANA CEMETERY PROJECT

New AGS member **Rodger Ruddick** of Hayden, Indiana is chairman of the Trustees for Six Mile Cemetery, the earliest cemetery in Spencer County, Indiana. In recent years, the trustees have placed 140 bronze name plates at the base of markers that have faded to near-illegibility, preserving the name and dates of the deceased. Fifty more will be installed this year.

Established as a private family burial ground for the Maynard family in 1809, before Indiana was a state, it is the resting place of 14 Civil War veterans. Former



Indiana governor Edgar Whitcomb has ancestors buried there, including his great-great-grandfather, Jesse Whitcomb, born in 1773, who traveled from Stueben County, New York to settle at Six Mile in 1830. There are areas of the yard where no markers are found. The association assumes these were graves marked by wooden or creekrock stones that have deteriorated through the year. There are 216 grave-stones.

In the fall of 1989, the Six Mile Cemetery Association gave its approval to a coordinated restoration and landscape project for its cemetery. Mr. Ruddick has contacted the Southern Regional office of the Indiana Historic Landmarks Commission and AGS for available information on carrying out such a project.

Besides placing the bronze plates beside deteriorated gravestones, the association is surveying the existing markers, leveling and repairing some of the broken stones.

Genealogists with roots or branches in Indiana may be interested to know of Mr. Ruddick's publications. In 1981 he published History of Hayden and Spencer Township. It has since sold out and is being reprinted.

In 1986 a history of Spencer township residents who participated in the Civil War was published titled, From the Hayfields to the Battlefields. It includes a collection of 81 letters to and from some of the 200 soldiers who fought in the war.

His latest work will be a revised and expanded history of Hayden and the township, with information and photos that were not available to him earlier. Publication will be sometime in 1990. For more information about the cemetery project or the books, contact Rodger Ruddick, Rt. 4, Box 118, North Vernon, IN 47265, telephone 812/346-7779.

New member **Anne Stewart**, of Comfort TX, has written about a recent development in her local cemetery: Comfort Cemetery, a predominantly German-Texan cemetery, founded in 1854, is an unincorporated community. The cemetery is the responsibility of our local cemetery association and the families who own lots. In the last 4 or 5 years, a new solution has been found which solves several problems common to rural cemeteries. People are taking medium-size honeycomb rocks (limestone rock with irregular holes formed by water pressure) and inserting artificial flowers or other decorative items into the holes. This is a no-cost way to keep the wind from blowing grave decorations away and keep the container from being broken by wild-life. As honeycomb rocks are easy to find, the decorative container is not stolen or vandalized.

BETTY WILLISHER CONFIRMS 'GREEN MAN' IN CANADA

Harvey Medland, of Toronto, Ontario, writes: "On reading Betty Willsher's description of "Green Men" in the Fall 1988 issue of the AGS Newsletter, I recalled a small gravestone which I had photographed near Guelph, Ontario, an area settled by Scots in the 19th century. The four sides of the marker were identical. There was no written information, just a head with pointed ears, sunken eyes, beard and projecting tongue. A print was mailed to Betty Willsher in Scotland.

In November she confirmed that the image was a 'Green Man': 'There's no doubt, that is what it is.' She also suggested that it may be a footstone due to its size and the lack of information. We tried to follow-up on her idea, but could not due to winter's first blizzard. We'll try again in the spring, and will keep the Newsletter informed!"



REPORTS OF DAMAGE IN CHARLESTON AND SAN FRANCISCO

CHARLESTON

AGS member **John Meffert**, Executive Director of The Preservation Society of Charleston, reports that the cemetery art of Charleston did not fare well during the onslaught of hurricane Hugo. "In my churchyard alone," he writes, "over 100 stones were damaged by the 35 trees that fell. This is typical of all the graveyards. We are now working on assessing the damage citywide and in the low country and hope to begin to repair the damage. It will be a long, slow process."

Funding for restoration is being explored. Says Meffert, "There is some hope of FEMA assistance on the restoration of stones as part of our 'tourism resources.' The insurance industry has also been responsive to some extent. We have learned a great deal about what an insurance policy does or does not do in a very brief period of time!"

Ruth Miller, of Charleston, sent the Newsetter a copy of a letter she wrote to the editor of the Charleston Evening Post about insured gravestones (see p. 20). "Meanwhile," she writes, "I still have a leaky roof and uprooted trees to deal with at my house."

SAN FRANCISCO

Dale Edwyrd Suess writes from Oakland that he escaped with a bit of minor damage and very frayed nerves. Dale is Historian for the Neptune Society Memorial Columbarium.

Jo Hanson of San Francisco reports her house was unharmed in the 1906 earthquake and survived this one unharmed as well. However, the words "shook up" have taken on new meaning.

New member **John H. Siegfried** is the operations manager at Mountain View Cemetery in Oakland. Although the cemetery is only 5 miles from the Bay bridge it had no damage. Other

cemeteries in the area also escaped damage, but the people in the area report frayed nerves. The cemetery administration building janitor was getting supplies from his van outside the Administration building when the quake hit. He says when he looked up at the building at that moment, it looked like it was breathing! John invites all AGS members to visit Mountain View Cemetery at 5000 Piedmont Avenue in Oakland when you are in the area. Designed by Frederick Law Olmstead in 1863, its 200 acres encompass a garden cemetery with many ties to New England and Midwestern families who went West during the Gold Rush. Grounds and office are open 365 days a year.

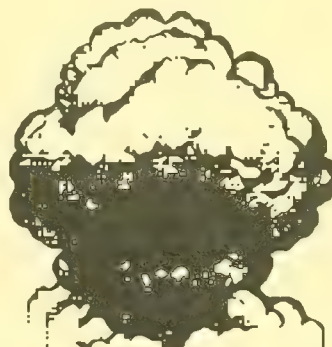
Timothy Bindner in Richmond, CA writes that he and his family "wobbled and shook" in the quake as did their house, but they escaped serious damage. Not satisfied with that, Timothy volunteered to be part of one of the rescue teams that crawled through the debris of the collapsed freeway searching for survivors. Timothy writes of this experience:

"It has always been a lifetime dream for me—to save another person's life. So, crawling between the decks of the shattered freeway, looking for survivors, I knew I was, possibly, living a dream in the midst of death and destruction. I was also as scared as I have ever been, knowing even a small after-shock could bring the whole thing down on me. Several other people and I helped pull an injured man out of a smashed car. Two people in the same car with him died.

"Last week (the man) called me to thank me. This phone call added an element of completeness to my life's endeavor that I may not experience again

... Life's uncertainty and tragedy has helped form a philosophy of love which I am trying to live. The eyes of

little long-ago children looking out from photos on ceramic memorials in Catholic cemeteries make my heart cry, but also give me a simple message: Love while we can. Touch while we can."



WITH APPRECIATION . . .

Many AGS members across the country have had the experience of searching out small, remote, hidden, abandoned, burial sites and can relate to the poems below written by our Tucson, Arizona member, Joe Schmalzel, a sculptor. The first, "I Bide My Time" is about his great grandmother who lived on a small ranch near what is now Patagonia AZ. She wrote a poem just before her death in 1893, excerpts of which Joe has incorporated into his poem. He hikes in to that small ridge where she is buried at least once each year.

The second poem, "Los Reales Graveyard" describes a graveyard near Tucson where strangers lie forgotten, their graves untended. He asks, "will it matter?," a question haunting many of us. Our sensibilities impell us to answer, "Yes!", and we continue our work to save, protect, repair, restore what we can.

I BIDE MY TIME

(with comment by Emma Levina,
1843-1893)

Ten years earlier, with map,
A photo of the old ranch site
And a little help from Blane
We finally stood by their graves
The graves of Emma and Katie.

That ridge near Harshaw Creek
So steep we went on knees
Like Pilgrims to Guadalupe.
Over paths not passed in summer
When spirits and snakes will wander,
Ground hard clay and rock
And shovels unable
To fill the sunken place.

Red Rock in the distance,
Three crow miles from Crittenden,
C. C. and boys rode, mined,
And carried supplies by wagon,
Leaving the girls behind.

"I bide my time whenever shadows
darken
Along my path I do but lift mine eyes—
I bide—I bide my time."

The ridge, beyond the well,
First bore Emma's daughter.
A barren spot, red clay and rock,
Posts of mesquite, also
Marking the minister's plot.

Katie loved her trip to Gardner,
The twenty some miles to their place.
Climbing ladders and single ropes:
". . . oh, it was a grand cave, . . ."
Said Kate in a letter.

Dry years, lean years, Indian years,
Thirteen children years.

Little did she know,
When a Great Great Aunt,
She'd have a namesake near.

"This drop of rapture in a cup of pain,
This wear and tear of body and brain,—
I bide—I bide my time."

Just a stroll east to the ridge:
On April Fool's they dug
That hard rock clay for Emma,
Thankful it wasn't summer.
And a distant paper read:
"After long suffering of the wife and mother . . .".
"Let come what may I'll life my eyes and cry
I bide—I bide my time."

Three after Katie, then three after Emma,
The ranch, bare and sold.
Only wooden markers when
Albert ordered the fence
From someplace in Chicago
Then Elwyn set a granite stone
For both his sister and mother
That clearly says:
WATKINS

EMMA L.	KATIE L.
1843-1893	1875-1890

What do I learn
From a ridge-top grave?
Who will remember the place
And how can we know
Where rapture began?
Who will have a walkabout
To follow their ancestor's journey,
To visit their favorite place,
To celebrate the hundredth
And show that graves
Have friends about them?

Surviving Emma is clearly spirit
But are other things
Buried there with them?
Who owns that micro site
Where history shouts for existence?

I find it a suitable place
To induce a mood,
To order feelings and thoughts
About our desert family.
And sitting on that ridge
Looking at what was there
I feel a rock and wonder
If Emma or one of her boys
Also felt it and wondered.

*Joseph Schmalzel
May 1989*

LOS REALES GRAVEYARD

Graves, aesthetic issues
drive my mind to where
lie forgotten ones;
neither ancient nor recent.
The screen door lady
with drifting chile pointed
and two crypts torn,
a twisted cross of iron,
a hundred mounds found.

Bones are bones
that have no name or epitaph,
no kin to guard them,
the memory chain broken
and no one has the money.
We have a kind permission
to dig the ancient ones,
respectfully trim the recent
but muddle about Reales.

For you, forgotten,
just a genealogy,
marker gone, a spot,
mounding no longer required,
will it matter?

*Joe Schmalzel
10 September 1989*

*And this poem by a member appeared at the 1989
AGS conference:*

IN MEMORY OF...

Walking through the graveyards
Gazing at the stones
I read the chiseled epitaphs
Above the dust and bones

Wondering what that man was like
This woman and her son
Were they happy in their lives?
Had they any fun?

Here lies buried Captain Leach
Born across the sea
At Concord fought the enemy
To keep his new land free

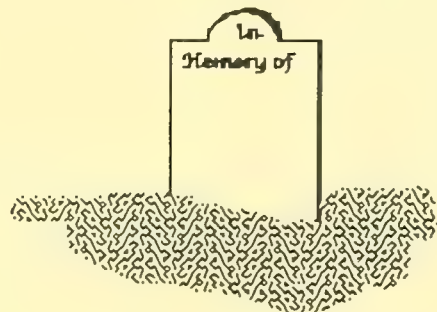
And there's Deacon Phineas Rowe
His marker standing tall
Did he keep his flock in tow?
Could he save them all?

Zachariah Proctor
A name that sounds so fair
Was the village doctor
Practiced love and care

And here's Stacy Wilkinson
He helped the colonies
Was a lawyer of renown
Fair and just was he

In the cities and the towns
On the hillsides or flatgrounds
Where our Yankee fathers rest
You will find our nation's best

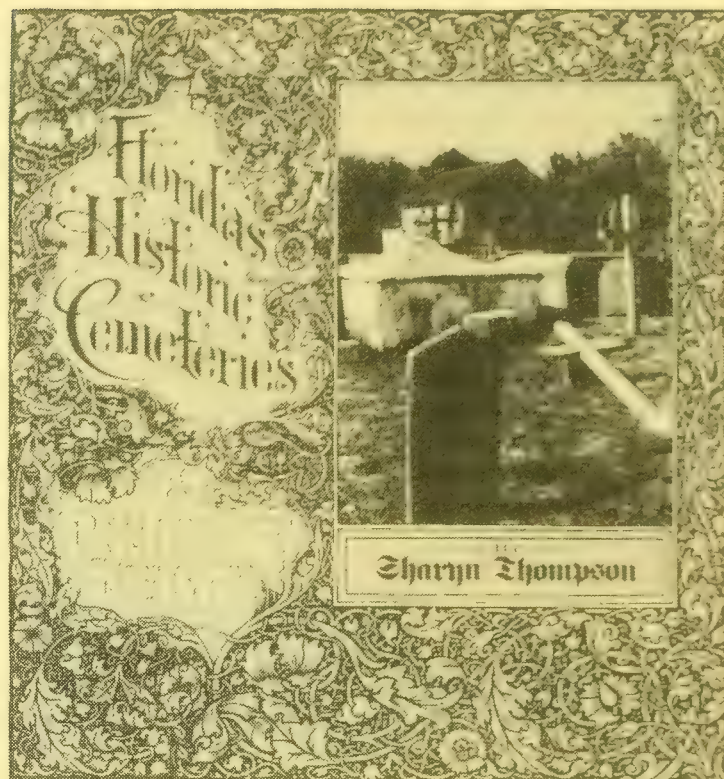
So, stop and read along with me
Of our early history



PRESERVATION NOTES

New Book Available

The Historic Tallahassee Preservation Board has recently published Florida's Historic Cemeteries: A Preservation Handbook. Written by AGS member Sharyn Thompson with a special chapter on "Preservation and Restoration" by Lynette Strangstad, the 50-page book is designed to educate Florida citizens about historic cemeteries. Other chapters include "Florida's Cemeteries as Historical Resources," "Identification and Surveying," and "Research and Documentation." Appendices include information about the Florida Master Site File, cemeteries that qualify for the National Register, and Florida statutes affecting protection of cemeteries. While it is written for Floridians, it will be helpful to those in other states as well. The book is available for \$7.95 postpaid from Historic Tallahassee Preservation Board, 329 N. Meridian Street, Tallahassee, FL 32303.



This letter from AGS member Ruth M. Miller, Charleston, SC appeared in the Letters to the Editor column in the Charleston Evening Post, November 18, 1989.

Letters to the Editor INSURED GRAVESTONES

I would like to pass on some information which will help one of the silent victims of Hurricane Hugo—the cemeteries and gravestones in the hurricane's path.

Some standard homeowner's policies carry an entry which reads: \$1,000 on gravemarkers. I am sure any burial ground with damaged markers would be glad to hear from families which have insurance money designated for restoration.

Ruth M. Miller
169 Manchester Road
Charleston, SC

MEETINGS AND CONFERENCES

Of special interest to those studying Afro-American gravemarkers is the Afro-American Historical and Genealogical Society annual conference to be held May 3-5, 1990 at the Holiday Inn-Capitol in Washington, DC. Its theme will be "Exploring the Past to Appreciate the Future." The program will include a full day workshop on beginning genealogy and sessions exploring ancient African civilizations, how to organize a family reunion, collecting African American memorabilia and genealogical sources in the Caribbean. A special session on The Underground Railroad features Charles Blockson, author of Black Genealogy and The Underground Railroad. For more information, write to the society at PO Box 73086, Washington, DC 20056-3086.

In a recent issue of the English NATIONAL TRUST MAGAZINE, an article, "Statues and Surgeons," by Anna Pavord describes the statuary workshop, headed by Trevor Proudfoot, created to maintain the vast collection of statues owned by the Trust scattered around nearly 200 castles and country houses. Some of the restoration techniques being used there may interest those of you who are preserving gravestones.

"The workshop is housed at Cliveden in the old fives court and some outbuildings of the hospital set up by Nancy Astor during the First World War. Today mute patients are ranged along the walls between dust extractors and electric drills. . . victims of vandals, storms or thieves.

Other pieces are in for geriatric care, needing cleaning or a consolidant to prevent the stone surface from flaking away. One piece is swathed in cotton-wool. The carving, in Tadcaster stone, was suffering after two and a half centuries of English weather which had eroded its surface. It is being treated by a new technique that Trevor Proudfoot heard about in Italy a couple of years ago. It had been very successful in treating the Arch of Septimus Severus in Rome. A solution of acrylic is suspended in lime water and applied to the carving on wads of cotton-wool. As the stonework becomes saturated it consolidates and hardens the carving without upsetting the supporting matrix of stone.

Their research has helped them to find a treatment for the collection of Gandharan sculptures at Antony House in Cornwall, carved between the first and sixth centuries AD from a green-grey schist. These were mounted on an outside wall and a combination of salt spray and chill winds had affected the surface and caused the stone to shear like slate. Eventually the friable stone was treated with a mixture of salin and epoxy resins, developed for completely different purposes by Ciba Geigy and Union Carbide.

One of the most important projects on which the statuary workshop is currently engaged is the conservation of the classical sculpture collection at Petworth House, work that could take ten years to complete. A statue of Dionysus posed a number of interesting problems for the workshop team. Among others, the torso was badly stained with rust. Poultices of sepiolite and Dygon (magnesium silicate with sodium hydrosulphite) were applied to the stained shoulders and thighs and reduced the disfiguring iron stains.

For the entire text, contact the AGS [Newsletter](#).

Sent in by Barbara Rotundo, Laconia, NH



White Clover Graves

John Brown was the grave-digger of a Scottish parish. He had his own ways,—like most Scotsmen,—and one of them was to sow the graves of little children with white clover. The new minister of the parish had noticed John's loving care of children's graves, and one day came upon him trimming the small resting-place of a child buried a few days before. The conversation which followed is reported in a volume of Scotch anecdotes.

"John," said the minister, "why are you so particular in dressing and keeping the graves of children?"

"Of such is the kingdom of heaven," answered John, looking at the sky.

"And on this account you tend them with so much care?" remarked the minister, slowly, as if musing on John's answer.

"Surely, sir," said the grave-digger, pausing in his work, "I canna make overbrow the bed-coverin' of a little innocent sleeper that is waiting here till it's God's time to wauken it, and cover it with the white robe. When sic grandeur is awaitin' it yonder, it's fit it should be decked out here. I think that He will like to see the white clover sheet spread above it; dae ye no think sae tae, sir?"

From MADISON OBSERVER, Morrisville, Madison County, NY, February 5, 1896 (paper found in an antique shop by John Alden Haight).



"Instead of being stuck in a cold cemetery where few people visit, the deceased will be surrounded by friends." British tavern owner Colm O'Rourke, explaining his company's new offer to bury deceased patrons in pubs for an \$8,000 fee.

From "Overheard," NEWSWEEK, January 15, 1990.

ASSOCIATION NEWS

EXECUTIVE DIRECTOR GIVES NOTICE

At the October 29 meeting of the Board of Trustees, Executive Director Rosalee Oakley gave notice of her intent to conclude her work with AGS effective no later than December 31, 1990.

Citing a personal desire to move on to a different job and the Oakley's plan to move out of New England in the near future, Rosalee stressed the opportunity her leaving affords for the organization to grow in new directions. "It will give AGS the opportunity to develop a more professional image by having a permanent office location. It gives us an opportunity to try to get the Archives under the same roof as the office, giving the archivist and the membership better access to the materials in the collection. It has the possibility of providing new opportunities for programming and services to the membership which are difficult to develop in the cramped quarters of a house office," she said.

"A change in personnel is also a good time to re-evaluate procedures and programs to determine what is most productive, and to coalesce our energy in those areas, dropping what are proven to be less effective aspects of our work in the office." The timing of Rosalee's departure will afford her successor the advantage of working with the current President at least six months before a new President takes office in June 1991.

PLANNING COMMITTEE SEEKS OFFICE SITE

For the past six years, the AGS office has been located in the Oakley's home. We have had the good fortune through this period of having no expense for rent or utilities. However, with the need to seek a new Executive Director, we also have to find a new office location. To provide AGS with a more permanent base, the Planning Committee suggested to the Board in a special report that the first priority be to seek an established institution with a building where space would be available for us to rent, possibly entering into negotiations to share basic operational expenses, equipment and/or clerical staff.

The Trustees voted to authorize the Planning Committee to investigate and negotiate the terms of an alliance with a host organization, subject to the approval of the Board.

During December the Planning Committee met, drew

up a list of organizations to approach with an initial inquiry, to be followed up with a formal proposal if there was interest on both sides. These organizations are located in New England in towns generally at a center for most of the Trustees. Worcester, Northampton, Deerfield and Springfield, MA, and Hartford, CT. With first priority given to the consideration of historical societies or museums, groups with similar historic preservation interests to our own, other possibilities to be considered are universities and churches. Should no facilities be found, it will be necessary to seek a new Executive Director who has the capability of housing the office and considerable inventory in his or her home.

The 1990 Budget is being drawn up to include necessary funds for transition costs and rent.

Once it is determined whether there is a possibility of locating the office in a specific site, an augmented Personnel Committee will begin seeking applicants for the position of Executive Director, either in the geographical area near the office site or, in the event the new director must house the office in his/her home, the geographic areas of western Massachusetts and Connecticut are most desirable locations.

MEMBERSHIP DRIVE

Early evidence shows that members are accepting the challenge to recruit new members. A number of new member applications bear the names of our recruiting members thus qualifying them for a reduction in next year's membership fee. If you want to do some recruiting, you can always get more brochures from the AGS office!

WATCH FOR SPECIAL MAILING

A change in the By-Laws at the last Annual Meeting makes it possible for all AGS members to vote on the candidates for Trustees. A Special Mailing will be along after March 1 with a ballot to be returned to Lance Mayer, Nominating Committee chair. Please exercise your voting privilege.

Also included in the Special Mailing will be the conference registration forms and information. Your conference staff has worked hard to keep costs down and even though our costs will be higher, the cost to conferees is only \$5 more than last year for full conference participation—\$205 per person double, \$220 for a single. We hope to see you all there.

NOTES FROM HERE AND THERE

The lovely classical figure ornamenting the Smith family monument in Waterbury CT was stolen in early October, 1989. The life-size bronze figure was made about 1885. There is a reward offered for information leading to the recovery of the figure. Contact: Robert Garthwait, (203) 574-2100 (days).

from the *Maine Antiques Digest*, February 1990.



LINGUISTIC TRENDS IN THE CEMETERY

After more than a decade of study in graveyards across South Texas, AGS member Scott Baird, a professor of English at Trinity University in San Antonio, believes the dead speak very clearly about the state's linguistic future. "What we're seeing is a spread of Spanish northward, with parallel indications that English-Spanish bilingualism is here to stay. That's what the tombstones tell us."

There are more than 500,000 recognized cemeteries in Texas, according to state officials. Mr. Baird acknowledges that his research hasn't extended to anywhere near that number, but he has read enough tombstones to see a cultural pattern being broken. Increasingly, Hispanic Texans state their deepest feelings of grief and loss in English, not Spanish. But they are not giving up the language of their ancestors, unlike other immigrant groups in Texas. As other non-English speaking immigrant groups—German, Czech, Polish, Chinese—settled in Texas, they began writing tombstone inscriptions in English as they assimilated into American culture. *Wilhelm* became *William*. *Ruhe in Frieden* became *Rest in Peace*. Such a shift is not seen on the tombs and graves of Spanish-speaking resident, says Baird. Instead the number of bilingual tombstones has increased dramatically.

In San Antonio, where Hispanics make up more than 50% of the population, San Fernando Cemetery No. 2 on the west side has been the final resting ground for a wide range of ethnic groups since 1924. "In mortuary terminology, it is a "live cemetery" because there is still room for burials. A count of tombstone inscriptions at San Fernando, conducted by Mr. Baird and his student researchers, showed that 90% of the headstones raised

in 1924 were inscribed solely in Spanish. English-only inscriptions amounted to 6% and bilingual 4%. However, a count of those raised 60 years later showed that Spanish-only dwindled to 58% while bilingual inscriptions rose to 13%. English-only rose to 29%.

Mr. Baird also cites his findings to all-Spanish tombstones in Round Rock, north of Austin, dated 1985, and in Bee County near Temple, dated 1968, as evidence that English-Spanish bilingualism is moving northward up the state from the border regions, creating a 200-mile-wide cultural cushion. "You have roughly 300 million Spanish-speakers on the same continent with 200 million English-speakers. There's a cushion where these languages come together, and that cushion is the size of France. Spanish is moving northward and English is holding its own in this 200-mile-wide cushion," says Baird. "It's a prime example of what linguists call a diglossic, a region where two languages live together."

Mr. Baird calls his research social linguistics, a school of study that examines the sub-conscious connections between language and daily life. He studies grave-stones for linguistic trends because they represent people's deepest emotions and, this, give the most accurate picture of their values.

from the *Dallas TX Morning News*, March 19, 1989, sent by Sybil Crawford, Dallas TX, and the *Miami Herald*, April 16, 1989. Scott Baird will be presenting a paper at the American Culture Association, Cemeteries and Gravemarkers Session, March 7-10, 1990, in Toronto, Canada.

MORE ON THE SEDGWICK PIE



Angelika Kruger-Kahloula, of West Germany, writes that it was with interest and amusement that she read "The Sedgewick Pie" (in spite of, as she points out, the typing error of an extra "e" in the title) in the Fall 1989 issue of the News-letter:

I visited the Stockbridge cemetery in 1986 and was captivated by the atmosphere of the Sedgwick section, which to me seemed enchanted rather than gloomy. How lovely to get a (prospective) insider's view of the place! John Sedgwick stresses the exclusive character of this family circle, the "club" (which, interestingly, includes the dog, but not a cousin's companion-nurse). It should be pointed out that the Sedgwicks did open their circle for a housekeeper,

a former slave, in the nineteenth century. Her epitaph, on a simple marble marker, reads:

ELIZABETH FREEMAN

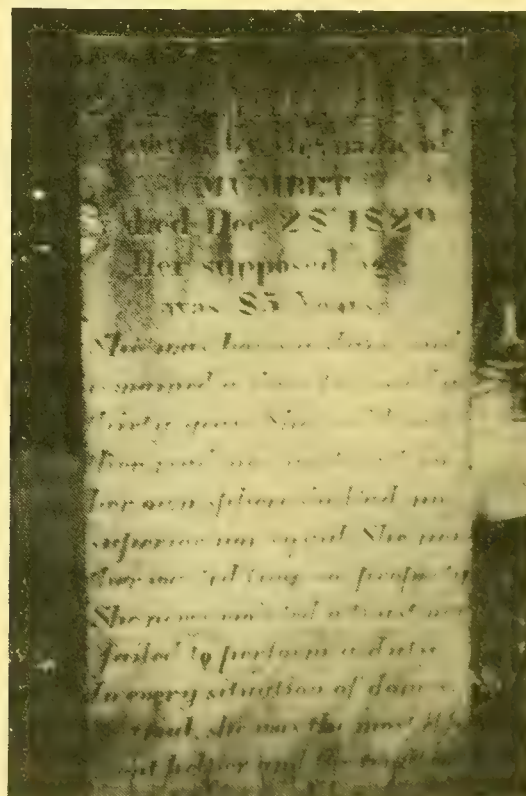
known by the name of MUMBET
died Dec. 28 1829.

Her supposed age
was 85 Years.

She was born a slave and
remained a slave for nearly
thirty years. She could nei-
ther read nor write, yet in
her own sphere she had no
superior nor equal. She nei-
ther wasted time nor property.
She never violated a trust, nor
failed to perform a duty.

In every situation of domes-
tic trial, she was the most effi-
cient helper and the tender
friend: Good mother farewell.

The daughter of African-born slaves, Elizabeth Freeman and her sister were the slaves of Col. John Ashley of Sheffield MA. After one particular instance of physical abuse by her mistress, Elizabeth ran away and asked lawyer Theodore Sedgwick in nearby Stockbridge to claim her liberty at court. Having heard of the Bill of Rights and the new State Constitution, she considered herself free and equal to any individual. The jury agreed to her claim and ordered her former owner to pay her 30 shillings damages, thereby marking the abolition of slavery in Massachusetts. She worked as a housekeeper and nurse for the Sedgwicks for several



years. (Rayford W. Logan, Michael R. Winston, Dictionary of American Negro Biography, NY: 1982)

THE HERITAGE OF HADLEY

by Jim Jewell, Illinois Valley Community College



On June 14, 1988, something happened that probably has never occurred in Lake Township, Allen County, Indiana, before or since: two individuals were photographing in the fine Hadley Cemetery on the Yellow River Road east of Arcola IN. One was L.C. Blessing, of Yuma, Arizona, who was searching for his grandparents' graves. The other was this correspondent, returning to the cemetery that probably started it all—the cemetery where, thirty-four years earlier, he and his schoolmates used to play, being careful not to damage any stone. We hid behind them, dashed around them, and pretended we were burying each other.

The town of Taw-Taw IN had its name changed to Arcola in 1858, eight years before the village was platted by Benjamin Meiser, John L. Peabody and Patrick Ney. Located at the crossroads adjacent to the Peabody Steam Sawmill (established in 1853) and the Fort Wayne and Chicago Railroad (1855), Arcola is known for its rich farmland. Championship-calibre crop- and cattle-judging teams were commonplace at Arcola High School, which was consolidated with nearby Hometown High to form Carroll shortly after the centennial of Arcola's platting.

The Hadley Cemetery is located four-tenths of a mile west of the Hadley Crossing, the railroad intersection at which Yellow River, Bass and Hadley Roads meet, about five miles west of the Fort Wayne city limits (Spring Street extended becomes Bass Road.) Most of the stones are dated from the 1860s through the end of the century. Before the burial of Dale Lytle in 1962, the most recent interment had been that of Mrs. M.F. Anderson (May 7, 1882-February 11, 1910).

(AUTHOR'S NOTE: A stop at Hadley in the mid-1960s indicated that Lytle was indeed buried there; subse-

quent visits reveal that the stone is gone, suggesting that Lytle was probably moved.)

After introducing ourselves, Mr. Blessing and I began searching through six to eight feet tall weeds for his family's graves. Eventually, we located them near the cemetery's south border, the closest gravestone to the crevice. Blessing wasn't sure his camera could get clear pictures. Mine did, however; and I sent two nice shots of the small stone to him. In his note of acknowledgement, he wrote, "Our meeting with cameras in the cemetery must have been a first."

Thankfully, it wasn't the last graveyard encounter in Hadley. Almost a year later, Chuck Bragg, a former school superintendent who runs a management consultant firm in Fort Wayne, noticed a fallen Civil War marker as he drove past Hadley. He returned with tools to stand the marker, as he had done with over fifty other similarly neglected Civil War markers. Bragg, whose work was featured in the May 29, 1989, Fort Wayne News-Sentinel, has been a Civil War student since childhood.

Hadley Cemetery may be overgrown and neglected; but with enthusiasts like Chuck Bragg around, it won't be forgotten. Nor will the four Civil War veterans buried there.

The photos on this page were provided by Donald F. Maclean of Halifax NS who took them in June 1989 in Vienna's Zentralfriedhof (Central Cemetery). He writes that "the cemetery is one square mile in size and is the largest in Austria. It was opened in 1874, although numerous people who died prior to that date are buried there. Among these are, for instance, Beethoven, 1827, Gluck, 1787, Mozart, 1791 and Schubert, 1828. Mozart's grave is a commemorative grave only, for the precise location of his burial is unknown."



Johann Strauss 1825-1899



Franz Suppe 1819-1895



Beethoven 1770-1827



Johann Strauss Sr. 1804-1849



Hugo Wolf 1860-1903

AGS member Michael Cornish of Dorchester MA recently sent the following letter to Sam Pennington, editor of the *Maine Antiques Digest*, which was published in the February 1990 issue:

Dear Mr. Pennington:

The advertisement on page 34-D of January's *Maine Antique Digest* for a "folksy cast-iron gate" evidences a disturbing trend I have noticed at recent shows featuring Americana, folk art, and architectural fragments. These iron gates are from cemetery plot enclosures, and the majority have not been procured legally. Motifs such as willows, lambs, and doves are typical, with the family name and plot establishment date sand-cast in the design. Cemetery gates are not, by any sane definition of the word, "folk art". Collectors with a conscience should condemn items of this nature from coming into the market.

Similarly, I have noticed other decorative portions of monuments offered for sale, among them the iron tassels from chain swag plot fences and marble doves taken from atop obelisks and urns. The latter are identifiable by the sockets from bronze or iron rods that held them in place.

There was a heated exchange of letters in these pages some while back (see *AGS Newsletter*, Fall 1985, p. 19-21) with regard to collecting colonial gravestones, in which I participated and do not wish to revive, but I fear these less obvious examples of fragmentary sepulchral art are escaping the same rightful stigma. I doubt very much that satisfactory provenances can be provided for merchandise stolen from graveyards.

WASHINGTON STATE DIRECTORY

The state of Washington's estimated 1,000 cemeteries will soon be listed for the first time in an unusual directory. "I've been getting information from little old ladies who've been crawling around on their hands and knees in cemeteries for 25 years," says Judy Barnes, who for the past five years has been computerizing huge amounts of cemetery data. The state centennial cemetery project began when Barnes was a clerical worker at Greenacres Memorial Park, Ferndale, where she also did part-time work for the State Cemetery Board. "Often we'd get phone calls from people asking if we knew where their mother or some other relative was buried," says Barnes. "So my boss and I decided that it would be nice to spend our spare time putting together a directory."

The directory is a volunteer centennial project sponsored by the Washington Interment Association and the Washington State Funeral Directors Association. Some states, such as Oregon, have passed laws that mandate such a state cemetery survey. (Oregon's law was passed in 1977, and carried out by the state's transportation department.) Coordinating the Washington project is B. David Daly, president of Evergreen-Washelli Cemeteries and chairman of the Washington State Cemetery Board. He and Barnes are soliciting information from sources including the state's funeral homes, cemeteries and genealogical societies.

The state directory will list the various names of each cemetery, its location, whether it's abandoned or active, who has the records and control of the property, and snippets of miscellaneous historical information to show each cemetery's place in the community.

For more information, contact Judy Barnes at 384-6492, or Carolyn Farnum, 16822 S.E. 2nd Pl., Bellevue WA 98008.

from the Seattle Times, August 15, 1989, sent by Margaret Jenks, Richardson TX

SILENT CITY on a HILL **Landscapes of Memory and Boston's Mount** **Auburn Cemetery**

by Blanche Linden-Ward

is now available from Ohio State University Press
180 Pressey Hall
1070 Carmack Rd.
Columbus OH 43210-1002

400 pages, 324 illustrations, \$49.50
ISBN 0-8142-0469-4

A group of professional historians and interested citizens have formed the Arlington National Cemetery Historical Society. The group's goals are educating the public on the historic significance of the cemetery and the contributions of America's veterans as well as raising funds for preservation activities. The group held its first meeting in July, 1989. For more information, contact the U.S. Capitol Historical Society at (202) 543-8921.

sent by Anne G. Giesecke, Arlington VA

LOGO IDEAS

The AGS Board is considering changing the AGS Newsletter masthead, and, while they're at it, the AGS logo as well. The logo of any organization is the symbol which identifies it to the world. There is some feeling that the AGS logo, taken from the Elizabeth Smith stone, Williamstown MA 1771, no longer clearly symbolizes the purpose and goals of AGS. It was chosen by the membership in 1977 to reflect the broad appeal of gravestone art. At that time, they wanted an emblem that would not be tied to any location or period of stone art. If you have any ideas for a new logo, or thoughts on how AGS should be represented, please contact the AGS office!

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins on the date dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; Family \$30; contributing \$30) to AGS Executive Director Rosalee Oakley, 46 Plymouth Rd. Needham MA 02192. Back issues of the Newsletter are available for \$3.00 per issue from Rosalee Oakley. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada. Order Markers (Vol. 1 \$18; Vol. 2, \$16; Vol. 3, \$14.75; Vol. 4, \$14.75; Vol. 5, \$18; higher prices for non-members) from Rosalee Oakley. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Rosalee Oakley.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 14 NUMBER 2 SPRING 1990 ISSN: 0146-5783

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Ritchie stone, Lundie, Scotland, 1759, east face

TEN DAYS IN SCOTLAND

Want to go? Here is a gravestone tour of Scotland, designed for Dan and Jessie Farber by Betty Willsher, co-author of *Stones, 18th Century Scottish Gravestones* (New York: Taplinger, 1979)



Greyfriars Burial Ground, Perth, 1774

Last summer, when Betty Willsher was in the United States to accept AGS's Harriette M. Forbes Award, my husband and I discussed with her our eagerness to see and photograph Scottish grave-markers. As a result, Betty developed for us a 10-day tour of Scotland designed to introduce us to her country's early stones, and until recently it was our intention to fly to Scotland this summer and follow her suggested route.

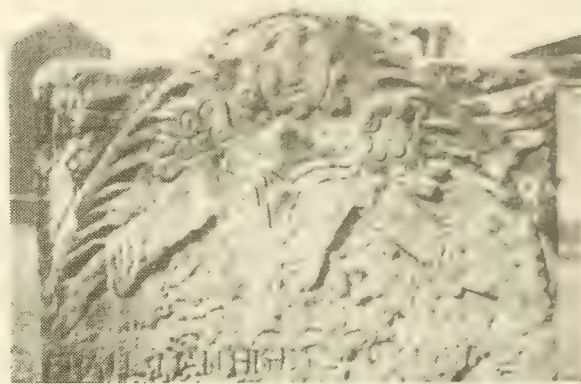
Now we find we will not be able to make the trip. This is a disappointment, as Scotland's early stones are among the most interesting anywhere, and we feel this custom-designed tour for gravestone enthusiasts should not be wasted. Betty has suggested that we share it, and so I am using the *Newsletter* as a means of making the plans available to AGS members.

The plan assumes arrival and departure at Prestwick and pre-booking car rental and bed-and-breakfast reservations. (Betty did not recommend our looking for overnight accommodations along the way.) Scotland's weather is mild up to December, but good sunlight is not dependable. She recommends June through early September dates.

DAY-BY-DAY ITINERARY

Day 1: Early morning arrival at **PRESWICK** (there will soon be international flights arriving and departing from Glasgow) and rental car

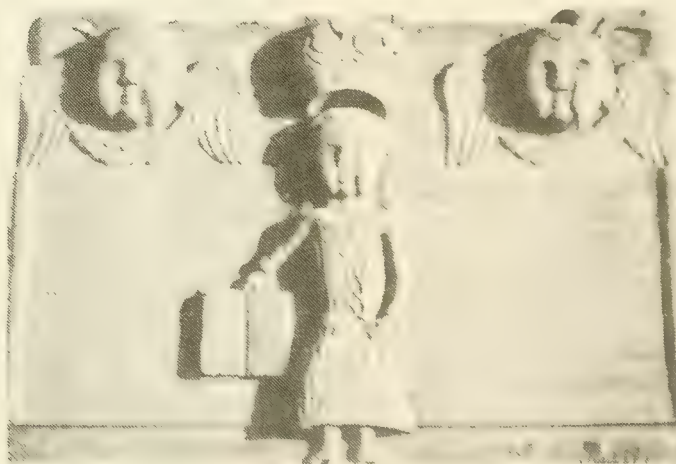
pick-up there. Drive through **GLASGOW** on the Glasgow Motorway, making a 2-hour stop to visit the Burrell Museum (somewhat like the Gardner Museum in Boston, in a wonderfully designed building with a café in the park). On to St. Andrews via the Kincardine Bridge Motorway; 1 1/2 - 2 hours. Relax the balance of that day in **ST. ANDREWS**.



St. Andrews, Fife, 17--?

Day 2: **ST. ANDREWS**. Fine 17th-century stones at the cathedral, under shelter, and much else to see in this small medieval city (where golf was first played).

Day 3: Take A91 to Dundee and A92 and B962 to **KIRKTON ON MONIKIE** (12 miles) where there is a parish churchyard with mostly east-facing stone carvings. Back on B962, cross A92 to **MONIFIETH** on the coast with a churchyard of mostly west-facing carvings. Return to Dundee on A930. There are photogenic sights in Dundee,



Kirkton of Monikie, Angus, 1744

including Scott's "Discovery" in the dock by the bridge and the ancient ship "Unicorn". (The tall ship "Discovery" was built in Dundee for Captain Scott's expedition to the North Pole in 1912.) On the way back to St. Andrews, if there is time, turn off the main road onto B945 for a 3 mile swing through **TAYPORT** for some good west-facers. (One could stay the night in Dundee instead of returning to St. Andrews, in which case you might visit Tayport in the morning on your way to Dundee.)



Lundie, Angus, 1710

Day 4: From Dundee, take A923 (Coupar-Angus Road), turning off it onto a country road to **LUNDIE** (8 miles). After visiting the churchyard in Lundie, continue on to A927 through Newtyle to **MEIGLE**. Visit the Pictish stone museum with its very small and wonderful 7th-, 8th-, 9th, and 10th-century folk art stones. The graveyard has



Meigle, Perthshire, 1764

a few resurrection scenes.

Leaving Meigle, take A94 to **GLAMIS**, which has a wonderful graveyard and is also the site of Glamis Castle, the Queen Mother's old home and one of the most interesting castles in Scotland. (A tour of the Castle takes 3/4 of an hour, and there are tearooms and shops.) Leave Glamis on A94 and drive to **PERTH**, "the Fair City" (25 miles) for a two night stay. Good restaurants.

Day 5: In the centre of **PERTH** visit Greyfriars Burial Ground (open during office hours, Monday through Friday), which has hundreds of 18th-century stones, and an old monastery garden. A mirror is needed for morning photography there. Then drive to **KINNOUL** just over the river. A key, available at the Council Offices, High Street, Perth, must be obtained to enter either Greyfriars or Kinnoul churchyard. From Kinnoul, drive to **OLD SCONE** (2 miles). Permission is required to take a car up into the graveyard, which is in the Scone palace grounds. If the weather is poor for gravestone study, one could, instead, take a tour of the Palace and its art treasures.



Greyfriars Burial Ground, Perth, 1778

Day 6: Drive from Perth south on M90 to **EDINBURGH** (1 1/2 hours, maximum), stopping on the way to see the lovely collection of stones at **CRAMOND**, just outside Edinburgh. (The Edinburgh International Festival is in progress for 3 weeks beginning mid-August.) Greyfriars Burial Ground in **EDINBURGH** has a great 17th-century mural, and its gravestones are the grand prototypes, the earliest dated 1603. The prize yard is in **TRANENT**, 9 miles east of Edinburgh on A1. Excellent! You



Greyfriars Burial Ground, Perth, 1745

might want to stay the night there in one of the places by the sea.

Day 7: Four miles south of Tranent on B6371 is **PENCAITLAND**. After visiting the churchyard there, take A68 south through Lauder and Earlston to **MELROSE ABBEY** just off A68 on B6360 (23 miles); it is the finest of the ruined Scottish abbeys. The museum has some good "green men"; and there are 3 stones of interest in the churchyard. Then take B6359 to **BOWDEN** (4 miles) where there are about a dozen very good stones. Then to the churchyard in **SELKIRK** (4 miles) on A699, with about 4 good stones.

Day 8: Lovely drive southwest on A708 to St. Mary Loch; and through Moffat to A74 (22 miles); go north on A74 to A702, then south on A702 to **DURISDEER** with its few fine stones and the wonderful Durisdeer marbles, the monument to

the Queensbury family. From Durisdeer continue south on A702 through Thornhill to **DALGARNOCK**, where there are full figure portrait stones. Then to **AYR**.

Days 9 & 10: In **AYR** see Ayr Auld Kirk with its curios stones; then **ALLOWAY** on B0724 just outside Ayr; then **KIRKMICHAEL**, a short drive south on B742. (In Kirkmichael you must climb over a wall if the yard isn't open.) If the weather is bad, Culzean Castle on the coast nearby is worth a visit, but do return to Kirkmichael. The Ayrshire yards are a **MUST**. There are several more in a ten-mile radius of Ayr; it would be a great pity to miss any of them.

Day 11: Leave Scotland from **PRESTWICK**.

Betty reminds us that Scottish stones are usually carved on both sides and that a mirror is therefore a great help in reflecting sun-



The Faith Hope & Charity stone, Greyfriars, Perth, 1651

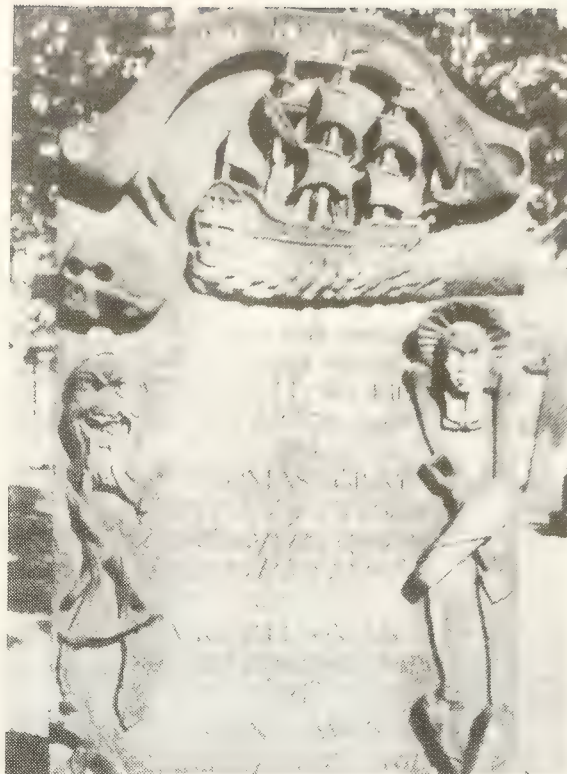
light for viewing or photographing the unlighted side. A flash will help make a photo-record if there is no sunlight. June, July and August are the best months for good light.

If anyone reading this decides to consider making the trip, I believe Betty would be please to try to help you, and with this in mind I shall include her telephone number (dial 011-44-0334-73023; at noon here is 6 pm in Scotland). However, she is a busy person, and I suggest you make inquiries as specific as possible; and, unless she suggests otherwise, that you refrain from asking her to answer a letter.

A good map showing highway numbers is The Scottish Touring Map, available for \$8.95 in US book-stores.

Even if you do not expect to travel to Scotland, it seems appropriate to mention here that AGS members who do not know the handsomely illustrated book, *Stones, 18th Century Scottish Gravestones* by Betty Willsher and Doreen Hunter, will find it fascinating. It was published in 1979 by Taplinger, New York, and was most recently available at Highly Specialized Promotions, 391 Atlantic Avenue, Brooklyn NY 11217. The accompanying illustrations are from this publication.

contributed by Jessie Lie Farber, Worcester MA.



Old Calton, Edinburgh, 1756



Kirkton of Monikie, Angus, Scotland, 1778



STONES RETURNED! TWO SUCCESS STORIES

Long Search Results in Gravestones Going Back Home

by Charles Marchant, Townshend VT

More than once in my capacity as Secretary of the Vermont Old Cemetery Association (VOCA) I have been asked why a gravestone which is not in a cemetery is in the particular place it is. Gravestones have a habit of showing up on people's doorsteps, in their cellars as part of the floor, in a foundation, a stone wall, and on and on. I have investigated a gravestone counter top and also a gravestone coffee table. In all of these cases there was a duplicate marker or replacement stone in the cemetery.

On several occasions I have been the visitor at a house and have commented to the owners on how nice their marble gravestone walk looks. If they don't already know, they look at me in disbelief until they go get a shovel or bar and turn the piece over. I have never been wrong. What usually happens next is a search to see where the stone belongs. It has become a hobby and a challenge.

Sometime in the mid-70s one of my students brought a rubbing to me telling me that it came from a gravestone in a neighbor's backyard. The rubbing looked interesting. Even though I was a local cemetery commissioner, I wasn't into rubbings. For some reason I thought this stone was part of a small private cemetery, and at the time the town wasn't much involved with those.

I forgot about the rubbing until the Fall of 1983 when another student told me there were two gravestones lying on the ground in a local contractor's storage area. One was the stone I had the rubbing of. By this time, the town, and myself, were much more interested in documenting all the local cemeteries. VOCA was also doing a state-wide survey of all Vermont's cemeteries and this one wasn't on my list.

What I discovered was not a cemetery, but two stones piled behind a shed. The contractor said they had been removed from a job. One had been a step and the other was in a field. He brought them to his shop area because he didn't think burying them was the right thing to do. I asked him if I could take

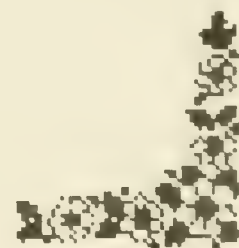
them with the intention of finding their true home. He agreed, and the two markers went to my yard.

My search began with a letter to David Watters of AGS asking for help and ended with the return of the stones to Freehold NJ, where they had come from. The return was completed in the fall of 1989.

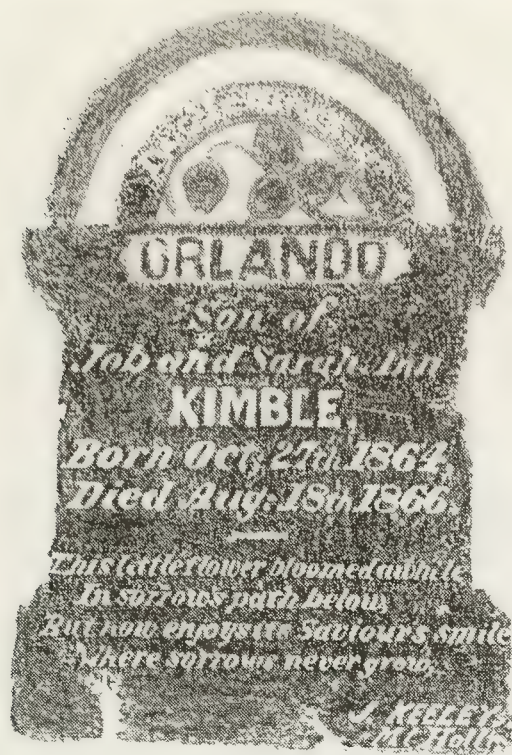
One look at the stones in detail told me that they didn't come from Townshend VT. They were much earlier (1785) than any carved stone in the Townshend area. They were of red sandstone—a material not used for gravestones locally. Finally, the carving was unlike anything around the area where I live.

The search involved several people besides David. AGS member Bob Drinkwater helped pin down that the stones came from New Jersey. Joanne Nichols, a genealogist from Brattleboro VT and a member of VOCA, put a query in "Branches and Twigs" asking for information about the Clayton family. The two stones were for David and Esther Clayton. Mr. James Bellarts of Hillsboro, Oregon, answered the query and that pinned the stones down to Freehold. Finally, with the help of New Jersey people including Joe Wiswall, Elise Prayzich, Elizabeth Bowman and Ivars Perterson, the stones were returned.

For all intents and purposes, these stones were "stolen" to save them from development. The Freehold Township Historical Commission now has the job of repairing one of the stones and finding a suitable place for them. VOCA has done its job.



**INSTEAD OF LOOKING FOR A LOST CHILD,
THE FIRST PRECINCT IN MANHATTAN IS
LOOKING FOR A FOUND CHILD'S HOME**



In a new twist on an old story, Beverly Barone, of the First Precinct, 16 Ericson Pl, New York City, was searching for the home of Orlando Kimble, deceased 1866, aged 2, whose gravemarker was left at the police station last October by a man who claimed he found it in the street. Barone recognized the historical value of the Victorian stone,

which is signed by its sculptor, J. Keeley, of Mt. Holly, New Jersey. Aided by Lts. Heegan and Dignon of the precinct, she waged a valiant battle to keep the marker from being deposited in the City's Lost Property Room, until she could find an expert to examine it, and assist in returning it to its real location.

Roberta Halporn, Director of the Center for Thanatology in Brooklyn (and a member of the AGS Board), was called in to examine the piece, and stated that it was a very fine example of a Victorian marker, and that the efforts to locate the original site could also provide information on a local gravestone artist not previously known to her.

She called several colleagues, and AGS member Pat Miller provided the name and address of Elizabeth Marren Perinchief, a certified genealogist in Mt. Holly. Perinchief has been able to identify Orlando's family, the cemetery in which he should have been interred, and has provided a vast amount of information on the stonecutter, Jackson L. Keeley.

There is just one small mystery left. Ms. Perinchief informs us that there was no standing stone for Orlando when the Burlington County Genealogical Club charted the cemetery in 1978. One wonders where the little lost boy's stone has been for more than twelve years.

contributed by Roberta Halporn, Brooklyn NY



SAVE OUTDOOR SCULPTURE!

The estimated 50,000 outdoor sculptures in the U.S. suffer from neglect, vandalism and environmental pollution. Save Outdoor Sculpture! (SOS!) is a nationwide inventory of outdoor sculpture to determine the number, location and condition of all outdoor sculptures in the United States. At the completion of this three-year project, data will be added to a permanent, ongoing computerized database of indoor and outdoor sculpture in the United States. Municipal governments and civic and cultural organizations will receive guidelines for the care and maintenance of their outdoor sculpture

and suggestions to involve their communities. SOS! is a joint project of the Smithsonian Institution's National Museum of American Art and the National Institute for the Conservation of Cultural Property. To add your name to the SOS! mailing list, contact SOS!: National Institute for the Conservation of Cultural Property, 3299 K Street., Suite 403, Washington DC 20007; 202-625-1495; FAX 202-625-1485.

from the *Newsletter of the American Association of Botanical Gardens and Arboreta*, #185, May 1990, sent by George Kackley, Baltimore MD.

TALE OF A CHURCHYARD SLEUTH

by Michael Olmert



*I'll bury thee in a triumphant grave.
A grave? Oh no, a lantern, slaughtered youth.*

*Reproduced from ARCHAEOLOGY, March-April 1990.
(Contributed by Marjorie Fuller, Wellesley, MA.)*

Schleimann I'm not. Nor am I Leakey, Petrie, Woolley, or any of the rest. Indiana Jones? Hardly. Still, what I did on my summer vacation put me within hailing distance of their league.

I teach Shakespeare, but poetry was the last thing on my mind in France last year. I was there to study Romanesque architecture. What I came back with, however, was a literary footnote, a few lines of tiny six-point type that will appear on, say, page 70 of every edition of *Romeo and Juliet* even to the edge of doom.

It all started one afternoon in a tiny village churchyard near Poitiers, at a crossroads hamlet called Fenieux along the pilgrim road from Paris to Compostella, Spain. The twelfth-century Romanesque church was interesting enough, but my attention was drawn to the adjacent cemetery with a narrow, 35-foot-high, limestone tower in the middle of it. Bees and midges darted in front of my face as I made my way through the weedy and overgrown churchyard toward the tower. According to my *Blue Guide*, the structure was a *lanterne des morts*, a lantern of the dead. It loomed over the cemetery like some misplaced minaret. A tiny door at its base led to a dank and dreary cavity inside. There was just enough room for me to squeeze myself up a stairway to the top. From the pinnacle I could look out over the countryside, and down the narrow roadway toward Compostella, along which centuries of pilgrims once trudged. In turn, I could be seen from the road. Then it occurred to me: a *lanterne des morts* is like a bell tower, except that it's silent. It illumines the way from church to final resting place. Funerals took place at night. The Latin *funus* and *funeris* have to do with dark and forbidding processions led by torchlight. So the light acted not only as *memento mori*, it consoled the living as well.

Up in the lantern, however, no light switched on inside my head. That happened two months later in my Shakespeare class. Then *lux facta est*. Surely, I reckoned, my old Fenieux tower must have been the sort of lantern Shakespeare had in mind in *Romeo and Juliet* (V.iii. 83-84):

Romeo says this in a cemetery, just after he's killed the unfortunate County Paris, a man who was merely in the wrong place at the wrong time. Oddly enough, every edition of the play that glosses "lantern" does so as if it were an architectural lantern atop a building, designed to let air and light into the upper floors. Even the brand new *Oxford Complete Works* interprets lantern as a "window-turret." We're familiar with these in America as the cupolas on Tidewater of Palladian buildings. But that can't be the right reading. Romeo feels so sorry for Paris' death that he'll build him not just an ordinary grave, but a *lanterne des morts*. He's talking gravemarkers. The one at Fenieux soars over the churchyard, just the way Romeo would have wanted County Paris commemorated.

Romanesque lanterns were common enough to have been known by Shakespeare and his contemporaries. (They were not, apparently, constructed in England.) In 1970, roughly a hundred lanterns were still standing in France, Germany, and Austria, and some few remain in Switzerland, Eastern Europe, and Italy—yes, the land of *Romeo and Juliet*. Such towers would still have been the most imposing monuments in any Renaissance cemetery, occupying venerable and holy spots often associated with the graves of local saints.

For Shakespearians, it would appear the old architectural interpretation of lantern should be dropped (it's been with us since George Steevens's 1773 edition of the plays). The scene, after all, is in a cemetery. Question is, why did that senseless rooftop lantern hang around so long? Probably because we are familiar with only two kinds of lantern. Since this clearly wasn't the kind Diogenes used to find an honest man, it must have been the kind that sits on a building. End of discussion.

If Shakespeare had written "Oh no, a pyramid, slaughtered youth," there would have been a mad scramble to get to the bottom of it all. As someone (not Shakespeare) said: "It's not what you don't know that hurts. It's what you know that ain't so!"

Michael Olmert teaches at the University of Maryland and wrote the Guidebook to Colonial Williamsburg.

A MILLSTONE MARKS HIS GRAVE

by Helen Arbuckle

On a grave in Oak Hill Memorial Park, San Jose, California, the state's oldest secular cemetery in constant use since 1839, stands a granite millstone inscribed:

STEPHEN HOBSON
Dec. 5, 1800
June 18, 1885
THIS STONE USED BY
STEPHEN HOBSON
IN YADKIN COUNTY, NORTH CAROLINA
FROM 1820 TO 1870

It was placed there in the early 1940s by the youngest of Stephen Hobson's ten children, Ivan Benbow Hobson, who found it while on a visit to the old home in North Carolina, lying near the mill site, useless and forgotten. It occurred to him to have it converted to a monument for his father's grave. With family approval, the stone was shipped to California, inscribed, and placed in position.

It is unique in that it is the only one of its kind in Oak Hill, and probably in any other California cemetery. Yet, on the eastern seaboard in colonial days, the use of millstones as gravestones, "for an unfortunate miller 'killed at his mill'," was fairly common. Millstones involved in a fatal accident were considered unlucky and often retired from milling.

Antiquarians have uncovered millstones dated as early as 1636, which were used as cornerstones for farm buildings in Massachusetts and Connecticut. Many discarded millstones have ended up as stepping stones.

Millstones in literature and Scripture symbolize exceptional traits of character but, in milling parlance, "hard as a piece of the nether millstone" refers to the bed stone or stationary block against which the millstone turned.

Patterns or dresses were cut into the grinding surface of both stones and varied according to the product being ground. The pattern, identical in both stones, consisted of furrows extending from off-center to the outer edge, so that a shearing effect was obtained when the stone was in motion. Millstone dressing was usually done by itinerant craftsmen with a knowledge of stone-cutting and

milling. To dress a pair of stones required two or three days.

In 1632, five Hobson brothers came to America from England. Their progeny spread southward, between 1725 and 1775, from New England, Pennsylvania, and New Jersey into Virginia and the Carolinas in search of religious tolerance for themselves in the Society of Friends.

About 1820, Stephen Hobson acquired some 8,000 acres of land in Yadkin and Surry Counties in northwestern North Carolina, which included iron mines, sawmills, grist mills, and good farmland. Plantation life to the south and east of him was geared to slave labor. As a Quaker, Hobson found it difficult to reconcile his beliefs with prevailing customs. To maintain his integrity, he employed only free men, buying slaves he thought were being mistreated and paying them to work for him.

Such practice made him great difficulties with the Confederate government when the War between the States came on. He was even charged with treason and sentenced to hang. The sentence was commuted, as the Confederacy needed the iron from his mines. During the whole Civil conflict his ironworks ran day and night. After the war he turned his back on tensions, sold his holdings for a fraction of their worth, and moved to Indiana.

By now his family had increased considerably. He had married four times, first to Miss Mary Bond, subsequently to widows with children. Altogether, including his own, Stephen had the responsibility of 23 children.

Not finding Indiana to his liking, he moved to California in 1873. His eldest son, David, had joined the Gold Rush in 1850, and invested his findings in farmland in Santa Clara County. Stephen bought land adjoining David's property; there he lived and farmed until his death.

Though Stephen Hobson never engaged in milling in California, his headstone symbolizes an era when east-west personal ties were very close, and speaks for the thousands of "everyday" men, strong in character, resolute in faith, and capable in achievement, whom destiny chose to populate the new and shining West.

*From THE SPINNING WHEEL, July-August 1966,
sent by Toni Cook of South Bend IN.*

Frankfort IN Times- April 7, 1975. This article appeared in a regular column "The Hoosier Farm Wife Says:" by Mrs. R. F. D., pen name for Mrs. Rachel Peden who is now deceased.

STONE CARVERS DEvised TREE-LIKE MONUMENTS

"They were all mechanics and dreamers and inventors" said 86-year old Erskin Hoadley with a gentle smile. His hair is white, silken and sparse; his blue-grey eyes are kind, showing flashes of humor or even anger at times; his voice is firm, young-sounding and pleasant to listen to. He was telling the story of his grandfather and great uncle, and of his father and three brothers whose monument shop in Gosport produced the gravestones representing tree stumps. In Erskin, these same family characteristics cropped out in architecture and machine-improvement. By profession he was an engineer.

William and John Hoadley, in England, were apprentice machinists and not satisfied. They came to America and for a while stayed in New Orleans making steamboats. Then they came to Indiana to a little place called [Mt. Tabor] that was on the verge of becoming a thriving town. The brothers had a sawmill and grist mill there, separated by a dam. "They cut logs all over the valley and floated them down to the sawmill," said Erskin. "They hauled logs from the other side on carts pulled by four oxen. Eventually they married local girls and each man had a big family."

William's sons were: William (who became Erskin's father), Cyrus, Sylvester, Claude and Ed. His daughter Maggie married James Goss of nearby Gosport.

As steam mills began to compete, the Hoadley mill business dwindled. Also when the railroad was built through Stinesville instead of Taber, that ended [Mt. Tabor's] prosperity. From their mill the Hoadleys had hauled lumber enough, on horse-drawn log wagons, to build three houses in Gosport. The elder William and his wife and unmarried sons lived in one, which Erskin calls "the home place." When John Hoadley started a stone mill in nearby Stinesville, William Hoadley was its superintendent. From this mill, which eventually burned, came the stone for the Soldiers' and Sailors' Monument in Indianapolis. John and his family moved to another stone area. William's branch bought Clayt Dyer's monument shop in Gosport,

then began the stump gravestone business. Having been lumbermen they knew wood and appreciated the beauty of trees and so chose the stump as a design for honoring the dead.

Erskin said, smiling, "My father was the only brother with sales ability. He sold the monuments. He was also an artist. When he sold a monument he learned the individual habits and characteristics of the person, so he could add special, expressive touches to the decorations." (Such as the spinning wheel and stack of books to one; the closely entwined vines on another for a notably devoted couple; the bread-giving hand on the stone for a markedly generous person.)

"Syl was the best carver," said Erskin. "He particularly liked to carve birds." He added, smiling, "A stone carver is just a stonecutter with an education." Syl was also an inventor. His self-computing scale, patented in July 1990, was manufactured and sold by the brothers for several years. Erskin has one in his basement. Stones for the stump monuments came, in 3-ton chunks, hauled on horse-drawn log-wagons, from Big Creek quarry. They were taken to the cemeteries for placing by the same means and young Erskin often went along. "I got so a cemetery has no dread for me," he said. The brothers didn't make a lot of money from the monuments. "That's what gave them pleasure, creating something," explained Erskin. "It didn't take much to live then. They had grapevines and gooseberries. They had a garden, a cow, two or three pigs. One year my father's income was \$300." He paused, then added quietly, "We lived on it."

The four brothers (Cyrus didn't like stone work and had gone to Indianapolis to work) worked harmoniously. When time came to settle up there was no argument, nor in fact even any comparison of accounts. In a way, therefore, the stump gravestones are also a monument to a family of pioneer stone men who worked creatively and happily together. —Mrs. R. F. D.

Sent by Billy A. Stillwell, Stillwell Monumental Sales, Frankfort, IN

Note from Warren E. Roberts, Bloomington IN:—"Notice that she uses the term "stump" in referring to the monuments because they are always called "tree-stump" gravestones by the people who made them and for whom they were made. This is reason enough for me to call them the same." Dr. Roberts has collected more information about the Hoadley brothers and photographs of the stones they carved which will be included in his forthcoming book, now in progress.

AGS member Mary L. Dexter, of Carrboro NC, sent an item from a weekly newspaper from the "triangle" area of North Carolina—Raleigh, Durham and Chapel Hill. RTP is the Research Triangle Park, "an area surrounded somewhat by the three cities and their various universities. Large national and international companies have their 'think-tank' complexes located here and draw on university brain trust and facilities in the area." Mary writes that this is "one of those articles that you read and then read again put it down and days later read it again".

RTP: LIFE AND DEATH

by Peggy F. Hull

The building I work in is one of those new ones on the edge of Research Triangle Park. It's a box of gleaming glass and brick, surrounded by neat plantings with pine straw spread around them, and of course, BMWs and Saabs in the reserved parking spaces nearest to the front door. Everything is climate-controlled and all the windows are sealed forever shut, so the only breezes we feel are blown from vents in the ceilings.

Since we moved into the building, I have been intending to take brisk walks during my lunch hour. But I found it hard to get into the habit of walking, until I discovered the cemetery. I found the cemetery behind a construction site. It's actually in the middle of a parking lot, on a little hill between two banks of cars. There are only four gravestones and a few trees. I climbed up to see it closer and read the tombstone on the left:

*Nettie Mae
wife of CB Green
July 28, 1877
Aug 28 1907
She was the sunshine
of our home.*

Then my eye went to the smaller one next to it, and I think I knew what it was before I read it:

*John P.
Son of CB Green and NM Green
Aug 14, 1907
Sept 15, 1907
Our loved one.*

My heart sank as I realized that Nettie, 30 years old, died two weeks after giving birth to her son,

who died two weeks later. Did she labor long on a hot August evening, on a bed in the front room? Was a granny midwife there to help? Was a doctor fetched, coming on horseback from Durham or Chapel Hill, with a black bag in hand? My thoughts ran inevitably to my own childbirth experiences: the white hospital sheets, the stirrups and the gowns, the doctors and the nurses and the interns, the fetal monitors, the ultrasound and the antibiotics.

Irrepressible images swirled in my head: our tiny baby in a plastic isolette, with tubes from her nose and mouth, surrounded by machines. Our Sally, who lived only four now-hazy days. At least little John was surely held and rocked and sung to by his family during his short life. The only time we were able to hold Sally was when it was all over and her tiny body was disconnected from the machines at last. Fortunately, I found a crumpled kleenex at the bottom of a pocket. Usually I manage to avoid these outpourings by staying away from baby showers and the baby products aisles of supermarkets.

I feel a strange kinship with these people who lie here surrounded by this parking lot. There aren't many people these days who share my experience with infant death, who know this ache that never goes away. When I go for walks by the cemetery now I no longer feel overwhelmed by my sad events. In fact, it's kind of nice to think about these pals sleeping beside the gleaming new office building. It gives a new meaning to my lunchtime walks, and when I come back to my building and the phones are ringing and the computers humming, I am sure once again what's important and what is not.



THE CEMETERIES OF NEW ORLEANS

essay and photographs by Robert A. Wright, Madison WI, from an exhibition at the UWM Art Museum, University of Wisconsin-Milwaukee, March 21-May 20, 1990

The funerary art and architecture of New Orleans is more diverse than anywhere in America. Because the water table is very close to the surface, below-ground burials are not possible there. So, for two hundred years, all interments in the city have taken place in above-ground tombs, many of which are elaborate and interesting.

In 1986 I made my first trip to New Orleans specifically to photograph the cemeteries. I subsequently made three consecutive annual trips: in 1987, 1988 and 1989. Although Louisiana photographers have often depicted these extraordinary cemeteries, I believe I viewed them with a fresh perspective since I am not a local resident.

I first became aware of these remarkable places in 1976. During my studies as an art major at Kenyon College in Ohio, I discovered the book, *Clarence John Laughlin: The personalEye*, an Aperture monograph published three years earlier. The range of subject matter in this book, loosely defined as Americana, is widely varied. Although many of the images are evocative, the photographs Laughlin made in cemeteries during the 1940s and 1950s especially captured my attention. The compelling frontispiece image, "The Unending Stream" (1941) presented a hauntingly beautiful scene that was unlike anything I had ever seen. A number of photographs in this exhibition were made in that same cemetery, Cypress Grove.



Cypress Grove, 1987

In 1979 I had the opportunity to visit New Orleans for a family vacation. During my brief stay as a tourist, I shot one roll of 35mm film in an easily accessible cemetery. Although I realized Laughlin lived on Jackson Square, I was too timid to call on him. Two years later, as a graduate photography student at the University of Oregon, I found myself unexpectedly writing a paper about Laughlin to fulfill the requirements for an art criticism seminar. Clearly, his work was etched into my visual memory.

After my resettlement to the Midwest in 1983, I became seriously engaged in photographing cemeteries. A teacher had provided me with a name of another photographer who had a similar passion. I wrote to Harold Allen in Chicago. Luckily for me, Allen turned out to be a widely respected retired photography professor who had taught many years at the School of the Art Institute. Since demands on his time were not extreme after his retirement, he graciously offered to become my mentor. My photographic abilities improved greatly under his guidance. He also encouraged me to photograph the unparalleled wealth of funerary art and architecture in New Orleans, because he had traveled there several years earlier to photograph glorious Egyptian tombs for his own monumental archive, and he knew other riches awaited me.

The skills I learned from Allen strengthened my devotional passion to photograph cemeteries. I embarked by car on an exciting solo journey to the "Crescent City" with a road atlas and my 4x5 camera gear, bursting with enthusiasm. It was 1986, a decade after I had first seen Laughlin's cemetery photographs. He had died the previous year, so sadly, I never did meet him. My original intention was to document aesthetically significant tombs and statues which are precariously unstable because of their accelerating deterioration. However, I soon began to explore visually my intense personal response to the cemeteries. To me, they represent much more than just

a material repository of that city's culture. Rather, I believe the cemeteries of New Orleans superbly express the universal human longing to transcend mortality.

Fortunately, artists produce work that reflect their own personality. At the beginning of the project I was overly concerned that my vision would mirror Laughlin's and Allen's work. This

fear proved unnecessary. Once inside the cemeteries, my photography became directed by my own unique vision. I quickly discovered I could not duplicate their work even if that had been my purpose. However, I want to gratefully acknowledge the role each of these two photographers has had on my artistic development.

The exhibit at the University of Wisconsin-Milwaukee Art Museum this Spring was a representative sample of the many hundreds of 4x5 negatives I made during the last four years. After careful editing, this archive will yield a substantial body of work that I want to publish as a book.



Metairie, 1989

Robert A. Wright is a frequent contributor to the AGS Newsletter, and to Stone in America, the beautiful, glossy, monthly magazine of the American Monument Association.

BOOKS

CEMETERIES OF CHAMPAIGN COUNTY, ILLINOIS

A Location Guide with Plat Maps

compiled by Fonda D. Baselt and Josephine F. Moeller; available from Fonda D. Baselt, 707 Park Lane Drive, Champaign IL 61820, \$12.50 plus \$1.00 postage and handling (Illinois residents add 6% sales tax).

a review by Jim Jewell, Illinois Valley Community College

A visit to the Champaign County in Illinois would make an interesting stop on any travels in the Midwest. The University of Illinois, one of Academia's more prestigious institutions, is located there; and there is always something going on at one of the many auditoriums at its Krannert Center for the Performing Arts. Lake of the Woods County Park is near the county's west border. The award-winning Centennial Theatre Company usually has productions going on. And, there are one hundred and eleven cemeteries in the county's thirty townships!

The cemeteries on Highways 57, 72 and 74 as well as those on State Roads 10 and 130 are easy to locate; but those on some of the back roads and side streets are often less obvious. Therefore, the gravestone enthusiast would be wise to have a copy of Cemeteries of Champaign County, Illinois along for the trip. Fonda D. Baselt and Josephine F. Moeller have compiled a useful location guide complete with plat maps.

The book begins with a county map that has rather small lettering and road numbering, but each of the township maps is easily readable. The townships are alphabetically arranged; and all thirty are included, even the three—Raymond, Scott and City of Champaign—that have no cemeteries within their boundaries. Historical data, including deed information, transcription dates, and earliest interments are included in each description.

Layout maps of each cemetery are also included, but these will be useful only if the visitor knows where he is and who he is looking for. Visitors who find something interesting on a day, say, when they

forgot their camera or had bad weather could mark the location on the plat maps for future reference. These do give a good idea of the sizes of the cemeteries, and give better indications of size and shape in the larger, newer cemeteries.

There are photographs of at least one cemetery from each township, usually a long shot including the entrance and sign. I would have preferred photographs of the cemeteries' more interesting stones, but since the book is geared for genealogists and historians, this is a minor criticism. The photographs did not always copy well; but some are quite nice, especially the striking Mattingly stone with an angel on a cross in Champaign Township's St. Mary's Cemetery and the lovely Greek columns at the entrance to Woodlawn in Urbana Township.

The authors also include known former burial sites in the county, many on private property, and give information on reburials. These references provide historical data of the area. Many of these sections include genealogical data of the families.

One interesting cemetery included is the Homer G.A.R. Cemetery in South Homer Township. The authors state that "this is the only G.A.R. cemetery in the state and probably...in the United States which is operated by an American Legion Post." An impressive Civil War statue dominates the cemetery, and it appears to be a stopping place any Civil War buff would enjoy.

The book includes informative sections on cemetery research tips, a check-list for research, cemetery record forms, and a bibliography for Champaign County research. This is a volume of primary interest to Illinois researchers, and possibly other midwestern cemetery visitors. But it is a good volume for others to emulate. If other counties in other states provided such a volume, we could have a national network of guides, which would make our AGS endeavors easier, and save time as well!

Silent City on a Hill, Landscapes of Memory and Boston's Mount Auburn Cemetery
by Blanche Linden-Ward

Ohio State University Press, 1989; hard cover
\$49.50

Silent City on a Hill, Landscapes of Memory and Boston's Mount Auburn Cemetery by Blanche Linden-Ward is a richly illustrated history of the founding and early development of Mount Auburn Cemetery, the nation's first rural cemetery, and of the intellectual, social and aesthetic movements from which it sprang. The author examines the role of the rural cemetery movement in the United States and its effect on the growth of landscapes up and down the eastern seaboard during the late 19th century. Linden-Ward looks back to England and France and explores the ideas lying behind both a new way of commemorating the dead and the creation of quasi-public open spaces for the living. Hundreds of black and white illustrations accompany the text, including historic engravings, contemporary photographs of Mount Auburn and photographs of related sites around the world.

from the *Newsletter of the American Association of Botanical Gardens and Arboreta*, #185, May 1990, sent by George Kackley, Baltimore MD.

Edgar County IL Genealogical Records Available

Mrs. A. Joyce Brown of Brocton, IL has written indicating publications of burial records which are available from her and from the Edgar County, Illinois, Genealogical Society. She has for sale a book on the Edgar Cemetery compiled from original burial records, not tombstones, an index to Edgar County estates and wills (1823-1963), and an index to Edgar County miscellaneous probate records (1823-1963). The Edgar County Genealogical Society has for sale records of Cook's Funeral Home (1892-1902), Edgar County marriages (1823-1877), and Prairie Township Chapel Cemetery. Mrs. Brown will do genealogical research in Edgar, Clark, Coles, Douglas Counties, Illinois and/or Vigo County, Indiana. For more information, send a SASE to Mrs. A. Joyce Brown, RR1, Box 165, Brocton, IL 61917, tel. 217/884-2277.

DATA DICTIONARY AVAILABLE



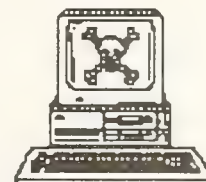
The Nova Scotia Museum has developed a guide and standards for the computer entry and use of data in a graveyard inventory. Use of this dictionary by those intending to establish new graveyard inventories, will aid in understanding the database and ensure that the graveyard information is maintained in a standard and consistent form. The field definitions have been constructed such that these fields could be used for any cemetery or graveyard related inventory. The fields used in this inventory and their corresponding field definitions are based on standards set by the Canadian Heritage Information Network (CHIN).

In 1984, Deborah Trask, of the Nova Scotia Museum staff, adapted the "individual marker record card" explained in the AGS publication Markers I ("Recording Cemetery Data" by F. Joanne Baker and Daniel Farber, field tested by Anne Giesecke), for one cemetery recording project. This was later refined for typical Nova Scotia cemeteries, and is currently in use in recording projects around the province organized through county historical or genealogical societies. Now these groups want to computerize their data, and so the NS Museum has developed this Inventory Guide and Data Dictionary.

The database structure defined in the data dictionary provides a comprehensive system for the recording of graveyard inventory information. Graveyard inventories can be developed using all or only a portion of the defined fields. In this way, a database system can be custom tailored to fit the requirements of individual institutions. Most commercially available computerized database management systems (DBMS's) will allow easy development of the fields described in this guide and permit the data type and indexing requirements specified. The index classes assigned have been chosen based on which fields are most likely to be frequently searched in routine use of a graveyard inventory.

For more information, contact:

Paul Collins
Registrar
Nova Scotia Museum
1747 Summer St.
Halifax, Nova Scotia
B3H 3A6
Canada
(902) 429-4610.



THE FAIRFAX COUNTY CEMETERY INVENTORY

by Estella K. Bryans-Munson

Walking through the woods on a sunny afternoon, you stumble upon a small collection of grave stones nestled amongst the trees. You wonder if any one else knows that this cemetery exists. Upon returning home, you call the library in search of further information. This is your lucky day, because one of the best sources for information about Fairfax County cemeteries is Brian Conley, a librarian in the Virginia Room of the Fairfax City Regional Library. Since 1986, he has informally been keeping an inventory of cemeteries in the county. the purpose of the inventory is to preserve the historical record which cemeteries represent. When he began to keep the inventory, there were 174 known cemeteries in Fairfax County. As of February 1989, the total had jumped to 266. The increase in the number of known cemeteries has resulted largely from citizen reports.

Interest in local cemeteries is not a new phenomenon. In the 1920s, Carrie White Avery surveyed cemeteries in various southern states. Two of her four notebooks, now at the Library of Congress, deal exclusively with Virginia, and one of these includes a section on Fairfax county. In 1977, Jane Kirkpatrick Wall surveyed a total of ninety-four Fairfax cemeteries. Finally, in 1986 Terry Middleton, then an intern at the Heritage Resources Branch, used information from the inventory to create a database to assist Heritage Resources staff with land use planning.

Wall's 1977 survey forms the core of the cemetery inventory. Additional sites have been located through the examination of county tax maps and U.S. Geological Survey maps, local histories, the Virginia Historic Landmarks Inventory, and the 1936 Historic American Buildings Survey. Archaeologists from the Heritage Resources Branch of the Fairfax County Office of Comprehensive Planning have located about fifty additional cemeteries.

What happens when a cemetery is located and reported? First, the report is checked against the list of inventoried sites. If the cemetery is already listed, information on file about it is shared with the informant. If the cemetery is not on the inventory, Conley records any information which the informant can provide. The location of the

cemetery is especially important.

For each cemetery on the inventory, a file is created. the ideal file would contain the precise location of the cemetery on the County quad map, a description of the location, the name of the cemetery (if known), a description of the cemetery, an inventory of all known graves in the cemetery, a brief history of it, a chain of title for the land, the name of the person who first reported the site, copies of any published references to the site, and photographs of the cemetery. The Heritage Resources database is also updated with this information. Unfortunately, few files of this caliber actually exist.

Whenever possible, field surveys of newly reported cemeteries are conducted. This allows Conley to determine whether or not the reported location is correct, to record the condition of the site, to record information from grave markers, and to photograph the site. Conley prefers to survey in the fall and winter, when defoliation of deciduous trees and seasonal die-back of ground cover allows better access to sites. Such seasonal conditions also make it easier to assess the condition of a cemetery, as some features (broken grave stones lying flat on the ground, for example) are more easily located with less vegetation present. In some cases, survey reveals that the site is actually much larger than reported, as only a small portion of the site was visible at the time of "discovery." Size differences usually are the result of the presence of unmarked graves.

The size and location of cemeteries, as well as any inscriptions on grave markers within a given cemetery are especially important to historians and anthropologists because of the information they can relate about local populations. Marker inscriptions contain a variety of information that is useful to both genealogists and historians. This information ranges from simple names and dates to more complex narrations of family connections, major accomplishments of the deceased, and brief inspirational messages. Location and size of cemeteries can tell us when and where various families were living in Fairfax County, and can also tell us how those families interacted within a specific area of the country. This information is essential to genealogists and helps us to understand social relationships and community interactions. Within cemeteries, the condition of grave markers can tell us about the economic position of families over time. For example, a cemetery with a large central

marker surrounded by a number of individual markers, such as the Talieffaro Cemetery, is an indication of greater wealth than a cemetery where the graves are either unmarked or marked simply by pieces of field stone. Changes to family fortunes over time may be indicated by the condition of the markers, such as those at the Mason Cemetery at Gunston Hall Plantation. The layout of cemeteries and the orientation of graves within a cemetery often reflects our religious and cultural heritage. A cemetery which is well maintained is generally indicative of the continued presence of family members within the community, while a cemetery which is abandoned may indicate the disappearance or financial decline of that family.

Conley is especially concerned about the recent increase of vandalism and willful destruction of cemeteries in Fairfax County. Cemeteries are non-renewable resources, and once disturbed, lose the potential to educate or serve as community landmarks. The case of the Saint Timothy's cemetery, as reported in the *CentreView* newspaper is but one example. Although weather and time take their toll on cemeteries, especially when graves are marked with soft stones such as marble or sandstone or with perishable materials such as wood, the main agent of cemetery destruction is people. Generally, cemetery vandals seem to fall into two groups: those who vandalize for "fun," and those who are unscrupulous souvenir and/or relic hunters. The first sort of vandal usually

limits his or her activity to breaking, uprooting, and scattering grave markers. The second group does that and more. The line between relic hunting and grave robbing is an extremely fine one. Regardless of what the activity is called, the Code of Virginia (Title 18, sections 2-125 through 2-127) classifies "violation of a sepulchre" as a class four felony, "trespass at night upon a cemetery" as a class four misdemeanor, and "injuries to cemeteries, burial grounds, etc." as a class one misdemeanor. Unfortunately, the state code is difficult to enforce since the "willful intent" of the offender must be demonstrated. This is a problem which will grow along with pressures to develop Fairfax County.

As a citizen, you can take an active part in combating ignorance and increasing our knowledge of local history. Several local historical societies, including the Fairfax Genealogical Society and the Historic Centreville Society, are currently surveying county cemeteries. Finally, if you know of a cemetery that should be placed on the cemetery inventory, you can help by contacting Brian Conley at (703) 246-2123.

FAIRFAX CHRONICLES, Vol. XII, No. 4, 1989, A history, archaeology and preservation newsletter published by the Heritage Resources Branch of the Office of Comprehensive Planning, Fairfax County, VA. The author is a historian with the Heritage Resources Branch.

Brian A. Conley, Librarian at the Fairfax City Regional Library, Fairfax, VA, and AGS member, has sent two items for the Archives. One is the draft of a Guide to the Cemeteries of Fairfax, Arlington and Alexandria, Virginia. This is scheduled to be published by the end of 1990. The other is Senate Document No. 31, "The Problems of Small Community Family-Type Cemeteries," a report of the Department of Historic Resources to the Governor and the General Assembly of Virginia.

THE BORN LOSER



NEWS FROM OLD CEMETERY ASSOCIATIONS

MOCA Publishes Update of Maine Cemetery Laws

The Maine Old Cemetery Association has published a six-page paper describing some of the state laws pertaining to cemeteries in Maine. These are current, having been revised as of April 12, 1990. Major headings pertain to maintenance and repair of burying grounds, their protection and preservation, the use of unoccupied interment spaces, burglary and criminal trespass, desecration and defacement, illegal possession or sale of gravestones, sentences of imprisonment, and fines.

Additional sub-chapters are listed which deal with some general provisions for burying grounds, operation of public cemeteries, and the supervision of mausoleums and vaults.

For a copy, send a self addressed, stamped envelope to MOCA President Otto W. Siebert, PO Box 823, Augusta, ME 04332-0823.

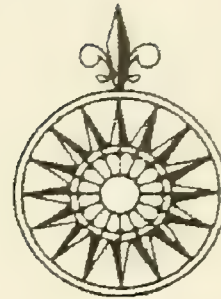
FRIENDS OF ABANDONED CEMETERIES OF STATEN ISLAND RECEIVE GRANT

Last year F.A.C.S.I. received a monetary grant from the Staten Island Council on the Arts, Inc. to document early gravestones that have lost their inscriptions to erosion or vandalism. The work has been carried out during the past year and now nears its conclusion.

Their goal was to photograph approximately 700 early gravestones and to mount the prints into hard cover books. A 1923 work done by local historians who copied all gravestone inscriptions in cemeteries they feared threatened provided the illegible inscriptions from the photographed stones. Each inscription has been mounted with its proper photograph, thereby providing full data for the researcher. Since the entire work is indexed, it is possible for any person attempting to locate a particular gravestone will not only be able to recognize that stone in its present state but will have the inscription in hand.

Marge Johnson and Fred Crane located, identified and photographed well over 1,100 eighteenth and nineteenth century white marble and brownstone gravestones in ten abandoned and operating cemeteries. Janis Kiernan has typed the inscriptions for each. The book is nearly completed and will soon be available. For more information write F.A.C.S.I., 140 Tysen Street, Staten Island, NY 10301.

From the F.A.C.S.I. Newsletter, Vol. 7, No. 1, Jan-Mar 1990. Several AGS members belong to FACS.I.



PROJECT TO LIST RECORDED CEMETERIES

New member Martha Reamy, previously from Maryland and now from Waipahu, Hawaii is launching a cemetery project which she would like to publicize and issue an invitation to AGS members to assist.

The purpose of this project is to document, in the form of a bibliography, the U.S. cemeteries which have had their gravestone inscriptions and epitaphs recorded, both published and unpublished. The data on the cemeteries is arranged by state, thereunder by county; so that persons doing research can easily ascertain whether or not a cemetery in the area they are researching has ever been recorded and where they can get a copy of the documentation. The data listed is the author's name, specific name of publication, city published, publisher's name, date published, number of pages and if indexed. Also a short description giving names of cemeteries included and other data contained in the publication, such as mortuary, church or obituary records. In the case of periodicals, the name of the periodical, where published and the volume and page numbers where the records are given.

How can you help? Many cemetery readings have been published in various local society newsletters over the years. Most of these records are not easily available to Martha. Anyone with access to such newsletters could be helpful. If you wish to dispose of old catalogs or any periodicals containing this type of data, please send them to Martha who will reimburse you for the postage required. Please write to her first to determine that she does not already have them. When Martha finishes with them, she will donate them to a society which will put them on the shelf.

If you know of a similar project being done for a specific area, Martha would appreciate your contacting her with that information as it would help her avoid duplicating work already being done.

Please write to Martha Reamy, 94-106 Manawa Place, P-204, Waipahu, HI 96797, giving the geographical location of the area you can help with or the kind of materials to which you could give her access.

MEMBER NEWS

Donna LaRue, Somerville MA, lead a session for the Boston Adult Education Program on April 21. She showed her slide program of the Old Burial Ground at Harvard Square, Cambridge, MA and followed it by a walking tour of Granary and King's Chapel Burying Grounds.

Cornelia Jenness, Spofford NH, was a speaker at the annual meeting of the Association of New Hampshire Historical Societies on April 28 in Keene, NH. She spoke on "Compiling a Cemetery Book."

Toni Cook, South Bend IN, was speaker in May for the Indiana Genealogical Society. Her topic was "Cemetery Sleuthing."

Dr. Blanche Linden-Ward, Assistant Professor at Emerson College led a walking tour on May 5 at Mount Auburn Cemetery in Cambridge MA. The tour was titled "The Cultural History of Mount Auburn's Landscape."

D. Lindsay Pettus, President of the Lancaster County [SC] Society for Historical Preservation, reports that the society conducted a historic cemetery preservation seminar on March 17, 1990 at the Old Waxhaw Presbyterian Church in Lancaster, South Carolina. AGS member Lynette Strangstad of Stone Faces in Charleston was the principal speaker on a program of information regarding the repair, documentation, and long-term preservation of the area's historic burial grounds. Attendance was open to those responsible for maintaining older cemeteries throughout the county.

The Lancaster County Society is responsible for and has ownership of a Community Cemetery and the former Presbyterian Church building in Lancaster. Since 1976 they have been maintaining and gradually restoring this site which is on the National Register of Historic Places. A Society member, Andee Steen, chair of the Lancaster County Historical Commission, has made a plant survey in the cemetery, listing all the various wild plants found growing there. Fifty-four varieties were listed in the fall of 1988 and spring of 1989.

OPPORTUNITIES

The Foundation for Field Research in Alpine CA invites interested people to join them as field assistants working closely with scientists on worldwide expeditions during 1990 and 1991. Lodging and meals, ground transportation, most of the field gear, a grant to the researcher, administration costs, preparatory booklet, and a final report from the researcher are included in a tax-deductible contribution cost. Airfare is not included, yet is tax-deductible in many situation.

Some of the projects include:

- the excavation of a Roman grave site located in the fertile German farmlands,
- the historic excavation of a unique community in Connecticut once populated by a seemingly disparate group of outcasts from mainstream Early American culture,
- excavation on the island of Grenada, West Indies at one of the Caribbean's oldest and largest archaeological sites,
- an architectural survey of the Romanesque crypt which lies underneath the Gothic cathedral in Chartres, France,
- the excavation of a 15th century vessel which shipwrecked off the Oregon coast and now lies buried in a sandbar—
- and much, much more!

For a 48 page catalogue listing all expeditions through 1991 send to Foundation for Field Research, PO Box 2010, Alpine, CA 92001 or call 619/445-9264.

QUERIES

Catherine Andrews is researching stone walls—the dating of stone walls, the construction techniques that were used in various parts of the country and at various times in history, types of stone, etc. If you have any material on or interest in this topic, please contact her at 71 Ardmore Avenue, Providence, RI 02908.

Sybil Crawford reports she is traveling to London in the Fall and hopes to purchase a copy of Victorian Valhalla if it can be had. If any other AGS members would like her to pick up a copy for them, she will try to purchase several. Write: Mrs. Thomas E. Crawford, 10548 Stone Canyon Road - #228, Dallas, TX 75230-4408.

RESEARCH



The Margaret Woodbury Strong Museum in Rochester NY has recently acquired the approximately one thousand post-mortem photographs and mourning-related objects which make up the Walter Johnson Collection. Johnson, who formerly taught photo history and photography at Ohio State University, compiled a nationally known collection of mourning materials that document this country's nineteenth and early twentieth century's attitudes about death.

This collection provides us with an intimate look at mourning practices of the past. Contrary to today's "Forbidden Death" attitude, these photographs represent an era in which death was romanticized and dramatized. Often, these images were the only means of preserving a beloved family member's likeness. The Johnson Collection of posthumous portraits, memorial cards, mourning jewelry, advertisements and prints is now available for study. Contact curator Deborah Smith at the Strong Museum for further information.

THE AGS RESEARCH CLEARING HOUSE

The AGS Research Clearing House has been coordinated by Laurel Gabel for a number of years. As time has gone by, she has accumulated various kinds of records. AGS members should be aware of the excellent resources that are available through a simple call or letter to Laurel. To reach her write 205 Fishers Road, Pittsford, NY 14534, telephone 716/248-3453.

1. The Farber Collection

This is a photographic resource provided to Laurel by Daniel and Jessie Lie Farber of close to 15,000 photocopies of mostly pre-1820 New England and East Coast gravestones with a sampling from Virginia, Pennsylvania, New York, New Jersey, North and South Carolina, and Nova Scotia.

These are indexed by name of deceased, date, location and carver, if known.

2. File of articles on gravestones, death and dying, burial customs of the 17th, 18th and 19th centuries.

3. Computer data base of more than 7000 records from four Boston, MA burying grounds (Kings Chapel, Granary, Copp's Hill and Eliot in Roxbury). Soon to be added are additional Boston yards, Salem, Newton and Charlestown, MA.

Every gravemarker is recorded with genealogical information on the stone. Epitaphs are on the original inventory but seldom part of the computer report.

4. A list of known carvers of the 17th, 18th, and 19th centuries. Retrieval by name, date, place of the signed stone, and additional data when known. These are from around the country, not just New England. This is an ongoing collection. If you have information to add, please contact Laurel.

5. Fraternal organizations—pictures or descriptions of fraternal, military, and occupational society emblems found on gravemarkers. This is a new file, so additional information is always welcome.

6. A list of people with research in progress and their subjects. If you have not recorded your research subject with Laurel, we hope you will so she can put people with similar subjects in touch with each other or engage your expertise when inquiries come in relating to your subject.

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Markers editor, Theodore Chase recently discovered some more things at the Massachusetts Historical Society which may interest members. The Society has a small quarto volume containing both drawings and epitaphs of Watertown (1858-9) and Waltham (1867) done by Frank W. Bigelow. Are there epitaph collections much earlier than this?

There is also a monograph on the gravestones in Boston and vicinity by Charles Allerton Coolidge done in Boston in 1919 and consisting of about 10 typed pages and a collection of perhaps 175 4"x5" photographs of 17th- and 18th-century stones, including selected pictures at King's Chapel, the Granary and Copp's Hill in Boston, North Dorchester, Cambridge, Phipps Street in Charlestown, Plymouth, Concord, Salem, the Old Ship Church in Hingham and many others.

History of Congressional Cemetery

Congressional Cemetery was established by a group of private citizens on April 4, 1807. The founders enclosed the square, appointed a sexton, and began selling sites for \$2.00. Free of debt in 1812, it was ceded to the vestry of Christ Church, Washington Parish, and became known as Washington Parish Burial Ground.

From the beginning the cemetery enjoyed a close association with the Capitol and its environs. The first interment - April 11, 1807 - was of William Swinton, regarded as the finest stonecutter in Philadelphia, who had been recruited the previous August by Benjamin Latrobe to work on the Capitol Building. On July 19, 1897, Sen. Uriah Tracy of Connecticut became the first legislator to be buried here.

In 1816, as a gesture of good will, the vestry set aside 100 burial sites for the interment of Members of Congress. Later the privilege was extended to their families and to heads of departments and their families. Periodically, other sites were donated to or purchased by the government, eventually totaling 924. Generally, those sites were used for the interment of officials who died in office. Other dignitaries lie in private plots scattered throughout the cemetery.

In 1835, a receiving vault was built to hold remains until either the gravesite could be prepared or transportation arranged to another city. The bodies of Presidents William Henry Harrison, John Quincy Adams, and Zachary Taylor and First Ladies Dolley Madison and Louisa Adams were held here pending removal to their home states. Journals of the nineteenth century are replete with accounts of funeral processions from the Capitol which conclude at the Public Vault.

With the increased use of the cemetery by the government, it became more commonly known as Congressional Cemetery. Although unofficial as the resting place for Members of Congress, some Members were reinterred here from other cemeteries as far away as New York. Over each grave the Congress erected a monument designed by Benjamin Latrobe, architect of the Capitol. For those Members who died in office and were buried elsewhere, the Congress erected cenotaphs, or "empty tombs," of the same Latrobe design to commemorate their service.

From time to time, application was made to the Congress for funds for improvements to the cemetery. It provided for a brick wall, a keeper's house, a receiving vault, and other repairs and improvements. In 1857, a request for the transfer of the fence surrounding the Capitol grounds to the cemetery was denied as the cemetery was not public ground. Instead, the Congress purchased 500 sites for \$5,000, provid-

ing the funds for the construction of a new fence.

By 1876, advances in transportation had made it easier for Members of Congress to be returned to their home states for burial; the construction of cenotaphs was deemed too costly and the Congress' participation in the cemetery was greatly diminished. Few Members have since been interred on government ground, although some have been buried in private family plots.

In spite of its private and unofficial status, Congressional Cemetery can be considered the first national cemetery. It is more diverse than most in its inclusion of non-military citizenry among the 60,000 interments which continue to this day.

In addition to the elected Members and officers of the Congress, there are many who rest here who contributed to the building of the Capitol and to the operation of the Congress. Here are architects and carpenters, artists and stone masons, clerks and pages.

The names listed in this brochure, while significant, represent fewer than 200 of the 60,000 people interred in Congressional. People from all walks of life—Cabinet members, Generals, merchants, indigents; native Americans and foreign diplomats; from the earliest residents of the city to the present day, all lie here side by side. Most numerous of all are the children: with the high infant mortality of the 19th century, there are more children here than adults. For more information about interments not listed here, please contact the Congressional Cemetery Association at the address below.

In 1976, The Congressional Cemetery Association was formed to administer what then was a cemetery nearly abandoned and bankrupt with 33 acres in great disrepair. Gradually, the Association has been able to upgrade the grounds and to restore the Chapel. The Association, independent and nondenominational, relies on individual contributions to provide it the means to maintain and improve this historic site. Tax-deductible contributions are gratefully accepted by:

The Association for the Preservation of
Historic Congressional Cemetery
1801 E Street, Southeast
Washington, DC 20003
Telephone (202) 543-0539

from a booklet entitled "The Congress of the United States Congressional Cemetery. In addition to the brief history of the cemetery, there are lists of Members of the Senate and House of Representatives, and officers of the Congress that are interred in the cemetery, and a list of cenotaphs. This was sent to us by Toni L. Cook, South Bend, IN.

SOME GRAVE UNDERSTANDINGS

by George Kackley

An article in the New York Times about Mozart's grave¹ reminds me that my experience as superintendent of a 19th century garden (or "rural") cemetery offers some understandings that I might share with other "diggers". The article tells us that:

The persistent legend that his body was thrown into a mass grave is disproved by documentary evidence. The composer actually received what was known as a third-class burial, meaning individual interment with a minimum of ceremony, such as was accorded to the poorest. (Mass graves were dug only in times of epidemic or war.) When the grave-digger was questioned much later he could remember only that Mozart's coffin was lowered into a shaft near a lilac shrub.

It seems probable that an old gravedigger of Vienna, confronted by awed and important pilgrims, would cover up more than the body, by saying a coffin was lowered into the shaft. It is equally probable that he did not use the word "coffin" and is misquoted. If he did, he was just clothing Wolfgang with a little needed dignity.

Continuing the urge to add respectability, a reporter tells us that Mozart's was an "individual" interment, so we are led to think of him in a grave site that contains only one body. The contrast with enormous mass graves leads us to think of the antithesis, one body in a grave. The shaft graves in urban cemeteries were not that kind of mass grave we see at those Moscow and Leningrad necropolises of World War II. Notice that Mozart "was lowered into a shaft".

Americans are apt to think of there being only one body in one grave site. This could be done in rural and suburban America, where there has been ample space. I made possible an ideal of one marker for each person. This has not been the practice in crowded countries and in urban burial grounds that fill up very quickly.

For centuries, there have been various tactics to make the burial grounds take more bodies. One, used for the common people (the "poorest") was to stack a dozen or more bodies in one grave shaft. The first body was lowered into the deep grave. Lime was shoveled over it; then a thin layer of

earth. The deep grave was left open, and (soon enough in an urban cemetery) the next body came with more lime and another thin layer of earth; etc. Such a grave could take more than one body for each foot of depth (not counting the top one or two feet). I have heard of such graves dug twenty feet deep; however the problems of raising the soil and avoiding cave-ins make me question the efficiency of that depth. I have accomplished digs twelve and fifteen feet deep.

There are a good many people today who want their bodies to decay and become a part of the earth. The profits in metal and unbiodegradable caskets and grave liners, with laws and cemetery regulations requiring them, bother these people, because they do not allow the body to return to the earth. Some of the most dignified burials I have witnessed have had the wrapped body, without casket or hearse, carried by the bearers on a stretcher to the grave. These were in Greece. I feel sure that Mozart's body was buried sans casket, in the same reverent, unsentimental manner. Its burial scene helped make Amadeus one of the great movies.

I am equally sure that a third-grade burial was into a shaft that took a number of bodies, for that was a common and honorable expedient in city cemeteries long before Mozart died and much later. After all, these members of the community could not afford individual graves, caskets, grave liners, monuments and careful record of who lies where in the cemetery office. They are, in death, very much as they were in life, getting services to which they were accustomed.

* * * * *

Now, where is the "documentary evidence" of the New York Times article? After reading and pondering AGS publications, one gets the idea that the only records of old tombstones is on the stones themselves and in probate archives, plus a few surviving letters and newspapers. Cemeteries kept detailed records of who went where (though sometimes only the whos of proper importance) and who set markers where. Such records evidently exist for St. Marx² Cemetery in Vienna. That is the place for the cited documentation. Unfortunately, cemetery management often hides these records and denies their existence, to avoid being bothered by AGS types and genealogists. AGS members should be tracking down these records, which sometimes include much information about markers and often correct information on the

markers. Don't believe cemetery offices when they tell you they don't have the records you need. Reason with a management that might welcome an opportunity to buck to us their unwanted burden.

This matter of Mozart's grave points to another problem in gravestone studies: a "marker" does not always mark the place of burial. There is a marker for Mozart—a nineteenth century work—at approximately the site of the burial. Isn't that "appropriately" just as apt in many New England cemeteries?—where stones have certainly been moved for one reason or another, to turn the stew of Puritan burial ground into a more ordered place, to facilitate mowing, etc. The New York Times photograph of the Mozart grave shows a bronze plaque and a marble angel, both pointing to the burial site, a definite burial site, usually strewn with flowers. No one really pretends that it is definitely the right spot. Does it matter?

1. "Where Mozart Made Music and a Life in Vienna: Ahead of the Bicentenary of His Death, Visiting the Composer's Haunts", by Paul Hofmann, *New York Times*, Sunday April 19, 1990, section XX, pages 19, 31, illustrated.



Mozart memorial in St. Marx Cemetery

2. Sic. as with Karl before it!

George Kackley, Baltimore MD, is a former cemetery superintendent and a frequent contributor to the AGS Newsletter.

Janet Bartow of Woodbury, CT writes:

Gregory Hazelden, an art history student at Skidmore College, Saratoga Springs NY, served an internship with the Saratoga Springs Preservation Foundation (SSPF) last summer. Among many tasks he completed during his internship was research on the lives of early Saratogians buried in the Gideon Putnam Burying Ground in downtown Saratoga Springs. The city's first municipal burial yard, the Franklin Street plot is being rehabilitated as a public green space and outdoor classroom for the study of local history. Hazelden used an 1878 county history and personal reminiscences found in local libraries to construct a map of the cemetery, plotting gravesites from the 1820s to 1840s. Also, he wrote accounts of the tradespeople buried there: blacksmiths, grocers, a milliner, and servants. From these materials, Hazelden worked with SSPF staff members to produce three curriculum units on local history for third- and fourth-grade students.

from the Skidmore College alumni magazine Skidmore Scope, April 1990, sent by Evelyn Hansen, Southampton NY.

Last year, I discovered an abandoned burial ground in Southbury, CT. In it was a table stone to the memory of Thomas Solley erected by his descendants in 1912. The epitaph read thus:

Thomas Solley - First ancestor of the Connecticut branch of the Solley family in America.

Born in England, Aug. 14, 1759. Died in Southbury CT, June 1, 1829.

Captured when aged 19 with other lads at sport by the royal press-gang of King George III. He was sent with the British Army to America to suppress the Revolutionary War.

Deserted and enlisted in Washington's army in 1781, where he served 2 years and seven months.

Advanced to rank of Sergeant. Revolutionary War pensioner."

I informed the Southbury Historical Society of its location. A group of members inspected the long-neglected plot. John Holland, a Boy Scout of Southbury, took on the project of reclaiming the cemetery, doing rubbings of the stones, clearing a path and other repairs. This project went toward his Eagle Scout badge.

NOTES FROM HERE AND THERE

An article titled "Mississippi officials ponder grave case", originally published in the Jackson MS *Clarion-Ledger*, was spotted in the Atlanta GA *Journal and Constitution*, February 18, 1990, and sent to AGS by David Paul Davenport of Marietta GA:

George Thompson was walking around the University of Mississippi Medical Center campus when he saw them in a gully: broken slabs of marble and granite. "There's just tons and tons of debris dumped back there," says Mr. Thompson, who has talked to 25 people in government agencies to try to solve the mystery. He suspects he discovered headstones from an old cemetery shoved aside to make room for new medical center buildings. Michael Beard, a state historian investigating the case, believes the stones could be part of a cemetery attached to the old State Insane Hospital, located on the site through 1935.

Archives department records call the cemetery Asylum Cemetery or Old Mississippi State Hospital Cemetery. The cemetery also is described as a paupers' field in *The Old Cemeteries of Hinds County MS from 1811 to the Present*, a book by Mary Collins Landin of Utica. Ms. Landin thinks the stones represent people whose families could afford to buy markers—most likely patients who died at the tuberculosis hospital also located on the site. She says most of the tombstones still were in place as part of the marked cemetery, on higher ground above the gully, when she conducted her survey in 1979. She was able to copy inscriptions from the only five stones, the oldest one of which was dated 1888. At least three of those now lie in the dump.

"We're trying to find out if the burials were moved," Mr. Beard says. A permit could be obtained through the county coroner's office to move

a grave, he explains, but the stones' historical value was destroyed when they were toppled.

An "Across the Atlantic", regular feature in the Halifax NS *Chronicle-Herald*, by Michael Cope in London, June 2, 1990, titled "Turning Karl Marx into a tidy profit" featured Highgate Cemetery.

It has been a hallmark of Margaret Thatcher's long occupancy—11 years now—of the British prime ministership that everything publicly owned should be privatized, or denationalized. Even the cemeteries.

Not too many feathers were ruffled; municipal authorities for the most part were not sorry to get rid of the maintenance costs to private developers and charitable organizations which have made something of a killing (pun intended!) selling burial plots and exacting ongoing service charges for keeping sites trimmed and tidied.

There is even a modest bonus for those running the Highgate cemetery in north London where Karl Marx is buried: those who want to view the ideologist's ostentatious grave (surmounted by a bigger than life-sized sculpture of his head and shoulders with the exhortation "Workers of all lands unite"), are now required to pay \$2 to gaze upon it.

Marx died in London, where he spent the last 33 years of his life, mostly impoverished, in March 1883 and his grave has since become a shrine for socialists of all hues, especially communists, as well as a powerful tourist attraction for the curious but politically uncommitted. Hundreds still flock there each week, mostly foreign visitors, who the Friends of Highgate Cemetery, the charitable organization set up to take it over six years ago, see as a steady source of income.

The Maine Old Cemetery Association (MOCA) Spring 1990 *Newsletter* mentions two articles of interest, both about Skowhegan ME. One article relates the work done by volunteers in the Bloomfield-Weston Cemetery. They cleaned, righted and restored the stones, smoothed paths and encouraged new grass. It relates the beginning of the town by Eli Weston and Isaac Smith. Eli's father, Joseph Weston, assisted the soldiers of Benedict Arnold's expedition in 1775. Skowhegan taxpayers set

aside \$15,000 for each of the past two years for help in the reclamation project.

The second article is about an art exhibit of the work of Algis Kemezys, former resident of Skowhegan. Kemezys has been working for over six years, photographing all the important cemetery statuary in North America. This is his way of preserving the many beautiful objects with which our ancestors decorated their graves.

COUTANT CEMETERY: WAR PROMPTED ITS FOUNDING

In the year of 1776, British troops were advancing rapidly on New Rochelle after the Battle of Pell's Point. As a result the Coutant Cemetery in New Rochelle was begun. Mrs. Isaac Coutant Sr., mother of Isaac Coutant, the cemetery's founder, died in October of that year and had to be buried on the Coutant farm as military regulations forbade the use of the public cemetery. Later Isaac Coutant permanently established it as a family cemetery.

Since then, burial in this cemetery, located at Eastchester Road and Webster Avenue, has been restricted to direct descendants of Mr. Coutant and their husbands and wives. To date, more than 200 of these descendants have been buried in this two-acre cemetery. In the last 20 years, burials have occurred about once a year.

Those eligible for interment number almost 100 and are scattered throughout the nation. Known as proprietors, they elect five of their number every five years to see to the care and maintenance of the grounds. Of these five, three are elected officers.

In 1928, the Huguenot Heights Association, a neighborhood improvement group, erected on the outer wall of the cemetery a bronze tablet with a historical inscription. Unfortunately, they did not get their facts straight and some errors are apparent.

Isaac Coutant, called "The Huguenot" in the inscription, was not a French religious refugee. It was his grandfather, Jacob, who escaped from France and settled here. Another error is the date, "Circa 1700-1780". It is inapplicable to either the person buried, Isaac's mother; the house, property or cemetery. A third mistake is the statement that Isaac's homestead stood near the cemetery. Actually, it was nearly two blocks west.

After the burial of Mrs. Coutant Sr., Mrs. John Hudson, Isaac's daughter, was interred in 1778. Memorial stones for both were put up in the cemetery late in the 19th century, long after the cemetery had been permanently established.

This clipping, first published in Westchester newspapers in 1962, was sent by Victor Dupont from the archives of the Tarrytown NY Daily News.

Power Company Takes Responsibility for Historic Site on their Property

From the Woodsdale Generating Station newsletter put out by the Cincinnati Gas & Electric Company, March 1990, we learned of the company's plans to build the Woodsdale Generating Station on a site where there are several historical resources that are part of a National Register of Historical Places Thematic District. These resources were part of the first Amish/Mennonite settlement in Butler County, founded by Christian and Katherine Augspurger. The Augspurger family cemetery, summer kitchen, house (circa 1874) and bank barn still stand on the generating station site. CG&E is currently investigating what can be done with each of these historical resources.

It has already been decided that CG&E will clean up, protect, and maintain the Augspurger family cemetery. Currently, the cemetery is overgrown with weeds, part of the fence is broken down, and a large portion is not even enclosed in the present fence. This was discovered when an archaeologist who studies historical sites used a special instrument to determine the boundaries of the cemetery. They plan to place a new fence around the cemetery and leave a buffer zone of trees and grass to separate it from the remainder of the property.

Care of the structures is also being explored. They have been inspected by a building inspector specializing in historic structures who found the summer kitchen to be in unsalvageable condition. An architectural record will be made (consisting of photographs and building measurements). The barn and house, however, may be able to be returned to a useful purpose. The house has been cleaned out, windows boarded up and the roof temporarily repaired to keep out the rain. A new furnace has been installed to keep a low level of heat in the house which will help protect the plaster and foundation from cold winter weather damage. Security measures have also been taken to protect the buildings from further vandalism.

According to Thomas F. Stander, an AGS member in Hamilton, Ohio, the special instrument used to determine the boundary of the cemetery was a Geonics EM-38 Earth Conductivity Meter. For more information on this equipment, contact Mr. McElfresh at 513/632-3885.

We commend Cincinnati Gas & Electric Company for their sensitivity in taking responsibility for the preservation of these historic artifacts.

CHIANG MAI, THAILAND

A VERDANT LAND WHERE VICTORIA STARES AND STARES

Amid the many gracious temples of Chiang Mai, still one of the most charming cities of booming Thailand, there is a bit of consecrated ground presided over not by the Buddha but by an equally plump representation of a more earthly suzerainty, Queen Victoria.

Her bronze statue stares out over the Chiang Mai Foreign Cemetery, a verdant triangle of land whose occupants commemorate the British imperial impulse and the American missionary one. The impact of both has been dwindling, but the lives of those buried here are a testament to the sacrifice called forth, mostly not in vain and hardly unmixed with pleasure.

They number teachers and ministers, soldiers and spies, diplomats and bureaucrats, infants and eccentrics, come to what was a remote market town held by the Burmese until 1774, and essentially independent of a distant Bangkok for another 100 years, when Thailand began to be opened up to foreign trade. The foreigners followed, with the American Presbyterian Mission opening in 1867 and a British Consulate in 1884, serving the interests of the British companies and subjects who dealt mostly in teak after the British conquered the reaches of Upper Burma.

The forests had their dangers, with fever, malaria and dysentery, and by 1898, King Chulalongkorn,

Rama V, had granted the British Consul General custodianship in perpetuity "for the burial of the bodies only of foreigners".

When Queen Victoria herself died in 1901, the British her—"Her loyal subjects of every race", as it says on her plinth—commissioned this memorial statue to be cast in England and shipped to Bangkok. From there, it would come up river 500 miles or so, ideally in time for the traditional Christmas meeting of the timber companies.

When it became apparent that she would not arrive in time, a telegram was sent asking that the statue be unloaded in Rangoon, from where she journeyed by rail to a northern terminus. Then, by porters and elephants, she was hauled through the Shan states to arrive in Chiang Mai for a ceremony outside the consulate in December 1903.

There she stood, on the banks of the Mae Ping River to the east of the original walled and moated city, until the British Consulate was closed in a cost-cutting measure in 1978.

Major R.W. Wood, who fought with the Burma Rifles in World War II, is the author of an affectionate and instructive tribute to those buried in the cemetery, "De Mortuis".

from an article by Steven Erlanger in the New York Times, January 27, 1990, contributed by Robert Van Benthuyssen, Long Branch NJ.



PATIO STONES

An AP story from New London CT reports that the use of tombstones for patios or walkways is illegal. Carolyn O. Brotherton says she likes having part of New London's history outside her house. But police say even though it's not her fault, the history she's got there is illegal. Brotherton's patio and a walkway leading to it are made up of more than 50 19th-century gravestones.

The stones were put in place sometime in the 1930s by a prior owner. A state law passed in 1984 makes it illegal to possess or sell grave markers. Now police are in the unusual position of investigating a 50-year old case in which no one appears to have done anything wrong, even though there is a violation of the law, Det. Lt. William C. Gavitt said. Although police do not plan to charge anyone, they have a duty to return the stones to their graves if the graves can be located, Gavitt said. Police are working with historical officials to determine where the stones came from and what

should be done with them.

The tombstones have been traced back to a man named Asa Goddard who moved into the home in 1931. Walking around his property one day shortly afterward, he found a bunch of old tombstones lying scattered on the edge of Cedar Grove Cemetery, said his widow. He decided they would make a good walkway in his yard and carried the brown stones back one by one. Cemetery officials no longer wanted the stones and were aware that he took them, she said. Mrs. Goddard understood that the stones came from an old cemetery that was moved to Cedar Grove. The stones marked the graves of people who no longer had family members to care for the gravesites, and so they were discarded.

from the Hartford CT Courant, May 7, 1990

The Vandallism of Cermak's Crypt

by Jim Jewell, Peru IL

A recent series of acts of vandalism at Chicago's Bohemian National Cemetery has focused interest on Mayor Anton Cermak. Coincidentally, the acts commenced on January 30—the 108th anniversary of the birth of Franklin D. Roosevelt.

Elected mayor of Chicago in 1931, Cermak began a cleanup of the system of spoils politics that had permeated the city. The process was short-lived, however, as Cermak was shot by a criminal anarchist, who was attempting to assassinate President Roosevelt, in Miami, March 6, 1933. Cermak was interred in a crypt at the Bohemian Cemetery (5255 North Pulaski) in Chicago.

On January 30, 1990, the cemetery's office was broken into and a camera and other pieces of

equipment were taken. On February 6, the gatehouse was broken into, locks were cut off the metal grating doors of six crypts (including Cermak's), the crematorium was vandalized and several grave-stones were overturned.

Police charged an eighteen-year-old Chicagoan with the vandalism after a snapshot of the youth and another suspect was found. The alleged vandals were unable to open Cermak's coffin after breaking into the crypt. The suspect admitted that he and his companion wanted to take photographs of each other with the late mayor's remains.

Police speculate that neither youth knew who Cermak was or his significance in recent history. This makes the coincidence of the dates even more amazing. Had Cermak's murderer been more accurate, the course of history over the past fifty-seven years could have been significantly altered.

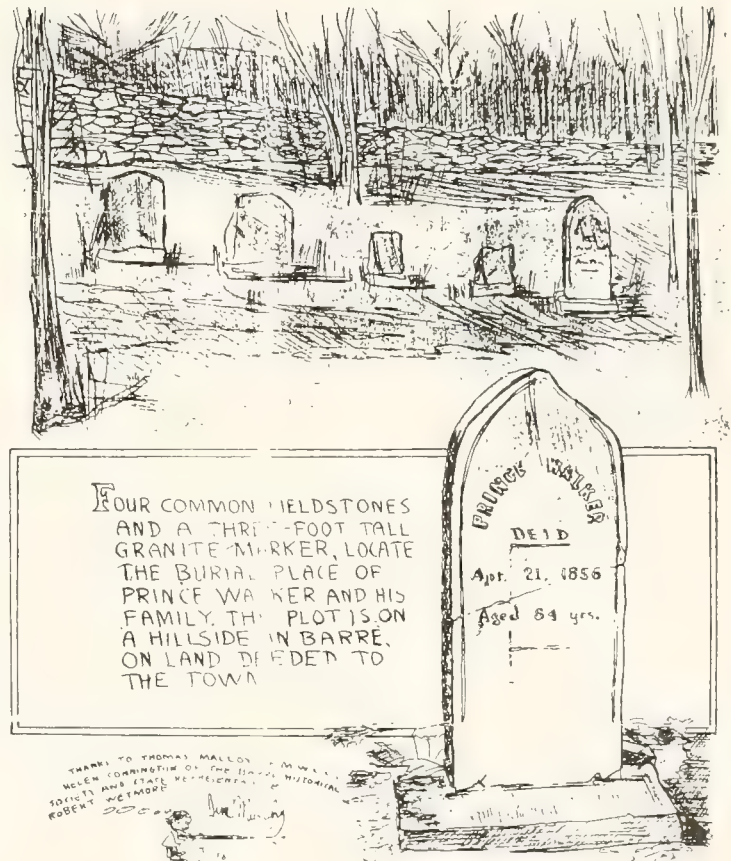


CORRECTION

Dr. Tom Malloy, AGS member at Mount Wachusett Community College in Gardner MA writes in response to the article "More on the Sedgwick Pie" AGS Newsletter, Winter 1989/90, p. 24: "A source in the article states that the slave Elizabeth Freeman won a suit 'thereby marking the abolition of slavery in Massachusetts'. I would like to point out that historians agree that it was the Quok Walker case that set the precedent for the abolition of slavery in Massachusetts. Quok (sometimes spelled Quock) Walker was a slave in Barre, Massachusetts, who sued his master for his freedom in 1783. When the court agreed with the suit, Massachusetts, the first of the thirteen colonies to legalize slavery, became the first state to abolish the institution.

It is not known where in Barre that Quok Walker is buried. However, the grave of his son Prince Walker has been identified, about one half mile off Hubbardston Road in Barre."

from the Gardner (MA) News.



CALL FOR PAPERS

The "Cemeteries and Gravemarkers" Permanent Section of the American Culture Association is seeking proposals for its paper sessions scheduled for the ACA's 1991 Annual Meeting, to be held March 27-30 in San Antonio, Texas. Topics are solicited from any appropriate disciplinary perspective. Those interested are encouraged to send a 250-word abstract or proposal by September 1, 1990 to the section chair:

Richard E. Meyer
English Department
Western Oregon State College
Monmouth, Oregon 97361
(503) 838-8362

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins on the date dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; Family \$30; contributing \$30) to AGS Executive Director Rosalee Oakley, 46 Plymouth Rd. Needham MA 02192. Back issues of the Newsletter are available for \$3.00 per issue from Rosalee Oakley. The goal of the Newsletter is to present timely information about projects, literature, and research concerning grave-stones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada. Order Markers (Vol. 1 \$18; Vol. 2, \$16; Vol. 3, \$14.75; Vol. 4, \$14.75; Vol. 5, \$18; Vol. 6, \$18; Vol. 7, \$15; higher prices for non-members) from Rosalee Oakley. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778 Address other correspondence to Rosalee Oakley.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 14 NUMBER 3 SUMMER1990 ISSN: 0146-5783

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from left: Tom Graves, Phil Kallas and Joe Edgette inspect Benjamin Goddard stone, Newport RI, June 22, 1990, photo by Jim Jewell

"DEATH MASK" CEMETERY

by Ed Williams

Stopping for directions at the combination post office/grocery store off County Road 15 in lower-most Clarke County, [Alabama] is the best way for the unacquainted visitor to find what is perhaps the most unusual cemetery in southwest Alabama, if not in the state. And curious motorists do sometimes stop at Joan Thompson's "Country Store" in Carlton seeking directions to "that cemetery we've heard about with those faces on the tombstones."

Mrs. Thompson, who also serves as postal clerk to the 109 boxholders and rural route customers of this sparsely populated community near the Tombigbee River, says she obligingly directs the way down the winding dirt road that makes several twists before it narrows and finally dead ends at the Mt. Nebo Baptist Church.

Before the final turn leading to the isolated wood-frame church is a sign pointing the way, misspelled "Mt. N-e-i-b-o Baptist Church." It is the cemetery adjacent to this rural black church in south Clarke County near Jackson, Alabama, that attracts the occasional sightseers who say "they've never seen anything like it," says Mrs. Thompson. "I've never seen anything like it myself." Carlton folk call it the "death mask cemetery."

Fewer than 40 members, most of them elderly, attend the Mt. Nebo Church weekly services, and not much is known about the nearby tombstones except that they were made by a Carlton native, Ike Nettles, who died in Detroit a number of years ago. Several tombstones in Mt. Nebo's cemetery carry the mortar faces, or death masks, of the deceased. The eerie faces mark a lasting tribute to Nettles, a man who was "making history," according to a relative.

"Ike was a smart man," said 80-year-old Hilda Jackson, a lifetime resident of Carlton whose mother was first cousin to the mask maker. A member of the Mt. Nebo Baptist Church since childhood, Mrs. Jackson said she recalls stories from her mother and grandmother that Mt. Nebo started as "nothing more than a brush arbor in slavery time." "I knew Ike well, but how he got the idea of making the faces on the tombstones I don't know," said Mrs. Jackson. "He was just making history, I guess."

On one of the tombstones are the faces of a woman

and her two young daughters. "That's Ike's wife, Cora, and their two girls, Clara and Pollene," said Mrs. Jackson. Time has taken its toll on Nettles' handiwork. Another grave was once a full-figure statue of his mother, Celina, who died in 1940. The statue has long since crumbled to the ground, but the cracked face of Celina Nettles is recognizable even today, said Mrs. Jackson. "That mask of 'Aunt' Celina looks just like her — it was the first one that Ike ever made," said Mrs. Jackson. "Other folks saw it and wanted one, too. Ike kept right on making them."



statue of Nettles' mother, Celina, has fallen to the ground (all photos by Ed Williams)

Celina Nettles' mortar arms and legs are missing, supposedly kicked off by deer ambling by and stopping to back scratch. The headstone at one time was said to be graced by the deceased's own hair, but the birds long since have used it to build nests. "Celina was a big woman, and she used to look so natural out there in the cemetery," Mrs. Jackson said of the portly mortar statue. Celina was "so large that she could carry a five-gallon bucket of water on her rump and never spill a drop."

Another headstone carries the likeness of Estella "Sis Dollie" Nettles, a relative of the death mask maker. The headstone of Manul Burrell, who died in 1946, is marked with the inscription, "He is at



Manul Burrell, who died in 1946, requested the 'death mask' marker

rest." "Old Mr. Manul wanted Ike to make him that headstone," said Mrs. Jackson, "and Ike asked if he could make me one." It was an offer Mrs. Jackson, a young woman of 21 at the time, said she fearfully refused. "Ike would make the masks from cement, paper and wire while you were still alive," she said. "It scared me when he said I'd have to press my face in a box of sand to make the impression for the mask. I knew I couldn't stand to put my face in that sand. I thought I might smother."

Superstition abounds concerning the Nebo Cemetery, where strange happenings have been reported. Teenagers from nearby Jackson High School and Jackson Academy consider it an adventure to travel the long dirt road after dark to visit Nebo. Voices are reported to have been heard coming from the graves.

Mrs. Jackson believes that story probably evolved from an incident that is said to have happened some years ago. "A man's wife had just been buried there, and he went to the cemetery one night soon after the funeral. He heard hollering coming from her grave, he thought." The bereaved husband rushed home for a shovel, intending to excavate the grave, "but the sounds had stopped when he returned," said Mrs. Jackson. "It was nothing but his imagination, I believe. But I don't go there very

much myself, even though my daddy and mama are buried there."

It has been said that the "folks around Mt. Nebo are a very superstitious lot — that they never go near the cemetery, only to bury one of their dead," according to Kay Nuzum of Spanish Fort. Mrs. Nuzum, an authority on the history of nearby Baldwin County and surrounding area who has researched the Mt. Nebo Cemetery and Carlton area, said that two death mask headstones, also made by Nettles, may be found in the "quarters cemetery" of the nearby Payne Plantation.

Were the dead really buried face down in Mt. Nebo? Church deacon Arshaw Fuller believes he knows how that tale originated. "I remember one time when I was a boy, before I was married or even thought about getting married," the 87-year-old Fuller recalled as he ambled through the cemetery one day. "Being a young boy, I was being taught by the men how to dig a grave. My shovel hit a rotten coffin, and I dug into some bones. The skull was facing down . . . let me tell you that I come out of that hole quick!" Fuller now believes the bones may have been those of an Indian.



Nettles' wife, Cora, and their two daughters

Nothing new, death masks have been found on Egyptian mummies. Belief in an afterlife was widespread in many parts of the world, and death masks often were placed upon the faces of the deceased to preserve the personality and help the soul on its travel.

What could have been Nettles' reason for making the headstone masks, for which he received no monetary compensation? Some say that if the Lord, looking down on the Mt. Nebo Cemetery, could

see the faces of the deceased they would be recognized and get into heaven much faster. Others believe that Nettles fashioned the homemade headstones for relatives and friends who simply could not afford conventional cemetery markers.

Ike Nettles, the death mask maker, who was "making history" when he gave friends and loved ones a bit of immortality in mortar, is also buried at Mt. Nebo — in an unmarked grave.

Originally titled "Cemetery Art", this article is reprinted from EnviroSouth, Vol. 9, No. 4, Fall 1985, with permission of the author. Ed Williams is Assistant Professor of Journalism at Auburn University, Alabama.



The Catalog of Landscape Records in the United States Seeks Information

The Catalog of Landscape Records in the United States is the cumulative index to all documentation for landscapes, past and present. It describes the scope and content of public and private collections of landscape records in this country. The Catalog is the first national finding aid for landscape records. It is a project of the American Garden and Landscape History Program at Wave Hill in Bronx, NY.

Records of cemeteries are also included in this collection. They have asked that we inform our membership of their organization and their desire for any landscape records we may possess or know about.

What are "landscape records?" They may be graphic or written documents. They are maps, personal correspondence, drawings, plans, slides, photographs, film, diaries, postcards, advertisements, plant lists, paintings and prints, government records, oral histories. . . For the purpose of the Catalog, information is primarily sought on documentation of designed, manipulated or managed landscapes in the United States: from small private gardens to national parks; from parkways to college campuses; from urban parks to private estates; from earthworks to historic restorations; from planned communities to reserved lands. Although the Catalog accumulates information on all documents or collections that relate to landscape (including rural, vernacular, or cultural

landscapes), for the initial phase of the project, principle emphasis is on designed landscapes.

Goals of the Catalog include serving as a national clearinghouse for information on the location of landscape records and the publishing a quarterly Newsletter which will announce findings, circulate inquiries, and report on current research and activities in the field.

All leads to the location of landscape records are welcome, but to be most helpful, the following should be included:

- Full name and address of repository or private collector
- Name of collection(s) in which landscape records are located
- Check lists or finding aids to the collection(s)
- Staff contact person

You are invited to include more information if you have it. All contributions to the Catalog are greatly appreciated. Send information or contributions or write for further information to Karim Tiro, Wave Hill, 675 West 252nd Street, Bronx, NY 10471 (212-549-3200).



CONFERENCE '90

ROGER WILLIAMS COLLEGE, BRISTOL RI

June 21-24, 1990

ABSTRACTS OF PAPERS

ELIA, Richard J.

"Silent Stones in a Potter's Field: Grave Markers at the Uxbridge Almshouse Burial Ground in Uxbridge, Massachusetts"

Gravestones from the Uxbridge, Massachusetts Almshouse Burial Ground are described and analyzed within the social and political context of 19th century poor relief.

FREEMAN, James A.

"Strangers in a Strange Land: The Protestant Cemetery in Florence, Italy"

British and Americans buried in the Protestant Cemetery of Florence, Italy, have monuments that defy standard motifs and illustrate conventional Anglo-American attitudes toward Italy. Travel books, journals and paintings of the time demonstrate how Florentine grave markers confirm certain widespread cultural pre-suppositions that also inspired colonialism.

GABEL, Laurel K.

"Bostones: A Computer Aided Analysis of 6868 Gravestone Records Based on Data Abstracted from King's Chapel, Copp's Hill, Elliot and Granary Burying Ground Inventories—An Ongoing Study"

The computer can be an invaluable tool for processing and evaluating the enormous amount of information commonly available on early gravestones. It enables researchers to define statistically significant trends over time and to combine many variables to provide a more complex picture of a given burying ground.

GARMAN, James C.

"'Faithful and Loyal Servants': The Reflection of Pre- and Post-Emancipation Attitudes in Newport, Rhode Island's Material Culture of Death"

The clients for gravestones in the African-American cemetery at Newport were at first the slave owners; after emancipation, the freed slaves themselves became the clients. What are the differences and similarities in African-American gravestones before and after Rhode Island abolished slavery in 1787? To what extent do the changes reflect changing African-American and white cultural attitudes about ethnicity, assimilation and identity?

GRAVES, Thomas E.

"Work, Politics, and Art in Contemporary Ukrainian-American Gravestones"

Besides language and ethnic images, Ukrainian-Americans use several means to display on contemporary gravestones what it means to be a Ukrainian and the importance of keeping their heritage alive. These include information on occupation, personal attributes and military accomplishments. Further, many markers are designed and signed by contemporary Ukrainian artists.

LUTI, Vincent F.

"An Overview of Narragansett Basin 18th Century Carvers"

To prepare conferees for the Saturday Bus Tours, some of the carvers whose work will be identified on the tours will be discussed, highlighting their biographies and showing slides of their gravestone carving.

NORRIS, Darrell A.
"Nineteenth Century Gravestones In Upstate New York"

Upstate New York gravestones would presumably echo the wave of New England migrants' material cultural norms in the late eighteenth and early nineteenth centuries; and secondly, as a crucible of American innovation, radical experiment and avant garde taste, upstate New York could be expected to spearhead shifts to nineteenth century taste. Both these assumptions will be explored.

REX, Donald
"From Gravestone to Monument: Evolutions in Shape, Material, and Technique"

Donald Rex comes to us from the Rex Monument Works in New Bedford. He has been the subject of many articles relating to his interesting monument commissions and is exhibiting several contemporary gravestones at the 1990 AGS Conference.

ROMOTSKY, Jerry and Sally
"Temple In the Garden: The Huntington Mausoleum"

Erected at the highest area of the Huntington Library, Gallery and Gardens, the mausoleum of Henry E. and Arabella D. Huntington, designed by John Russell Pope, is integrated into the previously existing architecture. This memorial blends classical garden motifs with a beaux arts interpretation of an ancient temple.

VOSE, Margaret L.
"Empty Tombs and Moby Dick: Cenotaphs in the Seamen's Bethel, New Bedford, Massachusetts"

The marble slabs in the Seamen's Bethel are the only markers for the watery graves of many New Bedford whaling mariners. This paper explores the epitaphs on them and the context in which they occurred.

WATTERS, David
"Folk Elements of New Hampshire Graveyards"

Grave markers in the settlements on the New Hampshire side of the Merrimac River took on a distinctive ethnic identity with the arrival of the Scotch-Irish immigrants beginning in 1719. This paper examines the relationship among gravestone designs, epitaphs, and other features of early graveyards that bolstered the ethnic identity of these settlements.

WRIGHT, James R.
"Resurrection Men, Anatomists, and the Rise of the Cemetery Movement in the Early Nineteenth Century"

Burke and Hare were murderers and took pride in the acknowledged freshness of their product: corpses from the cemeteries for medical schools. The case of Burke and Hare in the early nineteenth century contributed to the modern cemetery movement and illuminates attitudes toward death.



THE HARRIETTE MERRIFIELD FORBES AWARD

At the first annual conference of The Association for Gravestone Studies, it was resolved that an award should be made periodically to honor either an individual or an organization in recognition of exceptional service to the field of gravestone studies. This award, known as The Harriette Merrifield Forbes Award, recognizes outstanding contribution in such areas as scholarship, publications, conservation, education, and community service.

Past honorees are:

1977 Daniel Farber
1978 Ernest Caulfield
1979 Peter Benes
1980 Allan I. Ludwig
1982 James A. Slater
1983 Hilda Fife

1984 Ann Parker & Avon Neal
1985 Jessie Lie Farber
1986 Louise Tallman
1987 Frederick & Pamela Burgess
1988 Laurel Gabel
1989 Betty Willsher

1990 Harriette Merrifield Forbes Award

Presented by W. Fred Oakley, Jr., President

The award being presented tonight commemorates the work of Harriette Merrifield Forbes, the pioneer in New England Gravestone Studies, whose book Gravestones of Early New England and the Men Who Made Them, published in 1927, marks the beginning of contemporary gravestone study and research.

This occasion is special in our corporate life. It sustains our spiritual and emotional connections to Mrs. Forbes and it recognizes people whose work continues to advance the understanding and appreciation of this unique art form.

In recognition of his outstanding contributions to the Association for Gravestone Studies, I am pleased to announce Ted Chase as this year's Forbes Award recipient.

Early on, Ted Chase developed an appreciation for art in its many forms. His introduction to gravestone art followed an experience in England while rubbing brasses. Apparently this brought the genie out of his knowledge lamp and gravestone art claimed another proponent. Returning home he quickly developed an interest in Colonial gravestones here in his native Massachusetts.

Ted's professional life as a lawyer has been immense benefit to the Association. He worked on the original By-Laws, drafted model legislation for protecting cemeteries and has advised the Trustees on numerous occasions regarding legal matters. Moreover, his former law firm has responded on several occasions with pro bono services for the Association.

Additionally, as a Trustee of New England Historic and Genealogical Society, he was instrumental in negotiating the storing of our Archival material in their facility where it receives the same care as their collections.

Ted served as President of AGS during his six years

as a Trustee. It was a crucial time in AGS's corporate life. His sensitive, competent leadership pulled the organizational structure together, elevated its goals, and put it on the stable track it enjoys today. It is possible that his leadership at the crucial seventh year of a non-profit volunteer-run organization's life has brought us to our present, recognized standing in the field of gravestone studies.

Following his exemplary three-year presidency, another opportunity arose, that of editing our scholarly Journal, Markers. All of us can appreciate the serious work produced by our authors simply by reading the articles. Few of us, though, are even vaguely aware of the immense sustained effort necessary to produce this journal. Ted has been tireless in soliciting materials and standardizing their journalistic format. Working with his editorial board which demands voluminous correspondence, he has caused to be produced one volume in each of the last three years and currently has three more volumes in the works. His philosophy regarding Markers is that when all is said and done, the lasting legacy of the Association will be these volumes of Markers still on the shelves of libraries across the country.

Ted's latest achievement is co-authoring with Laurel Gabel a just-printed book, Gravestone Chronicles: Some Eighteenth Century New England Carvers and their Work. This work is being published by New England Historic Genealogical Society.

Beyond the visible evidence of his scholarly works Ted has given unstintingly of his time and accumulated knowledge to others, members and non-members alike.

For these many reasons the General Membership and your Board of Trustees are honored to present the 1990 Harriette Merrifield Forbes Award to Theodore Chase.



TED CHASE'S ACCEPTANCE SPEECH

Thank you, Fred, for your generous remarks. I am delighted to receive this award, particularly in view of the distinguished company I now join.

Let me comment on some aspects of my connection with AGS that Fred has mentioned.

Three things stand out in recollecting my 3-year presidency from 1983 to 1986. The first is the fact that, immediately after my election, the Treasurer resigned and since there would not be another board meeting for three or four months to fill the position, I had to undertake the responsibilities of the Treasurer. In those days all dues came in at the same time, and this was the time. So I had to devote many hours to making entries in the checkbook, making deposits in the bank and sending out membership cards. There was no responsibility for handling an endowment in those days, because there wasn't any endowment.

The choice of my successor as President readily fell upon Jessie Farber. This had all been arranged when I received a telephone call from Dan Farber. Could he come and see me? I thought I knew what was coming. Sure enough, Dan said that Jessie really didn't feel up to the job (not at all like her!). However, Dan realized the position that her decision put us in and offered to take on the job for one year. This was surely the greatest example of conjugal sacrifice I had ever known!

Dan and Mike Cornish and I were appointed a committee to choose an Executive Director, filling a new position created by a generous gift made to the Association for that purpose. We talked with a number of people, and then Laurel Gabel suggested a lady who lived in Needham who was interested in genealogy, was very competent and might take the job, though she had no demonstrated interest in gravestones at that time. When we interviewed Rosalee Oakley, of course we all fell in love with her. I think that Rosalee's appointment was certainly the most important event for AGS that has occurred in the last seven years. She has been gracious, efficient and beloved by all who have had any contact with her, which means practically every member of AGS. When Fred joined her as President, it made the marriage a perfect marriage of board and staff—and so far as I can see—it has not damaged their marriage as husband and wife!

Jessie Farber brought out the first issue of Markers, an expensive and handsome volume, so pupo-



lar it has been reprinted. David Watters built a solid foundation of scholarly writing in the next three numbers. I brought out Markers V, VI and VII, the last published by AGS itself instead of by the University Press of America. It is the longest and glossiest issue so far, handsomely produced by the Heffernan Press—but far more expensive than our more modest arrangements with UPA had been.

We are now working on Markers VIII and IX. VIII will be a collection of all of the Caulfield papers—some 16 or 17 articles—edited and updated by Jim Slater and including Jim's earlier work with Dr. Caulfield and the papers edited by Peter Benes. Markers IX will return to the earlier format—eight or nine articles on a variety of subjects. This will be my last effort as editor.

I have enjoyed this work: seeking out authors and coaxing them to submit articles; the joy of receiving a good submission; helping new authors with their work; and sometimes the satisfaction of improvements which I like to persuade myself I have made. I have worked with an excellent and helpful Review Board, with Rosalee and with Carol Davidson, who has done the secretarial work and the layout for each of the volumes.

Editing has its discouraging aspects too. Articles do not flow in as they may to The New Yorker. Authors have to be found and coaxed. There is the disappointment of an occasional poor manuscript. There is the problem of translating my views and the

views of the Board in diplomatic fashion to the authors, some few of whom are sometimes outraged at our suggestions. Most of all, I wish that Markers had a wider distribution. I wish that every member would buy a copy for \$15 or so. Better still, I wish that Markers would come to every member as part of his or her membership, like the National Geographic or the New England Historic Genealogical Society Register, although unfortunately and inevitably that would mean an increase in our dues. For, as Fred has already said, I like to think that in the long run Markers will be the most lasting and useful of all of the accomplishments of AGS.

My interest in gravestone studies started, I suppose, with brass rubbings made in England in the early 1950s, a technique which I was quick to transfer to New England gravestones. But it was Laurel Gabel who got me interested in AGS some ten years ago. She described the circumstances of our meeting delightfully when she received this Award two years ago. During those ten years we have written seven articles, five of them already published in various scholarly magazines and all to be included in a book soon to be published by the New England Historic Genealogical Society. This book

was inspired by Ralph Crandall, the Director of that Society. We had a number of articles published in the Society's Register, and Ralph suggested that when we had collected six or seven, the Society would be glad to publish them. So that is what is happening. The book will be available this summer and I hope that each of you will buy a copy!

For me, perhaps the best part of AGS has been the preparation of these studies: visits to hundreds of New England graveyards, to town clerks' offices and to Registries of Deeds and of Probate in every New England state; the interest of people who have helped us like Vincent Luti, Michael Cornish, and, of course, the Farbers; correspondence with genealogists and other members of AGS; the fun of writing and editing; the digging to make sure that footnotes are accurate.

And always there has been the anticipation that we might discover something new and interesting. And sometimes, perhaps rarely, the excitement of discovery. This, it seems to me, is the very essence of gravestone studies!

Thank you.

.....
 : **NOMINATE YOUR CANDIDATE FOR THE FORBES AWARD** :

At the April 1989 Board meeting, the Trustees voted to open the nominations of the Forbes Award recipients to the general membership.

Nominations must be made in a typewritten or handwritten paragraph of not more than a half-page. The person doing the nominating must indicate how the nominee fulfills the requirements of the award (see requirements below).

The award is not made in absentia and no award will be made if the person chosen by the Board cannot be present at the last minute. So it is important for the nominator to ascertain whether the nominee would be able to be present at the conference to accept the award in person should they be chosen as the recipient. The conference in 1991 will be held at Keene State College, Keene, NH, June 27-30 with the award being presented Saturday evening, June 29.

Please send your half-page nominations to the AGS Office, 46 Plymouth Road, Needham, MA 02192. **Deadline for nominations to reach the office is January 1.**

These are the requirements for the Forbes Award:

The honor is given to an individual or an organization in recognition of exceptional service to the field of gravestone studies.

The award recognizes outstanding contributions in such areas as scholarship, publications, conservation, education, and community service.

The recipient must be present to accept the award on Saturday, June 29, 1991 at Keene State College, Keene, NH.

CONFERENCE TOURS

Two excellent tours of the Naragansett Basin area were planned for Saturday, June 23 for the 1990 Conference at Bristol RI. Vincent Luti, author of the *AGS Regional Guide #1, Naragansett Bay Area Graveyards* was the Tour Chair. He also led a mini-tour on Friday to: Bristol East Burying Ground, Juniper Hill, Kickemuit Cemetery in Warren, Old Baptist Cemetery in Swansea, and Burial Place Hill in Rehoboth.

SATURDAY BUS TOURS

TOUR A

Tour A stopped first at the Newman Cemetery in East Providence, which has hundreds of stones from the late 1660s on; some work of the Stevens', a number of interesting John and James New works including the only probated stone to John New, a few Hartshorn works, but the bulk of the stones come from the hand of George Allen (d. 1774) whose shop was a mile up the road. His famous Lt. John Hunt stone, 1716, has been removed to the Town Hall for security. People on Tour A had the opportunity to file past some startled bureaucrats and librarians to view the fabulous Hunt stone. Lunch was at Swan Point Cemetery in Providence, followed by a slide talk and drive-through tour of this fine example of a 19th century garden cemetery. The last stop was at the North Burial Ground in Providence.

TOUR B

Tour B went to Newport to the huge 18th century Common Burial Ground. Optional walkbys of the Stevens shop and home, and Governor's Cemetery were mapped out. Lunch was served at the 1699 restored Quaker Meeting House in Newport, followed by a bus trip to the small rural Platform Cemetery in North Kingstown and the Platform Meeting House of 1707 and its cemetery in Wicksford. Torrential rains did impede this tour, a bit!

Vincent Luti (Vincent I) was ably assisted as tour leader by Vincent Cherico (Vincent II) of Cranston RI.



SOME INTERESTING EPITAPHS SEEN ON THE TOUR

provided by Vincent Cherico (II)

From the North Burial Ground, Providence RI:

IN MEMORY
OF
MRS LUCY HASKELL,
WIFE OF
MR CHARLES HASKELL,
AND DAUGHTER OF
PERO AND PHILLIS BROWN,
SHE DIED IN MAY 1812
AGE 32 YEARS

A PROFFESSED DISCIPLE OF JESUS CHRIST;
SHE LIVED IN THE PRACTISE OF HIS PRECEPTS,
AND DIED IN HOPE
OF REAPING THE REWARDS OF GRACE IN HIS KINGDOM,
WHERE EVERY (COMPLEXION) WILL UNITE
IN PRAISING HIM WHO HAS WASHED THEIR ROBES
AND MADE THEM (WHITE) IN HIS OWN
BLOOD

IN MEMORY OF
SILVANUS SON OF STEPHEN
HOPKINS ESQR & SARAH
HIS WIFE WAS CAST AWAY
ON CAPE BRETON SHORE &
INHUMANLY MURDERED
BY CRUEL SAVAGES ON
THE 23 OF APÂËL 1753
AGED 18 YEARS 5 MONTHS
AND 23 DAY
THINK NOT BY THIS;
MY GRAVE IS SHOWN,
HARD FATE DECREED,
I SHOULD HAVE NONE.

NO MOTHERS TEARS WERE SHED AROUND THY TOMB,
NOR FRIEND TO SAVE THEE FROM AN EARLY DOOM.

from North Burial Ground, Warren RI:

PATIENCE BORDEN,
COMMONLY CALLED STERRY,
A FREE WOMAN OF COLOUR, AND
HUMBLE DISCIPLE OF JESUS,
SHE GAVE TO THE FIRST BAPTIST
CHURCH IN THIS TOWN,
OF WHICH SHE WAS A MEMBER,
230 DOLLARS, AS A FUND FOR THE RELIEF OF THE POOR
OF COLOUR
OF THAT CHURCH;
SHE DIED
APRIL 1ST, 1811,
IN THE 53D YEAR OF
HER AGE.



IN MEMORY OF
HOPE BROWN,
FIRST DAUGHTER OF
NICHOLAS BROWN ESQR. AND
MRS RHODA HIS WIFE.
SHE DIED AUGUST 29, 1768
AGE 4 YEARS
THIS BABE WAS DROWNED.
HER INFANT PRATTLE DELIGHTED HER FOND PARENTS.
UNKNOWN SHE LEFT THIS HOUSE,
AND UNSUSPECTED FELL, INTO A WATERY GRAVE;
AND WENT TO GOD.
THE PARENTS SAW, THEY FELT, AND WEPT.
"O' HOW FAMILIARLY."
THEIR TEARS WERE DRIED BY HIM WHO SPAKE
BE STILL AND KNOW THAT I AM GOD.



CAPT.
THOMAS GREEN HULL
BORN AUG. 17 1832.
LEFT NEW YORK FOR BALTIMORE.
DEC. 21, 1864.
AND ON DEC 30, 1864, WAS FOUND
LASHED TO THE MAST OF HIS
SUNKEN AND ILLFATED VESSEL.
AGE 32 YEARS, 4 MONTHS
AND 4 DAYS.



SACRED
TO THE MEMORY OF
MR SANDARS PITMAN,
GOLDSMITH,
WHO FINISHED A LONG AND
USEFUL LIFE ON THE 15TH DAY
OF AUGUST, AD. 1804,
IN THE 74TH YEAR OF HIS
AGE.

*HIS WORKS WERE USEFUL STANDARD WEIGHT & PURE;
BUT STILL HIS VIRTUES WERE APPLAUDED MORE.*

from Kickemult Cemetery, Warren RI:

GEORGE G. KENNICUTT
SON OF MR. HEZEKIAH
& MRS. LYDIA KENNICUTT.
DIED AT ST. CROIX JUNE 21ST,
1801. AGED 20 YEARS.

*NO ANGUISHED PARENT HUNG AROUND THY BIER,
NO LOVING SISTERS TENDERNESS WAS NEAR,*

SACRED
TO THE MEMORY
OF
MR JOHN CROADE,
WHO DIED MAY 25, 1806.
IN THE 52D YEAR
OF HIS AGE

*THE RITUAL STONE WHICH HERE WE PLACE
O'ER THY RESPECTED DUST,
ONLY PROCLAIMS THE MOURNFUL DAY
ON WHICH OUR FRIEND WE LOST.
FAME SHALL CONVEY THY VIRTUES DOWN
TO AGES YET UNKNOWN;
TIS NEEDLESS, SINCE SO WELL THEY'RE KNOWN,
TO CROWD THEM ON THIS STONE.*



IN MEMORY OF
MRS LYDIA CARR
WIFE OF
MAJOR ROBERT CARR;
WHO DEPARTED THIS LIFE,
ON THE NINETEENTH DAY
OF FEBRUARY,
A.D. 1796.
AGED 51 YEARS,
AND 10 MONTHS.

*LYDIA, THY GRACEFUL PERSON HERE DOTL LAY,
YIELDING TO DEATH, WORMS, DUST & NATIVE CLAY
DISCHARG'D FROM THESE WE HUMBLY HOPE THY SOUL
INSPIR'D WITH LOVE MAY SING WITHOUT CONTROLE
ABOVE THE SKYS; WHILST ENDLESS AGES ROLE.*









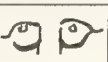





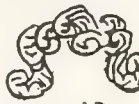






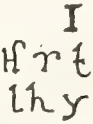


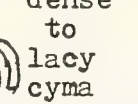




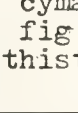
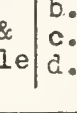





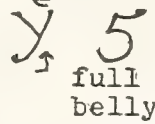
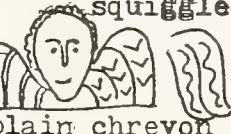






Eloise West, rubbing at North Burial Ground, Providence, photo by Jim Jewell

NARRAGANSETT BASIN only

Quick Reference of helpful hints to the carvers: 75% efficiency

dates of major work	EFFIGY	SKULL	FOLLIATE WIG	EYE	MOUTH	LETTERS #'s	MISC.
ALLEN George 1730-1770			dense cyma very skilled		1. delicate II. realistic	always Y 33 except early 5 7	rollscroll tablatures for info
ALLEN George Jr. 1760-63		double outline 	cyma as above not as skilled	as above		goofy mouth y 3 5	
ALLEN Gabriel 1772-1800	I.	no II.	flat cyma	I. tight coil II. soft page		pinch purse	skilled elegant delicate slant serifs
ALLEN FOLLOWER? after 1790		zigzag webbing loop nostrils					
ANGEL John Anthony 1747-1756	none		belly button acanthus/lipped		rose ring crimp		Baroque curve
BIG-O/SQUARE-SKULL carver 1722-1736		I.	I. relief folliate II. flat folliate			Of 7722 th h 5 g g 6	I. flinty black slate II. gray
BOSTON MASTER carver 1715-1721			High relief Boston style		squint pinch	crook-ed nieh 5 & g tiny t elisions HE	1718
BULL John 1750-1790			I.			g & 7	upswept or reverse wing effigie
FISHER FARRINGTON school 1760-1790	shirred 		flinty stare squint button eye				

HARTSHORN Stephen 1765-1787	 sweet to cherubic	  			b r o a d a i r y lettering	 drillholes elaborate spread acanthus
LUTHER Seth 1750-1780	intense owleyed effigies				A-D-y Pa&	 cryptics
NEW John & James shop 1775-1790	any effigy with bonnet any male wigged effigy (not Newport)	  zigzag filler acanthus mound			comma profusion number super- scripts	 moonface often in arch
ROPECOIL carver of Newport 1731-1734		 ropecoil frond wigs			ye 1735 HA T	grainy stone
STEVENS John I 1705-1724	 incised lines	 I.  yarn knobs II. heavy relief	 owl eye	 i Hrt lhy	ggg diamond	flinty black slate
STEVENS John II 1724-1776	I.  II.  III. 	dense to lacy cyma	wigs rare or Plain cap	I. almond dot  II.  exothalamic	 truncated	
STEVENS John III 1765-1800	early work like late work of John II: frontal exothalamic	II. 3/4 view portraits exothalamic eyes				many signed J. Stevens Jun J. Stevens J.S.
STEVENS William 1729-1775	I.  II.  III.  hi low scoop	dense cyma fig & thistle	a. bald b. coil c. rope d. cap	  	I.  II. 	 full belly
THROOP William & Jr. 1770-1800	 squiggle plain chrevon	thick crude folliate cyma	 beady buttoneye		with Wm. Jr.	 bullneck, brillo pad
TURANDOT carver Wrentham Ma 1790-1800						

V. J. Lute '90

MINUTES OF THE ANNUAL MEETING OF THE ASSOCIATION FOR GRAVESTONE STUDIES

June 24, 1990



President, Fred Oakley, called the meeting to order at Roger Williams College, Bristol, Rhode Island on June 24, 1990.

A quorum was declared by the Secretary pro tem at 8:35 AM.

Minutes of the 1989 Annual Meeting, published in the Summer 1989 Newsletter and included in the Annual Meeting and Agenda material provided to all conferees was declared accepted there being no additions, corrections or changes desired by members present.

President Fred Oakley called attention to his written report included in the meeting materials. Additional comments focused on the need for volunteers to assist Conference '91 Chairperson Cornelia Jenness in planning, organizing and managing the event scheduled for Keene, N.H. Other comments related to the effect on the budget when moving to rented office space and the effect on member services when office hours are limited to staff availability.

Executive Director Rosalee Oakley called attention to her written report included in the meeting materials. Additional comments focused on AGS acquiring technology (Macintosh 512) and desktop publishing software to provide "in-house" capability for publishing the Newsletter. Newsletter Editor Deborah Trask was commended for her willingness to learn and use the new technology and master Pagemaker software which led to the change in Newsletter format this past March. Deborah Trask's effort was recognized with sustained applause. Other comments related to the consideration by the Board of a new logo design which would represent a more common bond to all our members—not just New England. The one being used is found on only one New England stone. Rosalee expressed sincere thanks to the Trustees, the President and the entire membership for their support.

President Oakley called attention to two corrections that should be made to the Treasurer's Report. In the section titled Comparison Of Fiscal

Years 12/31/89, '88 And '87 all entries on the line Net Operating Income should be in parentheses like that shown in the column marked FY '89.

Ralph Tucker moved to file the report until an audit could be made and subsequently withdrew it. Fred Sawyer moved to accept the Treasurer's report; seconded by Barbara Rotundo. The report was accepted with one negative vote.

Vice President Bob Drinkwater reported for the Nominating Committee the results of the Trustee election. This year a ballot was used instead of a proxy, with the ballots due by June 1. Two new trustees were elected for two years and seven others were re-elected to additional two year terms.

President Oakley introduced Trustees that were present.

Dr. James Slater, retiring after six years of service as a Trustees, was recognized "in absentia." (He was absent due to a recent operation.) Fred Sawyer moved that we convey our condolences to Jim and wish him a speedy recovery via a letter. Seconded by Ralph Tucker. Carried by acclamation.

Other Business

Deborah Trask, Newsletter Editor, was invited to address the meeting. Deborah explained how the new equipment enabled her to work at home on the Newsletter. She receives news items from members by mail as well as from the AGS office on computer disk. She expressed concern about complaints received on the newsletter content. While everyone would like to see something appealing to their interests on every page, this is impossible to provide. She does try to include as broad a variety as possible from across the country and beyond. She explained that she does not actively solicit articles—all are sent in voluntarily so it is up to the membership to provide the kind of articles they want to see in the Newsletter. Deborah makes the final decision for the articles and graphics used. Any articles not used are sent

to the Archives. Jessie Farber commented that often the only comments received by an editor are pointing out a mistake. She encouraged members to correspond with Deborah even if only to say they enjoyed the newsletter.

In recognition of this being the last Annual Meeting she will attend as Executive Director, Rosalee Oakley made a farewell statement. In October 1989 she informed the Board she would be concluding her work by December of 1990. In her seven years as Director she stated that AGS has gradually outgrown their home office space and the impending change in directors gives AGS an opportunity to seek office space in a compatible institution which offers more programming possibilities than a home office can. She gave a final challenge to all to return home with the enthusiasm gained here at Conference to finish the many projects we

have all started so as to contribute to the pioneering work being done at this stage of our development.

Roberta Halporn introduced the following resolution, seconded by Laurel Gabel, which was adopted by acclamation: To formally extend our appreciation to Rosalee for all her patience, work, and support on behalf of The Association For Grave-stone Studies.

James Jewell moved to adjourn.

Adjournment declared at 9:26 AM.

Respectfully submitted,

Lorraine Clapp
Sec pro tem



PRESIDENT'S ANNUAL REPORT

This has been a very active and productive year.

Your Association has been represented at two major national conferences that were held in Boston: the Monument Builders of North America in February 1990 and Partners for Sacred Places in June 1990, the latter hosted by Historic Boston, Incorporated.

Promoting the work of our Association and Conference '90 involved numerous trips to Rhode Island, principally to participate in state and local historical society programs. An all day conference in Providence sponsored by the League of Rhode Island Historical Societies provided a major opportunity to publicize our activities to in-state historical, preservation, geneological and similiar organizations.

Three mini-conferences were planned, staffed and managed in the interval since our '89 Conference. These mini-conferences had two primary objectives. The first was to train volunteers; the second was to develop a replicable model. We have learned a great deal from these three events. One major learning experience is that any type workshop involves a great deal of time and some financial risk.

Progress was made on the project to re-design our Newsletter. Long desired changes in format, harbored by our Newsletter Editor, are being implemented. The support of these changes by your Trustees relieved some anxieties. A September 1989 meeting in Halifax, Nova Scotia involving the Editor, Executive Director and President was helpful in resolving several critical issues which paved the way for the transition. All comments received on the new format have been positive.

Staffing for Conference '91 in Keene, New Hampshire, is nearly complete. Long Island or the Upper Hudson River Valley are being investigated as possible areas to site Conference '92. For Conference '93 we must seriously consider a location outside the New England. Chicago has good potential for attracting our mid-western and Canadian members. We would forfeit participation by some members residing in the Northeast but those who do go would be amply rewarded with a variety of different carving styles and several ethnic cemeteries.

Our product inventory has been enlarged with the publication of Markers VII in February 1990. Photocopied materials and kits have been updated and their appearance improved. As soon as we get

a new address, we will print them on a laser printer further enhancing their appearance and readability. We are now selling video cassettes and slide shows of our program "Early New England Gravestones and the Stories They Tell." Several additional media products are being developed and thought is being given to producing and selling "how to" videotapes on such subjects as rubbing, documenting, cleaning, resetting and mending stones.

The financial condition of the Association is good as attested to by the Treasurer's Report.

Two major issues will dominate your leadership's activities in the coming six months: locating affordable office space and employing a new executive director and administrative assistant. These are daunting issues. They will be successfully managed given the excellent support and cooperation of our Trustees and members.

W. Fred Oakley, Jr.

President

EXECUTIVE DIRECTOR'S REPORT

The AGS office has been a busy place all through this past year. Our membership statistics show us at 934 members at the writing of this report with 240 new members joining during the year from June 1989 through the present. In the Fall a Membership Drive was launched, encouraging the present membership to find new members, motivated by the financial reward of deductions at the next renewal time. Seventeen people took advantage of the offer and 21 new members have joined as a result. One new member persuaded three others to join and has received a year's free membership for his efforts. This activity, while gaining new members, cost about as much as will be yielded in first year membership revenue. Experience indicates we can expect 10 of these new members to renew and therein lies the economic value.

Our correspondence over the year has shown a great deal of interest in the restoration of neglected or abandoned graveyards. Several magazine, newsletter and newspaper articles listed AGS as a resource for information regarding restoration. This resulted in a flood of inquiries requiring a response but few memberships were realized. Of course, during the process, we have spread the word that AGS exists, that it has helpful materials to offer, and that it can make referrals to stone conservation professionals.

The activity taking the largest block of the 25 hours per week allotted to your Executive Director, both in planning and executing, is the Conference. We are now able to design all our announcements, program books, annual report, nametags and most handouts on our own computer which lowers the conference typesetting costs considerably. Planning for the Teaching Workshop accounts for an-

other block of preparation time. In addition, our conference publicity this year has entailed numerous trips to Rhode Island and around the Boston area to speak to historical societies promoting the conference and to attend planning meetings with the conference staff.

Sales of our publications, especially the newest Markers and the Primer, and rental of our slide show and video on "New England Gravestones" have been steady. Fifteen video rentals and five video sales took place during the year and eleven rentals of the slide show. One slide show has been purchased to date.

As you know, last October I informed the Trustees that I would be concluding my work as Executive Director no later than December 1990. As the Planning Committee began to work on the task of locating possible sites for the AGS office, at times I have been asked to participate. This has involved trips to Worcester and Springfield with other committee members to view available office space and discuss the needs we have for storage of sales items and our Archives. This fall the move will be made to one of these sites, and when a new Executive Director is selected, there will be a period of time during which I will work as a consultant to ensure that services continue smoothly.

The Trustees have been most supportive and enthusiastic throughout the year. I wish to thank them all for their collective and individual efforts throughout the year on behalf of the Association.

Rosalee F. Oakley
Executive Director

THE ASSOCIATION FOR GRAVESTONE STUDIES

Statement of the income, expenses and changes in fund balance for the year ending December 31, 1989.

OPERATIONS

INCOME

Memberships	\$17,687
Contributions	2,126
Publications/Sales	10,179
Conference	24,494
Media	476
Interest	3,151
Miscellaneous	144
Office rent/utilities - non-cash	2,000

TOTAL INCOME \$60,257

EXPENSES

Staff salary	\$12,000
Administrative expenses	6,825
Membership	6,368
Publications/Sales	6,857
Pre-publication	2,257
Media Development	440
Conference	17,114
Miscellaneous	1,273
Withholding	(751)
Payroll deposit	576
Office rent/utilities - non-cash	2,000

TOTAL EXPENSES \$54,959

NET OPERATING INCOME (LOSS) \$5,298

FUND BALANCE

Beginning 12/31/88	\$27,558
Ending 12/31/89	\$32,857

CORNELIA JENNESS, Treasurer
May 10, 1990

BALANCE SHEET

December 31, 1989

ASSETS

CASH	Needham Shawmut Bank	\$ 4,857
CD	Bank of New England Matures 5/13/91 at 8.72%	20,000
CD	Eliot Savings Bank, Needham Matures 11/08/90 at 8.65%	<u>8,000</u>
	Assets Totaled	<u>\$32,857</u>
	Fund Balance (above)	<u>\$32,857</u>

COMPARISON OF FISCAL YEARS ENDING 12/31/89, '88 AND '87

	<u>FY '89</u>	<u>FY '88</u>	<u>FY '87</u>
Income	35,763	41,332	37,648
Expense	37,845	51,201	41,498
Net Operating Income (Loss)	(2,082)	(9,869)	(3,850)
Conference Net	7,380	4,958	6,362
Excess of Income over Expense	5,298	(4,911)	2,512
Fund Balances	32,857	27,558	32,469

RECOMMENDATIONS REQUESTED FOR BOARD OF TRUSTEE CANDIDATES

The Nominating Committee invites your recommendations for nominations to the Board of Trustees. We are looking for candidates who have the ability and willingness to take leadership positions within AGS, and are available to serve at least one term of two years.

A member may recommend him or herself, or may recommend another member if that person is contacted first to confirm his or her willingness to serve if chosen as a nominee. We also ask that both the person making the recommendation and the person recommended send a brief statement describing the candidate's experience and abilities, and how that person could contribute to the growth of AGS and its programs.

The Nominating Committee reserves the right to interview recommended candidates, and to limit the number of nominees and/or indicate the Committee's recommendations for certain candidates when the names of the nominees are published in the Newsletter.

Please send recommendations to:

C. R. Jones, Chair
Nominating Committee
NYSHA
PO Box 800
Cooperstown, NY 13326

Deadline for these recommendations is January 1, 1991.

NEW BUMPERSTICKERS AVAILABLE !

It is once again possible to purchase AGS bumperstickers. This time they are blue and white with the words "I BRAKE FOR OLD GRAVEYARDS" above and Association for Gravestone Studies below. They are available from the AGS office for \$1. We hear many stories about members with bumperstickers being approached by people who ask about the sticker and indicate their own interest in graveyards. So keep a supply of AGS brochures handy in the glove compartment!

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The following firms and individuals gave exceptional financial support to AGS during the period June 1989 to May 1990. They contributed funds over and above the basic membership fee which are exceedingly important to AGS. We extend our appreciation to these special contributors:

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Theodore Chase - hours spent editing Markers

Deborah Trask - hours spent editing the Newsletter

Cornelia Jenness - posting of AGS books and preparation of financial reports

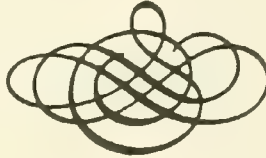
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Fred Oakley, Vincent Luti, Dan Goldman, Rob Fitts, Barbara Rotundo, Edwin Connelly - Conference '90 Committee

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The Nova Scotia Museum Complex, Department of Education, Province of Nova Scotia - postage, photocopying, and telephone expenses, Macintosh SE computer, and other materials related to the preparation of the Newsletter.



BOOK REVIEWS

Review of *Silent Cities* by Jackson and Vergara
from *The Philadelphia Inquirer*, May 27, 1990

THE DYING VALUE OF OUR CEMETERIES
by Thomas Hine
Inquirer Architecture Critic

The manager of a small Western Pennsylvania borough was explaining how the stores in his central business district were competing successfully with a large mall only a few miles away. "We keep the sense of community strong," he said. "Why, we're the last town in our area that still has a Memorial Day parade."

That statement woke me up. Although I haven't participated in a Memorial Day parade in more than 20 years, I had, I suddenly realized, been assuming that small towns all over the country were keeping the tradition going.

As the speaker unfurled his zoning map, I lapsed into a reverie of Memorial Day parades past. I was wearing my high school band uniform, made of heavy blue material festooned with gold braids, with a plumed hat that was too small. As I pretended to be able to walk and play the clarinet at the same time, I marched with the band up Boston Street, delaying those who were on their way to the first beach day of the season.

We arrived at the town cemetery, a high spot in the salt meadows, where there was a small clot of

elderly people with flowers to decorate the graves, and there were men in ill-fitting military uniforms who seemed to welcome this occasion to shoot off rifles in public. It ended with the playing of "Taps," which was answered by a bugler, a member of our band, who had been dispatched outside the cemetery walls to play among the cattails. Much against my will, I was moved.

Lest this sound too nostalgic, I should note that I hated Memorial Day parades, and only now, decades later, feel grateful to have participated in so profound and endangered a ritual. I thought at the time that it was for those old soldiers, little realizing that it was designed to make me an American. Its lesson is that our lives are not neatly arrayed as products on shelves but involve deep and horrible sacrifices. Teenagers don't like to think about death, but Memorial Day made us do it.

But at the same time that it was a symbol of inclusion in the community, it was also a demonstration of separateness. The ceremony was held at the town cemetery, which, as a Catholic, I thought of as the Protestant cemetery. Catholics or Jews might play in the band and die in wars, but the band

would never march to their graves on Memorial Day. The pretense of pluralism disappears in death, as cemeteries are segregated by religion, race and income. Today, we no longer discriminate. We forget the dead, all of them, and banish mortality from our minds.

But earlier ideas of life and death, the persistence of memory and fleshly decay continue to be expressed, in every city, town or hamlet in the country, in the form of cemeteries. A recent book, *Silent Cities* by Kenneth T. Jackson and Camilo Jose Vergara (Princeton Architectural Press) surveys the diversity and complexity of American landscapes of death. Unlike other books on the subject, which tend toward a *Deathstyles of the Rich and Famous* approach, this one included ethnic cemeteries, ordinary urban cemeteries and places such as New York's Hart Island, where the indigent dead are interred by convicts.

Jackson, a professor at Columbia University, is best known as a historian of post-World War II suburbanization, while Vergara, who took the book's 350 color photographs, has been working for many years to document the contemporary urban ghetto. They are thus, in a sense, experts on the ways in which our culture has broken its connections with itself.

The decline of a sense of family tradition and responsibility, of community and of the apparent power of religion has brought a decline of the places that express such values. But they remain, often sufficiently neglected and picturesque to appeal to romantic sensibilities.

The general deterioration of old cemeteries is obvious enough, as is the utilitarian character of newer burial sites, which are designed for quick burial and easy mowing rather than visitation, contemplation or decoration. (The Vietnam Veterans Memorial in Washington is the one great funerary monument of our time, and impersonal as it seems, it attracts individual tributes. Perhaps, despite our millions of memorials, we have only enough psychic energy left for one.)

We may live in a post-cemetery time, but Jackson and Vergara remind us that there was also an era before cemeteries were recognized as community institutions and richly adorned. Indeed, on one of the first pages of the book, there is a quotation describing the burial place in the very town where I used to sweat through Memorial Day parades. In 1800, my town's graveyard was called "an unkempt section of the town common where the

graves and fallen markers were daily trampled upon by people and cattle."

As the quotation indicates, people were buried before there were cemeteries, and the sites of the graves were close to everyday life, but not monumentalized. Although the book does not state this explicitly, it shows an evolution from a view of death as an everyday event, to an occasion for exalted contemplation, and finally to something we'd rather not think about at all.

Many of the earliest tombstones illustrated in *Silent Cities* show images of death and decay, including such grisly motifs as winged skulls, with inscriptions that offer pointed reminders to the viewers that they will be in the ground themselves before too long.

By the mid-1800s, the art and architecture of the more privileged cemeteries were becoming grander and decidedly more optimistic. There were classical motifs: temples, free-standing columns and columns that had been broken to symbolize interrupted lives. There were Egyptian motifs, recalling the grandest and most persistent of funerary architecture, including the forest of obelisks at Philadelphia's Laurel Hill, and the pylon gate of New Haven, Conn.'s Grove Street Cemetery, which was founded in 1796 and was, the book says, "the first cemetery of the modern genus."

There were monuments and mausoleums in the Gothic style, which was considered more appropriate for Christian remembrance, but had the drawback of being more expensive than other styles. And there was figurative sculpture: generic sculptures of babies; grieving though sometimes voluptuous women and female angels; and reliefs, busts and standing figures of righteous ministers and prosperous businessmen.

The book is best when it leaves these familiar categories and elite cemeteries and moves into what it calls "the vast democracies of the dead." These places, open to the vast majority of Americans, are reminders that industrialization enabled the masses for the first time to purchase their bits of immortality. These less opulent places offer moving, very personal glimpses of ordinary life.

There are, for example, the monuments to marriage, in which wives are shown as fully equal to their husbands, and sometimes as a bit more virtuous.

Photographic representations of people were in-

corporated into tombstones beginning late in the 19th century, providing a relatively inexpensive way of personalizing the grave. The book shows an evolution from formal portraits, made when photographs required extensive preparation, to more recent snapshot headstones, including one of a husband and wife, each of whom is holding a bottle of beer.

The authors attribute the decline of cemeteries to many factors, including increased mobility and its attendant rootlessness. Moreover, photograph albums make it unnecessary to go to the cemetery to provoke recollection of the dead. People live longer lives, which means that the shocking loss of young people, the most common theme of the most elaborate and moving monuments, is not nearly so common.

These are good explanations, but this attractive picture book raises some very serious questions. Can our civilization afford to ignore death as we try to do? Doesn't environmental consciousness at some point demand recognition that people are made of the same things as their environment and are recyclable, dust to dust? In a world where there is AIDS, shouldn't teenagers be reminded that they're not immortal?

The cemetery, once a powerful device for communicating values, is now just a remnant. And the state of mind, the discipline and the sense of obligation that made me and my schoolmates, against our wills, march each Memorial Day, is mostly gone. But the awareness that life has an end might provoke people into making sure it has a meaning. Life's too short to spend it at the mall.

contributed by Harvard Wood III, Lansdowne PA

S I L E N T



C I T I E S

THE EVOLUTION OF THE AMERICAN CEMETERY

KENNETH T. JACKSON & CAMILO JOSÉ VERGARA

PRINCETON ARCHITECTURAL PRESS

1989

available from Princeton Architectural Press
37 East Seventh St.
New York NY 10003
ISBN: 0-910413-22-3

This Silent Marble Weeps:

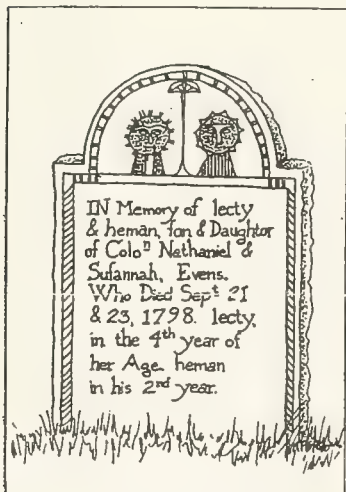
The Cemeteries of Stoddard, New Hampshire

Compiled by Alan F. Rumrill, director of the Historical Society of Cheshire County in Keene, New Hampshire, this work should be of interest to genealogists, libraries, researchers, historical societies and anyone interested in the town of Stoddard.

The book contains gravestone records of people buried in Stoddard's six cemeteries and numerous private family burial plots. A map of Stoddard shows the location of each of the cemeteries and maps of the six cemeteries show the location of each gravestone. Brief histories of the six cemeteries are included and the index covers over 1000 names. All the legible epitaphs have been recorded. The book includes photographs of the cemeteries, selected gravestones, and the town's nineteenth century horse-drawn summer and winter hearses.

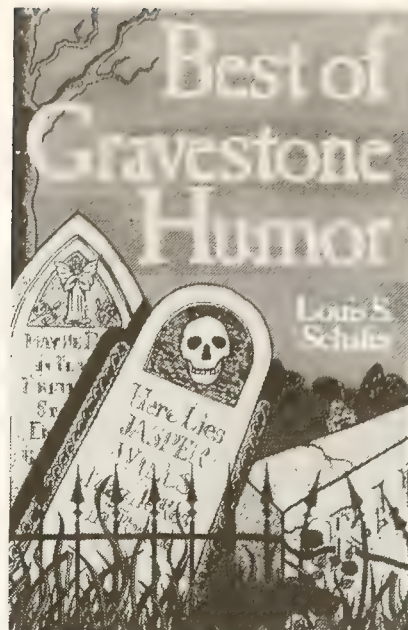
Containing 100 pages, this 8 x 11 softbound book will be a limited edition of 200 copies. The cost of the book will be \$10.00 plus \$1.50 per book for postage and handling. Make the check payable to Alan Rumrill. Order from:

Historical Society of Cheshire County
PO Box 803
Keene, NH 03431.



From the stone of Henrietta Curtice, New (Stoddard) Cemetery

"Lo where this silent marble weeps
A friend, a wife, a mother sleeps
A heart within whose sacred cell
The peaceful virtues loved to dwell."



Best of Gravestone Humor

by Louis S. Schafer, illustrated by Elise Chanowitz, 130 pp

Published 1990 by Sterling Publishing Co. Inc., 387 Park Ave. South, New York NY 10016; distributed in Canada by Sterling Publishing c/o Canadian Manda Group, P.O. Box 920, Station U, Toronto, Ont. M8Z 5P9; distributed in Great Britain and Europe by Cassell PLC Artillery House, Artillery Row, London SW1P 1RT, England; distributed in Australia by Capricorn Ltd., P.O. Box 665, Lane Cove, NSW 2066.

\$5.95 paperback (\$7.95 in Canada)
ISBN: 0-8069-7274-2

A new publication, Best of Gravestone Humor, by Louis S. Schafer, has been published by Sterling Publishing Inc., New York. In the tradition of such publications as Comic Epitaphs from the Very Best Old Graveyards (Mount Vernon NY: Peter Pauper Press, 1957); The Last Laugh (Kansas City: Hallmark Editions, 1968); and A Small Book of Grave Humour (London: Pan Books, 1971), Schafer lists humorous epitaphs from the English speaking world. Although the back cover states that the epitaphs included are "all true, all authentic", no attempt is made to justify this claim. No one reading this book will be able to locate any stone cited with such vague provenance as "found near Lebanon, Connecticut". These publications make great bathroom reading. I may sound jaded because I know my well-intentioned friends knowing of my interest in gravestones, will seize on this book as the perfect gift for me. I already have several copies of The Last Laugh for that very reason. Oh well, Best of Gravestone Humor may not be very informative, but it is entertaining. DT

EXHIBITS & TOURS

Conference and Exhibition: "The Future of Jewish Monuments"

An international conference on the preservation of historic Jewish sites and structures will be held at the Brookdale Center of Hebrew Union College - Jewish Institute of Religion, 1 West 4th Street, New York, NY, on November 17 (evening) - 19, 1990. The conference is organized by the Jewish Heritage Council of the World Monuments Fund.

The conference will provide the setting for historians, architects, preservationists, and members of the larger Jewish community to address the issues of preserving monuments of Jewish heritage, and to compare their activities, and learn from each others' experiences and expertise.

Though primarily focused on the built environment, there will also be several presentations on cemeteries and cemetery documentation and preservation.

An exhibition, held in the Joseph Gallery of the Brookdale Center will accompany the conference. Photographs, drawings and objects will be used to illustrate many of the issues which affect the preservation of Jewish monuments. The exhibition will travel through 1991.

Advance registration is \$50 (students \$30—proof of matriculation required). Registration includes admission to opening reception, closing reception, and all sessions. Space is limited.

For further information write Samuel Gruber, Jewish Heritage Council, World Monuments Fund, 174 East 80th Street, New York, NY 10021.

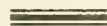
Exhibition Announcement

There will be an exhibition of early New England gravestone rubbings titled "Graven Images" at the Carpenter Museum in Rehoboth MA from September 8 to December 30. The Museum is open every Sunday from 2-4 PM or by appointment during the week. For more information or directions to the Museum, call Lydia Carswell, (508) 252-9482.



Friends of Center Cemetery

A new group, the Friends of Center Cemetery of East Hartford CT has enlisted more than 60 members and begun to make a photographic record of the 18th and 19th century stones in the town-owned burying ground. A first tour in April, guided by AGS Board member William Hosley of the Wadsworth Atheneum of Hartford, drew more than 100 persons. The event was supported by the Connecticut Humanities Council. The cemetery includes the grave of colonial Connecticut governor William Pitkin. The group is looking for his living descendants. A demonstration of gravestone photography was held during the summer by AGS Board member Fred Sawyer of Glastonbury. More tours are planned - for more information contact Mary Goodwin, secretary, 130 Peach Tree Rd., Glastonbury CT 06033 (203) 659-2845.



The Elgin (Illinois) Area Historical Society and Museum is again sponsoring an Historic Elgin Cemetery Walk, Sunday, September 23, at Bluff City Cemetery. This is a walking tour/dramatization which takes you back in time to hear citizens from Elgin's past tell their own stories at their gravesites. Last year, 630 people attended. For more information, contact Jerry Turnquist at (708) 888-4226 or the Elgin Area Historical Society at (708) 742-4248.

CONFERENCE '91 SITE CHANGED

Originally planned for Keene State College in Keene NH, our Conference '91 site has been changed due to Keene's withdrawal. Nell Jenness, Conference '91 Chair, passed this unwelcome news to your President on July 25. Arrangements were quickly made to visit Northfield Mt. Hermon School (NMH) in Northfield MA. The tour of the campus established that all the facilities we require are available and in buildings in about the same relative proximity as we experienced at Roger Williams College. NMH's summer conference schedule of pricing is about the same as offered at Roger Williams College though we have been assured of some facilities rate reductions once our requirements are clearer. So, it's off to Northfield instead of Keene!

ATLANTA GA

On Sunday, October 14, 1990 at 12 noon, members of Historic Oakland, a support group for Oakland Cemetery in Atlanta GA will hold SUNDAY IN THE PARK AT HISTORIC OAKLAND, a Victorian picnic and festivities. Last year more than 1600 people attended, many visiting Oakland Cemetery for the first time. Basket lunches will be sold with a "Turn of the Century" menu. Last year each picnic basket contained two large pieces of cold fried chicken, an apple, a slice of pound cake, 4-6 oz. of cole slaw, a roll and a small chocolate goodie, all for \$5. Much of the food is donated by stores and restaurants.

In a joint effort between the City of Atlanta, Historic Oakland Cemetery Inc. (HOCI) and Oakland's Atlanta Junior League volunteers, a lot needing restoration in Oakland Cemetery was restored. HOCI raised enough money through a special project to fund the restoration of a lot with retaining walls deteriorating and the coping falling away. The City of Atlanta brick masons rebuilt the walls and replaced and realigned the coping that had fallen. Joining the effort were the Junior League volunteers who, with the assistance of the Oakland maintenance crew, unearthed the buried cradling on the four gravespaces. After cleaning all the pieces and grading the lot, the cradling was properly replaced.

GENEALOGICAL FUN!!

NEW FUND SET UP FOR CEMETERY PRESERVATION

In July, AGS was contacted by LeEarl Bryant of Richardson, TX who is the creator of the board game **GENERATIONS™: A GAME OF FAMILY HISTORY**. Ms. Bryant wants to donate \$5 of each purchase to a fund for cemetery preservation. She asked AGS to receive and manage these funds and to guarantee that would be spent for cemetery restoration projects across the nation.

The game is a new one, has only been on the market for three years, and it will possibly take some time for the game to catch on and the fund to build up to a useable amount. AGS was delighted to have been approached to begin such a fund and readily agreed to manage the fund and to report back to Ms. Bryant the use of such proceeds when the time comes.

Anyone who has ever enjoyed the board game **CLUE™** will also enjoy **GENERATIONS™**. It is based on the same methodology of finding information. Only this time, each player is looking for an ancestor, his birthplace, and either his career or his lifestyle. It is advertised for 2 to 6 players aged 8 through adult. The players move tokens around the board to seven different geographical regions within the United States searching for hints regarding lifestyle, career, and

kind of person their ancestor was. Deductive reasoning is used to create a fictional family tree. The winner is the individual best able to separate rumor from fact.

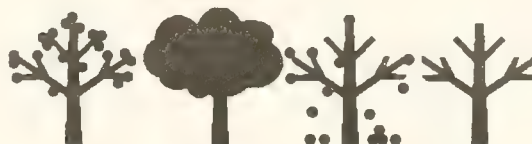
GENERATIONS™ allows for several interesting variations including playing in teams (especially useful when a smaller child wants to be included in the fun.).

The game is also available in a classroom edition (**GENERATIONS ED**). Classroom teachers have written excellent reviews after using it with their students as a free-time activity or as part of classroom history courses. In the Education version, students draw a number placing their ancestor in one of five generations on a Family Tree Chart and three cards containing "facts" about their ancestor's U.S. region of birth, career and lifestyle. The Family Tree Chart is filled in with the names students invent for their ancestors and with the facts they have drawn for each one. Students create imaginary stories about each ancestor placing him or her in the appropriate historical context.

John Franklin, an eighth grade history teacher in Friendship, TX, introduces **GENERATIONS™** at the beginning of the school year. He and his classes develop the family tree, adding generation to cover all the time periods in his U.S. history course. As the year proceeds, they flash back to the family to examine their possible reactions to the various historical events they are discussing. John has students who, from time to time, return to discuss the family and events in their lives.

The game is handsomely packaged and includes tokens representing various professions such as an artist (palette), farmer (milk bottle), carpenter (gold hammer), and lifestyles such as a hero (blue star) and criminal (rat). The game board is sturdy, yet folds for easy storage. Authentic-looking ancestor charts are also provided so each player (researcher) can record results and statistics.

So when you are thinking of holiday giving, consider who on your list would enjoy a different kind of game that stimulates imaginations to bloom and turns dusty history into a fascinating web of intrigue. And know that part of your purchase price will go into the "AGS Restoration Fund." The game is available from Genealogy for Fun, Inc., PO Box 850061, Richardson, TX 75085. Cost is \$24.95 plus \$2 state tax for Texas residents, plus 3.50 for shipping and handling. Additional instructions for classroom use may be ordered for \$5.



REPORT ON THE MEMBERSHIP DRIVE

Seventeen members were credited with recruiting twenty-one new members by the June 1, 1990 deadline. Several recruited two members, earning

deductions on next year's membership, and one, David Via of Round Hill, VA, recruited three new members, earning himself a free year's membership. Our thanks and congratulations go to these resourceful members, and our welcome to the new people.

Please inform the office if you plan to move. The Newsletter is sent 3rd class and the post office will not forward 3d class mail. Your Newsletter is then destroyed and AGS must bear the cost of mailing you another. So please send in your new address.

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins on the date dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; Family \$30; contributing \$30) to AGS Executive Director Rosalee Oakley, 46 Plymouth Rd. Needham MA 02192. Back issues of the Newsletter are available for \$3.00 per issue from Rosalee Oakley. The goal of the Newsletter is to present timely information about projects, literature, and research concerning grave-stones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada. Order Markers (Vol. 1 \$18; Vol. 2, \$16; Vol. 3, \$14.75; Vol. 4, \$14.75; Vol. 5, \$18; Vol. 6, \$18; Vol. 7, \$15; higher prices for non-members) from Rosalee Oakley. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Rosalee Oakley.



AGS
NEWSLETTER

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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 14 NUMBER 4 FALL 1990 ISSN: 0146-5783

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BOARD OF TRUSTEES ANNOUNCES NEW EXECUTIVE DIRECTOR!

Miranda Levin of Sutton, Massachusetts has been selected to be the new Executive Director. She was the top choice of the Personnel Committee which received ten applications for the position. The Board of Trustees voted to accept the Committee's choice at its October 27th meeting.

Mrs. Levin is a 1982 graduate of Smith college, Northampton MA. In her employment as a manager of sales and marketing for Hampton Hill, Inc. of Framingham MA and as vice-president, operations of Wayfarer Wines, Inc. of Haydenville MA, she has had experience in managing personnel, finances, sales, advertising and marketing strategies. She is also a freelance writer and has done public speaking in both commercial and educational settings.

MONTPARNASSE CEMETERY, PARIS, FRANCE

notes from George Kackley, Baltimore MD

The *New York Times* of July 8, 1990 had an article about Montparnasse Cemetery and its lively neighborhood. It introduces the "second cemetery" of Paris as a quiet respite from the partying of its area. The article, by Julian More, includes a map of the 42-acre park, showing nearby streets and Metro stations.

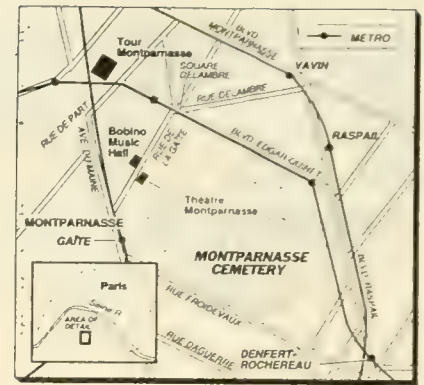
The article notes that the cemetery was founded by the Brothers of St. Jean de Dieu, an ancient order of hospitalers and was opened as a public cemetery in 1824, over the objections of the *tres gai* citizens of Rue Gaïte. (*Permanent Parisians* tells us that the Montparnasse Cemetery is known as Cimetière du Sud and that it was created from three farms in 1824).

The *New York Times* article tells us that we can get a map of the cemetery, showing location of



Tomb of the inventor Charles Pigeon

graves of the celebrities, from the Bureau de Conservation, to the left of the main entrance on the Boulevard Edgar-Quinet, that the Michelin Guide is clearer about their positions, and that the gardeners are helpful. It does not mention *Permanent Parisians*, an *Illustrated Guide to the Cemeteries of Paris*, by Judi Cuthbertson and Tom Randall (1986, \$15.95: Chelsea Green Publishing Co., P.O. Box 130, Post Mills VT 05058-0130 FAX: 802/333-9092) which has a plat of



the Montparnasse Cemetery showing location of notable burials.

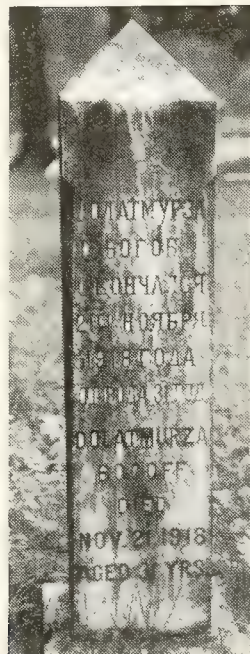
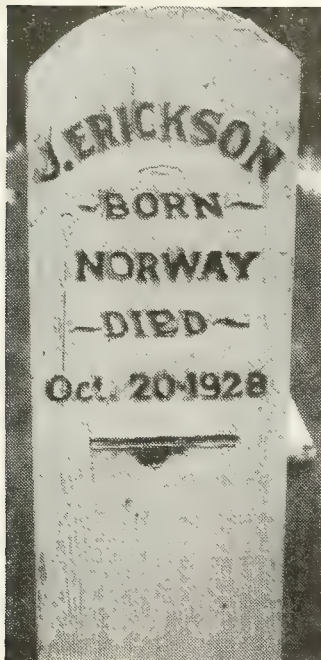
The *Permanent Parisians* plat shows location of the graves of Frédéric Bartholdi (Statue of Liberty), Alfred Dreyfus, César Franck, Guy de Maupassant, Constantin Brancusi (his marker being a major work by him), Camille Saint-Saëns, Jean Seberg, Jean-Paul Sartre, Chiam Soutine, Pierre Laval, Charles Baudelaire, inventor Charles Pigeon, painter Gustave Jundt, composer Vincent d'Indy, Admiral Dumont d'Urville, André Citroën, and Honoré Champion (notable only for his tomb by sculptor Paul Albert Bartholmé). The guidebook's text adds the graves of Pierre-Joseph Proudhon, "Father of Anarchism", Clara Haskil, Romanian pianist; sculptor Henri Laurens (with a handsome sculpture by him as his marker); Tristan Tzara, a Romanian founder of dadaism; the painter Henri Fantin-Latour; the astronomer Urbain Jean Joseph le Verrier; critic Charles Augustin Sainte-Beuve; painter Gustave Jundt; and Nicholas Conté, inventor of the pencil. The *New York Times* article makes the following additions to the list of Permanent Parisians: Simone de Beauvoir, buried with Jean-Paul Sartre; Mexican president Porfirio Diaz; the sculptor Zadkine, who worked at La Ruche (the Montparnasse artists' colony that launched Chagall, Léger, Modigliani and Soutine); the eighteenth-century sculptor Bourdelle; and one J. Ottavi, a Corsican orator whose noble tombstone states that it was erected to this "Relation of Napoleon" by his "Friends and Admirers".

The *New York Times* article has photographs of the massive granite double bed containing the inventor, Charles Pigeon and his wife, in bedtime conversation, and the horizontal inscription on the grave of the Dreyfus family. The guidebook has better photographs of markers (including those of Pigeon, Baudelaire, de Maupassant, Brancusi, Sainte-Beuve, Laurens and Jundt), with interesting write-ups about these notable persons that make good bedtime reading.

ALASKA'S "OLD VALDEZ CEMETERY"

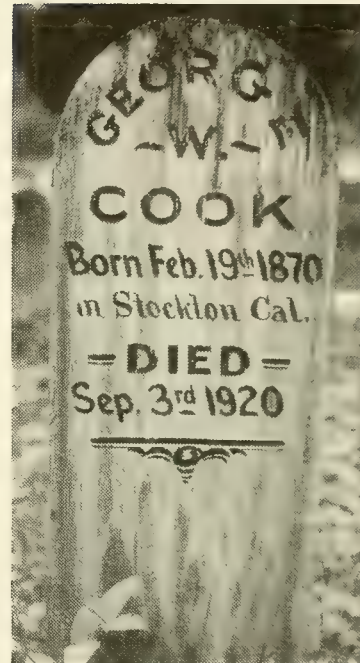
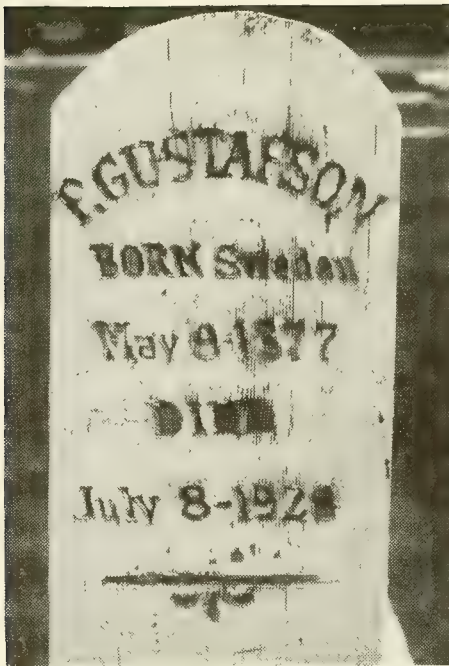
The community of Valdez, Alaska, has an opportune location at the north end of Prince William Sound. Its excellent harbour is now the terminus for both the Richardson Highway and the Trans-Alaska Oil Pipeline. Aside from the "old" cemetery, little remains of the original townsite. It was mangled and flooded in 1964's Easter earthquake. The "new" community" was subsequently erected further west.

In 1896 Valdez did not exist. Two years later, however, it had a population of 3500 prospectors struggling across the Valdez Glacier in order to reach Dawson City, scene of the Klondike Gold Rush. Very few made it. Many died on the Glacier. The survivors who returned to Valdez were sick, destitute and disillusioned. During this tragedy, a large copper deposit was discovered nearby. It wasn't gold, but it was enough to convince some to stay in Alaska. They worked the mine, constructed a permanent town and laid out the "old" cemetery.

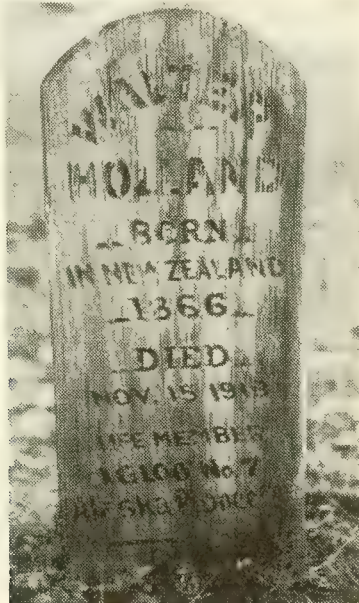


Today that burying ground enjoys an attractive setting amid tall evergreen trees. Its well-maintained grave markers are an assortment of posts, planks and crosses. A summary of their inscriptions illustrates the worldwide appeal of the Yukon Gold Rush and the cosmopolitan background of the founders of Valdez:

- A. Gravelle, born Belgium 1864, died 1924
- J. Erickson, born Norway, died 1928
- F. Gustafson, born Sweden 1877, died 1928
- Emma Nelson, born Sweden 1854, died 1926
- Walter Holland, born New Zealand 1866, died 1918; Life Member of Igloo #7 Alaska Pioneers
- John Rueby, born Switzerland 1870, died 1935
- George Cook, born Stockton, California 1870, died 1920
- Dolatmurza Bogoff (born Russia) died 1918, age 31 years



contributed by Harvey Medland, Toronto, Ontario.



ORIGIN OF "POTTERS FIELD"

Barbara Rotundo of Laconia NH writes that she has several times been asked, including by a group at our June conference, about the derivation of "Potters Field" as a name for the burial place of the poor. "I can now answer authoritatively--nothing as authoritative as the Bible! The reference given is usually Matthew XXVII: 6-7 but I think the whole chapter through verse 10 is important because it shows why so many people were so emotional about not being buried 'by the town'. It was more than just the disgrace of being poor.

"To summarize: After the chief priests had bound Jesus and delivered him to Pontius Pilate, Judas repented and tried to return the thirty pieces of silver,

the price of his betrayal, to the chief priests and elders, but they wouldn't take his money. Then he threw down the pieces of silver 'and went and hanged himself'. The chief priests said it was unlawful to keep the money because it was 'the price of blood'.

v. 7 'And they took counsel, and bought with them the potter's field, to bury strangers in.

v. 8 Wherefore that field was called, The field of blood, unto this day.'

The last two verses describe how this was a fulfillment of Jeremy's prophecy.

All those burial societies, and the priority given to having money for one's burial, becomes a lot clearer--those people knew their Bible better than I did."

A MORNING IN INDIANA

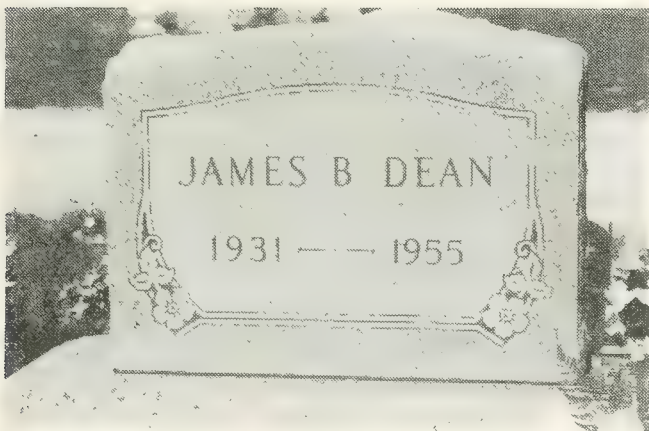
by Jim Jewell, Peru IL

With our continual quest for scientific, historical or academic knowledge about gravestones, it is often refreshing to realize that the gravestone can still be an object capable of provoking honest emotions—beyond intellectual ones.

On a visit to Indiana this past June, I drove out of my way to photograph the stones of two Hoosiers, buried in cemeteries less than an hour from each other. Both died young; both died tragically. Both have stones that have been both revered and vandalized.

James Dean and Ryan White. Jimmy and Ryan. From Fairmount to Cicero is less than an hour's drive. From Jimmy's fiery death to Ryan's final breath is thirty-five years. From rebel film idol to teenage AIDS victim is a lifetime of change and redistribution of priorities.

But from a simple stone hidden in the middle of Fairmount's Park Cemetery to an ornate focal point along the main road next to Cicero Cemetery is a short span—almost nonexistent—of emotional response.



I knelt at James Dean's stone and recalled the outpouring of grief at his passing in 1955. And, although I was a few years from being a teenager, it seemed as if a portion of what I aspired to was suddenly gone. As it is with all tragic demises, it was gone without a word, without a sensible reason. In the morning sun—reflected off nearby polished granite—I wept. I wept for those who left as suddenly as Jimmy did on a California highway. I wept for Terry Fullis, my Louisville drinking buddy. For Linda Varner from my first summer stock company. For my Uncle George, whose death

on a road near the Mississippi River prevented him from seeing his four-year-old grand-daughters grow to be the young mothers they are today.



It was harder to find the Cicero Cemetery, but easier to see the White stone than the Dean marker in Fairmount. And it was easy for the emotions—for very different reasons—to flood back. Again I wept. I wept for Matthew Hoffman, my Chicago designer friend. For Jim Canady, talented musician and instructor at Indiana University. For Bobby Duncan, former student and compassionate friend. I wept for those who left us because of a senseless affliction as lacking in logic as a car crash. I knelt in the grass—still damp with morning dew—and I wept...for us all.

*Jim Jewell is a frequent contributor to the **Newsletter**. His photo of the Ryan White gravestone was published in the Bucks County **AIDS Awareness Newsletter**, accompanying an interview with Ryan's mother.*



RESEARCH



AGS member Jennifer Sexton sent several photos of "head and shoulder" stones found in Winona TN. She wonders if these are common elsewhere. If you have seen similar stones in your area of the country, please contact AGS Research with the information. (Laurel Gabel, 205 Fishers Road, Pittsford NY 14534).

Jim Miller, who saw Jennifer's photographs posted on the Conference Bulletin board, sent in information from Terry Jordan's book *Texas Graveyards, A Cultural Legacy* (University of Texas Press, 1982). The "head and shoulder" stones pictured in *Texas Graveyards* were reputedly fashioned in the 1840s by a slave artisan for an East Texas white couple. Terry Jordan believes that "the human effigy shape may be of African origin, since it appears, generally in wood, among blacks in Texas, Georgia, and perhaps elsewhere in the South." AGS member Bob Longcore from Hamburg NJ sent photocopies of eight head and shoulder style stones similar to the Winona TN stones that Jennifer Sexton inquired about. The eighteenth century stones, whose inscriptions are all in German, are located in Sussex County NJ, and span the years 1748-178? If you know of any other "head and shoulder" stones, please tell us about them!

Two members have sent drawings/rubbings of the following emblem found on gravestones in Tennessee. One example appears on the stone for a woman who died in 1905. The other is from a double marker for husband and wife, both of whom died in 1927. Although both husbands were Masons, AGS Research co-ordinator Laurel Gabel did not find a description of this emblem in Masonic reference books or histories, nor was it familiar to researchers at the (Masonic) Museum of Our National Heritage in Lexington, Massachusetts. Laurel suspects that the symbol may represent membership in a local fraternal/benefit organization, religious circle or women's auxiliary. Have any other AGS members seen this emblem on gravestones? Does anyone know its affiliation or what the letters F.N.D.O.Z.T.K.C and A.M.R.Y. stand for?



emblem drawing by Carol Perkins

Harvey Medland of Toronto, Ontario, writes:

While exploring cemeteries along the north shore of Lake Erie, we discovered several markers for British immigrants. Each concluded with, "drowned in Lake Erie at the burning of the *Northern Indiana*, July 17, 1856". It appeared that each of the deceased had been buried in proximity to where he or she had been washed up on shore over a distance of twenty miles. In order to learn more of the *Northern Indiana* tragedy, we contacted several museums and libraries, but to no avail, until the University of Western Ontario's Regional Room advised us to write to the Dossin Great Lakes Museum—"It's the best resource on Great Lakes' history."

Several weeks later, "the Dossin" mailed to us a reproduction of the front page of the July 18, 1856 *Detroit Free Press*. Its detailed description of the accident, plus lists of the passengers, crew and missing served as an excellent resource. One of the marble markers was in memory of Frank Akeroyd of Manchester, England. The newspaper clipping placed his drowning in an even more tragic perspective. His wife, Harriet, survived the accident near Point Pelee, but lost her mother, father, husband and two children.

For anyone wishing information on gravestones which refer to Great Lakes' mishaps, we recommend you contact the Dossin Great Lakes' Museum, 100 Strand/Belle Isle, Detroit Michigan, 48207.

Dr. Charles Letocha, an ophthalmologist from York PA, wrote to inquire whether AGS members might be aware of any gravestones which depict spectacles or eyeglasses. He recently visited the Science Museum in London where they have a plaster cast of a Scottish gravestone on which two skulls are wearing eyeglasses. The original gravestone, dated 1727, is in Kirkliston, Scotland. Has anyone seen anything similar? If so, we would like to hear about it.



AGS member Kevin Ladd, director of the Wallisville Heritage Park in Texas, writes that the Texas Historical Commission is actively seeking funding to create a position that would be solely responsible for historic cemeteries in Texas. If approved by the legislature, this person would assist individuals, associations, and county historical commissions that are working to preserve cemeteries. He/she would also seek to codify laws governing cemeteries and help to establish a central clearing house for all information on the cemeteries in the state's 254 counties. Anyone wishing to write a letter of support for this position should address their comments to Mr. Curtis Tunnell, Executive Director, Texas Historical Commission, P.O. Box 12276, Austin TX 78711.

Rare Book for Sale

This rare and unusually fine book will be useful and interesting to people who study and appreciate funerary monuments. The page size is 11 x 15", and there are over 200 full-page plates of highly-detailed drawings of memorials. Although many countries and areas are illustrated, the primary focus is on Ireland, Britain and France. There are extensive sections on Celtic crosses and cathedral sarcophagii. The book's condition is as follows: no cover, very slight foxing on a few pages, no torn or missing pages, original end papers. This is a beautiful item that should be rebound or placed in an archival storage box.

\$100.00 + \$4.00 for packing and shipping

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LOST

Can AGS members help locate the original site of any of these gravestones?

A badly weathered oak graveboard is currently in the possession of a Fall River, Massachusetts man who for the past twenty-plus years has used it for a coffee table. (He "protected" it with several coats of polyurethane.) Traces of paint are still visible and some of the inscription is legible. It was probably hand made. The inscription reads: "In Memory of Mary, wife of John Bradley, died __, 1888____fever." An epitaph (?) follows. The marker was given to the current possessor by a friend, who moved away long ago. Were Mary and John Bradley from Rhode Island? Massachusetts? Might a more permanent marker have eventually replaced this wooden graveboard?

A worn marble gravestone (36" x 12" x 2") for "Isaac Johnson died January 7, 1819 at 1.25 Yr., 1 M, 19 D." This stone was used as part of an outdoor patio for a Berea, Ohio home. There is no decorative motif. It appears to have been professionally carved.

A small (10 x 7 1/2" x 3") marble gravestone "In Memory of Kate McCartney, died August 20th, 1884 at age 17 (or ?11) years, 10 mo." This stone, in the shape of a closed book, was purchased for \$3.00 at a suburban Rochester NY garage sale by a woman who was distressed to see it advertised as a Halloween prop. She wants very much to restore it to Kate McCartney's grave. Can you help?



AND FOUND !



from left to right: Patricia Ely, Neptune NJ, Elizabeth Lovell Bowman, Toms River NJ, and Elise Prayzich of Freehold Twp. NJ look over one of the stones returned to New Jersey from Vermont.

A follow-up to the story reported in the Spring issue of the **Newsletter** (V.14 #2), p. 6, on the stones from Freehold NJ found in Townshend VT: Elizabeth Lovell Bowman of Toms River NJ and Ludlow VT got in touch with Patricia Ely, a genealogist. Much to Mrs. Ely's surprise, the stones were for some of her own ancestors. The next step was what to do with them as the cemetery is now a housing development. Mrs. Ely and other descendants decided that the best place for the stones was the Monmouth County NJ Historical Association Museum.

from the Asbury Park Press, sent by Elizabeth Lovell Bowman, Toms River NJ and Ludlow VT, and Janis Ramoth, Wood-Ridge NJ

An AP photograph, captioned "No stone unturned" shows Frank Natsuhara of Auburn WA holding the gravestone of his sister, Iyu, who died in 1911 at age 3 but whose gravestone was stolen in 1945 in the bitter final days of World War II. The stone was recently unearthed at a construction site and will be returned to the cemetery.

sent by Dr. James Ramoth, Beach Haven NJ, and from the Baltimore Sun, July 15, 1990, sent by Jack Lynch of Baltimore MD.

AGS member Barbara O'Neill, chair of the Beaufort NC Historical Association's Old Burying Ground committee, (P.O. Box 1709, Beaufort NC 28516) is trying to locate descendants of a person whose grave marker recently was found after a severe storm. The marker consists of two inscriptions, one on the front and one on the back, which read: "G.L. Willis, borned 10-15-1860, died 7-27-30", and "L. Willis, borned 10-15-1863, died 7-10,1927." The cedar grave marker belongs in the Old Cemetery on the Point in Harkers Island, which is now abandoned. Mrs. O'Neill is in search of Willis descendants who will accept responsibility of the grave marker and return it to its original site. Barbara O'Neill writes: "...the 'lost' grave-marker is somewhat of a dilemma—I know where it belongs, but the area is abandoned and really trashed. The area looks like a garbage dump and access is limited. I hate to put it back where it belongs because it will just be either destroyed or removed again. The area is by a marina and our local fishermen don't seem to have any feelings about not littering. I put an article in the local paper thinking it might stimulate something but to no avail. Not one call!"



Photo: Renae Jungner



This "Lost and Found" has a happy ending

An eighty year old Toledo OH man hit a buried gravestone while digging in his backyard this past April. A photograph of the stone and the accompanying newspaper story of its discovery started a far-reaching search for the gravestone's original home. The unearthed slate marker was for Martha Gardiner, wife of Col. Thomas Gardiner, who died February 21, 1793, in the 62nd year of her age. In the end, more than fourteen people from five states contributed to the research project to find Martha's burial place. The gravestone, apparently carved by John Bull of Newport, will soon be returned to its original site in Rhode Island Cemetery #92 on Stony Fort Road in South Kingston RI. It is still not known how the stone found its way, some-



Stone unearthed in South Toledo

time in the late 1960s or early 1970s, from South Kingston to Toledo OH. Although we didn't know it at the time, the mystery had already been solved when AGS member Vincent Luti, of Westport RI, first heard of it and quickly identified the tiny cemetery from which the stone had been taken.

To begin a search for the grave site when only the name and date of death are known, family genealogies, local histories, census records, vital records and burial ground inventories are useful resources. A good photograph or description of the stone and its recent history can also prove valuable, especially if the carver or the regional carving design can be identified.

AGS member Lance Mayer of New London CT has provided further information on the "Patio Stones" issue reported in the Spring 1990 issue of the *Newsletter* (V. 14 #2, p. 26) based on an article in the *Hartford Courant*, and on his discussions with the police:

TOMBSTONES USED FOR PATIO CONSIDERED ILLEGAL

Gravestones have become a topic of controversy in New London CT, according to an article in the *Hartford Courant* on May 7, 1990. A New London city building official recently visited the home of Carolyn Brotherton to look into a request for a building permit, and found that a 10-by-12 foot patio in Brotherton's backyard and a walkway leading to it are made from more than fifty tombstones. The city official notified police, who cited a 1984 law which makes it illegal for an individual to possess or sell grave markers. The police have investigated and found that the stones were removed from nearby Cedar Grove Cemetery by a previous owner of the house, Asa Goddard, at some time during the 1930s. According to Goddard's widow, Mercia Goddard, the stones had been lying scattered at the edge of the cemetery, and cemetery officials allegedly did not object to their removal.

According to police, some of the stones have inscriptions which date to the nineteenth century, but most of the stones are brown and are inscribed only with names. This would indicate that they are footstones from the eighteenth or early nineteenth centuries.

The story has been picked up by newspaper wire services, and has provoked the anger of descendants of some of the families whose gravestones have been removed, which include such prominent New London names as Hempstead, Starr and Coit.

Police say that no one will be charged with a crime, but they have an obligation to attempt to return the stones to their proper location. But there is still confusion about how or even whether this will take place. The present owner of the property is concerned about having her backyard torn up, and cemetery officials are concerned about the cost of transporting and re-erecting the stones. Police have consulted AGS, as well as William Hare of the New London County Historical Society and Lance Mayer at the Lyman Allyn Art Museum, but police are reluctant to spend a great deal more time on a case which will not involve a criminal prosecution.

More details will follow as they develop.

BOOKS FOR SALE

Here Lies America: A Collection of Notable Graves, Nancy Eilis & Parker Hayden, New York: Hawthorn Books, 1978.
out-of-print \$20.00

Pioneer Cemeteries of Door County Wisconsin, text by John M. Kahlert, photographs by Albert Quinlan, Baileys Harbor WI: Meadow Lane Publishers, 1981.
\$12.50

Death in Early America, Margaret M. Coffin, New York: Elsevier/Nelson Books, 1976.
out-of-print, hardbound \$18.00

Permanent Address: A Guide to the Resting Places of Famous Americans, Jean Arbeiter & Linda D. Cirino, New York: M. Evans & Co., 1983.
\$ 8.00

Project Remember: A National Index of Gravesites of Notable Americans, Arthur S. Koykka, Algonac MI: Reference Publications, Inc., 1986.
Hardbound. Comprehensive, almost 600 pages \$40.00

Shipping cost is \$2.00 for the first book and \$1.00 for each additional one. Send orders to:

Robert Wright
830 Terry Place
Madison WI 53711



New member Jeff Miller, of Huntington Station NY, spotted Nita Spangler's request for information about a civil war soldier statue (AGS Newsletter, V. 14, #1, 1990, p.8). "When I saw the one pictured, I thought 'I know that soldier!' He is guarding the town green in Chambersburg, Franklin County, Pennsylvania. Here is a photo I took on a recent trip to Chambersburg. I'm sure you see the resemblance to Nita's soldier. I really have no information as to where the Chambersburg soldier was cast. Perhaps someone in a Chambersburg Historical Society or something could lend more insight. I know the statue was erected, looking south, to guard Chambersburg against attack from the Confederates after the city was burned to the ground in 1863."

CREATIVE USES OF GRAVESTONE MOTIFS

The guidelines for the Salem witch trials logo design were clear. "If you were interested in winning," says Sarah Bennett, a Leicester MA resident who did just that, "you were supposed to avoid gallows humor and broomsticks." Bennett played by the rules and is \$1000. richer for it. That was the grand prize awarded by the Salem Witch Trials Tercentenary Committee, which was formed to commemorate the 300th anniversary of the Salem Witch Trials.

The Tercentenary will recall the frenzied summer of 1692 in Salem of the Massachusetts Bay Colony, when 19 people were hanged at the gallows and one person was pressed to death for practicing witchcraft.



SALEM WITCH TRIALS TERCENTENARY

Three tombstones were used to create the image for the logo; two provided the dates, and a third belonging to Samuel Jenison, who briefly served as a minister in Rutland in 1721, contributed the facial image. The logo is now officially the property of the city of Salem.

from Inside Worcester, September 1990



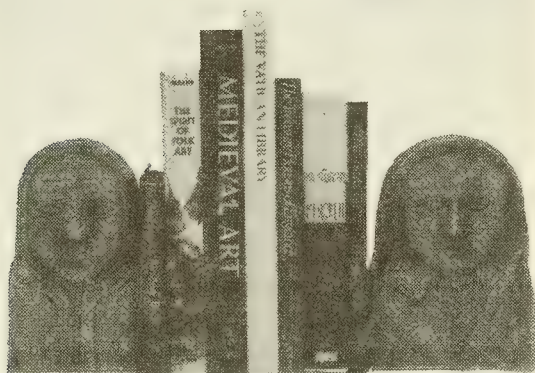
The logo design competition, which was advertised in *New England Adweek*, attracted more than 70 entries from throughout New England. Bennett says she got the idea for her design, which is a combination of impressions from 17th- and 18th-century gravestone rubbings, after visiting the Old North Cemetery near her childhood home in Wayland. "I spent a very enjoyable Sunday morning poking around gravestones at the Old North Cemetery," Bennett says. "I wanted to get the feel of the old-style type[face]."

This stone, photographed by Dan Farber in 1974, is similar to the Wayland stone from which the logo was derived. It was carved (for himself) by Jonathan Worster, and is at Harvard MA, 1754.

Gravestone Images in the Christmas Catalogues!

The molds from which the reproductions were cast were made in the 1970s by William McGeer, of Holland MA, author of *Reproducing Relief Surfaces: A Complete Handbook of Rubbing, Dabbing, Casting and Daubing* (Concord MA: Minuteman Press, 1972). The *Newsletter* has learned that Bill has relinquished control over these molds and someone else [Facsimiles Ltd. of Groton MA] is now making and selling the reproductions to gift shops, mail order houses, etc.

No. FBE \$55.00



available from Cahill & Company, A Division of Registry Gateway Inc., Federalsburg, Maryland, 21632-0039



C

C. Gravestone Reproductions.

available from:
W.M. Green & Co., P.O. Box 278/Highway 64 East,
Robersonville NC 27871

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PRESERVATION NOTES

The dilapidated family cemetery of a former United States president will be restored thanks to the efforts of three Ohio Historical Society staff members. Architect Theresa Andre, Objects Conservator Laurie Booth and Scheduling Coordinator Melanie Pratt are working together to ensure the protection of Congress Green Cemetery in Hamilton County OH, the family cemetery of ninth U.S. president, William Henry Harrison. The cemetery, established in the late 1700s, was last used in 1903.

Plans for the site's preservation began with a land survey of the area and "readings" of the tombstones by Pratt, who spent the summer of 1988 deciphering inscriptions and recording and researching data. Pratt and her co-workers evaluated the condition of each stone and filled out individual survey forms for each of the cemetery's more than 100 gravestones. The society's staff

members then recommended measures for cleaning, repairing and resetting the stones. In addition, they developed guidelines for maintenance of the grounds that will ensure preservation of the cemetery.

Andre said that conservation experts will be chosen to perform the preservation work, which will take several months. "The conservation consultants will set up an off-site workshop in order to do the actual stone repair," she explained. "They need near-laboratory conditions in order to properly restore the stones...Our project will serve as a prototype for future conservation work. Local historical organizations will be able to learn to conserve their own cemeteries by using our plans."

from the Ohio Historical Society publication *Echoes*, V. 29 #4, April 1990, sent by C.R. Jones, Cooperstown NY

The Phantom In Nunhead Cemetery

AGS's Victorian authority, Barbara Rondondo of Laconia NH, sent the following item from the Friends of Nunhead Cemetery (London, England) Newsletter (#30, Winter 1989-90). "This is a kind of vandalism I've never encountered elsewhere. Unlike Highgate, which is run by the Friends, Nunhead is run by Southwark Borough, which ignores the many acres devoted to pre-World War I stones. That has become the Friends' territory."

On the first Sunday of every month a band of between eight and twenty Friends of Nunhead Cemetery (F.O.N.C.) volunteers undertake the only maintenance work now carried out in the cemetery (except for the new burial area). We like to think that the sign of good maintenance work is that its effects are hardly visible to the casual visitor—the absence of litter or rubbish around the entrance or on the paths, litter bins regularly emptied, a monument previously broken now repaired, paths overgrown by brambles once again passable, banks of crocuses, wood anemones or other Spring flowers appearing because the grass and bramble were cut the previous winter, holes in the boundary fence patched and mended, and so on.

Unfortunately F.O.N.C. members are no longer the only people working in the cemetery. If you have visited it recently you may have seen the engraved lettering on many memorials newly painted in garish colours—red, blue, orange. This is definitely not the work of F.O.N.C. For the past 12 months the 'Phantom' has been at work in the cemetery. At first he was relatively harmless, only ripping ivy off memorials and hacking at small trees, leaving them dumped on the path for



photo of Nunhead, "nature invading", from *London Cemeteries, an Illustrated Guide and Gazetteer*, by Hugh Meller (Avebury, 1981)

us to clear away on F.O.N.C. workdays. He then moved on to paint lettering on a handful of monuments with gold paint, and now in the past few weeks he has run riot with colours.

He only works at weekdays, when the cemetery is nearly deserted, which is why he is difficult to catch. One or two members of the Friends have spoken to him to try to persuade him to work with us rather than against us but he appears unwilling to listen.

The greatest harm is often done by those with the best intentions. The 'Phantom' believes he is a 'friend' of the cemetery and has a deep interest in all things Victorian. But what he is doing is just as much vandalism as the more obvious thug who smashes a stone, or the antique dealer who steals an angel's head to sell in his shop.

GOOD ECONOMIC NEWS!

The cost for attending Conference '91 took a dramatic turn for the better when a calculation glitch in our Cray Super Computer was discovered. To demonstrate how superior we mortals are, compared with computers, you are invited to change the two entries shown in the CONFERENCE COST column (Conference '91 Special mailing) as follows:

\$260.00 becomes \$210.00

\$265.00 becomes \$225.00

Your president apologizes for the error of his ways.

WHAT CAN ONE PERSON DO?

Many people write to the AGS office asking what they can do when they find a gravestone in a cellar or a burial ground that is being neglected. Here are two stories illustrating what dedicated people can do.

During the past year Lawrence Riveroll of San Diego, CA was given a gravestone that was known to have been removed from a particular cemetery in San Diego. His work to return it to its original location has developed into a significant cemetery restoration project involving the nearby community.

El Campo Santo is the second oldest cemetery in San Diego and dates back to 1849. Its size is about 120 by 140 feet. More than 250 people were buried there, although to look at it today, one would think only 15 or 20 people are buried there. It is situated in a section of the city called Old Town where thousands of tourists pass by the cemetery every year. Yet no sign exists to explain its history. The cemetery has changed hands over the years from the Roman Catholic Church to the City of San Diego. Some restoration was done in 1933 by the San Diego Historical Society and recently the city Parks Department replaced three of the wooden fence enclosures and repaired a cast iron fence around one of the graves. However, there is much more to be done.

Mr. Riveroll began by contacting the Parks and Recreation Department about returning the gravestone to the cemetery. In the meantime, another gravestone was found and it, too, will be returned to its original location. Then he got the backing of the Historical Shrine Foundation, a non-profit organization which runs a museum in Old Town known as the "Thomas Whaley House." They have been helpful and encouraging, and they have pledged some money for the restorations. Mr. Riveroll says, "This is the first time the Foundation has sponsored an outreach program for other historical projects and they feel honored to help."

A map of the cemetery dating back to 1933 was recently located by Mr. Riveroll, with many more exact locations of graves and markers than were available to him at the outset of the project. There are now seven markers that he is planning to reset. These reinstalled markers will be rededicated on November 2 when the annual "Day of the Dead" is celebrated. Mr. Riveroll explains, "On this day families and friends go to cemeteries to visit the

dead. The graves are decorated with flowers and candles, and there is music and food for the living. It is a pious way to pay respects to the dead and to pray for them that they rest in peace."

Mr. Riveroll included two epitaphs from El Campo Santo. From a marble tombstone:

*Sacred to the memory of Edward L. Greene,
born Nov. 11, 1836, died Nov. 28, 1873
aged 38 years, native of County Longford, Ireland
Rest, dear husband, rest,
Thy Annie mourns for thee,
But when we meet again, dear one,
From pain and sorrow we'll be free.
Erected by his affectionate wife, Annie L. Greene.*

From a wooden slab:

*In memory of John A. Dill
a mariner of Boston, Mass.
died Nov. 8, 1876
aged 26 yrs & 2 mos.*

Our second story takes place in Jamaica, New York in the Borough of Queens. It begins one night when area resident Amy Anderson, a legal secretary, was looking for some abandoned puppies in one of the many garbage-filled vacant lots in the city. As she and two companions picked their way through splintered furniture, old tires and other trash, the beam of her flashlight fell on a tire hanging on a small upright stone.

It was a gravestone with the year 1888 inscribed on it. Moving on gingerly, Ms. Anderson moved on gingerly. Everywhere amid the trash and weeds were old gravestones, some dating to the 1700s. What she had stumbled on was Prospect Cemetery, an official New York City landmark dating from the 1660s, now located in a run-down part of town behind a stone-walled elevated Long Island Rail Road structure.

The city's chief archaeologist, Dr. Sherene Baugher, said it is the fourth-oldest surviving cemetery in the five boroughs. Despite the historic and cultural value that led it to be designated a landmark in 1977, the four-and-a-half acre site was carpeted with refuse, thick with undergrowth and weeds up to six feet high, and scarred by intruders who had vandalized many of the 500 gravestones, nearly half of which are from the pre-Revolutionary War era.

The problem Prospect Cemetery had is the same as many early cemeteries—once the cemetery was filled, no new revenue was raised to continue

maintenance. The cemetery's fund produced only Ms. Anderson was horrified and furious that the cemetery had been allowed to fall into such decline. She made more than 300 telephone calls to finally locate ten descendants of those named on the tombstones. As a result of her perseverance, a new board of trustees was formed and the cemetery is in the process of being reclaimed. Henry F. Ludder, the Queens borough historian, is coordinating the restoration effort. Much of the cleanup is being done by members of the City Volunteer Corps, a city-sponsored program for people 17 to 20 years old.

So, if you have a similar situation, know that with perseverance one person can accomplish a great deal. Getting city officials, descendants and preservation organizations involved can provide a base for making plans, raising funding and recruiting volunteers. You can make a difference!

from Newsday, October 9, 1989, and the New York Times, December 19, 1989, contributed by Chris Sweeters, New York NY.

Newburgh NY - St. George's Cemetery on Washington St. holds a great many war dead, among other historically noteworthy people. But that hardly means the cemetery should look like a war zone, say a group of St. George's Church members and neighborhood residents attempting to clean up the site after years of neglect. "It looks like a Civil War battlefield," remarked Catherine Kolb, chair of the church's cemetery committee and organizer of the restoration effort.

The cemetery was founded in 1838 by the Rev. John Brown and remains in use today. But when Kolb and others undertook the restoration last fall, the 7.4 acre site was badly in need of repair and covered with trash. "We found sofas here, and parking meter heads, and luggage...all sorts of things," Kolb said. The group also found some 550 tombstones toppled or defaced.

As the historical wealth of the cemetery becomes increasingly apparent, more and more people have been contributing to the clean-up campaign, Kolb said. The results have already begun to show.

Outside the cemetery gate, neighborhood children have planted red and white flowers, beside which stand two brightly colored trash cans bearing the phrase "Let there be peace on earth, not pieces of litter on the earth." The wrought iron fence around the cemetery has also seen improvement. Kolb explained that a bow in the fence was straightened and painted by a welding class from Newburgh Free Academy.

Perhaps most importantly, many of the tombstones have been put back upright, thanks to the volunteer efforts of Warren Trent of Trent Memorials and George Mocko of Cedar Hill Cemetery.

contributed by Patricia Miller, Cold Spring NY, from the Evening News, September 12, 1990. Pat's letter to the paper thanking them for covering these important issues and informing the public of availability of help and advice from AGS was printed September 25, 1990.

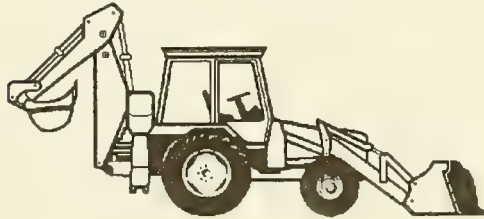


There's a scene in the 1969 movie *Easy Rider* where Peter Fonda and Dennis Hopper, tripping on LSD, cavort amid surreal marble tombs. The backdrop is a New Orleans graveyard, one of thirty-one historic cemeteries in the city. The jumbled maze of elaborately carved brick and marble mausoleums, built above ground because of New Orleans' below sea-level foundations, often directly reflect the city's architectural history. The trouble is, a lot of them are falling down from neglect. Now the city's Catholic archdiocese—along with a local group, *Save Our Cemeteries*—is taking advantage of a 1974 law to pressure descendants to restore their ancestors' resting places. "If the heirs don't take care of their family tombs, they should go to someone who will," says Bert Clesi, SOC's president. Under the ordinance, unmaintained tombs may be resold and their tenants moved to unmarked graves. Over forty descendants have been traced and confronted with restoration costs that range from \$2000 to \$30000 and up. If you don't want great-great-grandpa's bones put, well, you know, *somewhere else*, maybe you could do some of the work yourself.

from Arts & Antiques, October 1990, sent by George Kackley, Baltimore MD.

UNEARTHING CEMETERIES

*A disturbing trend is emerging through the newspaper clippings sent in by AGS members. Because AGS is devoted to gravestone studies, the **News-letter** has tended to shy away from items on graves. But more articles are surfacing on the discovery of graves in land slated for development. How communities deal with this sensitive issue will have long-term repercussions for AGS, so three such articles are included here:*



DUNNING DISCOVERY

Unearthing of graves on Northwest Side raises haunting questions about reverence and neglect

*An article from the **Chicago Tribune**, Monday July 9, 1990, by Bill Stokes*

Chicago's destitute and insane of a century ago, those disadvantaged souls excised from polite society like vermin, have literally resurfaced to taunt the living. It has been happening for more than a year now on the Northwest Side, and nothing quite like it has been seen before.

"It" is the highly awkward discovery of a lost cemetery that, by one estimate, holds the remains of as many as 38,000 people. How a community the size of Chicago managed to forget the final resting place of so many of its departed brethren says a lot about the way the living relate to the dead, and to one another.

The cemetery, behind the Dunning Square Shopping Center at Irving Park Road and Narragansett Avenue, was used for at least sixty years as a public burial ground for the indigent and the mentally ill, people who tend to be forgotten even before they die. The graveyard was part of a large piece of land on which sat a municipal poorhouse and insane asylum built in the 19th-century that later became known simply as Dunning.

Although rumors of human bones being found during earlier construction projects have circulated in the neighborhood for years, the first remains to be

officially found at the Dunning site were discovered by sewer excavators on March 9, 1989. Among them was the mummified torso of a man so well preserved that he showed the handlebar mustache and ;mutton-chop sideburns of the 1890s. There were other remains: several baskets of bones, perhaps representing the bodies of several dozen people, according to a pathologist's report. The discovery halted construction of homes and condominiums by Pontarelli Builders and Realtors of Park Ridge. It threw city, county and state officials into a tizzy over how such a thing could have happened, who was to blame, and what should be done about it.

Now, more than a year later, many questions remain. The biggest, of course, is how through the years city and state authorities could have so completely lost track of the tens of thousands of bodies interred at Dunning. (Today, the bodies of the 450 or so destitute and unidentified men, women and children who die each year in Cook County are trucked to Homewood Memorial Gardens near Thornton for burial in a mass grave.)

Barry Fleig, cemetery chairman for the Chicago Genealogical Society, said that the dead have always had a knack for getting in the way of the living, and that when this involves institutional or municipal cemeteries, records are not always complete enough to keep things straight. In the draft of a book titled Chicago and Cook County Cemetery Guide that Fleig is preparing for fall publication, he details the somewhat confusing history of Chicago cemeteries.

With the discovery of the remains, construction was halted and various public agencies began to search for a solution. Rev. William Brauer of nearby Portage Park Presbyterian Church alleged that "to ruthlessly rip this burying place apart in order to cater to purchasers of luxury homes is hypocritical and contemptuous." Brauer rallied the Church Federation of Greater Chicago, made up of 2,109 congregations, which wrote to Gov. James Thompson asking that the state protect the Dunning cemetery. "Those persons interred there had precious little of this world's goods when they passed from our midst," the letter said. "We urge that their final resting place be exactly that, and that no further desecration. . . take place."

Loyola University archaeologist David Keene was hired to carry out some digging tests and to study old records. "It's a difficult site to sort out," Keene said. "The soil has been disturbed and filled numerous times in some places, and we are not

dealing with a typical cemetery situation." Keene and a crew of diggers worked through the winter and spring, and submitted a preliminary report to state officials that locates a five-acre cemetery straddling the property Pontarelli is developing and a parcel of land to the north slated for commercial development but still under the control of the state's Central Management Service.

John Brataitis of that agency said it has been suggested that the five acres be sodded over and made into a memorial park with some type of marker to designate it a former cemetery. Brauer said a decision on the land's future could be made better by a court than by state administrators. He said the five acres could not hold all the bodies known to have been buried at Dunning.

Fleig agreed: "There is no way that this five acres and the five acres of 'new' ground under the parking lot could contain all the burials that we have documented. If the state takes the position that the old cemetery is limited to the designated five acres, it could be embarrassing when bodies start showing up in subsequent development outside this acreage." Even under the most crowded condition, Fleig said, no more than 10,000 bodies could be buried in single graves on a five-acre plot. He added that county records show the original size of the Dunning cemetery to have been 20 acres. Keene said it's possible that burial ground was used over and over and that this would not be shown in records.

Fleig's prediction of embarrassing discoveries came true recently when the remains of 100 to 150 people were unearthed outside the five-acre tract. Phil Gonet, deputy chief of staff for Thompson, said those remains will be buried within the designated cemetery site, as will any other remains unearthed. "It's disappointing that state records were so incomplete that nobody knew about the cemetery," Gonet said. "But now that the information is available, we want to do the right thing by everyone." He added that the state feels something of a responsibility to the developers, who knew nothing about the cemetery when they bought the land. He emphasized at the same time that when the state declared the five-acre tract surplus property and allowed its transfer to private hands, it had limited knowledge of the land's history.

Gonet suggested that a swap in which the state would give the developer another tract of surplus land for the property on which the bodies have been found might satisfy both sides. If a trade is nego-

tiated, he said, the state might convert the burial ground into open space suitable for public use. A memorial of some kind would likely be created to signal the site's history as a graveyard, he said. Future developers, he said, may have to be given some assurance that should more human remains be found, the state would assume some responsibility for their disposition. "And, of course, the state has some responsibility to the memory of the people buried there," Gonet said.

Said Fleig: "I don't think anyone is being unreasonable about this. People just want some respect and dignity to be shown to the dead."

contributed by Carol Shipp, and by Jim Jewell. For previous references to this on-going story, see AGS Newsletter Winter 1989/90 (V. 14 #1) p.5



ARCHAEOLOGICAL DIG ORDERED AT SECCOMBE SITE

by Robyn Kontny, Sun Staff Writer

San Bernardino CA and state park officials have ordered a three-month archeological examination of a Seccombe Lake site where six bodies were unearthed last August.

City parks and recreation department officials are preparing to solicit bids from firms interested in doing the study to determine whether any additional bodies are buried at the site, believed to have been a Mormon burial ground. Officials said they don't know how much the project will cost. The study will mean plans to complete a second baseball field at the site will remain on hold, said Annie Ramos, director of the city's Parks, Recreation and Community Services Department.

San Bernardino already has spent \$6,000 on a 150-page report on the graves conducted by two Riverside historians, Professor Ronald Tobey and graduate student Kevin Hallaran of the University of California, Riverside. Their work was commissioned last December and was to take one month.

Hallaran, who conducted the research, had hoped to determine the size of the cemetery, how many more people might be buried there, when it was used and whether it was a family, church or

community cemetery or a potter's field. "I didn't go into the report thinking I was going to identify the bodies," said Hallaran, who graduated from UCR this year. He requested an extension of the time limit so he could go to Salt Lake City, Utah, and research the Mormon church archives. The skeletal remains are believed to be those of members of a Mormon colony that settled in San Bernardino in the 1880s.

Hallaran concluded the bodies probably had been buried in a potter's field. He speculated the remains were overlooked when other bodies buried there were disinterred in the 1860s and moved to Pioneer Memorial Cemetery.

The site at Seventh Street and Waterman Avenue in the northern part of the park has been a trash dump, a trolley car yard and a cemetery. The bodies were found during construction of a ball field, concession stand, bleachers, restrooms, scoreboard and fencing. More than \$200,000 has been spent on the project, which has been delayed for nearly a year. City officials want to see the project completed, but state officials are concerned about the long delay.

Options for the six bodies include moving them to Pioneer Memorial Cemetery at Seventh Street and Waterman Avenue. "I would like to give them a nice burial across the street," said San Bernardino Mayor Bob Holcomb. "That way they will be adequately safeguarded and it will be proper to do."

Ramos hopes the archeological study will be completed on schedule. "After we bid for an archeology firm, we are allowing 90 days for the work to be completed to have the whole thing resolved in time to finish the ball park for Little League season next year."

Sent in by Frances J. Skalet, Highland CA. From The Sun, San Bernardino CA, Friday June 29, 1990.



RELOCATION OF BLACKS' GRAVES STIRS EMOTIONS

by Rod Richardson, Associated Press

DALLAS—Archaeologists are toeing a sensitive line as they prepare to relocate hundreds of unmarked graves belonging to generations of former slaves and black settlers. The evacuation was supposed to uncover fewer than 30 graves and take a few weeks

to complete. That was three months ago.

"That was a naive estimate I made last spring," said Jerry Henderson, the archaeologist overseeing the project for the Department of Highways and Public Transportation. The task has mushroomed into a major undertaking that may take more than a year to complete.

The lot is dotted with patches of transparent plastic laid over portions of caskets, wooden markers and gravestones cracked by a backhoe clearing the path for highway improvements through the heart of Dallas. The grave count will likely exceed 2,000 by the time the excavation ends, Henderson said. But she said no more than 500 graves will have to be moved to make room for the expansion of North Central Expressway.

The relocation is difficult because most of the graves are bunched together in what appear to be families, Henderson said. "We don't want to disrupt the internal integrity of the organization," Henderson said. "For example, we don't want to move the mother right here and then move the baby over there."

The sensitivity Henderson and her crew have displayed is one of the reasons the excavation hasn't sparked a controversy. In fact, local historians and preservationists say they're excited by the prospects. "The thing that impresses me about the project is that the people working with it have gotten some input from the community that has more of a relationship with that cemetery," said Harry Robinson Jr., director of Museum of African American Life and Culture.

Funerary objects such as shells, ceramic figurines, glass vials, marbles and even a watch have been found atop some graves. Items unearthed at the site will eventually be put on display, Robinson said.

The project will provide more immediate benefit to a group of youngsters. "This summer we have a junior archaeological camp where kids will help to wash the finds," Robinson said.

There is little written record of the cemetery, but Henderson estimates that most Dallas blacks were buried there from 1861 to 1925. The cemetery was converted into a city park in the mid-1960s.

Sent in by Kevin Ladd, Director of the Wallisville Heritage Park in Wallisville, TX. From the Houston Chronicle, Friday, July 27, 1990.

BOOKS

NEW BOOKS AVAILABLE

Carved In Stone: Cemeteries and Burial Sites In Manitoba, published by the Manitoba Genealogical Society is expected to be available in mid-October, 1990. The book contains an inventory of cemeteries and burial sites within the Province. Cemeteries and burial sites are listed by location (section, township and range). There are more than 1,700 entries, plus maps and photos. The cost is about \$15-\$20. To order, contact Manitoba Genealogical Society, Inc., South-west Branch, PO Box 1332, Brandon, Manitoba R7A 6N2 Canada.

Cast in Stone: Selected Albany, Rensselaer and Saratoga County (NY) Burials, by Diane Snyder Ptak, 1990. This collection of over 120 cemeteries includes thousands of inscriptions from the following towns: Albany County—Coeymans, Cohoes, Knox, New Scotland, and Westerlo; Rensselaer County—East Greenbush and North Greenbush; Saragota County—Clifton Park. The vast majority of these records have been previously unpublished. Most death dates preceed 1881, the year in which the formal civil vital records began in New York State. The text also contains an every name alphabetical index. The cost is \$33 plus \$3 postage and handling. A 10% discount is given for orders of 4 or more copies. To order, contact Diane Snyder Ptak, 12 Tice Road, Albany, NY 12203.

Gravestone Records: Village Cemetery, Bennington, VT. A complete list of all gravestone inscriptions in the Bennington Village Cemetery up to March 1, 1988. The 2,593 entries are arranged alphabetically with birth and death dates, epitaphs, and a location for each. Maps of each section of the cemetery are included as a finding aid. Women are cross-indexed by their maiden names when available. The 8 1/2" x 11", 272-page book will be bound in two volumes. The price is \$30 including shipping and handling plus 4% sales tax on orders shipped to Vermont addresses. Available from The Bennington Museum, West Main Street, Bennington, VT 05201.



New Publications List Now in Effect

University Press of America and AASLH have raised prices on our earlier issues of ***Markers*** and the ***Primer***, so we have also had to raise our prices. The following schedule is now in effect for members. Non-members prices for Markers only are \$2 higher.

<i>Markers I -</i>	paper \$20 cloth \$32.50
<i>Markers II -</i>	paper \$20 cloth \$35
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Graveyard Preservation Primer \$14.95

We have lowered the price on ***Early American Stone Sculpture Found In the Burying Grounds of New England*** by Avon Neal and Ann Parker. It is now available for \$100 plus \$3.50 postage.

Gravestone Chronicles, a new book by Ted Chase and Laurel Gabel is available for \$16.50 post paid.

Our **Kit** of nine Information Leaflets is now available for \$7.50 (\$8.50 for non-members). A new kit, this one of eleven Teaching Resource Leaflets, sells for the same prices.

The **slide program** "Early New England Grave-stones and the Stories They Tell" rents for one week for \$25 and the video cassette rents for one week for \$10. The slide program sells for \$65 and the Cassette for \$25.

Bumperstickers are available for \$1.00 members; \$1.35 to others. Sets of 8 gravestone note cards are \$4 to members; \$4.50 others. Gravestone postcards are \$.25 each to members; \$.30 others.

BOOK REVIEW

Gravestone Chronicles: Some Eighteenth-Century New England Carvers and Their Work, by Theodore Chase and Laurel K. Gabel, Boston: New England Historic Genealogical Society, 1990. 262 pp

reviewed by Michael Cornish

Most AGS members are familiar with Ted and Laurel's reports identifying early New England stonecarvers, compelling investigations they have shared over the past several years through the *Newsletter*, in *Markers*, and by well-received presentations at our annual conferences. Those who keep their library up-to-date will know that this research team has also published articles in the *New England Historic Genealogical Register* and the *Connecticut Historical Society Bulletin*.

Gravestone Chronicles collects these writings, adding an introductory essay and the impressive, previously unpublished history of the Emmes family.

At the outset, it must be noted that this volume is not a general-interest text. Despite its initial overview, "Why Gravestones?", the reader is assumed to be fairly well informed on the subject. The meaning, significance and sculptural qualities of the carvings, analyzed at length elsewhere, are generally neglected here. *Gravestone Chronicles* contains several highly detailed examinations into the lives and relations of some gravestone makers who have piqued the authors' curiosity, challenging their ability to discover remote bits of relevant information revealed through familial connections, painstaking analysis of archival material, and countless visits to early burying grounds.

As noted by Mr. Crandall in his preface, this book lists far more people than one might suppose. They are related to the carvers through direct family ties, marriages, employment, legal transactions and litigation, business dealings, and military, civil and ecclesiastic service, making it a valuable resource for the genealogist.

Just the information found in very extensive notes following each article comprises the makings of another entire book! Here the reader will find delineations of ancestry, lists of documented artifacts, extensive references to records in private and municipal collections, and evidences that reveal traits in these truly obscure artisans that, cumu-

latively, flesh them into knowable characters.

The various articles, however, are not of even quality. This may reflect the proportional amount of time spent upon each, or, more likely, the varying quantities of information existing about these nearly-anonymous craftsmen. "Seven Initial Carvers" is the weakest entry, because it remains so tentative and inconclusive. Addressing only the fledgling period in several stonecarvers' careers, it includes "J.N.," who coincidentally initialed several mature examples, in a discussion of apprentice proving pieces. Strongest, and most satisfying, are "James Wilder of Lancaster, Stonecutter", and "The Colburn Connections: Hollis, New Hampshire, Stonecarvers 1780-1820". These paint sympathetic and fascinating portraits of their subjects and, especially the latter, suggest myriad directions for further studies.

Obviously inspired and guided by the pioneering work of Harriette Forbes, the authors often refute or question her earlier conclusions and suppositions. As articles like these become more specific and exacting, the model for scholarly achievement becomes increasingly sophisticated.

In *Gravestone Chronicles*, Ted Chase has tapped resources, especially in the realm of legal records, hitherto ignored by students of early gravestones. Some information contained in "The Emmes Family" becomes almost digressive and tangential, especially during the discussion of Henry, Sr., but is ultimately valuable for understanding the intermeshed family relationships as they affected relocations and the carvings.

The inclusiveness of his notes, roaming through several generations and connecting key players in unexpected ways, fully justifies their arcane nature. They found the basis for conjuring to our imagination whole, vital people, functioning (not always successfully) in an imperfect society and subject to the full host of human foibles. We learn, for instance, that John Gaud was an alcoholic and beat his wife from formal complaints lodged against him.

Laurel Gabel brings to these articles her methodology for extending solid attributions through undocumented bodies of work by carefully comparing minute details of lettering and carving. Her knack for sorting out the homogeneous products of many Boston shops by searching out the few probated examples and contrasting tiny discrepancies between them is a godsend, for no one else has dared tackle this.

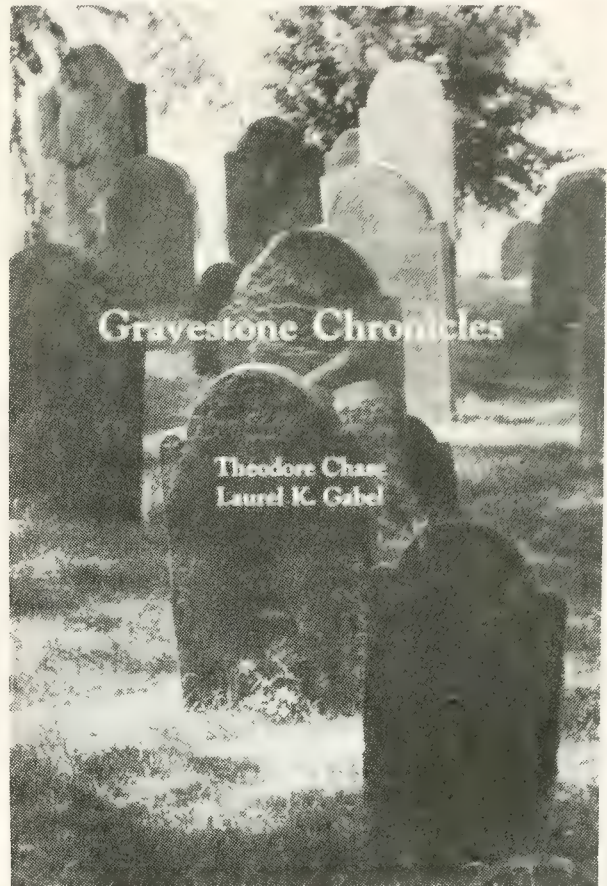
There is no seminal master carver discussed in this volume; in fact, much of the urban work is quite mundane, and most of the rural monuments are blatantly imitative. It is a testament to the authors' inquisitiveness - and stubbornness - that these studies have been completed.

The illustrations are quite clear and useful, and generally well-reproduced. Text and pertinent illustration are, thankfully, adjacent. However, rather than assume that the reader will know where to look for discretely hidden letters in the designs of rubbings used to illustrate "Seven Initial Carvers", the authors should have superimposed arrows pointing to these critical details.

Some of the art-historical terms used do not seem to acknowledge conventions of that discipline, and could be readily exchanged for better choices, but the authors have happily avoided, in almost all instances, those colorful, trivializing adjectives that have compromised the seriousness of other writings on the subject. And I am delighted to find the passage subjectively noting "placid bemusement" on a carved effigy, for many of these creations are truly emotive and demand the response of emotional language. Still, I wonder at the credibility of a "cuneiform" background cut by a "wedge-shaped chisel".

All in all, ***Gravestone Chronicles*** is superbly written, conveying the authors' excitement with the material and catching the reader up in their quest to solve these minor mysteries of the past. How tantalizing to have identified a distinctive body of work and be stymied again and again from naming its creator, as in the case of Ebenezer Howard! Empathy for hapless James Wilder, a man not "endowed with those facilities through the exercise of which money is added to the purse", becomes inescapable as we read of his life. We get a strong impression of the courage it took to settle our broad land from the story of Paul Colburn's family rafting down rivers, trekking through mud, and finally settling where they found an empty cabin, being too fatigued to go farther.

Where Forbes evoked the circumstances of these men's lives vaguely, instinctively, sometimes even by inference from the quality of their work, Ted and Laurel have sleuthed out and delivered many gems of clear-cut evocative detail. These articles are filled with accounts of reckless mortgaging, unpaid bills, and half-baked plans, but there is always affection and genuine admiration for the old-time stonemasons, because the authors really love their subject. In fact, "labor of love" was never applied more deservedly.



Order your copy of ***Gravestone Chronicles: Some Eighteenth-century New England Carvers and Their Work***, by Theodore Chase and Laurel K. Gabel, from the AGS office, 30 Elm St., Worcester MA 01609, for \$15.00 plus \$1.50 postage and handling.

cover photo of Chelmsford MA cemetery, by Michael Cornish

New Book Contributed to Archives

Memoirs of the Dead and Tomb's Remembrancer, published by Family Line Publications, Westminster, Maryland, 1806, reprinted in 1989 by Martha Reamy and Marlene Bates. 30 page index, map of Baltimore showing location of cemeteries, along with historical notes about the earliest burying grounds in Baltimore.

The editors of ***Memoirs of the Dead and Tomb's Remembrancer*** say this is the first work of its kind to be compiled in this country. While it was their intention to record all tombstones in the state, this would have made the book too large. So they decided to include a selection of some Baltimore tombstones and some from rural areas. If the book becomes popular, the editors intend to issue a second volume which would include the entire state.

The introduction provides us with an account of George Washington's death, a eulogy by Mr. Fox, a poem by Mr. Paine of Boston, a Portrait of General Washington by Marquis Chastelleux, and a description of the funeral procession in Baltimore and the services at the public square and at Christ Church.

The book then proceeds with the recording of epitaphs from Baltimore's cemeteries arranged in alphabetical order by last name of deceased. Each epitaph is coded with a capital letter denoting the congregation in whose burying ground the deceased is buried, i.e., C for Catholic, M for Methodist.

For those interested, copies of the reprinted book are available from Genealogy Etc., 2812 Littlestown Pike, Westminster, MD 21157.

EXHIBITS

A GATHERING OF TEXAS SAINTS—TOMBSTONE RUBBINGS OF ROBERT ALMAND

Robert Almand's tombstone rubbings of famous Texas figures are like the pages of a history book. They remind us of the lives of such persons as Stephen F. Austin and Texas Ranger "Big Foot" Wallace, and they offer a condensed history lesson that may inspire us to learn more.

In addition to supplying information useful to genealogists, historians, and other researchers interested in Texas' varied populations, Almand's

rubbings highlight the beauty of the stones.

Almand's collection includes stone rubbings of John O. Meusebach, who founded the German colonies of New Braunfels and Fredericksburg, and Anson Jones, last president of the Republic of Texas. A rubbing of the tombstone of Abner Cook, the famous Texas architect who designed the Governor's Mansion, also was, until recently, in Almand's collection. He gave this one away to a friend, which he will occasionally do. But he will never sell his rubbings because he considers them sacred.

Almand has been collecting rubbings of pioneer and famous Texans on and off for about 20 years, since his first year as a student at Texas Lutheran College in Seguin. Almand's collection reflects the settlement patterns of diverse ethnic cultures in Texas. Many of the stones are from pioneer immigrants' graves and are inscribed in native languages, including Spanish, Czech, French, and Norwegian.

The San Antonio native, who has forsaken big city life for rural living in the small town of Hochheim (a few miles west of Yoakum), is most interested in stones of the Texas founders. He's also interested in those that employ native material and are carved locally because they predate the advent of commercially produced markers and their designs reflect unique regional and cultural differences. Examples of differences include variations in stone textures, lettering, and carved designs. Protestants, for example, rarely used the shape of the cross, but Catholics often did. A star symbol on a German tombstone was meant to ward off the devil in the afterlife, according to Almand.

A selection of some of Almand's 100 tombstone rubbings was featured at the Fayette Heritage Museum in LaGrange last year. The rubbings were selected from various Texas cemeteries, including several of markers found in Fayette County. His show and an accompanying exhibit, which included a display of stone mason's tools, stone work samples, and photographs of various tombstone types and decorations, stimulated an unusual amount of local interest in Fayette County cemeteries, according to Kathy Carter, Fayette Heritage Museum curator. The exhibit encouraged volunteers to help complete an ongoing survey of the county's burial grounds.

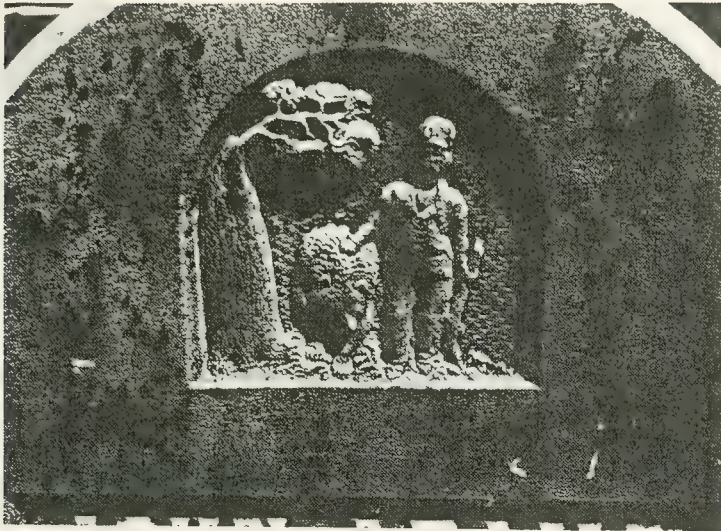
Because Almand's tombstone rubbings and the Fayette County cemetery exhibit were so popular with museum visitors, the Fayette Heritage Mu-

seum is planning a similar show from October 1 through December 31. For more information contact the museum at 855 S. Jefferson, LaGrange, TX 78945, 409/968-6418.

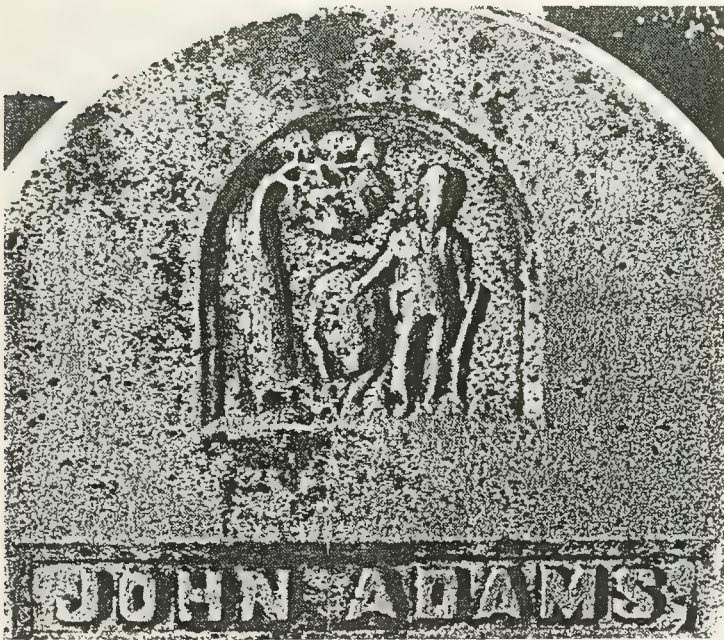
From *The Medallion*, newsletter of the Texas Historical Commission, August 1990 issue. Sent in by AGS member Kevin Ladd, Director of the Wallisville Heritage Park in Wallisville TX.



GRIZZLY ADAMS



1934



1987



signed "P. Nugent Wor.", photo by Harriette M. Forbes, 1934

An item on "Points of Interest" in the Worcester MA *Monthly Magazine* mentions the Grizzly Adams grave, Bay Path Cemetery, Route 31, Charlton Center. P.T. Barnum ordered the headstone of this grave commemorating John Capen Adams, the famed bear-tamer who died after a fatal encounter with one of his bears. The illustrations are from photocopies of pictures of the stone made by Harriette Forbes and from the Farber collection. Note the erosion which has occurred between 1934, when Mrs. Forbes photographed the stone, and 1987, when the Farbers photographed it.

NOTES FROM HERE AND THERE

THE LAST SURVIVOR OF THE BOSTON TEA PARTY

New York state has the grave of the last survivor of the Boston Tea Party. George Robert Twelve Hewes lies interred in Lakeview Cemetery at Richfield Springs. The inscription on the tombstone reads: "George R. T. Hewes, one who helped drown the tea in Boston. Died Nov. 5, 1840, aged 109 years."

The life of Hewes was buried in obscurity until a book was sold at a recent New York City auction. The volume is dated 1830 and entitled *Retrospect of the Boston Tea Party with a Memoir of George R. T. Hewes*. The author tells of traveling to Richfield Springs to interview the aged patriot, then 99 years old. He found the old soldier with a keen memory. While his education had been very limited, his intellectual powers were well preserved. Neighbors swore his integrity to be unimpeachable.

Hewes was born in Boston, September 5, 1731. It seems that his mother had a great uncle whose Christian name was Twelve and it had pleased her to add this singular nomenclature to that of her son. The younger Hewes was excitable and as an ardent Son of Liberty had engaged in numerous anti-Revolutionary disturbances prior to the Tea Party. Heeding the cry of "a teapot tonight," the five-foot-one Hewes appeared at Boston's Griffin's Wharf, dressed in an Indian blanket. He reported to Lendall Pitts and under his command boarded the brig *Beaver* to rip open and drown tea.

Although Hewes with his tomahawk struck the first blow in the foundation of our national government, so tardy was the progress of Congress that he failed to receive a miserable pittance of a pension until he was eighty years old.

While Hewes was fighting our battles in the first American war, he was faithfully engaged in providing recruits by raising a family of fifteen. He supported them by being a fisherman, a shoemaker, and a farmer. For more than sixty years Hewes lived at Richfield Springs. Once, in 1825 when he was 94, he returned to his home town as a guest of the City of Boston to attend the laying of the cornerstone of Bunker Hill Monument.

Boston would like to have kept this man who immersed tea in its harbor. Boston would like to

have his grave today along with those of John Hancock, Paul Revere, and Samuel Adams. But it remains for upstate Yorkers to point proudly to the grave of the last of that illustrious band that started the fight for independence which we celebrate every July 4th.

from information provided by Mary H. Teal of Lyons Falls NY

Hospital's cemetery a relic of earlier times

MIDDLETOWN—About half-way down Silvermine Road, on the east side of the bumpy path, autumn's leaves dance lightly in the breeze and fall to rest alongside the worn tombstones of a desolate cemetery.

Row after row, the identical squat brown markers stand at attention like an army of midget soldiers. The plots are not marked with flags, flowers—or names. Here, death has no name, only numbers. Into each of the 1,686 tombstones, a number has been carved. Body 663 lies in eternal rest next to body 664. Next in line is body 665. On and on, a sprawling sea of mysteries. They are the graves of patients who lived and died many years ago at Connecticut Valley Hospital, a state psychiatric institution. Sent away and forgotten in life, the patients who lie in the cemetery along Silvermine Road are anonymous in death.

Numbers were used instead of names to shield the identity of those who had been driven from their communities into the cloistered world of a mental institution—and to protect the families who survived them from the stigma associated with mental illness.

"You and I haven't lived long enough to know what it must have been like," said Edna Jacobs, president of the Connecticut Alliance for the Mentally III. "Then, you weren't talking about state hospitals. You were talking about insane asylums where people were just shunted off."

The hospital keeps a list of the names that goes along with the numbers, but guards it from view. Not many people are interested anyway; few visitors stop by the two-acre cemetery. Dr. Patrick Lee, a former assistant superintendent, said only four or five families made inquiries about relatives buried in the numbered plots during the ten years his responsibilities extended to the cemetery.

A few exceptions stand out from the graveyard's sweeping symmetry. Some families have replaced the anonymous markers with granite headstones, complete with names and dates. Other patients have been disinterred and moved to different cemeteries, some to a veterans' cemetery.

Connecticut Valley Hospital opened in 1868. In the late 19th century experts believed insanity was caused by riotous living, sunstroke, masturbation and disappointed affections, among other factors. The first person was buried in the cemetery in 1878—in plot No. 1.

Before psychotropic drugs and community treatment centers changed the way mental illness was handled, the hospital was a virtually autonomous community. Patients farmed and raised livestock; they made clothing, furniture and rugs. The doctors believed in "moral therapy," a treatment strategy that involved keeping patients busy. The hospital was a place where people lived, worked—and died. Many of the patients were poor; some had no survivors. A cemetery became a natural feature of the community.

Over the years, the role of mental hospitals changed. Patients were hospitalized for shorter periods, and towns began to take greater responsibility for residents who became institutionalized. The last patient was buried at Connecticut Valley Hospital in 1957. Tucked in behind a wire fence and framed by shady trees dappled with the fiery hues of autumn, the cemetery is a memorial to earlier times.



© At Connecticut Valley Hospital's cemetery, along Silvermine Road in Middletown, the tombstones, without names or inscriptions, all look the same. Only the numbers change.

from an article by Andrew Julien in the **Hartford Courant**, Sunday Oct. 21, 1990, sent in by Frederick Sawyer III, Glastonbury CT

Inventory of American Sculpture Update

In 1986 an Inventory of American Sculpture (IAS) was begun. It is a joint project of the Smithsonian Institution's National Museum of American Art and the National Institute for the Conservation of Cultural Property. Its goal is to build a database listing American sculpture hidden in private collections and little-known repositories as well as public art.

(In 1988 Save Outdoor Sculpture! (SOS!) was created to collect data specifically about outdoor sculpture which will be added to the IAS database. It was then that AGS was asked to help with the inventory. Through the **Newsletter** (V. 12 #4, Fall 1988) we encouraged AGS members to participate by identifying outstanding three-dimensional sculpture in cemeteries. AGS Trustee Barbara Rotundo agreed to be our interface with SOS!, receiving all submissions from AGS members and passing them along.

In 1990, a nationwide corps of volunteers from service clubs, alumni associations, art and history courses, historical and preservation societies and other civic and cultural organizations will fan out in communities to conduct an on-site inventory of outdoor sculpture. Volunteers will be trained to assess the sculpture and make observations about its condition. SOS! will provide guidance for municipalities in caring for and maintaining their outdoor sculpture. Business and civic organizations will be encouraged to accept responsibility for the continuing care of monuments through such programs as adopt-a-sculpture.

Since 1986 the IAS has collected descriptions of more than 32,000 sculptures in public and private collections. They still welcome all contributions. They are including on the computer record the artist, title, date, media, dimensions, foundry identification, cast numbers, subject or thematic descriptions, inscriptions, owner, location and provenance. If you know of an outdoor sculpture that should be included on this list, please contact Barbara Rotundo, 48 Plummer Hill Road, Unit 4, Laconia, NH 03246, giving as much of the above data as you have at your disposal. For more information about the inventory, contact: Christine Hennessey, Inventory of American Sculpture, National Museum of American Art, Smithsonian Institution, Washington, D.C. 20560 (202) 786-2384.

OUTDOOR SCULPTURE BROUGHT INTO THE CLASS-ROOM

by James A. Percoco

West Springfield High School, Springfield, Virginia

As a social studies teacher with ten years of experience in curriculum development, I have integrated my long-standing interest in outdoor sculpture into the syllabus of my American civilization class offered to high-school juniors. I teach the students history, literature and cultural heritage and, for one month, they concentrate on the outdoor public sculpture of the late-nineteenth and early-twentieth centuries. I use slide presentations, journal entries, films, selected readings and clay modeling to convey the historical and aesthetic significance of outdoor sculpture.

I guide the class through a variety of issues pertaining to outdoor sculpture during our four-week unit. In addition to studying different artists, the class focuses on the roles the client, patron and architect play in creating outdoor monuments. Other questions we cover include the use of public space, the function of outdoor sculpture in a democracy and the role of and need for consensus when commissioning, creating and maintaining public art.

I introduce the sculpture unit to the students by studying several examples of memorials to Vietnam veterans. We then compare contemporary works with post-Civil War era memorials. We look at the works of sculptors Thomas Crawford and Horatio Greenough and the outdoor works of sculptors Clark Mills and Henry Kirke Browne. The major part of the unit focuses on three of America's greatest sculptors: John Quincy Adams Ward, Augustus Saint-Gaudens and Daniel Chester French.

The importance of critical thinking is emphasized when the class views slides of sculpture depicting different artists' approaches to a common theme. For example, how is the image of Nathan Hale portrayed by Frederick MacMonnies and Bella Pratt? How is the subject of death handled by Saint-Gaudens in the *Adams Memorial* versus French's memorials to *Milmore* and *Melvin*?

From the students' point of view, the highlight of the unit is the class they call "clay day." The class members receive one pound of clay and are free to model an image of their choice. They learn to appreciate the difficulty of sculpting; the previ-

ously-held notion of "anyone can do that" quickly transforms into a period of reflection on the genius of the artist.

A trip to Washington, D.C. culminates our study of outdoor sculpture. Pairs of students visit a memorial or monument not studied in class. Using information learned in the unit, each student writes a research paper that includes critical analysis as well as historical background about the statue.

It is a real treat for me to read about the students' adventures in locating monuments scattered across the city. However, I most enjoy hearing directly from them their discoveries about both themselves and outdoor sculpture during the unit. The deep personal satisfaction I derive from experiencing outdoor sculpture is enhanced by the classroom success that the students and I share. The students express their thoughts and feelings in their journals during the course of the unit. The remarks recorded in one student's final journal entry reveal the success of the unit:

In the sculpture unit, I learned about things that I had seen before, but never understood. I feel educated when I look at sculpture. I used to not like sculpture, now I realize that I fell into that 'we don't like what we don't understand' category and now that I understand sculpture, I like it.

From SAVE OUTDOOR SCULPTURE! UPDATE, Spring 1990 newsletter put out by the National Institute for the Conservation of Cultural Property, Washington DC

Percoco has touched on teaching about cemetery sculpture. Any teacher who has taught students specifically about cemetery sculpture may want to send the **Newsletter** a similar article about their course.



ANNOUNCING THE 1991 ANNUAL ASSOCIATION FOR GRAVESTONE STUDIES CONFERENCE & MEETING

June 27 through 30, 1991

**Northfield Mt. Hermon School
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**FEATURING TOURS OF EARLY AND VICTORIAN BURYING GROUNDS IN
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General inquiries and exhibit information:

Cornelia Jenness, Conference Chair

HCR 10, Box 643

Spofford, NH 03462-0643

(603) 363-8018

CALL FOR PAPERS

Proposals for 20-30 minute presentations on any aspect of gravestone art and history, or ethnic tradition studies are invited.

Presenters must be members of AGS (\$20) and will be expected to pay the conference registration fee as well as other costs associated with full conference or partial conference attendance.

Submissions of a title that clearly indicates the paper content, a one-page abstract and a short professional biography should be submitted by **January 15, 1991** to:

Robert Drinkwater

6 Village Hill Road, Rt. 81

Williamsburg, MA 01096

NEW AGS OFFICE LOCATION ANNOUNCED

Beginning November 15, the AGS office will move to its new space at 30 Elm Street, Worcester MA 01609. This is the home of the Worcester Historical Society which has contracted with us to provide a space for an office, for storage of our inventory and for our Archives. During that week, furniture and supplies will be moved from the Needham office to Worcester and shortly thereafter, Miranda Levin, the new Executive Director, will begin her work with us.

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada. Order Markers (Vol. 1 \$20; Vol. 2, \$20; Vol. 3, \$18.50; Vol. 4, \$20; Vol. 5, \$20; Vol. 6, \$23; Vol. 7, \$15; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778 Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



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NEWSLETTER

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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 15 NUMBER 1 WINTER 1990/91 ISSN: 0146-5783

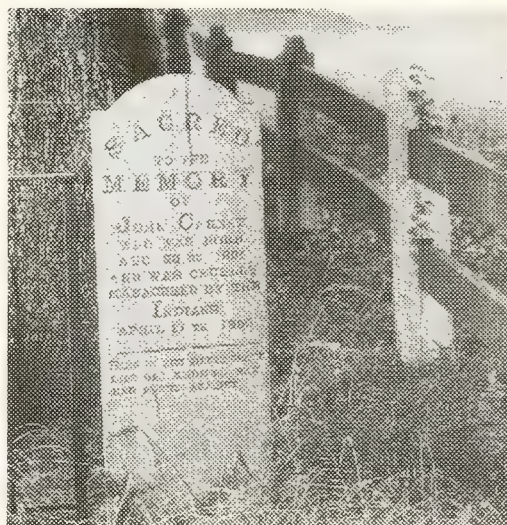
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"CRUELLY MASACREED"

John Carney, a farmer whose homestead was near what is today State Road 60, near Brandon, Florida, was a victim of the Third Seminole War. In their book *Plant City: Its Origins and History*, local historians Quintilla Geer Bruton and David E. Bailey Jr. write that there were only a few Seminoles in Hillsborough County in 1856, but those who remained were concerned about the growing numbers of white settlers. The rights of the Indians, the authors note, were not always respected by the white men. In fact, it was an uncalled-for provocation by a survey team in December 1855 that started the third Seminole War. On April 18, 1856, Carney's "bullet-ridden body" was found near where he had left his plow and mule. Eleven Indians were later shot for his murder. The memorial to this bit of Brandon's violent history remains where it was placed on the family farm, now a residential front yard.



from the *Tampa Tribune*, October 5, 1990, contributed by Juanita Reynolds, Brandon FL

THE STORY BEHIND THE STONE THAT ISN'T THERE: Jack Johnson

by James Jewell, Illinois Valley Community College

Chicago's Graceland Cemetery (4001 North Clark) is noted for its beautiful memorials: the Potter Palmer Greek columns; the Loreda Taft sculpture "Eternal Silence" marking the Graves plot; Louis Sullivan's Getty Mausoleum; the life-size statue of young Inez Clarke preserved in a glass case; plus the graves of George Pullman, Louis Sullivan, cartoonist John T. McCutcheon, inventor Cyrus McCormick, Chief Justice Melville Fuller, law officer Allen Pinkerton, as well as two Illinois governors and three Chicago mayors.



*the Johnson plot, Graceland Cemetery, Chicago IL
(Etta's marker on right)*

Also interred there are two boxing champions: Bob Fitzsimmons, whose flat stone is adorned with a porcelain portrait of the 1897-1899 champion; and Jack Johnson, the first black heavyweight champion, who reigned from 1908-1915. Despite a large family marker, Johnson is buried in an unmarked grave.

Johnson (1878-1946) won the title December 26, 1908, kayoing Tommy Burns in the fourteenth round of the championship bout in Sydney, Australia. The bout was stopped by police. Within the first year of the first black champion's reign, he successfully defended his title against Jack O'Brien, Tony Ross, Al Kaufman and Stanley Ketchel.

On July 4, 1910, Johnson kayoed former champion Jim Jeffries, who had come out of a five-year retirement. Johnson's next title defence was two years to the day later when he defeated Jim Flynn in a round stopped by the police. In 1913 he defeated Andre Spaul (November 28) and Jim Johnson (December 13)—the closest two championship bouts in boxing history. In 1914 he defeated Frank Moran before surrendering his title

to Jess Willard on April 5, 1915, in Havana. Shortly before his defeat, he is reported to have said, "The bigger they are the further they fall!"

Johnson later said straight out that he took a dive to throw the fight in order to get back in the good graces of those who had hated him. Johnson was the first black champion in any sport, and the racism of the time made his accomplishment appear to be much less than it was. He also fell in love with—and married—three white women and was once sent to jail on a Mann Act charge. The term "great white hope", later the basis for an award-winning play by Howard Sackler, became common as a search for a white contender grew.

One of Johnson's wives committed suicide. Following the Mann Act charge, he fled to Europe where he lived during much of his championship reign. Following his defeat, the Texas-born Johnson lived until 1946 and was buried next to Etta Terry Duryea Johnson, the second of his white wives, in a plot in Graceland purchased by the family thirty-four years earlier.

Interest in Johnson peaked again when Sackler's play won the Triple Crown of theatre: Tony Award, Pulitzer Prize and New York Drama Critics Circle award. When a touring company came to Chicago, news of Johnson's burial there became more commonly known, as well as the fact that no gravestone had ever been placed in his honor. Joe Rein, executive sports editor of the *Chicago Daily News*, wrote in May 1969:

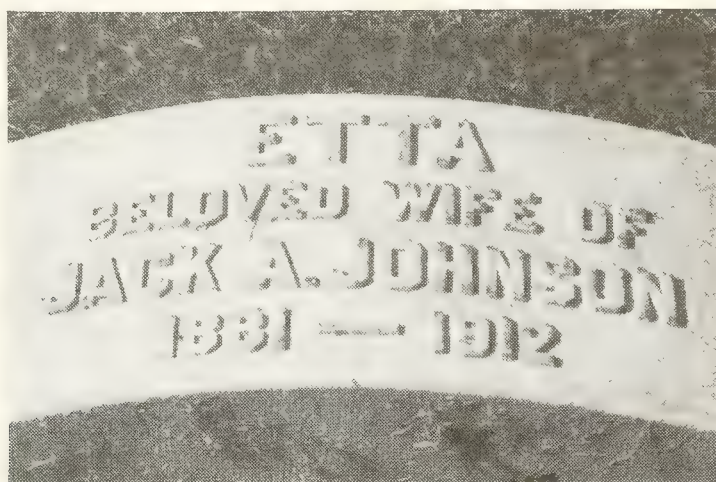
...if you visit Graceland...you find nobody really cares. Jack's buried there, in a pleasant lot...The place is about the size of a 16-foot ring, hemmed in by lilacs with fading blossoms and guarded by a sentinel maple. There's a headstone alright. It says 'Johnson', but that alludes to Etta...There's a headstone to mark her grave, but he has none. Just grass, common grass...out at Graceland Cemetery, you stand around and wonder...What would have happened if Jack Johnson had been born half a century later?

In November of 1969 the cast of the Chicago company of *The Great White Hope* arranged a ceremony at Graceland in which the installation of a gravestone (financed by both the Chicago and New

York companies of the play) would finally mark the champion's grave. Inscribed on it were his name, his nickname (Li'l Artha), and his birth and death dates. The eulogy was to be delivered by Brock Peters, who played the character based on Johnson in the Chicago company.

Attorney Elmer Gertz, representing Johnson's heirs-at-large, issued warnings to the cast against possible possible grave desecration because the heirs opposed the placing of a marker. "The family", according to Gertz, "doesn't approve of making Jack Johnson a hippodrome in the play or at the graveside."

The ceremony took place on Tuesday, November 4, 1969—but the headstone was never placed on the grave. And to this day—forty-four years after his death and twenty-one years after the play was staged in Chicago—Jack "Li'l Artha" Johnson, the heavyweight champ who served time because he fell in love with a white woman, the champ who died in an auto accident in Raleigh NC, rests in an unmarked grave among some of the most beautiful markers in the midwest.



An article titled "Blacks find 'roots' in cemetery" described the uncovering in Dallas TX of the largest known graveyard of slaves and freed slaves in America. When work began in May of 1990, archaeologists expected to find and move 20 graves to make way for an expressway-widening project. Instead they have discovered 1155 graves, and

they're not finished. Burials on the site date back to 1861. The cemetery was officially dedicated in 1869 and closed in 1925. Black leaders in Dallas are demanding landmark status so that the cemetery will never again be disturbed.

*from the Chicago Tribune, October 28, 1990,
contributed by Jim Jewell, Peru IL*

CEMETERY HABITATS

by Nancy Hugo



Every July, the Midwestern naturalist Aldo Leopold watched for the blooming of a single surviving Silphium plant in a corner of a country graveyard near his home. As long as the plant lived, he knew the prairie epoch survived with it, but one July a road crew had removed the fence protecting his plant, and he knew his plant, and the part of Wisconsin's history it represented, would be mowed away.

"It is easy now to predict the future;" said Leopold, "for a few years my Silphium will try in vain to rise above the mowing machine, and then it will die. With it will die the prairie epoch."

That graveyards protect more than the souls of the departed, biologists have known for years, but cemetery habitats are getting renewed attention not only because they sometimes provide habitat for rare species but also because they represent a significant proportion of the only open space left in some urban areas.

Think about it. Not only are cemeteries usually protected from development, they are often home to old trees and shrubs. Not for spook value alone do owls choose cemetery habitats. Even bats in the belfry, lichens on tombstones, and rare plants that like the high sandy lawn areas around grave sites are being studied by biologists. "If people continue to die, cemeteries may turn out to be a natural habitat longer than woods and prairies," says the University of Michigan's W.H. Wagner who has been searching old cemeteries for rare plants for years.

Dr. Wagner's friend and colleague Dr. R. Dale Thomas of Northeast Louisiana University was one of the first to appreciate cemeteries as valuable habitats. Thomas, a biologist who also happens to be an ordained Methodist minister, has spent 25 years searching churchyards and cemeteries for rare plants. He has spent many an afternoon crawling on his hands and knees between tombstones to find the tiny 1-2" plants that are his specialty. His searches have led him to the discovery of extensive occurrences of five species of adder's tongue ferns and three species of grape ferns, all previously considered extremely rare. He found the only known colony of stalked adder's tongue in Virginia in a church lawn near Norfolk.

"He once told me you could find more adder's tongues in Baptist cemeteries than anywhere else," jokes Wagner. "That's because so many fire and brimstone preachers are buried there."

Bird-watchers in the Northeast have long been aware that cemeteries serve as refuges for migrating birds. Two hundred bird species have been recorded on the wildlife-rich grounds of Mount Auburn Cemetery near Boston. Mount Auburn, the Congressional Cemetery in Washington DC and an increasing number of other cemeteries are actively managed for wildlife, with mowing heights adjusted to benefit wildlife and landscape plants chosen for their value to wildlife. Wildlife biologist Louise Dove argues that owners and managers of cemetery lands should be made aware of the opportunities available to provide habitat for wildlife in these areas. "With a few changes in planning and vegetation management," she argues, "more wildlife can be encouraged without restricting human use of the area."

Researchers have also studied cemetery habitats to see the degree to which they may function as "habitat islands". Isolated by the surrounding city in much the same way that island habitats are isolated by water, cemetery habitats have been found to exhibit some but not all of the principles of biogeography that apply to islands. We can't expect to find unusual species evolving in urban cemeteries the way they have in the Galapagos, but what we can expect, according to Louise Dove, is for cemeteries to contain some of the last examples of plant and animal communities that existed before the city grew up around them. If we can reduce to isolation of cemetery habitats and connect them to corridor systems allowing dispersion of plants and animals in and out of these refuges, cemetery habitats can also help replenish wildlife populations in other natural areas and accommodate species that require large home ranges.

What better way to serve wildlife—and prove there's life after death—than by inviting rare plants to grow on our grave sites and songbirds to perch on our tombstones?

from Virginia Wildlife, January 1991, p. 31, contributed by Brian Conley, Fairfax VA, and by Martha Briggs, Williamsburg VA.

STONES WHICH NEED CARE IN DATING

by Ralph Tucker

When one studies a given stonecarver's work, it soon becomes evident that the date on the surface of the stone is sometimes suspect. This may be because of one of several reasons which will be dealt with in this article.

BACKDATED STONES

In Many locations where there were previously no stonecutter and where wooden markers or simple boulders had been used to mark a grave, the arrival of a carver in the area was the occasion for requests for a carved gravestone to replace the old marker. The carver then produced a stone dated some number of years before it was actually carved. One example is the William Paddy stone in King's Chapel Burying Ground, Boston. The stone is dated 1658, but carved on the footstone is found "erected 1672". Another example is that of the John Stevens stone in North Andover which is dated 1662 and which was carved by Robert Mullicken, Sr. who was born in 1668. It is obvious that Robert did not carve the stone when he was five years of age (1658??) In a study of the Lamson family stones one finds the use of a fig as a decoration begins about 1712, yet there are a few stones dated twenty or even thirty years earlier using the fig. Thus by observing the development of a carver's style one can sometimes spot a late style stone bearing an early date.

PALIMPSEST STONES

Palimpsest stones are at the opposite end of the spectrum being stones dated much later than the date of carving. In other words, they were re-used stones. This is most often realized where early stones had the inscription area scraped down and a new inscription for another person added. The William Grimes stone in Lexington MA is dated 1766 and in the tympanum the initials "CL" are carved. This stone is an excellent example of Caleb Lamson's work, except that he had been dead five years before the date on the stone. Upon examination one can still see traces of letters which have not been completely scraped off, and that the whole inscription area has been scraped down below the plane of the rest of the stone. Fortunately the footstone in this case gives us an additional clue in that it is a different kind of stone and made in the style of the Park family of carvers. We must conclude that we have here a stone carved by Caleb Lamson that was, at a later date, scraped down and given a new inscription, and a new footstone made.

Our New England ancestors knew about re-cycling!

OLD INVENTORY STONES

Old inventory stones are stones of an early style that were used at a later date when their style was no longer used. It is known that a carver often, in not usually, had a stock of stones with blank inscription areas which, if not sold for a considerable time, might result in an early style stone with a late date.

REPLACEMENT STONES

Replacement stones are sometimes found where old stones have deteriorated and the descendants have had a copy made. Often the replacements are exact, but some stones were so far gone that the replacement stones are only rough copies. Usually these stones are rather obvious misfits in the graveyard and the new stones are so new that they can not be mistaken for old stones. A second variety of replacement stone is one where the original has been removed from the graveyard for its protection and a replica made from a cast is put in its place. Usually one will find on the rear of the stone a note to this effect. Depending upon the worker, these stones can be almost exact duplicates.

I call these examples to the attention of our readers because several writers have developed theories of the development of styles found on gravestones based upon such stones. As in other forms of art, it is possible to trace the development of an artist through time. While each artist has recognizable traits, these vary over time and can be used to see a progressive development. Care must be used, however, to avoid errors. Backdated and palimpsest stones must be recognized for what they are.

Ralph Tucker of Georgetown ME is a founding member and past president of AGS. He is continuing his work on the Lamson family of carvers.



MEMBER NEWS

AGS member David Willis McCullough of Hastings NY writes that the jacket design of his new mystery novel, *Think On Death* (Viking Press, January 1991) was greatly influenced by the 1795 Wakefield MA stone for Elizabeth Emerson. The design is by Yvonne Geysurowsky-Stansbury of Ronsaville-Wood, Inc.

* * * * *

Warren Roberts of Bloomington IN sent along an abstract of an article by his friend Wilbur Zelinsky. "What the abstract does not say is that GNIS stands for the U.S. Geological Survey's computerized Geographic Names Information System; further, the system (i.e. GNIS) includes most named features on all of the maps in the USGS topographic map series except roads and highways. Anyone who has used the USGS "topo" maps will appreciate the incredible amount of labor that went into this compilation. Finally, Zelinsky used 84,102 cemetery names for his analysis."

ABSTRACT

The recent availability of the GNIS data base makes it practical to study the names of features throughout the United States, for example the names of cemeteries. One way of classification identifies ten categories: family, location, standard terms, hagiolatrous, biblical, nationalistic, "upbeat", religious denominations, ethnic communities, and fraternal organizations. The first seven of these provide an interesting look at a significant part of the name-cover in America.

from *Names*, Vol. 38, #3, September 1990.

* * * * *

Mary-Ellen Jones, AGS member in Orinda CA is making a presentation to the California History Institute, April 18-21, 1991 at University of the Pacific, Stockton CA. She has shared an abstract of her paper with the Newsletter:

THE IMPACT OF THE TOMBSTONE CARVER ON THE CULTURE OF POST-GOLD RUSH NORTHERN CALIFORNIA

During the California Gold Rush of 1848-1856, thousands came to California, abandoning homes and jobs in their frantic search for gold. Many perished, some made fortunes and returned home, and hundreds remained to establish new lives and resume former careers.

Among those who abandoned mining and settled in California were numerous stonecarvers who set up marblyards and began supplying tombstones for the rapidly growing state. As a result, the initial period of the Gold Rush in which no marker or a crude wooden marker characterized most burials soon gave way to an era of sophisticated, contemporary cemetery sculpture. The new Californians expected to obtain the same kinds of gravestones they would have been able to purchase back home. This demand was met more than adequately by craftsmen who had learned their trade in the Eastern United States or in Europe.

Some carvers remained in the mines, changing locations frequently as towns declined and new ones appeared. Several continued mining while making occasional tombstones when the demand arose. Others left the mines to set up shop in established cities such as Sacramento, Stockton, Marysville and Sonora, becoming successful, sometimes prominent members of the community. Wherever they chose to follow their trade, these stonecarvers had a major impact on the culture of post-Gold Rush Northern California. To trace the lives and careers of a few of these carvers-turned-miners-turned-carvers again is to tell the story of the establishment and growth of one of the most vital commercial enterprises of any community.

* * * * *

Pat Miller, formerly of Connecticut, is now in Cold Spring NY. She writes that she's sorry she had to miss the last two AGS conferences, in 1990 because of the too recent loss of her son. "It took me awhile to enjoy life again—I will be at the AGS 1991 conference or dead!" She notes that there are old gravestones in her new area (across the Hudson River from West Point), but no slates, and "mostly written in Dutch!" AGS members might be amused to know she is looking for another hearse. You can reach Pat at R.R. 1, Box 20A, Cold Spring NY 10516.

* * * * *

NOTE!

Pat Miller, Cold Spring NY, followed up on "Gravestone Images in the Christmas Catalogues" (AGS *Newsletter*, Fall 1990, p. 12) by contacting one of the mail order companies, W.M. Green & Co. They get their reproductions from Facsimiles, Ltd., 1-B Pine St. Ext. N., Nashua NH 03060, phone (603) 889-8880. Please note the Nashua NH address, not Groton MA as mentioned in the *Newsletter*. Thanks to Pat for tracking this down.

LETTER FROM SCOTLAND

Dear Friends:

I thought of you all in June during the time of the Conference and was sorry I was not with you. I read the account of it with great interest. At that time an exhibition was on at the local Arts Centre of fifty of my photographs of Green Men. It is now on a Scottish tour. There is a sudden burst of interest from the south of England in the Green Man - but not yet of our gravestone ones here. A new book is coming out by a William Anderson, and there is to be a BBC TV program soon. It is called *The Green Man*, as was the excellent and very scholarly one by Kathleen Basford. It is heralded by an article in *World Magazine* (November 1990) in which there is some confusion about sources, and some dubious statements. I enclose copies of two of Francis Duval's photographs, one



from Duval & Rigby's *Early American Gravestones* (NY: Dover, 1978), p. 8. The Green Man is at the bottom of the tympanum of the Sarah Nisbet slate, Milford CT, 1698. The other was on a Christmas card they sent some years ago.

All good wishes,

Betty Willsher
St. Andrews, Scotland



SEEKS EPITAPH BOOKS

Evelyn L. Williams, 46 Ryders Lane, East Brunswick NJ 08816 writes that she is interested in acquiring books on epitaphs. "If anyone has any books on epitaphs which they would like to sell, I'd appreciate hearing from them. I have tried my local bookstores and cannot get them to order even the more recent publications." Let her know the title you wish to sell, and the asking price.

CARVERS' TOOLS

From Robert Emlen, Providence RI, comes a note from the Maine State Museum *Broadside*, V. 12, #1 (Fall 1989) about the recent acquisition by the museum of a collection of stone working tools, donated by Morse Memorials, which began operation in Dexter in the mid-nineteenth century and moved to the Oakland area in 1909. There is a sample kit which includes five granite and one marble sample in a leather case.

MORE GRAVE UNDERSTANDINGS

by George Kackley

I have called attention to New England and other "markers" that no longer mark the site of the grave, in connection with the calculated guess that places Mozart's grave in St. Marx cemetery in Vienna, Austria (AGS Newsletter...). We need to keep in mind that many people have felt no need to point to the exact place where a body was put, some because of sound religious understanding. So, we might be misleading ourselves and others in our use of the word "marker".

It was a standard in the nineteenth-century garden cemeteries that a family lot should have one central monument and no "markers" for individual graves. The rule was all too often honored by its breach. Still, the "rural" cemetery saw an attempt to avoid marking specific grave sites. The inscription can very well be on one side of that monument while the body is at the farthest corner of the lot, on the other side of the monument. Only the cemetery's written records know where the body was put.

There are many "markers" with no burial beneath them, for one reason or another. Is that a problem? Only if we insist on finding "markers".

Have you realized that graves are mounded to counter the inevitable sinking of the soil there? A great problem for cemetery managers is that of sunken graves. Soil shoveled back into a grave compacts slowly, so the top of the grave becomes a bowl, unless that is countered by the mound. As the body decays it takes less room, so there is more lowering of the soil level above. When a casket is used, it decays and shrinks too; and there is a lot of air space in the casket, so there is much more of a sink-hole. Actually there is a cave down there for decades, with its ceiling shaling off periodically, until eventually the top layer of soil collapses during prolonged wet weather.

The garden cemeteries used a tactic to avoid these sinkholes. They built a grave liner. A brick wall was laid at the bottom of the grave shaft, just big enough to embrace the casket (which was made overnight, like a suit, to fit the measurements of that body). When the casket was lowered into this brick structure, sheets of slate were laid on as a flat roof, supported by those low brick walls. So, here is continued use of the slate that supplied the

New England carvers in earlier centuries.

At the cemetery I managed, this type of grave liner was used until the end of World War II. By that time we were discovering that the slate tends to give way after bearing its load for a century, so sink-holes began to appear, larger because those brick and slate liners had been built about more air space. Indeed, that collapse is such that rather large twentieth-century stones have been known to topple into the sink-hole and disappear overnight! Such a marker can fairly well fill the cavern below, and soil topples in after it, so only the sunken grave is noticed and repaired with added fill and sod, and no one quite misses the monument until there is no longer evidence of the sunken grave.

In many modern cemeteries a double concrete vault is put into each site, when the area is laid out, so two bodies go into that site. A practice of the nineteenth-century that still continues in some burial grounds is to permit up to three burials in a site. The first burial in the site could be ordered at "triple depth". The second burial in the site is put at "double depth" above it and the third and last burial in the site goes above that.

Public health concerns that led to the revolutionary garden or "rural" cemeteries brought concurrent laws requiring three feet of earth above a burial. So, it was a rule that a single-depth grave was dug six feet deep. This accommodated coffin, grave liner and that three-foot layer of earth above.

In the cemetery I managed, I inherited mid-nineteenth-century rules that a double-depth order calls for digging a shaft nine feet deep and a triple-depth burial requires a dig that is twelve feet deep. Now, the twentieth-century has seen inflation in size of caskets, right along with inflation of money and college grades. Those inner-spring mattresses take up space. In the twentieth-century massive grave liners, made of reinforced concrete, have been lowered into each grave. They have domed tops. Cemeteries are eager to acquire them, trusting that they will avoid future cave-ins. They take up much more vertical space. Some earth is left between the liners, too, to attempt to seal out odors from below. So the triple-depth burial was put in at twelve feet, the double depth burial went in at eight feet, and (perhaps fifty years later) the single-depth grave is shoe-horned in at four feet. This leaves a foot or less of earth above the last burial; and those public health laws

are still in place! This is one of the little tensions that make a cemetery manager eager to retire, especially since the sacred mowers are causing erosion of those few inches of soil over the last burials.

George Kackley, Baltimore MD, is a former cemetery superintendent and a frequent contributor to the AGS Newsletter.

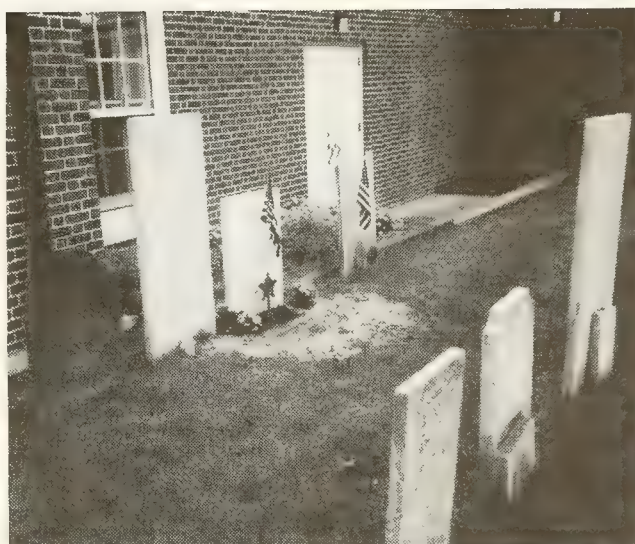
An article in the Fort Wayne IN *News Sentinel*, July 21, 1990 concerns a project where the city of Fort Wayne wants to move about 40 graves within a Civil War-era cemetery so that it can widen a section of road. When a nearby church moved about 32 years ago the decision was taken to turn the cemetery over to the lot owners. The present association of lot owners is interested in selling the land to raise money to start a cemetery maintenance fund. All survivors of people buried in the lots and the cemetery association have to agree for the deal to be completed.

sent by Jim Jewell, Peru IL



A research project on early Marine Corps uniforms led William N. Moss, Officer in Charge, Marine Detachment 1797, Harvard MA, to search for the gravesite of Lt. Jonathan Church. He located the stone in the village cemetery in (Old) Wethersfield CT, broken in two pieces. The stone is marble, which Captain Moss feels is a much later replacement. It was the custom in Wethersfield in the early 1800s to use brownstone for grave markers, as indicated by the stones surrounding the Lt. Church grave. The replacement stone was likely broken in the 1960s.

Desiring to repair the stone, Captain Moss secured estimates from local contractors that were in the \$2300 range. He spoke with AGS seeking guidance and was encouraged to purchase a copy of *A Graveyard Preservation Primer* and consider restoring the stone himself. After further discussion with AGS, Captain Moss secured appropriate



materials described in the *Primer* along with Barre-Pak epoxy and proceeded to mend the stone himself. It is now back in its original position with a U.S. Government supplied granite marker at its base to supplement the marble stone's inscription, which is eroded.

The cost, exclusive of numerous trips from Bedford MA to Wethersfield CT came to \$24 for bonding materials, \$10 for miscellaneous tools, \$2 for marble dust and \$10 for wood framing, a grand total of \$46.00.

Captain Moss documented his work in text and photographs proving that interested, committed non-professionals using appropriate methods and materials can be successful at restoring grave markers.



NOTES FROM HERE AND THERE

BAGNI DI LUCCA

Bagni di Lucca, in northwest Tuscany, in the foothills of the Apuan Alps has been a spa since Roman Times. By the 16th century it was fashionable and beginning to attract the English and French. Montaigne spent much time there; Milton was a visitor. In 1722 James Stuart, Pretender to the English throne set up court there. From that time on, there was a parade of well-known people:

Montesquieu and Lord Chesterton	Dumas
Josephine Bonaparte	the Brownings
Elise Baciocchi	Metternich
Shelley and Byron	Walter Savage Landor
Talleyrand	F. Marion Crawford
Heine	Wm. Wetmore Story
Lamartine	Tennyson
Hugo and Flaubert	Mark Twain
Liszt	Ruskin
Sir Walter Scott	the Trollopes

The Anglican Church in Bagni di Lucca, the second Protestant one (the first is in Leghorn) to be founded in Italy, was completed in 1840. The church itself resembles a Venetian palace, having no steeple or cross. It was sold in 1982 to the town and has been restored as a concert hall.

The cemetery, about a mile from the church, dates from the same time. The first burial took place in August, 1842; the last conducted by an Anglican chaplain took place in 1953. Only a few burials are dated after 1953.

The cemetery, which is of about two acres, was sold to the town in the early 1980s "to be maintained in perpetuity." On a well-traveled road leading to much visited Italian towns, The Bagni di Lucca Anglican cemetery has been abandoned and is now overgrown with many stones dislodged by roots. Names are difficult to distinguish beneath the moss. The stone wall around the site is beginning to crumble and the cast iron gate has rusted off its hinges.

The Istituto Storico Lucchese is willing to accept responsibility for the upkeep of the cemetery. There are in the cemetery gravestones of numerous distinguished people; the most beautiful is an effigy of the British author "Ouida." Many Americans also are buried there, including the sister of Grover Cleveland, President of the United States.

MORE ON SOUTHERN GRAVE SHELTERS

"Made by loving hands at home" is an apt description of the pictured grave shelter. Located in a black cemetery on Mount Nebo Road, near Dardanelle, Yell County, Arkansas, some of the shelter's construction elements are quite out of the ordinary.

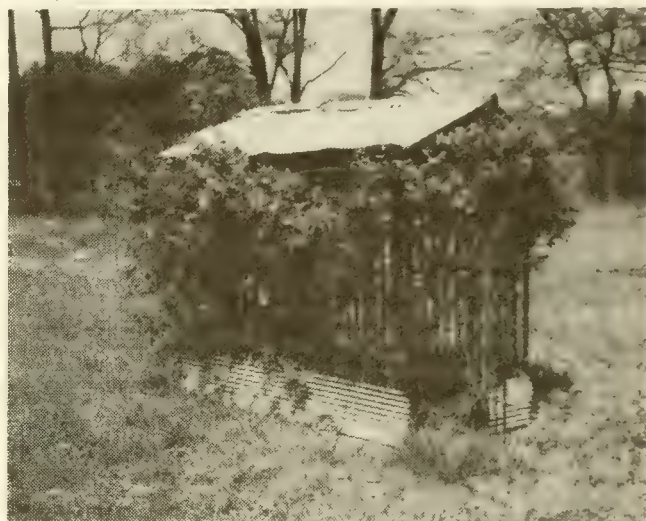


photo by Mrs. George Rose Smith, a member of the Board of Mount Holly Cemetery Association, Little Rock Arkansas.

The uprights are metal reinforcing bars of the type used in concrete work. The corrugated tin roof, ridge pole and baseboard (for lack of a better word) were presumably cut with tin snips. Although the materials are crude, construction was obviously painstaking. There is a single narrow entrance to the interior of the shelter at the foot of the grave. A profuse growth of blooming honeysuckle, both inside and outside the shelter, softens the harshness of its appearance, but has also made it impossible to determine if there is any identification of the deceased inside or on the ground below the matted vines. A number of World War II veterans are buried at this site, but there are very few cemetery markers.

Sybil Crawford, 10548 Stone Canyon Road - #228, Dallas TX 75230-4408, welcomes additional photographs of grave shelters, accompanied by date photo was made, location, size and apparent age of cemetery, any indications of ethnicity, and shelter construction materials.

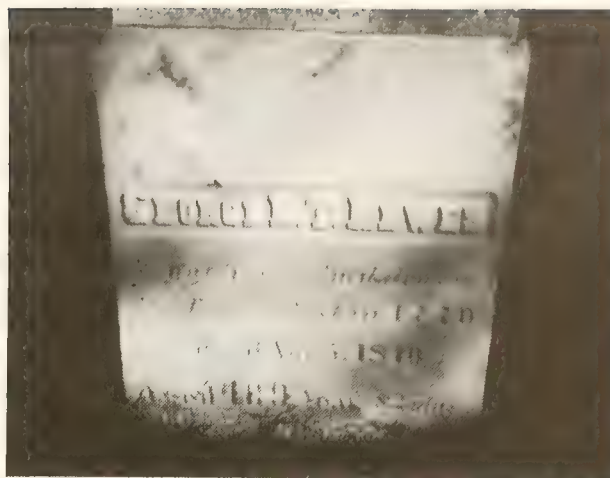
MORE ON THE LAST SURVIVOR OF THE BOSTON TEA PARTY!

Mary Teal of Lyons Falls NY has sent more information on the last survivor of the Boston Tea Party, George Robert Twelve Hewes (see *AGS Newsletter*, Fall 1990, p. 24). She had the stone photographed, as well as an adjacent DAR bronze plaque.

*George R.T. Hewes
one who helped drown
the Tea in Boston 1770
Died Nov. 5, 1840
Aged 109 Years & 2 mos*

The plaque reads:

*George Robert Twelve Hewes
member of the Boston Tea Party
born in Whentham, Mass.
Nov. 5th, 1731
Died in Richfield Springs N.Y.
Nov. 5, 1840*



Friends of Center Cemetery
38 Forest Lane
East Hartford, CT. 06118

The Friends of Center Cemetery in East Hartford CT have received a grant from the Hartford Foundation for Public Giving to restore the brownstone monument of a pre-Revolutionary governor of Connecticut, William Pitkin.

Pitkin, who died in 1769, belonged to a famous political family in colonial Connecticut, many of whom are buried in Center Cemetery. The monument is a large inscribed tabletop standing on fluted legs. It is threatened with the erosion that often damages brownstone, according to Doris Suessman, president of the Friends. It is hoped to remove the stone from the cemetery for restoration before spring.

Pitkin became governor in 1766 at the age of 72 after a long career as a legislator, speaker of the house, judge of the superior court, chief justice and deputy governor of the colony of Connecticut. He is described on the monument as "zealous and bold for the Truth, faithfull in distributing Justice...a Patron of his Country."

The Friends of Center Cemetery were formed in 1989 to promote the preservation of the town cemetery, whose stones date back to the early 18th century, and recognition of its artistic and historic importance. A systematic photographic record of the early stones has begun. Membership in the Friends is open to all interested persons. For information, write Friends of Center Cemetery, 38 Forest Lane, East Hartford CT 06118.

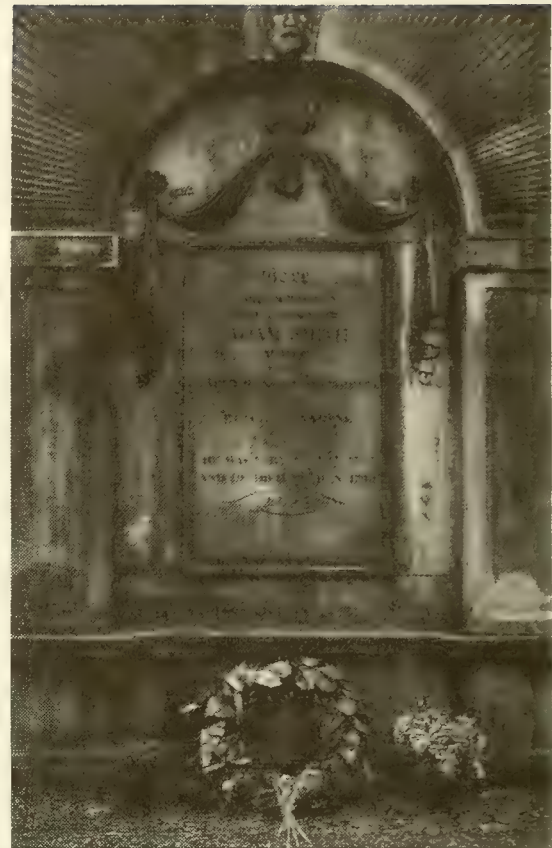
An article in the November 12, 1990 issue of **Forbes Magazine**, sent by Phyllis Laking Hunt of Falmouth MA, titled "Tale of Two Tombs" compares the condition of the Karl Marx monument at Highgate Cemetery, London with that of Adam Smith in Edinburgh:

"This summer was the bicentenary of Adam Smith's death on July 17, 1790, so **Forbes** decided to pay its respects to the author of *The Wealth of Nations*. We found the cemetery in an industrial area of Edinburgh, which in most respects is one of Europe's loveliest cities. The air around the cemetery was sour with the smell of the neighboring breweries' mash; gulls screeched overhead. There was only one dead flower and a dead wreath on Smith's grave. Elsewhere in the cemetery, walls crumbled, candy wrappers and bottles littered the paths, a Marks & Spencer plastic bag was picked up by the wind and rolled across the graves.

We went to see George Bell, Edinburgh's Principal Cemeteries, Crematorium and Mortuary Officer, to inquire about this sad state of affairs. Bell, his shirttail hanging out of his suit pants, said defensively that it cost the state around L2500 (nearly \$5000) to clean up a gravestone, which basically means scrubbing off the algae.

To prove that his department had done its duty by Adam Smith, Principal Cemeteries, Crematorium and Mortuary Officer Bell showed us a letter from Edinburgh's Assistant Director of Technical Services. In 1986 the state had painted the rails, scrubbed off the algae and laid fresh gravel on Adam Smith. 'There is a limit to what can be done,' huffed the bureaucrat."

Karl Marx (1818-83) rests in a different kettle of coffins. Not far from the great bust of Marx, glowering above dozens of fresh wreaths and bouquets, repose the remains of Charles Dickens'



*A single dead wreath for Adam Smith
The father of capitalism haunted by the state.*

family and Queen Victoria's midwife.

The pro-capitalism **Forbes** author, Richard C. Morais, goes on to note the perceived irony that Highgate, which houses Marx' monument, is privately owned and produces a tidy profit, while Adam Smith's cemetery is state-owned and is in a terrible state of neglect. "In death, Karl Marx has benefited far more from capitalism than has Adam Smith."

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The Last Call

Recent news from London brings an announcement from the Little Pub Co. This company is offering eternal rest at the Pack Horse, the Little Tumbling Sailor or any of its ten pubs in western England. Customers can have their ashes rest under their favorite bar stool or beneath the bar where they bent their elbows. Owner of the company, Colm O'Rourke says "Instead of being stuck in a cold graveyard where few people visit, the deceased will be surrounded by friends who will have a

permanent reminder of the good times enjoyed." While it is rumoured to be an April Fool's Day joke, the company's lawyer Jack Haywood attests to the validity of the scheme. Haywood plans to be "buried" in the Pie Factory pub in Tipton and he says "Since my wife always finds me there she will be used to visiting me there!" Cheers!

*from the Newfoundland Ancestor, contributed by
Julie Morris, Halifax NS*

Great Bedwyn, Wiltshire, England

News of an unusual conflict comes to us from Ellen Glueck of Towanda PA. A friend sent Ellen a clipping from a British newspaper, dated December 15, 1990, which features a story about Ben Lloyd, age 67 of Great Bedwyn, Wiltshire, England.

Lloyd's family have been stonemasons in Great Bedwyn for two centuries, and many of his relatives are buried in the churchyard of the twelfth-century St. Mary's Church there. Some years ago, when the yard's volunteer caretaker moved away, the yard was neglected and became run-down until, four years ago, Mr. Lloyd retired from his business and took over the care of the churchyard. According to the newspaper article, he spent many hours a week, unpaid, cutting grass, trimming borders and keeping the stones neat, "an absolutely first class job." But then, "having got it right, he started making improvements."

The improvements are the root of the present controversy. Lloyd planted tulips in orderly rows,

which the churchwarden felt were not in keeping with the feel of the old yard. Lloyd did a wonderful job removing a fallen cedar tree, but he went on to severely prune an old yew, again distressing the churchwarden. Mr. Lloyd is also accused of using bleach to clean lichen from the stones, discoloring the stones in the process, and, most seriously, of painting some gravestones in garish colors. Lloyd claims there is scriptural authority for painting the stones.

The churchwarden has now obtained an injunction to keep Mr. Lloyd out of the churchyard. "We're trying to stop him doing damage to it," the churchwarden said.

This story is of special interest to AGS members who have met Ben Lloyd at the two AGS conferences he has traveled to the U.S. to attend. While here he extended open invitations to the membership to visit St. Mary's Churchyard, and Ellen Glueck, Dan & Jessie Farber, and Jim & Betty Slater are among those members who have subsequently visited the yard.



Oral History In Ontario Is Source for Black Cemetery Reclamation and Restoration

by Harvey Medland, Toronto, Ontario

In the early 1930s, children hanging onto a school-yard fence across the road from a Black cemetery watched as a farmer ploughed under more than fifty gravestones in order to plant potatoes. The scene took place a few miles west of Flesherton, Ontario, Canada. One of the boys who witnessed the desecration was the father of historian-researcher Les MacKinnon. The elder MacKinnon also recalled that a few markers had been tossed into a nearby rockpile and that at least twenty others were buried under County Road 14.

Adrienne Shad of the Ontario Black Historical Society estimates that 30,000 Black pioneers from the United States settled in Upper Canada's Niagara District in the late 1700s. Among them was Jesse Hardy, who emigrated to Canada shortly after 1790 with 5000 freed slaves and United Empire Loyalists. He may have been a member of Niagara's Black "C" Corps which fought the U.S. during the War of 1812. We do know that he later moved to the Erin-Fergus district before receiving a land grant for property along the Old Durham Road near present-day Priceville. Thus the Hardys moved up the Garafraxa Trail to homestead within sight of that cemetery.

The 1851 census reveals that "almost every fifty-acre lot along the Durham Road was settled by a Black family with parents stating their birthplace as the United States. Children as old as 17, however, were born in Canada". Unfortunately, not all settlers who received crown grants of land subsequently fulfilled the "settlement duties" required for the deed, thus creating problems for Les MacKinnon.

Howard Sheffield, however, does have the deed of his ancestor, James Hardy, for property on the Old Durham Road. During his twenty years of research into his family's past, Sheffield had developed an intense interest in Priceville's history. He concluded: "If 350 pioneers lived, raised families and died in the area, there must be cemeteries."

He shared this interest with Les MacKinnon, who began the reclamation process of the Priceville cemetery in 1989. The extent of the 100 foot x 150 foot site was determined with a metal detector. It signalled "myriads of metal fragments in the soil" which are assumed to be coffin nails. The

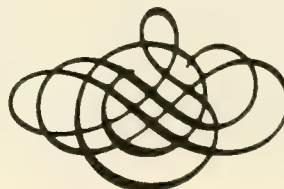
burial site was later donated by the landowner to the co-operative Artemesia township. The Pioneer Cemetery Committee then fenced it off and began to "dig" under the guidance of archaeologist, Barry Gray.

On June 11, 1990, fragments of four gravestones were uncovered in nearby rock rubble. After piecing the marble markers together, MacKinnon recognized the engraved names of former Black residents of the township. The tombstones dated from 1854 to 1863. The last recorded burial on the site was dated 1880. One of the four gravestones was in memory of the aforementioned James Hardy, who died in 1863, aged 95 years.

An elated Howard Sheffield was working on the "dig" at the time and witnessed the recovery of the treasure for which he had been searching for so many years. But his quest continues. He hopes to find the gravestones of his great-grandparents, whom he believes lived in the same location.

Les MacKinnon speculates that there are six more Black cemeteries in the area which he hopes will be found and restored in the future. He stressed, "I'd like to see them all taken into public domain and cleaned up. That would give people a better perspective on the history of this area and give the dead the respect they deserve."

On October 1, 1990, Lieutenant-Governor Lincoln Alexander unveiled a memorial on the cemetery site to perpetuate Priceville's Black heritage. The event was a very satisfying one for MacKinnon, Sheffield and the Pioneer Cemetery Committee, but the encouraged researchers continue their work. They are confident and determined that with the continued co-operation of the township executive, the remaining Black cemeteries will be restored with equal respect.



SO WHAT ELSE IS NEW?

C.R. Jones of Cooperstown NY sent a couple of letters which were published in the New York State Historical Association publication *New York History* in 1939:

In every community in the state of New York and, in fact, in all the Eastern States, are found forlornly abandoned burying grounds that deserve intelligent care and preservation. A great many people have given thought to the problem; others have devoted time and effort to a conscientious endeavor to effect a solution. Much remains to be done.

New communities not only have few traditions and little history, but also are lacking in most of the material reminders of the past which go far to make the older states settled in their habits; serene in their outlook and individual in their attractiveness. Among the relics that every community ought to find worthy of their careful preservation are their old cemeteries; sacred acres to which have been consigned the mortal remains of those who once were a part of the living fabric of the community.

Aside from the sentimental interest which ought to attract to all disused burial plots, practical reasons should move a community to safeguard and care for such places. The preservation of the markers alone would be worth the time and effort necessary, if, for no other reason than the evidence they furnish regarding the family and individuals who once played their part in the neighborhood.

Now and then a marker of this sort has been sought diligently, but in vain, by the living members of the family whose records are complete except for that link. More than one student of history or biography has proved his thesis and rewritten the story of the past by uncovering the blurred inscription of some forgotten headstone resurrected from under a pile of moss or leaves. The progressiveness of a city or a community can usually be judged by the care taken of their burying grounds. (Elizur Yale Smith)

"Cemeteries Suffer,"

Cement urns, metal wreaths and other lawn decorations - if light enough to be portable - are being hidden under bushes, thrown over walls and carted off to local flea markets. State associations of cemeterians in New England have united to exchange information on thefts of such cemetery ornaments.

Inventories, including photographs, are being set up. New methods of inconspicuous marking are being tried. The goods, once identified, remain of

My dear Mr. Editor:

In *NEW YORK HISTORY* for January, 1939, I notice a communication from Elizur Yale Smith relative to the preservation of old burial places. This, to my mind, is a matter worthy of the consideration of all, but especially should it be regarded as a duty of every historical society to work for legislation providing for the care and preservation of these "sacred acres."

Here in Jersey, the Genealogical Society of New Jersey is doing a wonderful work in copying tombstone inscriptions all over the state. They have a group termed the "Tomb Stone Hounds" who, under the able leadership of Russell Bruce Rankin, of Newark, go on frequent "Grave Yard Prowls" copying tombstone inscriptions for the files of the Society. In between times certain ones of the "Hounds" amuse themselves in their spare time by copying small forgotten burial grounds in out of the way places, or in checking work previously done, for meticulous accuracy is Mr. Rankin's aim before anything is published and the best will make mistakes at times.

Not every one is "educated" in the technique of tombstone copying, or has the ability, or, may I say, the mental quirk, to be a good "Tomb Stone Hound." A real "Hound" goes forth armed for the fray. He will carry two wire brushes, one coarse and one fine. He will have a brick of pumice stone and a good supply of white and blue chalk for rubbing on the face of weather-worn stones to bring out indistinct inscriptions. He should have a pocket mirror to reflect light on the face of the stone from different angles, and a photographic focusing cloth to shield the stone from direct light. Often, by the use of these, a series of meaningless depressions on the face of a stone may be rendered quite legible, where the inexperienced copyist would have written it off as "indecipherable."

A stout crowbar, a few wooden blocks, and plenty of masculine brawn are useful where heavy stones have fallen face downward; and a good stout trowel with which to dig down for the inscriptions on sunken stones. Several of the "Hounds" have bayonet trowels, vicious looking instruments of forged steel about a foot long, strongly reinforced, that can be used with a short or long handle as desired.

A good strong sickle and a hatchet often come in handy, and of course there are other accessories which are often useful, such as leggings and heavy gloves to protect against briars and the ever-present poison ivy.

Yes, these places should be preserved, but do what we may to preserve them, their records will be lost by the ravages of time unless there are more "Tomb Stone Hounds."

LOUIS L. BLAUVELT,
20 Birchwood Avenue,
East Orange, New Jersey.

course the property of the plot owner and must be returned without recompense. And who wants to be *made into* a possessor of stolen goods?

We suggest that all Green Industry firms urge their clients to insist on (and to keep on file) a signed, letterhead, bill-of-sale for any garden ornament they buy. We think items new from a manufacturer are safer than old ones bought in tag sales or at flea markets.

from *TREE NEWS*, University of Massachusetts Cooperative Extension, August 9, 1990 issue, contributed by John Slavinsky, Belmont MA

WHAT CAN ONE PERSON DO?

Deirdre Morris of Cambridge, Massachusetts, writes of the successful conclusion of her attempts to change Massachusetts statutes to protect the use of unoccupied gravesites and the reuse of occupied graves.

In the Fall 1988 AGS Newsletter (Vol. 12 #4, p. 8) the account was recorded of Deirdre Morris's findings of bones, gravestones and coffin ornaments in trash bins in the Cambridge burying ground. Her discovery that the cemetery workers were reusing occupied graves and disposing of the previous remains on the site raised little concern with Cambridge town officials since they felt they were properly interpreting the Massachusetts statute covering such activity. Deirdre then began work on legislation to clarify the present statute so that it could not be interpreted as giving cemetery corporations the right to disinterr bodies and reuse the graves. The new statute was passed by both the Massachusetts House and Senate on November 28, 1990, and was signed into law by Governor Dukakis on December 10, 1990.

The new statutes stipulate that no cemetery corporation shall take over ownership of an unoccupied grave unless a minimum of seventy-five years has elapsed after issuance of a license for the grave, and the license holder cannot be located after making a diligent search. If the license holder is ascertained, the cemetery corporation shall pay the fair value of the license to the holder. Also no cemetery corporation "shall reuse an occupied grave except: upon the request and with consent of a relative or descendant of the decedent occupying the grave, providing no other descendant objects; to provide for the burial of a relative or descendant of the decedent occupying the grave; and if the remains of the decedent occupying the grave will remain in the grave."

Deirdre concludes: "Now the road of education and implementation stretches ahead." Congratulations to Deirdre Morris for her perseverance, and now, success in seeing this legislation passed.



RECEIVED FOR THE ARCHIVES

The Newsletter receives many newspaper items from vigilant AGS members across the continent. These are not always included in the Newsletter because of space limitations or repetitive story lines, or because they refer more to the study of death than to gravestones. All contributions do go to the AGS Archives, however, and so here is a partial list in summary form:

From Sybil Crawford, Dallas TX, an article from the *Dallas Morning News*, c. May 1990, titled "Looting History, Archaeologists decry 'pothunters' who raid Indian graves for treasure", about the continuing desecration of Indian graves in Arkansas. For other references to this widespread problem, see AGS Newsletter V. 12#1, Winter 1987-8, p.14-15 & V. 13 #2, Fall 1989, p. 22

From the Norfolk VA *Pilot-Ledger Star*, a May 9, 1990 item "4 Rare Grave Markers Found in Beach" about cast iron grave markers with side posts in the shape of castle turrets discovered at Virginia Beach as bulldozers prepared land for townhouse construction.

From the American Planning Association journal *Planning*, February 1990, an article by Ruth Eckdish Knack titled "The Ultimate Open Space" about the fact that cemeteries have not been considered by the planning profession in the recent past, but that planners need to be aware of current trends. "A combination of factors—the aging of the baby boomers, clashes over land use, a nascent preservation movement—is reviving interest in U.S. cemeteries."

From the Halifax N.S. *Chronicle Herald*, May 14, 1990, two Reuters articles: "French unite in ceremony of grief over desecration of Jewish cemetery" and "Israeli graves vandalized; may be linked with French attack". In the French town of Carpentras unknown assailants defaced graves with Anti-semitic slogans and dug up and mutilated a corpse in one of France's oldest Jewish cemeteries. In Haifa, Israel, vandals daubed 250 Jewish graves with anti-Israel graffiti, apparently inspired by the French incident.

From Pat Miller, Cold Spring NY, a report from the *News-Times* about lecturer William Stockdale entertaining senior citizens of Southbury CT with anecdotes about famous graveyards he has visited.

Look for more archives contributions in the Spring issue of the Newsletter. (Yes, I really am cleaning up! DT)

ALL THE FOLLOWING MATERIAL FOR THE ARCHIVES WAS CONTRIBUTED BY JIM JEWELL, PERU IL:

- From the *Chicago Sun-Times*, May 27, 1990, "Tales from the Crypt" about a fourth-grade field trip to Chicago's Graceland Cemetery. Each child prepared a biographical report of a famous Chicagoan buried at Graceland, and when the appropriate grave was located the group gathered and the student gave an oral presentation.
- From the Fort Wayne Indiana *News-Sentinel*, July 6, 1990, a report of the discovery of human bones at a downtown Indianapolis excavation site. The excavation was on the site of the former Green Lawn Cemetery, the city's first public burial ground in the 1800s and early 1900s. An archaeologist with the Indiana Department of Natural Resources said he had been told that all of the remains from Green Lawn had been moved around the turn of the century.
- From the LaSalle IL *News-Tribune*, July 6, 1990, a photo of Larry Carlson of Spring Valley examining a stone he uncovered while clearing the Ottville cemetery of waist-high grass and trees.
- An AP item from the July 8, 1990 edition of the Fort Wayne IN *Journal-Gazette*, by Leslie Dreyfuss about plans to landscape the mass gravesite on Deer Island in Boston Harbor by 1995, the 150th anniversary of the Irish potato famine. The graves are for about 4,100 mid-1800s immigrants to the United States whose American dreams ended in death.
- An article in the LaSalle IL *News-Tribune*, July 28, 1990, titled "Genealogy group traces roots in graves" about AGS member Carol Shipp and the Bureau County Genealogical Society project to transcribe gravestone inscriptions in the county.
- From the Fort Wayne IN *News Sentinel*, August 1, 1990, an AP item from Silver Spring MD about animal interments at Aspin Hill Memorial Park, including 7 of J. Edgar Hoover's beloved dogs and "Jiggs" the canine mascot of the old "Our Gang" comedies, who died in 1938.
- A photo in the Fort Wayne IN *News Sentinel*, August 1, 1990, shows a backhoe with tackle assisting in the resetting of toppled headstones at the New Mount Moriah Cemetery, near Haubstadt.
- A brief note in the *Chicago Tribune*, August 12, 1990 about teenagers in the Netherlands being arrested for looting graves for skulls.
- From the *Chicago Tribune*, September 6, 1990, a reference to the desecration of 43 graves at a Jewish cemetery at the cemetery in Horbourg-Wihr, near the city of Colmar in eastern France.
- From the LaSalle IL *News-Tribune*, September 7, 1990, an item about a quiet prairie cemetery west of Mount Palatine IL. "It looks abandoned and untended, yet a variety of concerned specialists are interested in its preservation both as a cemetery and a prairie." Naturalists have a list of almost 80 native prairie plants growing within this tiny tract. The earliest grave marker is dated 1844.
- An "Outings" item in the *Chicago Tribune*, October 28, 1990 titled: "Walk among tombstones for an historical journey" includes an interview with gravestone "expert" Kathleen Shaughnessy of Plainfield IL and a listing of local pioneer cemeteries.
- From the *Chicago Sun-Times*, October 30, 1990, a Halloween story about concerns that the Channing Memorial Elementary school in Elgin IL is haunted. The school and park were built on the site of Elgin's first graveyard. One marked grave, that of William Hackman, sits in the far corner of the park, guarded by a low fence. All the graves at the site were supposed to have been moved to Bluff City Cemetery when the school was built in 1968.
- A photo of Halloween vandalism in a Griffith IN cemetery, from the *Chicago Tribune*, November 2, 1990.
- An article from the *Chicago Tribune*, November 5, 1990, about the Illinois Pet Cemetery. Pet owners can have their ashes buried alongside their pets, but headstones for humans are not allowed.
- A note from the November 6, 1990 edition of the *Chicago Sun-Times*, refers to vandalism of over 80 monuments in Mount Olivet Cemetery, Chicago. Vandals cut a three-foot hole in a chain-link fence to gain entry. This item was also contributed by John Chaveriat, Chicago IL.
- From the *Chicago Tribune Magazine*, November 11, 1990, a "First Person" article about Bert J. Gast of Gast Monument Co., Chicago. In addition to his monument work, he teaches memorial design through a correspondence course certified by the Monument Builders of North America.

-An article in the *Chicago Sun-Times*, November 12, 1990 describes Camp Douglas, a prisoner-of-war camp built on Chicago's South Side during the Civil War. The first Confederate prisoner passed through its gates in February 1862. Of about 26,000 prisoners, one in five would die there. At Oak Woods Cemetery, 1035 E. 67th St. they get two or three calls a week asking for information about prisoners of war in the so-called "Confederate Mound". The mound is marked by a towering monument of Georgia granite and aged brass name-plates. On top is a statue of an unarmed Confederate soldier. Beneath are 4,275 Confederate bodies. Twelve white tablet stones marking the graves of prison guards, line the front. In the Oak Woods archives a faded green ledger lists the dead from "Able, Ezekiel", a Texas infantryman to "Zollicoffer, J.L.", from Mississippi.

-From the LaSalle IL *News-Tribune*, November 13, 1990, an article about a family-owned business since 1913 - Mendota Monument Company.

-From the *Chicago Sun-Times*, November 14,

1990, a note that Matt Lamb, chairman of the board of Blake-Lamb Funeral Homes, donated dozens of funeral home journals, from as far back as the 1850s, to the Chicago Historical Society. In addition to Blake-Lamb, the collection includes the records of C.H. Jordan and John Carroll Sons, two firms that became subsidiaries of Blake-Lamb. The funeral particulars of many of Chicago's founding fathers are included in the volumes, including arrangements for Abraham Lincoln's last train ride through Illinois. The archives will be available to scholars only on a selective basis because of privacy concerns.

-From the Fort Wayne IN *News Sentinel*, November 14, 1990, an article on vandalism at Lakeview Cemetery, Kendallville IN. Jim Jewell notes that there has been a real rash of vandalism in Indiana cemeteries lately.

-From the Fort Wayne IN *Journal-Gazette*, December 12, 1990, a note about vandals charged with felony criminal mischief for allegedly chipping and braking 131 memorials in Waterloo Cemetery, Auburn IN, causing an estimated \$125,000. damage.



TEMPUS FUGIT ET MANET: The stone of Archie A. Arnold

by James Jewell, Illinois Valley Community College

As a reminder of both the flight of time and what remains behind, the gravestone of Archie A. Arnold (Oct. 18, 1920-April 21, 1982) in the Scipio Cemetery (Allen County, Indiana) is flanked by two parking meters—both with red "expired" signs prominent.

"You had to know Archie", said Arnold's attorney, adding that his client always believed in a good laugh. It was Arnold's last wish for the meter memorial.



The stone has been featured in *Ripley's Believe It or Not!* and has also been photographed for several national news publication. On the reverse of the stone is the epitaph "Fear the Lord and tell the people what you want."

Scipio Cemetery is in Scipio Township, Allen County, Indiana, on Highway 37, just a few miles from the Ohio state line.

DEATH SENTENCE FOR GRAVEYARDS?

*An article discussing safety in cemeteries in the Canadian province of Ontario, "Death Sentence for Graveyards?" by Bill Gladstone, appeared in the national edition of the Toronto **Globe & Mail**, December 27, 1990. This disturbing "solution" to the problem of falling gravestones was first brought to the attention of AGS members by Susann Myers in the AGS **Newsletter** (Vol. 13 #2), Spring 1989, p. 3.*

The tranquility of some Ontario cemeteries may soon be rudely shattered, thanks to Bill 31, an amendment to the province's Cemeteries Act. The bill has yet to be proclaimed into law and sources at the Ministry of Commercial and Corporate Affairs indicate that may not happen until the spring. Still, heritage groups claim it has already inadvertently led to the wanton—but perfectly legal—destruction of several cemeteries.

"I heard of a case where the church just got so worried that they would be sued if anything went wrong that they just went out and knocked all the stones down," says Dorothy Duncan, executive director of the Ontario Historical Society. "The bill is very strong on closing cemeteries, moving or disposing of the stones and making the land available for other uses," Ms. Duncan says. "And it fails to do one important thing. It does not spell out that a cemetery or burial site is considered to be an educational, historical and sacred resource...it doesn't even allude to that." The historical society has requested that the bill be withdrawn.

The proposed law was sparked by a coroner's inquest after an accident in which a young girl named Kristie Vandescheur, who was playing in an abandoned cemetery near her home near London (Ontario), was pinned beneath a monument and killed. The bill makes municipalities responsible for keeping all abandoned graveyards within their bounds in good repair. It also compels cemetery owners to do "whatever is necessary by way of repairing, resetting or laying down" tombstones that may endanger public safety.

The consumer and corporate affairs ministry wrote to every Ontario municipality after the Vandescheur death, warning that liability for such accidents would rest with them, says Gail Sussman, a technical advisor in the heritage branch of the Ministry of Culture and Communications. "Some cemeteries were bulldozed right away as a result," she says. "I saw it happen in Port Hope, and I've heard of it happening in other places. Today I visited a cemetery and the tractor marks were still there. Some obelisks were only three feet high; they had been bulldozed down, and they were just scattered about like so many logs."

In the past, pressure to close cemeteries came primarily from real-estate developers, she notes, but now the government seems to be exerting an unprecedented force toward closing.

At a cemetery in Markham, Ms. Sussman claims, the bodies were moved to another site in a manner that was insensitive to archaeological methods and the cultural

and religious traditions of the deceased, as often happens. In addition, she says, "there was a record of 17 people being buried there, but they only moved 13. Where are the others?"

Ms. Sussman, one of several culture and communications officials who have been advising the Ministry of Commercial and Corporate Affairs on heritage matters, says that municipalities face "tremendous economic pressure toward closure." The MCCA, she adds, usually grants permission to close graveyards almost automatically.

"There are all kinds of little burial grounds scattered about the countryside, and I think they may just quietly disappear," says Marjorie Stuart, executive director of the Ontario Genealogical Society. "Many stones say 'rest in peace' but right now, they're not resting in peace."

The MCCA's mandate is consumer protection. "The heritage component is something that's brand new," acknowledges Gary Carmichael, registrar of the ministry's cemeteries branch. He maintains that the heritage concerns can be handled in regulations to the bill or in the Heritage Act, which is also under review. The legal responsibility for cemeteries belongs to his ministry, he explains, owing to a 1955 arrangement for a fee levied on all burials to go into a trust fund to provide perpetual care and maintenance for cemeteries. Because no central trust fund existed before 1955, few dollars are allocated to older cemeteries which were largely filled before then. Also lacking perpetual care are burial mounds sacred to native people and early farmyard graves of pioneers.

In recent months, heritage group volunteers have spent thousands of hours helping draft the regulations that are to accompany the bill. The Ontario Historical Society has described the process as "an exercise in futility". However, since third reading of the bill, the government of Ontario has changed. It will be a test of the still-honeymooning New Democratic Party government to see how it responds.

contributed by Dr. Neville Elwood and Allan Dunlop, both of Halifax NS.



Gravestone Art Given to Museum

An outstanding collection of materials relating to early American gravestone art has been presented to the Museum of American Folk Art by Ivan B. Rigby, professor emeritus of industrial design at Brooklyn's Pratt Institute in New York in memory of his late friend Francis Y. Duval, a freelance photographer and designer. Included in the gift are approximately 20,000 photographic slides and prints, some 500 casts of individual tombstones, and about 100 books and articles relating to gravestone art.

Duval and Rigby not only did their own photography, but developed a method for making plaster casts of the tombstones. Sites represented range from New York City's Trinity Churchyard to graveyards of the Bogomil sect in the Balkans, though the great concentration of the collection is on early cemeteries of the Eastern seaboard of the United States. The collection provided the basis for Duval and Rigby's book, *Early American Gravestone Art in Photographs* (N.Y., Dover, 1978), and for their numerous periodical articles and contributions to the publications of the Association for Gravestone Studies. The collection has also been featured in a number of gallery exhibitions. With the Museum's Daniel and Jessie Lie Farber collection of gravestone photographs and the Farbers' promised bequest of the original glass plate negatives of Harriette Merrifield Forbes, the Duval/Rigby collection makes the Museum of American Folk Art one of the nation's richest repositories of materials for this fascinating field of study.

from *The Clarion*, Museum of American Folk Art, NYC, Winter 1990-1991, Vol. 15 No. 5.

On January 2, 1991, Sue Kelly and Anne Williams hand delivered their original New England Gravestone exhibition to the Museum of American Folk Art. Sue writes: "We planned this exhibition of 138 rubbings in 1979 with Cordelia Rose and Jay McLaughlin of Art Resources of Connecticut. The idea evolved from a show "300 Years of Connecticut Folk Art", to which we contributed a number of rubbings. This was one of the first shows which had included gravestones as a form of folk art. Alex Graves, who curated that show, planted the seeds of a larger exhibition. The timing was perfect for us, as we had recently completed our canoe trip all the way down the Connecticut River, rubbing the history and character of the valley all the way. So, "New England Gravestone Rubbings - A Selection"

opened, with catalogue and poster, and did quite a bit of traveling for a few years - Hartford, Old Saybrook, New London... and then it was accepted for travel for another few years with NEFA (New England Foundation for the Arts). It went to Virginia, to Greenfield MA, to the Edgar Allen Poe House in Baltimore, and several other spots. Anne and I have also used it extensively for talks to historical societies, libraries and especially schools. We'd pull rubbings from it to amplify a certain format of all the things that can be learned from gravestones. But it has been at rest for a while in Anne's cellar. We kept musing intermittently as to what we might do so that the rubbings could be available to be seen and used.



Eunice Marsh, Mansfield Center CT, 1766, from A Grave Business, New England Gravestone Rubbings, 1979.

Then at the conference last summer, in a conversation with Dan [Farber] we learned that Ivan Rigby had donated most of his and Francis' collection to the Museum of American Folk Art in New York. Dan was in the process of donating a few things himself and felt they might be interested in our collection. After many months and much correspondence, we were pleased to be informed that they wanted to accept our collection. And so, it now rests there. We are pleased that it is in a spot where it will be cared for and where it will be made available to both the public and to private researchers. It looks as if the Museum is becoming somewhat of a central authority and repository for gravestone work. Our hope is that sometime in our lifetimes we see our collection on exhibit once more! It's a bit like shoving a child out of the nest and off on its own! Lest anyone think that Kelly & Williams have given away all their rubbings, I hasten to add that we still have a few hundred more in Anne's basement, and are, selectively, still doing more rubbings."

BOOKS

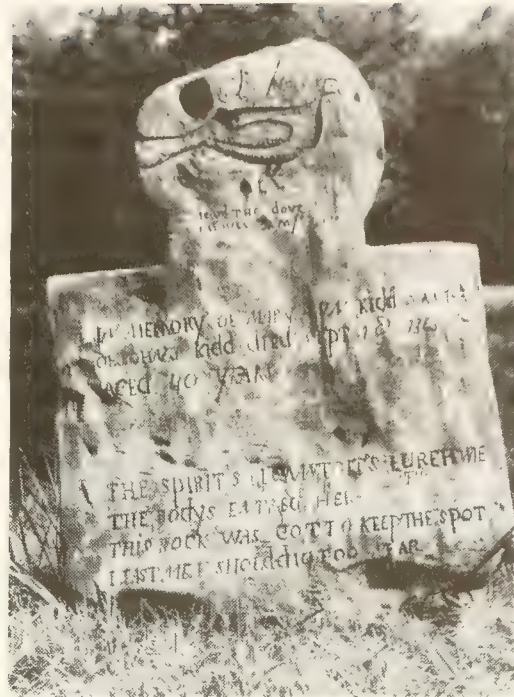
The Cemeteries of Maries County MO; A Personal History is a 450-page volume containing all the information from all the gravestones in every cemetery found in Maries County, spanning the period from 1811 to 1985. There is a history and description of 122 burying grounds (public and private cemeteries, church cemeteries, abandoned graveyards and family plots on private land), along with several pages of old newspaper excerpts, obituaries, maps, selected references and a full index. All epitaphs and other writings have been transcribed from the markers, and all inscriptions are listed as surveyed, which will aid researchers to identify family relationships. Those studying gravestone styles and their carvers will also find much of interest here.



The earliest date inscribed in a marker in Maries County is for Jane Creekpau who died in 1812.

Offset printed on high quality book paper, ***The Cemeteries of Maries County*** is illustrated by 67 photographs and supplemented by an index of all 11,325 inscribed markers. The book is divided into sections according to the townships of the county. A county map showing the divisions of townships has been included, as has a fold-out county highway map marking the location of each cemetery.

*Martha Bailey, 1871
Fresh roses in thy hand.
Hasted from this dark land,
Where flowers fade.*



*I said the dove
I mourn for my love
In Memory of Mary Ann Kidd, wife
of John S. Kidd died Sept 10, 1863
Aged 40 years
The spirit's flown to its future home,
The body's entered here,
This rock was got to keep the spot
Least men should dig too near*

hand-carved , 1863, Dry Creek Twp.



The Cemeteries of Maries County is priced at \$25.00. Copies may be ordered from Mozelle Hutchison, Rt 1 Box 27, Vienna MO 65582 (phone 314-422-3301) or from Gail Howard, Star Rt 3 Box 5A, Vienna MO 65582 (phone 314-422-3008). There is an additional \$3.00 charge for postage and handling. Proceeds above the cost of production will go toward the maintenance of the Old Jail Museum in Vienna, and also for various cemetery projects throughout the county.

Mozelle Hutchison has donated a copy of ***The Cemeteries of Maries County*** to the AGS Archives. Look for more on Maries County, Missouri, in the Spring issue of the *Newsletter*.

* * * * *

Gravestone Art of Rockland County
by (AGS member) Dorothy W. Mellett

From Town Historian Maria Mackay, Orangeburg, NY: It is with pride that I announce the publication of a book by Dorothy W. Mellett of Blauvelt NY entitled ***Gravestone Art of Rockland County***. Specific to Rockland, the book's contents can be used in any area.

Dorothy was stimulated by a burning desire to save part of our heritage which is being destroyed. She spearheaded a drive to restore two abandoned cemeteries: Clauseland in Orangeburg and Sickeltown in Nauraushaun. It was a request by students at Rockland Community College that initiated the writing of this book.

Sixteen cemeteries have been chosen out of over 125 burial grounds, to represent the immigration of the early Dutch, northern European, and free Blacks who signed the Tappen Patent in 1886. With the use of photographs, rubbings, plastercasts, and sketches, each marker is studied in chronological sequence.

The book can be ordered at a cost of \$22.50, plus \$2 for postage through the Hudson Valley Press, Box 123, Tappan, NY 10983.

* * * * *

BURIAL GROUNDS OF OXFORD, OHIO 1817-1987

by Sylvia F. Ferguson, edited by Irene M. Lindsey; published by the Smith Library of Regional History, 1989.

The 160-page illustrated book includes the histories of Oxford, Ohio's, cemeteries and undertaking establishments, and lists names of war veterans

buried in the graveyards. There are stories about the cholera epidemic and the removal of bodies from the old burial ground when the railroad came through. Cost is \$15.00 plus \$4.00 postage and handling. Checks should be made payable to Lane Public Library and sent to Smith Library of Regional History, 15 S. College Ave., Oxford OH 45056

* * * * *

LAST POST - Gerald Weland. A guide to the National Cemetery System with its over one hundred sites. Provides a brief history of the origins of the system, and of each cemetery with particular reference to the reasons for its creation and particular location. Also includes interesting historical vignettes on famous (and infamous) people burines in many of the sites. Appendices provide addresses of all national cemeteries in the system, a list of cemeteries maintained by the U.S. governemtn overseas, government concerning maintenance of cemeteries, sample cemetery layouts, eligibility requirements, etc. 1989, 228 pp., index, illus., paper, \$21.50T #W140

* * * * *

MORGAN CO. TENNESSEE CEMETERY INSCRIPTIONS - Lee M. Cross & Larry Spurling. A collection of about 9,700 inscriptions from over 70 cemeteries. 1986, 222 pp., index, paper, \$13.50 #C500. FOR MORE INFORMATION CONTACT: HERITAGE BOOKS, INC., 1540E Pointer Ridge Place, Suite 106, Bowie, MD 20716 Phone: 301-390-7709

* * * * *

From Boston's Historic Burying Grounds Initiative newsletter "Update", Fall 1990, comes notice of several new publications:

The Boston Experience: A Manual for Historic Burying Grounds Preservation. Summary of Historic Burying Grounds Initiative planning and preservation methods. 100 pp. \$7.50 (postage included). Send cheque to Fund for Parks and Recreation in Boston, 1010 Massachusetts Ave., Boston MA 02118 [phone (617) 725-4505]

Tour de Graves: A self-Guiding Bicycle Tour of Boston's 19 Historic Cemeteries. Guidebook to the City of Boston's historic cemeteries with maps and appropriate commentary. 20 pp. \$5.00 (postage included). Make cheques payable to Fund for Parks and Recreation in Boston, 1010 Massachusetts Ave., Boston MA 02118 [phone (617) 725-4505]

Here Lies an Important Part of America's Past: Boston's Historic Burying Grounds. Brochure. Free.

Places to Remember; Places to Enjoy: Boston's Evergreen, Fairview and Mt. Hope Cemeteries. Brochure. Free.

AMERICAN CULTURE ASSOCIATION
1991 Annual Meeting
March 27-30
Marriott Rivercenter Hotel
San Antonio, Texas

Cemeteries and Gravemarkers Section

Section Chair: Richard E. Meyer
English Department
Western Oregon State College
Monmouth OR 97361

ABSTRACTS OF PAPERS/PRESENTATIONS

BAIRD, Scott: Department of English, Trinity University, San Antonio TX 78284
ESCH, Darcy Lynn: Department of Anthropology, Trinity University, San Antonio TX 78284

"Sex in Cemeteries: Spousal References on Women's Gravemarkers in South Texas"

English-language gravemarkers in the San Antonio City Cemeteries employ numerous linguistic variables in referring to married women. Using as data only gravemarkers shared by husband and wife, we have found no correlation between social and linguistic variables. Maiden names, "Mrs.", "Wife" and the lack of such terms are unpredictable.

BARBER, Russell J.: Department of Anthropology, California State University - San Bernardino, San Bernardino CA 94207-2397

"Cerquitas in Cemeteries of the Mexican Folk Tradition"

This paper will utilize fieldwork and other research results to examine the *cerquita*, a small fence surrounding a grave or family plot in a cemetery of the Mexican folk tradition, in terms of its origin, distribution, symbolism and relationship to social organization.

CLARK, Edward: English Department, Winthrop College, Rock Hill SC 29733

"Heraldic Shields/Family Crests on 18th-Century Gravestones: A Transatlantic Phenomenon"

This presentation will compare gravestones using heraldic shields/family crests occurring in selecting locations in Northern Ireland during the latter half of the 18th-century with gravestones using similar devices cut by the Bigham family of carvers of Gettysburg, Pennsylvania, and Charlotte, North Carolina, during the same time period.

EDGETTE, J. Joseph: Master of Liberal Studies Program, Widener University, Chester PA 19013

"Personality and the Pet Epitaph: Correlative Link Between Owner and Pet"

Previous research has shown how epitaphs can reveal the personality of the deceased. Animals too have personality. Here a theoretical case will be made for an existing correlation between the personality of the pet and owner as revealed through the epitaph created for the animal by its human counterpart.

ELLIS, Caron Schwartz: Department of Religious Studies, University of Colorado - Boulder, Boulder CO 80309

"So Old Soldiers Don't Fade Away: The Vietnam Veteran's Memorial"

The Vietnam Veterans Memorial is our national grave-marker where survivors mourn the war dead. Vietnam casualties must be mourned in public, not "to heal a nation" but to ensure that this nation remains wounded. By letting the collective wound of Vietnam fester, misbegotten wars like it will remain unresolved and unrepeatable.

FRANCAVIGLIA, Richard: Local History Office, Ohio Historical Society, Columbus OH 43211-2497

"Beyond the Cemetery: The Persistence of Commemorative Architecture on Main Street"

Traditionally, the cemetery has been one of the strongest visible community links between the everyday and the eternal, but two others—the monument dealer and the civic commemorative monument—have also been important factors. Though both might be found on "Main Street", their roles have differed in significant ways.

GABEL, Laurel K.: The Association for Gravestone Studies, 205 Fishers Road, Pittsford NY 14534

"BOSTONES: The Computer-Aided Analysis of Gravestones from the Early Burying Grounds of Boston, Roxbury, and Salem, Massachusetts"

The computer can be an invaluable tool for processing and evaluating the enormous amounts of information commonly available on early gravestones. This paper will highlight the information being generated through the on-going, computer-assisted study (BOSTONES) of more than 7000 pre-1830 markers in Boston, Roxbury, and Salem, Massachusetts.

GRADWOHL, David M.: Department of Sociology and Anthropology, Iowa State University, Ames IA 50011-1070

"Intra-Group Variations in the Jewish Cemeteries of Lincoln, Nebraska"

Jewish settlers arrived in Lincoln, Nebraska, during the 1870s. Reform Jews established Temple B'nai Jeshurun and Mount Lebanon Cemetery, while Orthodox/Conservative Jews founded Tifereth Synagogue and Mount Carmel Cemetery. Cemetery locations and gravestone inscriptions reflect different historical, linguistic and theological dimensions within Judaism in the United States today.

HALPORN, Roberta: The Center for Thanatology Research and Education, 391 Atlantic Avenue, Brooklyn NY 11217-1701

"Angels and Broken Blossoms: The Graveyard Speaks of Life and Loss" (Video)

This video presentation, developed by the Center for Thanatology Research and Education as a non-threatening teaching device, presents the subject of death and dying through the use of memorial artifacts of the past which may be found in communities across the United States.

HANNON, Thomas J. Department of Geography and Environmental Studies, Slippery Rock University, Slippery Rock PA 16057

"Here and There, Then and Now: Hungarian Monumentation in Trans-Danubia and the Penn-Ohio Area"

Trans-Danubia, or Western Hungary, represents a major source area for immigrants who came to our shores early in this century. Man settled in communities from Cleveland to Pittsburgh. This research compares monumentation in Western Hungary with that used for deceased immigrants of the Penn-Ohio area.

HARDY, Sandra J. Hammond: Department of History, University of Houston, Houston TX 77204-2091

"Pennsylvania Germans and Their Gravestones: Lancaster County, 1770-1810"

One of the largest minorities of colonial America, the Germans of Pennsylvania, left a rich sculpted legacy of decorated gravestones. This paper looks at eight of these stones erected in Lancaster County, Pennsylvania, between 1770 and 1810, exploring their artistic styling, motifs, and the people for whom they were created.

HILDENBRANDT, Daniel R.: Center for Intercultural Studies in Folklore and Ethnomusicology, University of Texas, Austin TX 78712

"Grave Painting in Southwest Louisiana" (Video)

Throughout the Cajun region of Southwest Louisiana there are specific grave painting traditions which are centered around the Catholic Feast Day or Holy Day of Obligation known as All Saints' Day. This videotape presentation consists of interviews conducted with practitioners of the tradition in St. John's Cemetery, located in Lafayette, Louisiana.

HORTON, Loren N.: Field Services, State Historical Society of Iowa, Iowa City IA 52240

"Cemeteries: Expendable Public Spaces"

Many Midwest frontier towns devoted some land to public purposes, but few allotted much for cemeteries. Early burial places were near churches or business districts, and, as economic pressures grew, they were often abandoned and moved to the edge of town.

JEANE, Gregory: Department of Geography, Samford University, Birmingham AL 35229

"The English Lych Gate: Origin of the Southern Rural Graveshelter"

A definitive culture trait of the rural Southern cemetery is the presence of small houses or shelters over graves. The hypothesis attributing the tradition to Native American influence is not convincing. The traditional English lych gate is the closest structural, and functional, equivalent and is most likely the true source.

MALLOY, Thomas A.: Social Sciences Department, Mount Wachusett Community College, Gardner MA 01440-1000

"Last of the Lollipop Markers: The Shaker Cemetery at Harvard, Massachusetts"

This presentation treats the history and uniqueness of one of the few Shaker cemeteries remaining in the United States with individual markers, and the last to contain cast iron medallions.

MEYER, Richard E.: English Department, Western Oregon State College, Monmouth OR 97361

"'Gone to Graveyards Every One': Markers for Young Americans Who Died in War"

Throughout its history this country's wars have contributed significantly to the population of its cemeteries. Personalized gravemarkers for young men who died in combat have traditionally featured a number of

distinctive traits, but the experience of Vietnam has brought a new, heretofore rarely seen, emphasis to the messages they convey.

RICHARDSON, Robert: Department of Anthropology, University of Houston, Houston TX 77204-5883

"Who's Who In the Cemetery: An Archaeological Perspective"

It has been claimed that the social persona of the deceased is reflected in the archaeological record. This proposition involves several assumptions that should be tested for validity. This paper presents original research that suggests mortuary treatment during the historic period is a complicated and contextually sensitive phenomenon.

ROTUNDO, Barbara: The Association for Gravestone Studies, 48 Plummer Hill Rd., Unit 4, Laconia NH 03246-9803

"Who Controls the Product, Artist or Patron?"

This paper will use the work of two black Mississippi folk artists and their gravestone art to discuss the age-old problem enumerated in the title. The material should also cast light on the folk artists responsible for the colonial slate carvings.

SMITH, Bruce: Department of History, University of Notre Dame, Notre Dame IN 46556

"Daniel E. Hoffman: An Indiana Monument Maker's Legacy"

This paper explores the life and work of Daniel E. Hoffman, a monument maker who practised his craft in Winchester, Indiana, from 1858 until 1923. Using marble in his first thirty, Hoffman switched to granite when it became more popular, and his signed markers demonstrate how his work changed over time.

WELLS, Robert V.: Department of History, Union College, Schenectady NY 12308-2365

"Neighborhoods and Status In the 'City of the Dead'"

Vale Cemetery, Schenectady, New York, was founded in 1858 as part of the rural cemetery movement, and in 1851 published a list of lot owners. By linking lots within the cemetery to city directories for the same year, it is possible to examine whether socio-economic stratification continued after death.

YOUNG, Bradley J.: Department of History, Utah State University, Logan UT 84321

"The Ellis County Volga-German Gravemarkers, 1876-1920"

This paper examines the emergence, use and discontinuation of gravemarkers as cemetery art by the Ellis County, Kansas, Volga-Germans from the years 1876 to 1920. During this time period, these German immigrants from Russia artistically fashioned iron as opposed to stone to mark the sites of their dead.

* * * * *

FORUM: Experiences In Cemetery Fieldwork

Cemetery fieldwork, in most instances a methodical and somewhat predictable process, always has the potential for not only those rare instances of discovery and insight, but also for unique experiences ranging from the humorous to the threatening to the mystical. The forum elicits a sharing of such unexpected escapes from the ordinary.

* * * * *

TOURS: San Antonio City Cemeteries and San Fernando Cemetery #2

This special tour of some of San Antonio's most significant historic and cultural burial sites will be arranged and conducted by San Antonio-based section members Scott Baird and Lynn Gosnell. Space (on the tour, not in the sites) is limited: those interested should contact Baird, Gosnell or the section chair.

!!!!!!!!!!!!

A LITTLE GOOD NEWS!

Cincinnati Gas & Electric continues to protect and maintain the historical cemetery and buildings on our project site (for the Woodsdale Generating Station). The Augspurger cemetery has been cleaned up and fenced in for protection. A buffer zone of trees and grass has been left around the cemetery to protect the site and to preserve its historical setting.

from CG&E, December 1990, contributed by Thomas Stander, Hamilton OH

COURSES AND SEMINARS

Courses sponsored by the Institute for Folklore Studies in Britain and Canada

The International Summer School at Harlow, England, in conjunction with Memorial University of Newfoundland, Dept. of Folklore, June 26 to August 10, 1991.

Of particular interest to those in gravestone studies is the course, "Folklore and Folklife of the Parish Church," taught by Dr. Gillian Bennett.

The Parish Church is one of the glories of the British heritage which, with its graveyard, provides a visible history of traditional arts, architecture, customs and beliefs stretching from the seventh century to the present day. This course, based on visits and lectures, will study the effect of function, materials, and building techniques on the style and structure of the buildings of succeeding architectural periods and will examine the interaction of "elite" and vernacular building styles. It will also look at folk arts and crafts in the church - brasses, stone and wood carvings, wall paintings, etc. - documenting techniques and styles and considering the interaction of Christian and pagan imagery.

Finally, the course will explore the functional and ceremonial aspects of the Parish Church. Focusing on Rights of Passage, with an emphasis on the customs, beliefs and material culture associated with death and burial, we will look at the folklore of death, dying and the afterlife, and contrast the role of the churchyard, as intended by the religious authorities, with its folk-narrative aspect - as a setting for macabre and supernatural events.

Preservation and Interpretation

Two courses of interest to students of gravestone art and historians in general are being offered in July, as a part of the 44th Annual Seminars on American Culture. "Setting it Right: The Preservation of Graveyards" will deal with the history and types of gravestones and memorials and how to preserve them. It will be taught by C.R. Jones, Conservator of the New York State Historical Association. Darrell Norris, Associate Professor of Geography at SUNY Geneseo, will conduct the seminar, "Interpreting the American Cemetery" which will teach systematic inventory and analysis of gravestones, illustrated with case studies drawn from American settings. For more information and catalog, write: Seminars on American Culture, Dept. GS, The New York State Historical Association, P.O. Box 800, Cooperstown, NY 13326.



"Famous Last Words"

A second course, "Foodways of the British Isles" with Dr. Paul Smith will also be given.

Both courses are offered at the undergraduate and graduate level. For further details contact: Paul Smith, Department of Folklore, Memorial University of Newfoundland, St. John's, Newfoundland A1C 5S7 Canada. Telephone: (709) 737-4434 or 8402.

A five-foot tall marble headstone for Mel Blanc was unveiled at Beth-Olam Cemetery near Los Angeles on the first anniversary of his death. Blanc, the voice of Bugs Bunny, Daffy Duck, Porky Pig and a platoon of other beloved cartoon characters, died in 1989.

The epitaph: "That's All Folks".

from a number of newspapers, July 11, 1990.

A GHOULISH LESSON FOR 3RD GRADERS?

Students learn history, art, writing from gravestones

Lately, some third-graders at Daniels Elementary School have been gravely serious about their class-work. They've been taking field trips to cemeteries, creating their own gravestones, and even setting up a graveyard inside the school. It's not a ghoulish post trick-or-treat ritual, though Halloween did have something to do with it, says Thomas M. Julius, third-grade teacher.

The topic arose unexpectedly. Interest was sparked by a rash of gravestone-tipping at several cemeteries in the weeks before Halloween. After teaching all about cemeteries, Julius and fellow third-grade teacher Judith M. Fink feel they've stumbled onto something good. Graveyards bring together nearly every subject area his class covers, and puts them into a framework students can understand: math, science, history, art—you name it, gravestones have it Julius was pleased. Finding a subject kids enjoy—and one that relates to many subject areas—is an educator's equivalent of discovering the Holy Grail.

The impromptu but in-depth look grew out of a lesson on the early history of Keene that Julius teaches each year. For this year's edition, he made some rubbings of old gravestones in a cemetery across from his Gilsum home and brought them to class. The next day, over half the stones—some nearly two centuries old—were broken or destroyed by vandals. Students couldn't stop talking

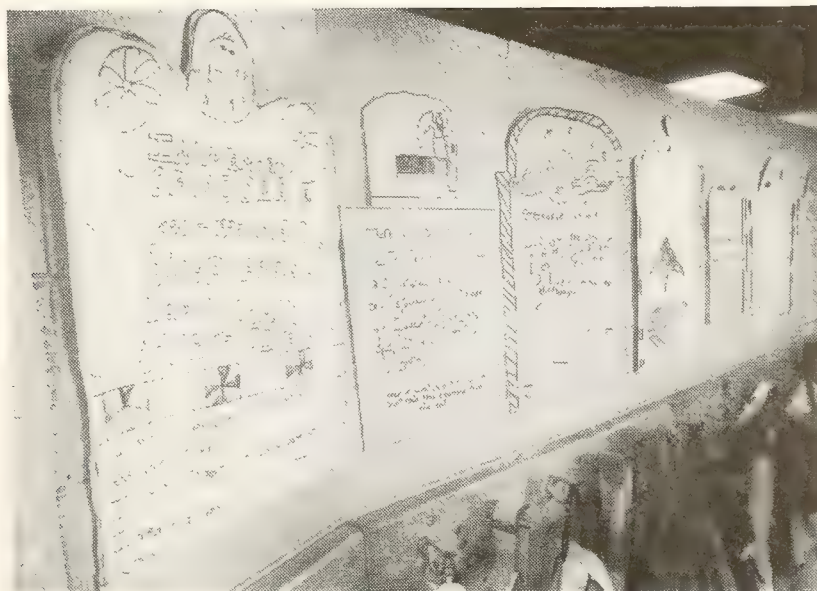
about it, so Julius worked that interest into the history unit.

"I thought of it as an alternative to the horror movie image" most kids have of gravestones, Julius says. The class hiked to a nearby cemetery on Court Street, and worked on math skills by adding and subtracting dates to find out ages.

Art teacher Gill Warner had students design mock gravestones. They worked on reasoning skills by tracing a family's history and the relationships between family members in a cemetery, Julius says. They worked on writing projects about people listed on the stones. Julius says students weren't interested in deeper issues of death and dying, though several had lost their grandparents or other close family members. "Death is still a pretty difficult concept for them to grasp," he says.

For Melanie L. White, 8, the graveyard field trip was the first time she'd actually set foot in a cemetery. "It was fun," she says. But it was a little spooky when one girl came across a gravestone with her name on it; the woman had died on the girl's birthday.

From an article by Jeff Rapsis in the Keene Sentinel, Keene, NH, November 16, 1990, reprinted with permission, contributed by Neil Jenness, Spofford NH.



NEW AGS OFFICE HOURS

Miranda Levin, AGS Executive Director, is settling into the new office at 30 Elm Street, Worcester MA 01609 [phone (508) 831-7753]. This is the home of the Worcester Historical Museum. For security reasons, Miranda can only be in the building when the Museum is open, so her hours have been adjusted accordingly. Please note that the AGS office will be open: Mondays 9:00 AM to 4:45 PM; Tuesdays 12:30 PM to 4:45 PM and Wednesdays 9:00 AM to 4:45 PM. The office will be closed April 15, 1991 (Patriots' Day in Massachusetts), and May 27, 1991 (Memorial Day).

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada. Order Markers (Vol. 1 \$20; Vol. 2, \$20; Vol. 3, \$18.50; Vol. 4, \$20; Vol. 5, \$20; Vol. 6, \$23; Vol. 7, \$15; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



AGS
NEWSLETTER

ASSOCIATION FOR GRAVESTONE STUDIES
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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 15 NUMBER 2 SPRING 1991 ISSN: 0146-5783

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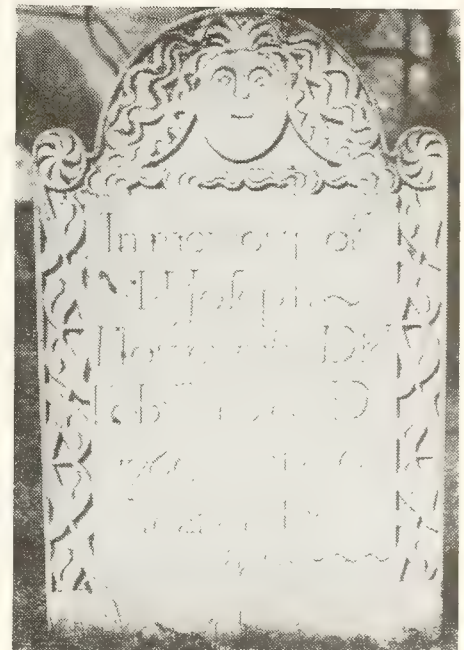
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WHO KNOWS ABOUT THE ORIGIN OF EARLY NEW ENGLAND MARKERS IN MARBLE?

by William Hosley

I recently stumbled across this gravestone in the Old Feeding Hills Cemetery in Agawam, Massachusetts. It is a good early stone marking the grave of Joseph Flower (or Fowler), dated 1769 and, for those interested in carvers, a classic example of one of several styles practiced by the East Windsor CT stonecutter Ebenezer Drake (1739-1803). A stone very much like this (illustrated in *The Great River: Art & Life in the Connecticut Valley*) marks the grave of Abiel Grant (d. 1762) of South Windsor, whose estate paid Drake fifty shillings for a marker made of locally quarried brownstone. All of that is fine and this might appear to be just another example of Drake's work except for one thing; it is made of marble!

Accounts of the origins of the marble industry in New England vary. Some place the first quarries in the Berkshires of Western Massachusetts and others in Bennington County, Vermont. Although Vermont's first marble quarry was supposedly opened in Dorset in 1785, students of gravestone art know of many stones by Zerubbabel Collins, Samuel Dwight and others with dates from the 1770s that were almost certainly made before 1785. Or were they? Back-dating is a persistent problem



in gravestone studies. But Drake's stone for Joseph Flower is a double-whammy. Could a stone dated 1769 in a style developed as early as 1760 really have been made a quarter century later? Drake was still making gravestones in the 1790s and it is possible he made this stone, out of style as it might have been at the time, after marble became widely available in the 1790s. More likely is that Flower or his heirs specifically requested the material and that Drake did actually make the stone before 1785. If so, when did New England stonecutters begin using marble, and why?

Marble eventually displaced all other materials as the stone of choice for grave markers. Its prestige and beauty were emblematic of the romantic era (1790-1850) and remained the material of choice in most parts of New England right down to the granite age. It is therefore

worth learning more about the origin of New England's marble industry.

Besides the well-known early Vermont carvers, where else can we find eighteenth-century marble gravestones? Did other carvers use the material for the occasional special commission, as Drake appears to have done? Where and who? Where is the earliest dated marble stone in New England? Where is the earliest made marble stone in New England? Who was the first New England carver to make a marble gravestone? Where was the first quarry? These are just a few of the unanswered questions. If you have any thoughts or answers, please let me know. I'll report back in a future issue of the AGS Newsletter.

William Hosley, Old Abbe Rd., Enfield CT 06082

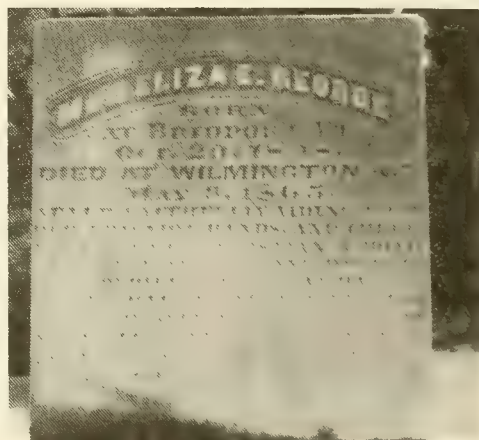
"MOTHER GEORGE"



When Ray Michael read about Fort Wayne IN native Elizabeth Vermont George's role in the Civil War, he was intrigued. That intrigue has led him and other members of the American Legion Lincoln Post 82 to honor the grave of the pioneering woman known to Civil War fighters as "Mother George".

Mother George was a woman in her 50s who helped local soldiers fight for the Union in the Civil War. Although there were not yet nurses in the army, George went out into the field to provide the troops with supplies and support. At the war's end, George contracted a serious disease from soldiers in North Carolina and died, forgotten or unknown by many. Not for much longer, however.

Although there had been a marker on Berry Street showing the approximate location of Mother George's original home, Michael said there has never been a marker on her grave in Lindenwood Cemetery. He and fellow veterans petitioned the government to have a veteran's marker placed on her grave. The headstone was dedicated in a ceremony July 28, 1990.



from the News Sentinel, Fort Wayne IN, August 1, 1990, sent by Jim Jewell, Peru IL, who notes: "Mrs. George's memorial does NOT mark her grave—which is several feet away in the plot of Col. Sion Bass."

Parke County's Organ Marker

by Jim Jewell

Parke County, Indiana, is best known for its annual Covered Bridge Festival, which takes place each fall shortly after the annual Little Italy in neighboring Vermilion County and before Homecoming Weekend at Indiana State University in nearby Vigo County. But graveyard explorers should journey to Marshall in Parke County to see one of the area's most striking and unusual markers—the Swaim parlor organ.

Albert R. Swaim was born October 28, 1843, near Marshall, the oldest of eleven children of John and Amanda FitzAllen Cannon Swaim. He was considered a "blind musician", as his eyesight was very bad. Still, he taught music, played for the Baptist Church, and played at home—his brothers and sisters, according to a family gene-



organ's rack is "It's So Sweet to Trust in Jesus". The cost to carve and set the monument was \$900.00.

Today the marker is lichen-covered and darkened with age. The attention to detail is still evident, however, and the stone remains an impressive monument.

Jim Jewell, a frequent contributor to the Newsletter, is on the faculty of Illinois Valley Community College.



Albert R. Swaim monument, 1893, Bethany Cemetery, Marshall IN. Carved by Theodore F. Gaebler.

alogy, "spent many happy hours singing". He drove his two-wheel buggy throughout the area to give lessons.

After his death at the age of forty-nine, on January 10, 1893, Swaim was interred at Bethany Cemetery east of Marshall. The family decided that a replica of a reed organ would make a suitable marker. The monument was ordered from the Theodore F. Gaebler dealership in Rockville, Indiana. Using a reed organ as a model, Gaebler duplicated the exact dimensions, and the title on the sheet music featured on the



Gravestone Studies In Maries County, Missouri

by Mozelle Hutchison and Gail Howard

The majority of the gravestones erected in Maries County between the 1850s and the early 1920s were rich in symbolism and expressed sentiment. Most were made of marble or sandstone and both of these materials were soft enough to be sculpted. Even after many decades of being exposed to the elements, the carving of the symbols and lettering on these markers is often legible and sometimes exquisitely detailed.

The designs chosen were usually traditional symbols: the shell symbolizing rebirth and the Christian symbol for resurrection, the scroll symbolizing the victorious, spiritual life of the mind, and others being reminders of the transitory nature of earthly life.

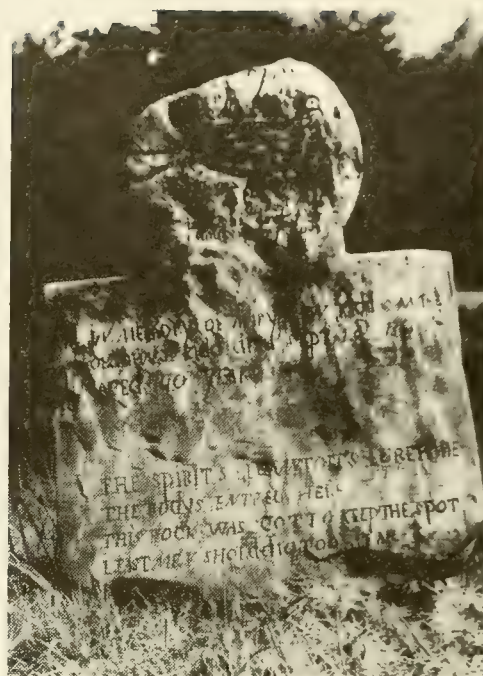
The clasped hands was an extremely popular symbol, as was the hand with the index finger pointing upward. They were often accompanied by the words, "Farewell," "Meet Me In Heaven," or "Gone Home."

In the early days of our county times were often hard and, either for that reason or personal reasons of the family, a great many graves are not marked with an inscribed marker; a field stone was chosen and placed as a headstone, and often as a footstone also. Sometimes these rocks were smoothed and shaped, and occasionally they were inscribed by those same hands.

The early 1850s saw several colonies of German settlers in Maries County, and many of the tombstones they erected contain writing in their native language. Sometimes German and English will both appear on the same marker.

Throughout the county can be found evidence of the ingenuity of the people in the creation of homemade markers. Most were cast of concrete and embellished with a remarkable variety of material: bits of colored glass, sea shells, glass marbles, etc. Mussel shells from the river beds were frequently used to decorate the graves, and even after all these years, many are still there in the cemeteries. A great many graves in Maries County are marked and beautified only by nature, their inhabitants long since forgotten.

In 1983 when we began our research to make a record of all the gravestones in Maries County, we couldn't envision the task that lay ahead. At the end



Mary Ann Kidd, 1863, Dry Creek Twp. Maries County MO
(see AGS Newsletter, Winter 1990/1, p. 21).

of three years we had located 122 burying grounds and transcribed well over 11,000 headstones. It was a shared learning experience, and a great adventure.

Mozelle Hutchison is a long time AGS member. She and Gail Howard are a mother and daughter team who undertook this recording project in 1983. The fruit of their labor is in a book, *The Cemeteries of Maries County MO*, which is available from them (Mozelle Hutchison, Rt 1 Box 27, Vienna MO 65582 [phone 314-422-3301] or Gail Howard, Star Rt 3 Box 5A, Vienna MO 65582 [phone 314-422-3008]) for \$ 25.00 plus \$3.00 postage & handling. A copy was donated to the AGS Archives.

The 1991 APT Annual Conference in New Orleans LA, September 22-28 will feature a training session by AGS member Frank C. Matero, Associate Professor of Architecture and Director of the Architectural Research Laboratory at the University of Pennsylvania Graduate School of Fine Arts, and Dennis Montagna, Mid-Atlantic Regional Office of the National Park Service, and others. "Intended for managers of public monuments and cemeteries, design professionals, Main Street managers and contractors; this course will present a broad overview of current research and practice in the conservation of outdoor monuments and ornamental art of stone, bronze and iron. For more information, contact APT International, P.O. Box 8178, Fredericksburg VA 22404.

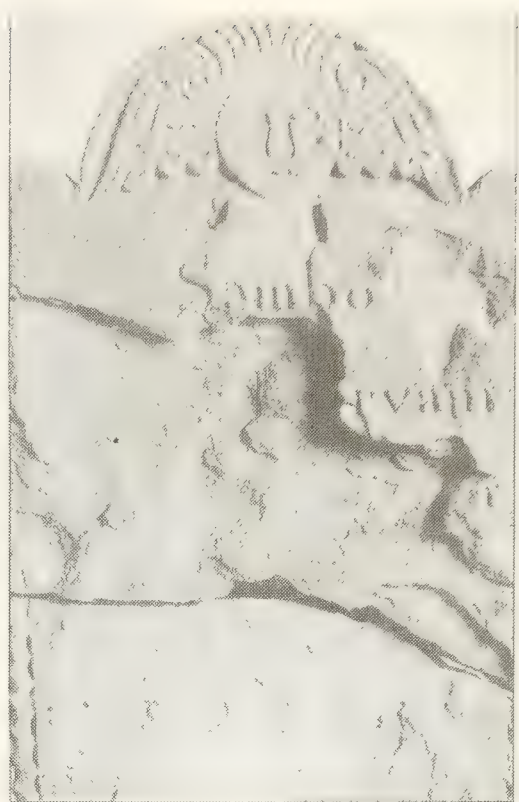
RARE SLAVE STONE

MIDDLETOWN CT- Tucked between the railroad tracks and the Connecticut River, in a locked cemetery crowded with history, lies the body of a slave who died April 24, 1776. His gravestone is cracked in half and chipped. The decay is turning the stone back to the original raw brownstone hacked from the quarries across the river.

More is at stake than just a squat marker with a serene cherub on the top. The memorial is one of the few remaining reminders of the state's black Colonial population, a group of men and women whose lives were rarely memorialized in stone. "The guy lived and he was somebody; he's about all Middletown's got in terms of that piece of heritage," said William Hosley, curator of American decorative arts at the Wadsworth Atheneum in Hartford. "If we don't fix this thing, it will be gone permanently - forever. That's it. The time is now," he said.

Hosley discovered the marker in a back corner of Middletown's Riverside Cemetery - the city's oldest - during a tour. He and Dione Longley, director of the Middlesex County Historical Society, were alarmed by the stone's deterioration. The society decided to restore the stone, using as a guide a picture taken before time and weather robbed the stone of its features. The organization has started a campaign to raise about \$2,500 to pay for the repair. The campaign has its own special problems. The slave's name was Sambo, a name that originally came from the Hausa people in Africa, but is now offensive because it is associated with derogatory stereotypes of blacks. "We don't want to sugarcoat history. We don't want to say there were never any slaves in Middletown," Longley said. "There are very few traces of that left, so any vestige is important to pursue."

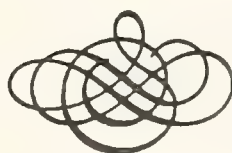
Sambo, who was about 70 when he died, was owned by Thomas Hurlbert, who lived across Hartford Avenue from the cemetery. Hurlbert died a year before Sambo did and is also buried in Riverside Cemetery. Slavery was abolished in the state in 1848. Longley said the servant must have been an important member of the Hurlbert family. Gravestones were expensive in the 18th century,



and it was rare for slave owners to mark the resting places of their servants, she said. There are only a handful of blacks' gravestones from before the 1800s in the state, including another at Riverside Cemetery.

The lack of information about the state's early black community also marks the bias of the times, Hosley said. "I'm not talking about three or four people," he said. "I'm talking about tens of thousands of black people who lived in Connecticut. They're totally forgotten." The gravestone is now in the studio of John T. Zito Jr. and his son, John T. Zito III, Hartford monument specialists, who are planning to restore the stone for the society. The Zitons removed it from the cemetery this fall to prevent further erosion.

from an article titled "Group Tries to Preserve Remnant of Black History," by Andrew Julien, in the HARTFORD COURANT, December 12, 1990. sent by Raymond Cummings, Avon CT.



GRANARY BURIAL GROUND

by Susan Wilson.

In 1816, a bell was hung in the tower at King's Chapel. Not just any bell, mind you. But a wonderfully resonant bell, the largest ever cast in the family foundry of Paul Revere. Two years later, that same bell tolled a curious reunion. As it rang three, then 83 more times, the beloved patriot himself - 83 year old Paul Revere - made his way to a soggy little plot of land off Tremont Street. There, he joined many of his prestigious Revolutionary-era cronies, like John Hancock, James Otis, Sam Adams, Robert Treat Paine, Ben Franklin's family, a pile of Revere relatives, and the five fellows slain in the Boston Massacre.

The five fellows slain in the Boston Massacre?! Curious indeed. Until you realize that the "soggy little plot" Paul Revere came to that day in 1818 was the Granary Burial Ground. The event, of course - tolled out by Boston's official "passing bell" - was Revere's own funeral, making him one of the last of the famed Colonial characters to enter eternity via this historic downtown graveyard.

The robust Revere's death came so much later than the others, in fact, that he missed inclusion in his family plot, and almost missed burial in the star-studded Granary altogether. The two-acre graveyard, opened in 1660 to accommodate the overflow from the Puritan burying grounds at King's Chapel, was evidently filled to the brim by 1738. At that time, John Chambers and other local gravediggers complained they were already burying the dead here four deep. Despite that unholy glut and an increasingly sickening stench, bodies were lumped one upon another at the Granary well beyond Revere's death. Not until 1879 did the Board of Health close the premises to burials.

Today, as visitors wander through the ancient Granary's well-worn paths, it's easy to forget those dismal old days, or that 12,000-or-more anonymous souls rest below. Despite generations of neglect and decay, there's still so much to see and intrigue in this popular Freedom Trail site that



some 3,000 visitors wander in daily during the busy summer months. There are 2,345 grave markers and 137 tombs still standing - or slumping, as the case may be - many decorated with cryptic verse and deathly images of skulls, crossbones, winged cherubs and urns - intricate vestiges of the American folk art of stonecarving. Boston City Rangers offer periodic tours, while informative plaques guide guests through the graveyard's history, which includes Revere and his pals, three signers of the Declaration of Independence, nine governors of Massachusetts, and even a woman some call the real "Mother Goose."

Despite the years and its constant use, things are actually looking better for the Granary. Thanks to the city's 1985 Historic Burying Ground Initiative and boosters like the newly-formed Friends of the Granary, much-needed repairs and renovations to the site and stones are in the works. In October 1990, Boston Parks and Recreation sponsored its first annual "Tour de Graves," a day-long bicycle tour through the city's historic graveyards. The \$15 registration donation went to benefit the city's \$6.1 million program to restore its historic graveyards.

On Common Grounds - When the Puritans of the Mass. Bay Colony first arrived to settle Boston in 1630, life was tenuous at best. Survival was a skill mastered only by the quick. The dead, on the other hand, were tucked away into the town's first burial ground. Within three decades that graveyard -

known today as King's Chapel Burial Ground - was near full. Hence, in 1659 and 1660, two new sites were opened for Puritan Interment, the first at Copp's Hill, and the second on the edge of Boston Common.

Modern visitors may find it hard to visualize that this third Boston burial ground, now known as the Granary, was clipped from Common grounds. Nestled behind an iron fence and neo-Egyptian granite gates, off the bustling section of Tremont Street between Park and Beacon, today's tree-shaded Granary is penned in by tall buildings on three sides. Immediately blocking the graveyard from the Common, moreover, is the graceful Park Street Church and the two-way traffic of Park Street.

During much of the 17th and 18th centuries, however, none of these barriers or paved byways existed. Boston Common, opened for the common use of local citizens and grazing cows in 1634, stretched well beyond today's 48 acres. Modern Tremont and Park Streets were but primitive pathways to, and through, the Common. The existence of Park Street Church next to the Granary, of course, adds another element of confusion to this setting. Many folks assume that the church and graveyard - much like the church and graveyard at King's Chapel - are related. In both cases, they are wrong.

For early Puritan settlers, death and burial were adamantly non-religious affairs. Any staunch Puritan would have rolled over in his proverbial grave had he known the Anglican King's Chapel (1688) or the Congregational Park Street Church (1809) would be constructed here years later.

Some Grave Matters - The two acres borrowed from the Common for the Granary Burial Ground - also known, during various eras, as the New, the South, the Central and the Middle Burying Place - were not the best of plots for burial purposes. Fed by underground springs and plagued by poor drainage and spongy soil, the land was useful in a backhanded sort of way. Such constant moisture, added to New England weather, decomposed bodies quickly. Meanwhile, these wetlands posed some serious aesthetic and structural problems. Sharing, or re-using, an existing tomb was always permitted for family members and friends. Diarist Samuel Sewall's family tomb at the Granary, for example, hosted some 40 occupants even before the American Revolution had begun.

The case of the Sullivan-Bellingham tomb, however, was not a family matter. In 1782, Judge James Sullivan expropriated the tomb where the remains

of Gov. Richard Bellingham had lain since 1672. If a family died out, or could no longer care for its tomb, Boston selectmen could offer the space to whomever would provide needed repairs. Alas, when Judge Sullivan entered Bellingham's tomb, he found the late governor's remains floating in the water-soaked vault. Undaunted by the mess, Sullivan cleaned up the premises, became governor himself, and died in 1808. The Tomb of the Two Governors still bears the name of both Bellingham and Sullivan.

According to City Park Ranger George Bistransin, the earliest burials at the Granary rarely included coffins. The dead were merely wrapped in a pall or linen cloth, with perhaps some lime thrown in on top. While wealthier families often bought the tombs or vaults that extend around the periphery of the graveyard, simpler folks placed slate gravestones in the site's central section. The oldest extant stone here is the 1667 marker of John Wakefield, though he was hardly the first Granary interree.

Originally, these chiseled slate markers were randomly scattered about the graveyard's center. They generally included a headstone and a footstone - making each gravesite resemble a bed - and were deliberately placed facing east, so that the dead could face the rising sun on Judgement Day. The inscription on the headstone faced away from the body, presumably to prevent readers from standing atop the deceased.

Beginning around 1830, the Granary's randomly-scattered gravemarkers were shuffled two or three times, ending in the neat little rows we find today. Needless to say, the interred were not shuffled along with them, inspiring one eloquent observer to note: "Epitaphs were never famous for truth, but the old reproach of 'Here lies ' never had so wholesale illustration as in these outraged burial places, where the stone does lie above and the bones do not lie beneath."

Though many sources suggest this straightening was necessitated by new lawnmowing devices, historian Blanche Linden-Ward disagrees. In her book-in-progress, called "Museums of Memory," Linden-Ward argues that the symmetrical stone lineup began as part of a general beautification of the Granary during the 1830s, which included the laying of paths and planting of trees and shrubs. Such finery was in turn inspired by the early 19th century development of Beacon Hill into a "dense, elite residential and cultural area," and by the lavish new garden cemetery that had opened in Cambridge in 1831 - Mount Auburn.

There Goes the Neighborhood - Today, the area around the Granary is filled mainly with commercial properties. It's a far cry from the posh residential neighborhood that flourished there through much of the 19th century. In the 17th and 18th centuries, however, this section of Boston had yet another incarnation: downright dismal. Since the Common was a public ground - used for everything from pastureland to public gallows - it was a logical spot to erect dingy public buildings from time to time. Hence, during the Granary Burial Ground's first century, it shared the immediate neighborhood with an Almshouse for the poor. A "Bridewell" for the criminal and insane, and a Workhouse for the dissolute and indigent. The graveyard itself was also periodically rented out for grazing bulls, cows, or pigs.

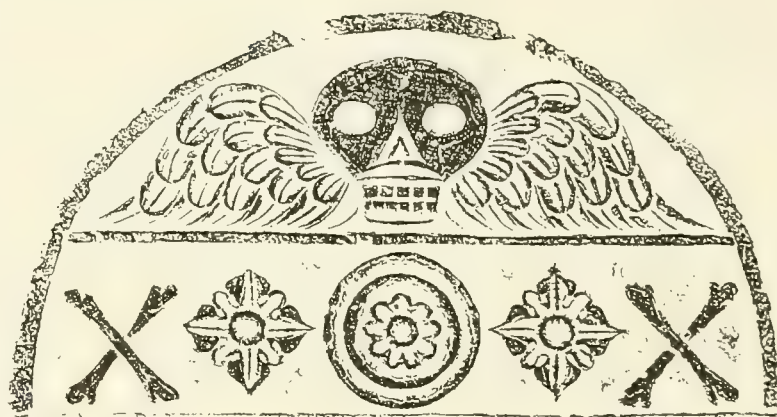
Another public building that stood where the Park Street Church rests today was the long wooden Granary, from which the burial ground took its "modern" name. From 1737 until the American Revolution, the building was used to store grain, which was sold cheaply to the poor. In 1796, the famous old eyesore was removed to Commercial Point in Dorchester, and converted into a hotel. Although the Park Street Church was erected in its place in 1809, the name "Granary" has remained.

Throughout all these changes in neighborhood style, the Granary Burial Ground remained a beacon of sorts - an accessible, though sometimes underappreciated, outdoor museum of Boston and American history and folk art. The headstones and tombs alone provide a telling glimpse of early America's changing views of life, death, and eternity. During the Puritan's first century here, for example, life was especially harsh, and their view of death was bleak. Hence, death's heads, winged skulls, crossbones and soul effigies were often carved into these slate stones, executed by talented local artisans. Linden-Ward finds the area to the right of the imposing Franklin family obelisk particularly rich in early iconography, including the stern skulls and such on the graves of Deborah Cobham, Lydia Green, Jonathan

Belcher and Sally May.

As Boston life became easier, and old Puritan ways faded, the stonecutters' symbols start to speak more of spiritual regeneration than physical decay. Cherub faces and harvest scenes begin to appear on later stones, while urns and willows - classical Greek and Roman motifs - tend to emerge in the "Republican era" that followed the Revolution.

Them Bones Gonna Rise Again - The Granary's greatest renown comes from harboring the remains of more famous Colonial-era heroes than any other Boston burial ground. Countless guides and guidebooks can lead visitors through the tales of elaborate funeral corteges, crowds of thousands, bold oratory and general pomp and circumstance that accompanied the funerals of folks like Crispus Attucks, Sam Adams, or John Hancock.



The Mary Goose and child stone, 1690

Equally interesting, however, are the tales of who, or what, is not here, or might not be here, as the case may be. Ben Franklin is not here, for example. His remains lie in Philadelphia, though the Granary's 21-foot Franklin obelisk houses his family.

Peter Faneuil of Faneuil Hall fame is here, though the original inscription on his tomb has been changed. It used to read, "P. Funel," but was corrected in later years. Mother Goose is not here, or at least her gravestone is nowhere to be seen. Boston's Mother Goose was Elizabeth Foster (d. 1757), the second wife of Isaac Goose, or Vergoose. Elizabeth raised and told stories to 20 children for Isaac - 10 of their own, and 10 from his first wife, Mary - and may have had her children's stories published. Still, the evidence is shaky, and other rhyming "Mother Goose" contenders existed before her in France, and perhaps England as well. The gravemarker of Mary Goose, Isaac's first wife, remains today, and is often mistakenly noted as "Mother Goose's" own.

The great orator Wendell Phillips (d.1884) was once buried here, next to his father, Boston Mayor John Phillips. But when Wendell's widow died two years later, his body was moved to her gravesite in Milton. Another migratory corpse was Gen. Joseph

Warren, who began eternity in the group grave where he died at Bunker Hill. Warren's body was exhumed, then spent 1776 to 1824 in the Minot family tomb at the Granary. Exhumed again, the body was brought to a Warren family tomb under St. Paul's Church, then to a family vault at Forest Hills Cemetery in 1855.

Legend has it that the remains of John Hancock may not be all here, since his hand might have been severed by graverobbers the night after he was interred in 1793. Others suggest that when his tomb lay open during some 19th century construction on a nearby wall, someone made off with Gov. Hancock altogether.

New Life to an Old Graveyard - All of these stories of exhumation, alteration and graverobbing point to the fact that American concepts of death and burial have significantly altered over the centuries. Not until the 1830s, in fact - with the advent of garden cemeteries like the bucolic Mount Auburn - did Americans begin thinking of cemeteries as places to memorialize the departed, rather than just dump the dead.

The look and feel of the old Granary began to respond to these changes in attitudes in the 1830s and '40s, though most of its burying days were done by then.

It was after 1830, for instance, that the grave-stones were neatly realigned, numerous trees and winding paths were added, a sturdy new iron fence was built, and a bold granite Egyptian gateway was constructed at the entrance. The latter is generally credited to Solomon Willard of Bunker Hill Monument fame, though Linden-Ward believes it was instead designed by Isaiah Rogers.

The Granary experienced no major changes or concerted overhauls in this century, until the burst of enthusiasm and funds of the past decade, generated especially by the public-private partnership of Boston's Historic Burying Ground Initiative. In the last few years, however, stones have been repaired and reset, inventories taken, historic markers added, Ranger tours begun, and a Master Plan developed. According to Kathy Kottaridis, Boston Parks Department's Coordinator of Historic Burying Grounds, the city's \$6.1 million program to refurbish its 16 historic graveyards will also renovate walkways, add wheelchair access, and deal with landscaping, erosion, and other problems of access and decay.

The old Revere bell at King's Chapel still tolls, by the way. But hopefully, it will never toll the end of the Granary Burial Ground, one of Boston's great historic treasures.

From THE BOSTON GLOBE Calendar, October 11, 1990.

CONNECTICUT TOURS

The Connecticut Historical Society is conducting three tours of central Connecticut graveyards this year:

May 4 Cedar Hill Cemetery, Hartford
"Death of the Rich and Famous" lead by Peter Grant

September 28 Ancient Burying Ground, Wethersfield
"The Stone and the Spirit". Price: \$6.00 for CHS members, \$9.00 for non-members (transportation to Wethersfield on your own). Reservations and payment required by Friday, September 13.

October 31 Ancient Burying Ground, Hartford
"Back From the Dead", a lunch-hour Halloween walking tour with Bill Hosley. Price: \$4.00 for CHS members, \$6.00 for non-members (transportation to Ancient Burying Ground on your own). No reservations necessary.

Send reservation form and check, made payable to CHS, to: Maxine Kates, The Connecticut Historical Society, 1 Elizabeth Street, Hartford CT 06105.

PRESERVATION NOTES

The restoration of the tomb marker of Captain John Foster Williams, founder of the United States Coast Guard, was dedicated on July 30, 1990, at the Granary Burying Ground, on Tremont Street in Boston.

Captain John Williams, first master of the U.S. Revenue Cutter, *Massachusetts*, was born in Boston in 1743. In 1776 he was commissioned captain of the Massachusetts State Sloop *Republic*. During the remaining years of the American Revolution,, he commanded several other vessels with distinction. In 1790 he was appointed captain of the *Massachusetts* by President George Washington. Captain Williams commanded that vessel until his death on June 24, 1814.

The Revenue Cutter Service ensured the collection of custom duties which were vital to the survival and growth of the early republic. It is from the period of the establishment of the Service that the United States Coast Guard traces its origin.

Fannin-Lehner, preservation consultants, were instrumental in the restoration of the tomb marker of John Foster Williams. The restoration was initiated by the United States Coast Guard (observing its 200th anniversary in 1990) and approved by the Historic Burying Grounds Initiative, a program of the Boston Parks and Recreation Department.

Fannin-Lehner oversaw the careful restoration which involved removing the brownstone top, disassembling outer wythes of brick, building footing for the the tomb, and cleaning and protecting the bronze plaque. Assisting in the project were preservation consultant Sara B. Chase, conservator of



the brownstone; and Stephen Striebel of Warwick Carpenters, who performed the masonry restoration.

Ms. Fannin is chair of the Senate Art Committee which oversaw the restoration of the Senate reception room and the Office of the Senate President. She is also a member of the Board of Trustees of the Boston Preservation Alliance. Fannin-Lehner continues to be dedicated to the preservation and restoration of historic resources such as the Captain Williams tomb.

*from the Massachusetts Historical Commission
Preservation Advocate, Fall 1990, V. 17 #3 & 4).*

Minxie and James Fannin of Fannin-Lehner are leading the Restoration Workshop at the AGS 1991 Conference at Mt. Hermon School, Northfield, Massachusetts, June 27-30.

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LODGE AT CYPRESS HILLS CEMETERY TO BE RESTORED

The U.S. Department of Veterans Affairs has recently arranged to lease the lodge at Cypress Hills National Cemetery in Brooklyn NY to the Cypress Hill Local Development Corporation in order to restore the building. The lodge was built in 1887 and was used as the office and residence of the cemetery director until 1974 but has since fallen into disrepair. It will be rehabilitated for use

as a museum that will focus on the history of the cemetery and the lives of the 20,000 veterans and family members buried there.

from the PRESERVATION LEAGUE OF NY STATE PRESERVATION NEWS, Winter 1990-1991 contributed by Debbie Moran, Mount Vernon NY.

The Developer and the Historical Society: Preserving the Endicott Burying Ground

by Penny Dumke

The Endicott Burying Ground lies in the section of Danvers, Massachusetts known as "The Port" (originally Danversport), the site of the original land grant from Charles I to John Endicott, first governor of the Massachusetts Bay Colony. Situated in the center of a 13 acre plot formerly owned by Creese and Cook Leather Company, the land had been purchased by developers planning to build condominiums on the site.

Since there were no longer any Endicott family members living in the area the burying ground had fallen into neglect, largely cared for by neighbors and, periodically, the Town. Though many of the stones were missing and the iron gates and iron posts and chains surrounding one of the graves had been given to the World War II metal drive, William C. Endicott, Jr. had, in 1924, written a book tracing the history of the plot, complete with detailed maps of the gravestones, their composition and inscriptions. In the 1930s, remains of Indian gravesites were excavated by Massachusetts Historical Commission just outside the high granite walls of the burying ground. Two British Revolutionary War soldiers were interred within the walls and the graves of Endicott slaves are said to lie near the northerly wall of the cemetery.

The Danvers Historical Society and the Danvers Preservation Commission (at that time the Historical Commission), concerned about the future of the burying ground in light of the impending development, determined to do whatever necessary to protect the property. Through an Endicott family member it was discovered that a trust fund had been established with a Salem cemetery association in 1958 for perpetual care of the burying ground. Contact was made with the trustees of the cemetery association, with the help of Theodore Chase of the Association for Gravestone Studies, and, after considerable negotiation, they agreed to turn over to the Danvers Historical Society the original \$10,000 plus \$12,000 in interest. With the assurance that the burying ground would not be a financial drain, the Society entered into discussions with the legal owner of the plot, whom, it was discovered, was a granddaughter of William Endicott, living in Maine and unaware of her ownership. She was, however, willing to consider deeding the property to the Society. At present, the ownership still rests with the Endicott heir, but the trust fund and maintenance are managed by the Society.

At the same time as the Society was protecting the property financially and legally, the developers were preparing site plans for approval of various Town Boards. A "beam house" approximately 200 feet from the burying ground was a site where toxic materials in the leather tanning process had been used and disposed of; therefore test pits had to be dug to determine, for EPA purposes, the extent of the ground contamination. Some test pits were dug in areas outside the cemetery walls known to have burials. Notified by the Danvers Historical Commission of the digging activity, Rhona Simon of the Massachusetts Historical Commission contacted the developers and acquainted them of the laws regulating the disturbing of ancient burying grounds and the possibility of up to two years delay in development if bones were discovered.

The Danvers Planning Board, and the EPA required the developers to redraw plans to locate one building further away from the burying ground. Throughout the Environmental Impact Study phase, and during the removal of the toxic ground, the EPA was most helpful in considering the protection of the Endicott property.

The Danvers Historical Society, the Historical Commission, and neighbors of the burying ground generally favored residential, as opposed to industrial, development but felt that the developer, and ultimately the condominium association, should assume responsibility for maintenance and cosmetic upkeep. In a meeting with legal representatives of the developer, members of the Endicott family and the Society, it was agreed that the developers would replace the long missing iron gates and plant new trees both in the cemetery itself and as a buffer outside the walls. The developers also agreed to the Society's unlimited access to the site. The agreement became part of the Planning Board's Site Plan Approval and is shown on the plans submitted to the Town by the developer. Unfortunately, the agreement was not legally filed as deed restrictions and, since the property is as yet undeveloped, and up for sale, the Society and Commission will have to renegotiate with the new owners. However, the ground work has been laid, a precedent established and the future protection of the site assured.

Editor's Note: If you are associated with a cemetery in similar jeopardy to the Endicott Burying Ground and would like to talk with someone about the work of the Danvers Historical Society and Historical Commission in this regard, you may contact Peggy Dumke at 774-4732 (home), or 777-2228 (work).

Do you have a Hiker statue in your town?



The Hiker (1924), Fitchburg, Mass., before treatment

An article by Susan Sherwood in the *Save Outdoor Sculpture!* newsletter, *SOS! Update*, (Winter 1991, vol. 2 #1), tells of the research on environmental damage to cultural properties which is being sponsored by the Preservation Assistance Division of the National Park Service. In one study, the 51 statues in *The Hiker* statue series sculpted by Theodora Alice Ruggles Kitson are being analyzed to study the effects of acid precipitation on bronzes. Erected primarily in the eastern half of the United States, *The Hiker* commemorates Spanish-American war veterans. The bronze castings of the statue were made by the Gorham Foundry in Providence RI between 1921 and 1966.

Quoting from the article, "To study pollution's effects on bronze, twenty-five of *The Hiker* statues were photographed in detail; the surface corrosion characteristics of

twelve statues in New England and the Mid-Atlantic region were examined closely. Researchers investigated the alloy composition, overall corrosion patterns, streaking characteristics, chemical composition of the corrosion layers and the statues' surfaces in corroded and cleaned states. Surface pitting and metal loss were determined by casting the surface with a dental molding material; those surface replicas were examined with a scanning electron microscope to measure surface irregularities which indicate the severity of the corrosion. Because the composition of seven statues cast over a fifteen-year period was confirmed to be the same, corrosion variations were attributed to differing environmental exposure. Corrosion produced by pollutants has rendered some areas of each of the statues black while others turned various shades of green."

"Specific location was an important indicator of the statues' condition. *The Hiker* statues sited away from streets seemed to be less corroded than those located in trafficked locations."

Further analysis is still underway. If you would like to know if one of *The Hiker* statues by Kitson is located near you, please contact SOS! for a map of *The Hiker* statue locations. Additional photographs will enhance research findings.

from *SOS! Update* (Winter 1991, V. 2 #1, p. 3). *Save Our Sculpture!* is a joint project of the National Museum of American Art, Smithsonian Institution, and the National Institute for the Conservation of Cultural Property, Inc. For further information, contact: SOS!, NIC, Suite 403, 3299 K Street, N.W., Washington DC 20007. Telephone (202)625-1495; Fax (202)625-1485.



The Spring 1991 issue (No. 41) of the anthropological journal *Man in the Northeast* contains an article by Robert K. Fitts of Brown University titled "Gravestone Inscriptions as a Source for Colonial History: A Case Study on the Transition from Puritan to Yankee New England". The abstract reads: "While scholars have often examined colonial gravestone icons, gravestone inscriptions have anthropological linguistics, these inscriptions received little attention. By using the methods of

provide valuable data on colonial American society. In an effort to trace the transformation from Puritan to Yankee society, Noam Chomsky's rules of syntactic structure are applied to a sample of gravestone inscriptions from southeastern New England. A comparison between inscriptions and epitaphs indicates that a changing grammatical pattern of inscriptions represents a shift in attitudes toward death that developed with the emergence of Yankee New England."

VANDALISM - OHIO

At Painesville's Evergreen Cemetery, she is known as "Hard Luck Annie." The marble sculpture of a woman serves as a memorial to Annie E. Gage, who died at the age of 36 on Oct. 6, 1873, following her infant daughter and son to the grave. Over the years, maintenance workers dubbed the statue "Hard Luck Annie" because of her tough life. Now it seems hard luck has followed Annie E. Gage beyond the grave. Vandals recently used a slab of marble from another grave to lop the head, right arm, and hand off the 117-year-old sculpture, in a random vandalism spree that caused more than \$250,000 damage.

On the evenings of Jan. 14 and 16, 1991, vandals went on a rampage through the 34 acre cemetery, damaging 168 headstones the first night and 111 during a return visit. They toppled and destroyed ornate, irreplaceable marble and granite headstones, some more than 100 years old. Norman L. Eager, superintendent of Painesville's cemeteries and parks, said the city would now try to notify descendants of original plot owners and tell them about the damage. He doesn't know how much success he will have. Eager's office spent some time poring through records to search out lot locations and grave numbers for the 279 headstones that were damaged.

Evergreen opened in 1860. More than 17,500 people have been buried there, including Samuel Huntington, the second Ohio governor; Paul E. Tillotson, an Indians pitcher and owner of Tillotson Oil Co.; and Clifton N. Windecker, who was instrumental in the development of Diamond Alkali Co. In century old, yellowed journals in Eager's office, each burial is recorded, along with a notation of the deceased's origin or cause of death: Irish, whooping cough. American, scarlet fever. German, cancer.

Repairs to battered headstones and monuments are the responsibility of the owner, not the city, Eager said. "There are many that cannot be repaired," he said. "I don't think we will have any choice in the matter. We will have to remove the pieces and dispose of them."

from an article titled "Damage in Cemetery Estimated at \$250,000," by Deborah A. Winston in THE CLEVELAND (?) PLAIN DEALER, January 24, 1991, contributed by Barbara R. Moon, Kennebunkport ME.

ON TOMBS, POLLUTION'S TOLL IS GRAVEN IN STONE

Ten thousand tombstones bear disquieting epitaphs, says University of Delaware geographer Thomas C. Meierding. His study reveals a history of air pollution's destructive effects. Meierding and his students travelled 40,000 miles visiting urban and small-town U. S. cemeteries. They found the worst cases in the heavily polluted Ohio River Valley, (see illustration). Meierding saw little damage in the Great Plains and Florida but severe effects



THOMAS C. MEIERDING

An eroded 1878 marble stone near Marietta, Ohio, (foreground) contrasted with a century-old headstone in Hawaii of the same Vermont marble, which remains smooth.

in Illinois and western Pennsylvania. Deterioration increased between 1930 and 1960, then eased due to pollution controls and the decline of heavy industry.

He discovered that acid rain, his initial suspect, dissolved only a thin surface layer. The real damage came from sulfur dioxide gas—released by burning high-sulfur coal—which forms gypsum within the marble and forces the stone apart.

from National Geographic, April 1991, Earth Almanac section, contributed by Chris Sheridan, Brevard NC

DURHAM CT PRESERVATION PLAN

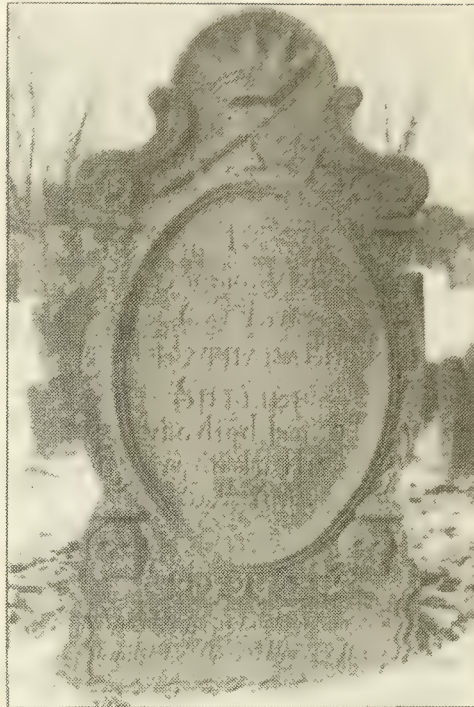
DURHAM CT - The old tombstone stands erect, its elegantly carved surfaces surrounded by rows of slanted stones that are beginning to crumble. Nathaniel Sutlief's 1760 marker appears immune to the weathering and aging that has afflicted many of the 18th century gravestones nearby. The lettering is crisp, the crossed swords and crown at the top still striking, and two tiny skulls stare from the base of the stone. But historians fear the Sutlief marker - considered one of the finest examples of Colonial stone carving in the state and possibly New England - may deteriorate, leaving at least a small void in history.

To preserve a bit of that history, Durham Cemetery Co. met in March to discuss removing some of the stone markers. The company, which manages Old Durham Cemetery and two others in town, also wants to map the graves and photograph the markers that are there now. There were more than 900 gravestones at one time, but some have broken or have sunk into the ground, or their faces have disintegrated. If the company doesn't act, many of the ornately carved epitaphs will end up in chunks on the ground, leaving only a weathered, tombstone-shaped marker with no words on it, no identification and no clue to its history.

"I think gravestones are one of the best sources we have for teaching about traditional art and history," said William Hosley, curator of American decorative arts at the Wadsworth Atheneum in Hartford. "They are works of art that are also historical documents."

The gravestones and their images depict the cultural beliefs of the time and area, and the social status of those buried. In Puritanical Boston, a winged death's head might be carved on a stone; but in the south, where religious beliefs were more relaxed, the same artist might have cut a cameo portrait on a marker.

Sutlief's graveyard neighbors are less aristocratic, but still memorable. Not far from his marker are the tombstones of six unmarried women, all daughters of the town's stone carver, John Johnson. Almira Johnson, at 82, died after all of her sisters. Her tombstone simply says, "The Last One." A similar stone overlooking the fields of Durham marks the grave of one of Yale College's first graduates, Nathaniel Chauncey. Chauncey, who was the town's first Congregational minister, lies not far from Ann Goddard, the wife of a Tory whose property was taken by the Revolutionary government.



■ Nathaniel Sutlief's 1760 gravestone is in good condition, but historians fear it will deteriorate at Old Durham Cemetery.

And at the edge of the cemetery lies a modest stone marking the grave of one of the few Indians in town to receive a stone. In 1770, the town probably had to vote on whether to allow the marker for Ann Cornelius, 10. It reads, "A Indian Girl."

"These few super examples should be brought inside. They're works of art," said James Slater, author of *The Colonial Burying Grounds of Connecticut and the Men Who Made Them*. The stonework represents some of the first sculpturing done in North America, "and you had your very best craftsmen doing this," Slater said. More than five accomplished craftsmen, each with a distinctive style, carved the stones in the Old Durham Cemetery. The Sutlief stone, one of the finest remaining in the New England area, was done by noted carver William Holland, Slater said.

Cemetery keepers who tend to the Old Durham Cemetery are wary of yanking the marker from its owner's resting place. The process probably would be expensive, and would involve duplicating the stone and placing the copy on the gravesite, as well as contacting any descendants for permission, said Francis Korn, a member of the Durham Cemetery Co. "Hopefully, the stones can be preserved on site," he said.

Silicon resins tried as preservatives have caused crumbling. Another preservative is being developed in England, but the tombstone could disintegrate before a solution is found, Slater said. Maurice Arcand, president of the Durham Cemetery Co., doesn't want to risk disintegration. "Temporarily, I'd like to see them taken out," he said. "I think they can deteriorate out in the weather. The sooner we move on this, the better."

Most of the stones in the Durham cemetery and in eastern Connecticut are carved of brown sandstone, most probably from Portland quarries. It is a soft stone that cracks and breaks off when moisture seeps into the rock. The stone is not as hard as slate, which was used for gravestones in the Boston area and in many of Connecticut's coastal towns. Arcand suggests placing the better stones in the town Historic Building next to town hall. But he understands why some people might not want them moved. "It is someone's headstone, after all," he said.

from an item titled "Plan Would Preserve Historic Tombstones," by Linda Loranger. in *THE HARTFORD COURANT*, February 19, 1991, contributed by Ray Cummings, Avon CT

Congregation Charting Its Hallowed Grounds

Thanksgiving brought some surprising news for Helen Sandifer. When the Fairfax VA resident tried to get more information on family burials in the cemetery of Potomac United Methodist Church., Edward E. Long, the cemetery's manager, couldn't tell her how to find the unmarked graves. She was incredulous. "They just have to know where these people are buried," said Sandifer, "They have to have a record somewhere." In fact, Long has plenty of records, including a detailed log of the nearly 700 burials at the cemetery since 1943. But locating people interred in preceding decades has long meant turning to a mishmash of records - ledger books and card files recording gravesite purchases and tissue-thin maps of family plots.

"This was a family cemetery," said C. Dixon Ashworth, chairman of the church board of trustees. "They didn't have computers in the 1800s." But they've got them now, and they're using them to come up with a comprehensive, cataloged list of who's buried at the Methodist burial ground. The seven acre cemetery is a Potomac landmark. It has at least 1,500 graves, Ashworth estimates. Legend has it that Civil War soldiers are among those buried there.

The graveyard is about equally divided between an older section, which surrounds the church, and a newer section in back, which opened in 1933. The church stopped selling plots for the older section when it opened the new. From the onset, the newer section has been subdivided by a detailed grid system that assigns numbers to each plot, making it easy to find out who's buried where. The other half is a different story - but maybe not for long.

In an interview, Long and Ashworth described the church's three year efforts to create a detailed register of the "old cemetery." They expect to be finished by next fall. "There is a tremendous effort being undertaken," said Long, a church volunteer who has managed the cemetery for five years.

In 1987, a surveying firm grouped and mapped the cemetery's older half into five sections - complete with 183 visible family plot markers. The surveyors then divided the old graveyard into a grid of 1,373 plots, each measuring 4 feet by 10 feet (the standard burial site). Long estimates that half those gravesites are filled. He and two other volunteers, Paul Guild and Bruce Hartsworth, have been working to match the plots with the names. Church records have helped, but most of the information has come from hours of field work - recording names and

dates from tombstones and probing the ground for sunken family plot markers and unknown coffins.

Ashworth is turning that data into an alphabetized list of people buried at the old cemetery - complete with newly created grid coordinates. "No other cemetery that I know of has gone to the efforts we have to update our records," Long said. With at least 1,500 graves - some dating to the 1700s - placed on seven hilly acres along Falls Road, Potomac United Methodist Church has the area's largest, most visible and oldest known cemetery.

From the Potomac Almanac, December 12, 1990, contributed by Dorothea de Zafra, Arlington VA.



New York State Assemblyman Dov Hikind was appalled recently when he learned from a constituent that a Brooklyn resident was surrounding his private lot with a fence made of 130 tombstones. According to a newspaper report, "the fancily decorated monuments are inscribed with the names of the dead and their survivors," and were placed there to discourage the dumping of garbage.

Hikind found the use of tombstones for such a purpose outrageous, and launched an investigation into the matter. His inquiry revealed that surviving family members were totally unaware that headstones of their departed loved ones were being used to fence in a private lot. They were shocked and full of anguish that the memories of deceased family members were being desecrated in such a profane manner.

Hikind brought the issue before Attorney General Robert Abrams and the Director of the Division of Cemeteries, Pierce O'Callaghan. Both made investigations and reported that no illegality had occurred, as there is no legislation at the present time which prohibits the desecration of unclaimed or discarded tombstones.

Hikind stated that he is considering drafting legislation which would require the written consent of family members before a cemetery or stone mason removes a head or foot stone from a grave site. Further, in the event that a stone is never set at a grave site and remains with the stone mason, the name on the stone would have to be erased, or the stone be demolished, in order to prevent any disrespect to the memories of the deceased.

From Assemblyman Dov Hikind Reports to the People, November 1990

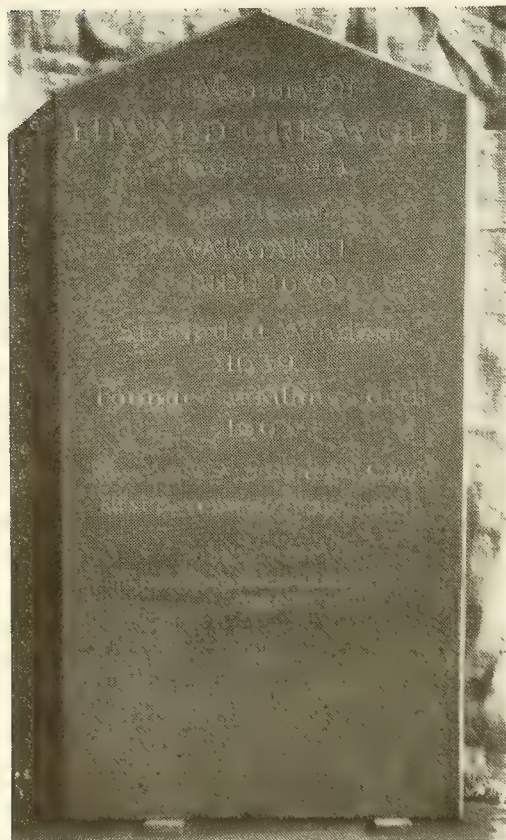
MEMBER NEWS

Exhibition: IMAGES IN STONE

Photographs and rubbings by Daniel and Jessie Lie Farber

An exhibition of photographs and rubbings made in the Old Jewish Cemetery in Prague was displayed at Temple Israel in Boston, Massachusetts from April 14 to May 17, 1991. The public was invited to the opening on April 14 to meet the Farbers and view the exhibition.

The Farbers visited Prague in the summer of 1989. The cemetery in Prague is said to be the oldest Jewish cemetery in Europe, dating from the fifteenth century and used for over 300 years. Below its stone-crowded surface lie twelve layers of burials. The old stones were removed and placed among the newer ones on each level so that the Farbers were able to capture venerable stones as well as newer ones. These IMAGES IN STONE offer a key to understanding the life and times of a once-flourishing Jewish community in Central Europe.



Sculptor and designer Casimer Michalczyk, of Glastonbury CT and Oak Bluffs MA, carved a slate memorial stone in the summer of 1990 to highlight the 300th anniversary of the GRISWOLD family of America.. "Something new to go with something old, it is set next to the stone of Mrs. Edward Griswold - Margaret - in the Indian Hill Cemetery in Clinton CT, on the shoreline. Clinton was our home for ten years, around 1942-1952, and while living there I recarved lettering, sharpening the letters on old stones for the Kelsey family. It was a personal and family pleasure to discover, as genealogical studies accompany the study of historic tombstones, that some of my wife's ancestors were Griswolds." Edward Griswold settled in Windsor CT in 1639, then founded Killingworth in 1663, and was a First Deputy to the General Court and First Deacon of First Church.

from the Glastonbury (CT) Citizen, November 1990, and correspondence from Casimer Michalczyk.

On this and the following two pages is a

TRIBUTE TO ROSIE

by Vincent Luti

It will be entered into a book of tributes and memorabilia to be presented to retiring AGS Executive Director, Rosalee Oakley, at the AGS conference in June. Members wishing to contribute to the book are invited to send letters, notes, photos, drawings, etc., to Jessie Farber, 31 Hickory Drive, Worcester, Massachusetts, 01609.



A VALENTINE to ROSIE who ...



gave so many years of timeless and tireless energy...



was never grumpy...



and never said "I give up" and always had the answer...



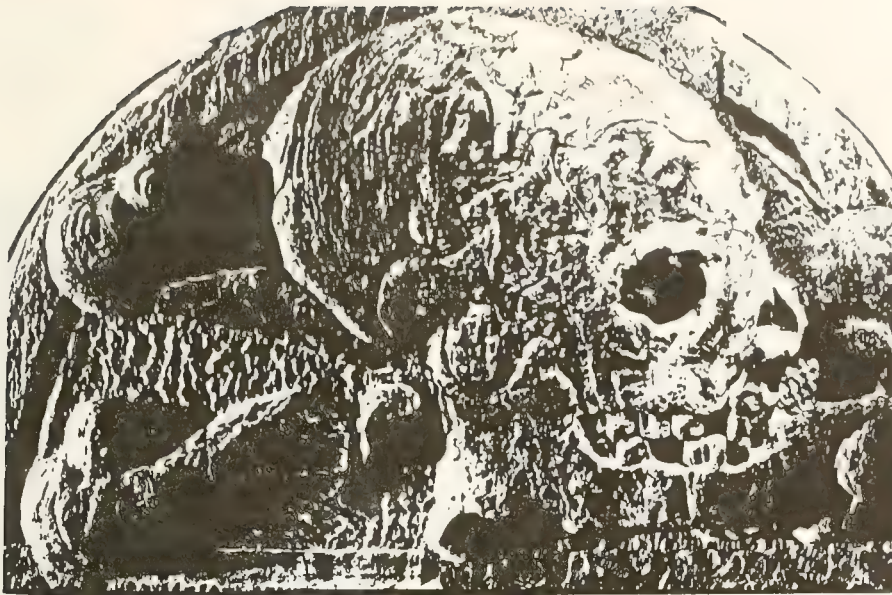
and mothered us all with quiet devotion and affection...



while listening with timeless patience to so many tiresome speakers...



and suffering the outrageous slings & darts of fussbudget members...



still managing a smile in the most grim situations...



the picture of refined couture at all times...



please, in dear affection, accept my humble bouquet!

Vincent (for all of us)

RESEARCH

AGS member John Johnston sent this photograph to illustrate the very interesting gravestone carving done by his great-great-grandfather, Larkin Johnston, who worked in Belmont County, Ohio, in the mid-1800s. Although it may not be clearly visible here, the carver's signature appears at the bottom of the sandstone marker carved for John Hawn (1849): "LARKIN JOHNSTON." John Johnston has found several other stones signed by his ancestor. He would like to learn more about Larkin Johnston's life and work as a gravestone carver. Larkin Johnston was born in Pennsylvania about 1806 and died circa 1875 in Ohio. Perhaps significantly, a check of the list of known carvers turned up an entry for Joshua (or A.J.H. ?) Larkin who carved gravestones in Westmoreland County, Pennsylvania in the early 19th century. Were Larkin and Johnston somehow related? If anyone can supply further information about Larkin Johnston or Joshua (or A.J.H. ?) Larkin or can provide examples of their work, please contact AGS Research. It would be nice to locate more of Johnston's stones in Ohio and to be able to document their roots in Larkin's Pennsylvania shop, IF indeed the two men were connected by more than a name?



HATTIE A.
DAUGHTER OF
R.T. &
ARCANA
GOFF
DEC. 20, 1854
FEB. 20, 1921

F.N.D.O.S.B.
T.K.O.!

Concerning the odd emblem and its cryptic letters shown and discussed on page 6 of the Fall 1990 issue of the AGS *Newsletter* (V. 14 #4) Eric Brock, of Shreveport LA, writes that although he cannot solve the riddle, he can add another bit of mystery to it. He found a stone at Simsboro LA (shown at left).

A biblical epitaph is on the base of the monument in an italic script. Unlike the stones mentioned in the *Newsletter*, there is a slight variation in the letters on this one, and they do not have the circular device around them, also they are followed by an exclamation point. Also, unlike the others mentioned, Hattie Goff was apparently unmarried as her family's graves are in the same lot but there is not one for her husband or children, nor is there any mention of anyone but her parents on her gravestone.

"I find it especially interesting that this query should appear in the *Newsletter* at this time as I recently came upon this mystery myself and wondered what it meant. If anyone knows, please share your information!"



Because of the recent increase in postal rates and a rise in the cost of book mailers, AGS Book Loan Service will require an additional five cents per pound for postage. On most orders this will amount to less than twenty-five cents. The \$2.00 order fee will not change. Members may borrow two books at a time and may keep them for two weeks from date of arrival. Sixteen titles are currently available. For a list of books and mailing weights (members pay the Library Rate postage), please send a SASE to Laurel Gabel, 205 Fishers Road, Pittsford NY 14534.

Follow up re: "Head and Shoulder" style gravestones

Several AGS members have responded to Jennifer Sexton's request (AGS *Newsletter*, Fall 1990, p. 6) for information about "head and shoulder", anthropomorphic or discoid style gravemarkers. To summarize:

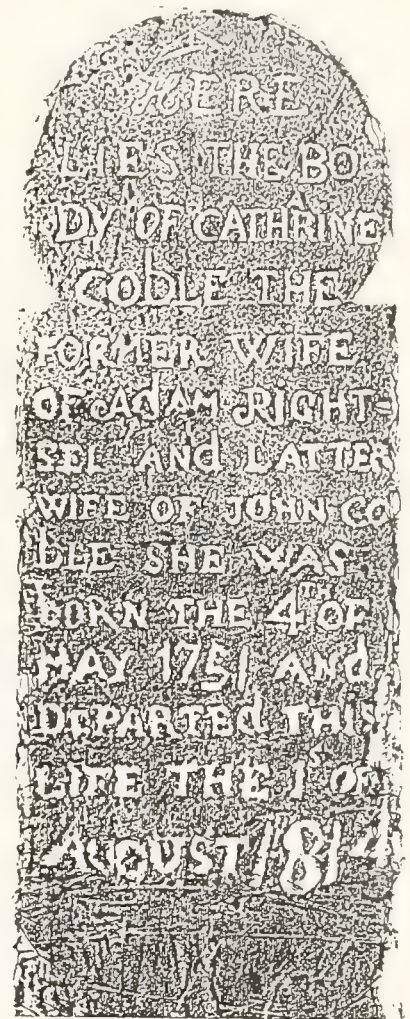
Bob Longcore sent photos of discoid shaped stones from Sussex County, New Jersey. These examples are all in German and date from the late 1740s into the 1780s.

The Texas stones pictured in Terry Jordan's book, Texas Graveyards: A Cultural Legacy, (sent by AGS member Jim Miller) were reputedly fashioned in the 1840s by a slave artisan for an East Texas white couple. The markers are in a semi-rural cemetery on the Texas/Louisiana line. Terry Jordan believes that "the human effigy shape may be of African

origin, since it appears, generally in wood, among blacks in Texas, Georgia, and perhaps elsewhere in the South."

The Farber Photographic Collection has many examples of discoid-shaped markers, the majority from North and South Carolina. These range in date from about 1815 through the 1840s and are mostly of stone, rather than wood. Jessie Lie Farber sent a rubbing of one such stone, dated 1814, from Liberty, North Carolina.

Patricia Cooper, an architectural historian working in Georgia in 1982, mentioned her interest in these discoid stones in Volume 6 #3 of the AGS *Newsletter*. In the same *Newsletter* issue, Marguerite Carson touches on similar stones found along the Wilderness Road in eastern Kentucky. Does anyone know of subsequent publications by either of these two researchers?



Catherine Coble 1814, Liberty, N.C. Rubbing by Patricia Cooper and Marguerite Carson

Photographs of two wooden "head and

shoulder" style markers from Florida, appear in Margaret M. Coffin's book, *Death in Early America*. And, in a recently published article by Bradford L. Rauschenberg ("Coffin Making and Undertaking in Charleston and Its Environs, 1705-1820" in the *Journal of Early Southern Decorative Arts*, Vol. 16 #1) a similar wooden marker is shown, surviving in Beaufort, South Carolina.

Dr. Maryellen McVicker sent correspondence and additional information, including photographs, from her doctoral dissertation, "Reflection of Change: Death and Cemeteries in the



Boonslick Region of Missouri". She reports numerous examples of anthropomorphic stones "along the Missouri River counties west from St. Louis to Boone County, Missouri". These stones, which mark the graves of educated, literate families of many of the early settlers (including stones for Daniel and Rebecca Boon), date from the 1820s - 1840s. "Wood does not survive well in our humid climate and if there were wooden anthropomorphic markers, they disappeared before the memory of anyone living, because I talked to elderly people connected with the cemeteries in which these stones were found." Like the Boon(e)s, many of these early Missouri families migrated from Kentucky. "Beginning in 1819, steamboats plied the waters of the Missouri and immigration dramatically increased. By 1840 anthropomorphic gravestones had become passe to the best of my knowledge..." Maryellen has found no mention of these markers in probates, county records, early newspapers, etc.



From Sherrie Stokes, Collections Manager at the Tallahassee Jr. Museum, Tallahassee, Florida: "I have discovered a type of wooden "head and shoulders" headboard in my own studies of rural Southern graveyards. They appear to be widely disbursed in parts of South Georgia and North Florida. They appear in many white graveyards and their use probably dates from the Post Civil War era to well past the turn of the century. I personally believe that economic factors determined the creation of these markers whose form may have been borrowed from Afro-American funerary traditions."



Thanks to AGS members who took the time and effort to document these unusual markers. It is people like you that make the AGS network so valuable!

Although these discoid or anthropomorphic style markers invite a thorough study (on a national scale), limited evidence suggests that this shape was more prevalent in isolated, homogeneous areas of the middle and southern states. They may have originally duplicated gravemarker styles common in the settler's home country. Some of these anthropomorphic or "head and shoulder" style stones are inscribed in German; others seem to be for Scotch-Irish or English settlers; some are obviously done for and/or by African-Americans. Although most markers that survive are carved from local stone, a few are made of wood, suggesting the possibility that there were many more markers in this style at one time. Additional examples and information are always welcome.

SYLVIA



BOOK REVIEWS

Gravestone Art in Rockland County, New York by Dorothy W. Mellett

(Hudson Valley Press, Tappan NY 10983
soft-cover, 160 pp., over 180 illustrations
\$22.50 plus \$2.00 postage and handling)

review by Jessie Lie Farber

Rockland County, New York, is a triangular-shaped county north of Manhattan, across the Hudson River from Ossining. It is bounded by the Hudson River on the east, the New Jersey line on the south, and New

Y o r k ' s
Harriman State
Park on the
west. The
Tappan Zee
Bridge cross-
ing the Hudson
f r o m
Tarrytown
puts you into
the county near
the town of
Nyack, and the
Palisades In-
terstate
Parkway runs
t h r o u g h
Rockland's
middle.

others will be inspired to help restore and preserve the stones..." Short chapters include information about the various burying grounds, the carving styles of three time periods, the stonecutters rep-



*Dorothy Mellett's plaster cast, made from the gravestone for Garrett Bogert, 1777,
Clausland Cemetery, Rockland County NY*

In that county, we learn from Dorothy Mellett's new book, is a rich vein of eighteenth- and nineteenth-century gravemarkers, including a wealth of particularly interesting markers carved by eighteenth-century cutter John Zuricher, eleven of them signed.

The book is profusely illustrated with rubbings and photographs, mostly by the author, and a few drawings. The text is directed to the general reader, "to review Rockland County's gravestones from about 1700 to the late 1800s...and to show how they reveal the county's history, [in the hope] that

resented (Zuricher, plus eight nineteenth-century carvers). Other chapters deal with works in metal (gates, bronze plaques and white zinc monuments), epitaphs, ethnic stones and restoration. In something of a tour de force, Ms. Mellett lists 108 abandoned cemeteries, giving for each its location (nearest town), number of graves, size of the area, date of oldest and most recent stones, and other information.

This book is a good-looking, oversize (7" x 10") publication, made possible in part with public funds from the New York Council on the Arts. Ms. Mellett is on the faculty of Rockland Community College.



Allegheny Cemetery: A Romantic Landscape in Pittsburgh

by **Walter C. Kidney**, photos by **Clyde Hare**
1990

published and distributed by:
Pittsburgh History and
Landmarks Foundation
450 The Landmarks Building
One Station Square
Pittsburgh PA 15219-1170

Price: \$34.95, includes postage

reviewed by **Robert A. Wright**

An exciting handsome large-format book was published recently in the field of cemetery studies. During the last decade, large metropolitan cemeteries in America have sought to improve public awareness about their institutions by publishing lavish books; Metairie in New Orleans (1981), Cave Hill in Louisville (1985), and Woodlawn in New York (1988). **Allegheny Cemetery** (1990), however, is clearly the best publication to date in this genre because it was executed by an outstanding preservation organization with extensive publication experience. It shows.

Walter C. Kidney, a noted architectural historian, has once again crafted an outstanding text that combines factual research with eloquent prose into engaging cultural history. Kidney's rare talent to embody an academic text full of feeling makes him a particularly appropriate author for a historical account of an early "rural" cemetery. His writing style reflects the pervasive romantic sensibilities prevalent during the mid-nineteenth century when "rural" cemeteries like Allegheny were established in rapidly-growing American cities. Since he previously authored the massive volume, **Landmark Architecture: Pittsburgh & Allegheny County** (1985), Kidney is exceptionally able to weave the architectural history of Allegheny Cemetery into the fabric of architecture in Pittsburgh.

Clyde Hare, another knowledgeable person on Pittsburgh's material legacy, was also engaged by the Pittsburgh History and Landmarks Foundation to work on the book. Hare, a nationally respected professional and documentary photographer, was commissioned to photograph the cemetery. Since several hundred of Hare's photographs play a vital role in **Allegheny Cemetery**, his efforts deserve



Moorhead mausoleum (Louis Morgenroth, architect) 1862, Allegheny Cemetery, Pittsburgh PA. Photo by Clyde Hare.

attention. Hare's enthusiastic love of Pittsburgh is evidenced by his staggering output. Prior to editing, he produced over two thousand images for the project!

Hare bounced between pictorial and documentary styles to provide photographs that serve two distinct purposes within the book. He chose a pictorial approach to capture the feeling of the cemetery's verdant landscape. However, the more objective approach of a documentary photographer was employed to provide an extensive record of the vast number of interesting monuments and mausolea. Often, in the best pictures, these two styles successfully merge. Hare developed this signature approach in the early 1950s while working for the legendary photographic project director Roy Stryker.

Finally, it should be noted the book is well designed. **Allegheny Cemetery** commendably avoids the two common annoying publishing practices of printing pictures across a book's gutter or bleeding images to page edges. All photographs, except a few panoramic images, are printed with plenty of surrounding white space. This clean layout style not only respects important visual material, but also enables a reader/viewer to appreciate the book's carefully organized visual cohesiveness.

For example, a beautiful double page color presentation appears in the introductory chapter. The left page shows a cornucopia of richly colored stained

glass windows from various mausolea. On the opposite page, the cemetery's lush landscape is reflected in mirror-like lake waters. Here, natural scenes strikingly resemble delicate stained glass windows. This deliberate juxtaposition underscores the close relationship between art and nature in the nineteenth century, a romantic ideal that not only pervades the sepulchral art and landscape design of Allegheny, but also reflects a central founding principle of the entire rural cemetery movement.

Allegheny Cemetery contains five well organized chapters that unfold in a logical progression. The opening chapter, "A Look Around", provides an overview of the cemetery with an emphasis on its architectural history. Kidney pays particular attention to the two impressive entrance buildings that announce the cemetery to visitors. For instance, he points out the commanding granite Penn Avenue Entrance Building (Macomb & Dull, architects, 1887-89), fashioned in a Romanesque style, imitates H.H. Richardson's seminal Allegheny Courthouse in downtown Pittsburgh.

In the book's second chapter, "Some History", numerous engravings, maps, and archival photographs complement the text to establish a concise early history of Pittsburgh, the founding of Allegheny Cemetery, its gradual development, and the cemetery's place within the broader context of the rural cemetery movement. Kidney also provides an excellent discussion of advances in stone finishing techniques, the physical and aesthetic qualities of marble and granite, and a particularly astute analysis of how these factors correspond to the evolution of styles displayed by funerary art and architecture during the nineteenth and early twentieth centuries.

"Running a Cemetery", the next chapter, describes how early rules and regulations, set in place during the Victorian era, were changed to accommodate the growing pressures of a modern age. Allegheny

gradually evolved into the multifaceted institution of today. Kidney explains, "The Cemetery is a public service, a showplace, a business, a landscape garden, and a rather complex engineering work. It has to be solemn and beautiful, but it has to be made to function."

The last chapter, "A Guide to Allegheny Cemetery", provides an extensive catalog of the art and architecture within this venerable cemetery. This important visual archive contains almost two hundred examples of the most interesting statues, monuments and mausolea. The staggering array of quality memorials certainly places Allegheny among the

fine repositories of funerary art in America. No doubt, this distinction reflects the prosperity of Pittsburgh as the center of iron and steel production in America for a century.

Next to each photograph in this section, Kidney not only supplies important factual information, but also offers his perceptive impressions about the artistic merits and deficiencies of each monument or mausoleum. For example, Kidney notes the Moorhead mausoleum (Louis Morgenroth, architect, 1862) "...has an unusual fantasy about it, almost as if some imperial tent had been reproduced in sandstone". Kidney's brand of architectural



Penn Avenue Entrance Building (Macomb & Dull, architects) 1887-89, Allegheny Cemetery, Pittsburgh PA. Photo by Clyde Hare.

history is a delight to read.

Allegheny Cemetery is an excellent book on many levels. First, it provides an outstanding local history of a specific cemetery. Second, the book enables people to better comprehend the social context of a cemetery within our urban society. Third, the book makes a significant contribution to catalog examples of nineteenth- and early twentieth-century funerary art and architecture. Because pollution, weathering and vandalism exact a high toll on America's sepulchral heritage, this impressive effort will become more important with the passage of time.

The book ***Burial Grounds of Vermont***, by the Vermont Old Cemetery Association, is now available. It contains just under five hundred pages and includes a detailed 8 1/2 x 11 road map of each town or adjoining towns and a facing page listing all the known burial grounds with names, approximate period of use and number of burials, condition and location with a number on the map corresponding with the chart. The book includes small private burial grounds as well as public cemeteries and lists about 1900 in all. It also has a scattering of epitaphs and pictures.

Burial Grounds of Vermont is soft bound and is priced at \$20.00 plus \$2.50 postage and handling and may be ordered from Charles Marchant, P.O. Box 132, Townshend VT 05353.

Sleeping Beauty: Memorial Photography in America

by Stanley b. Burns, M.D.

Scoring in Heaven

Photographs by Lucinda Bunnan and Virginia Warren Smith

These two fascinating books reflect varying perspectives on how Americans view death.

Burns, a New York City ophthalmologist, founded the Burns Archive, a comprehensive collection of medical photography. His unique book (Twelvetreets, \$40), an album of memorial postmortem photographs from the 19th and early 20th centuries, argues that "just as sex was the 19th century taboo, death has become the 20th century taboo." Where people once used images of their dead loved ones as a way of confronting their loss, Burns says, we approach death more indirectly: "Personal (intimate) death is not a socially acceptable topic."

Bunnan and Smith's book (Aperture, \$40) shows how people use grave ornaments and markers—from ridiculous to sublime—to lessen their grief. It is the result of a trip the two Atlanta photographers took through the South and Southwest in 1980, seeking photogenic grave sites. ***Scoring in Heaven*** takes its name from a 1964 Tennessee headstone that shows a bowler making a strike, a mother's tribute to her 31-year-old son. Bowling, in fact, was one of the common themes—along with empty picture frames, empty chairs and beds, hands and telephones—encountered by Bunnan and Smith.

But they also spotted a six-foot Styrofoam Bugs Bunny, a huge cowboy boot filled with daisies and the ultimate in one for the road—tequila bottles.

If many of the Bunnan-Smith pictures suggest a certain whimsy toward death, the photographs in Burns' collection are deeply sentimental. The Victorians took their grieving seriously—and formally. The mourning period for a child, Burns notes in his absorbing text, was two years and for a sibling one year. Small photographs of the deceased were often carried in locket, kept close to the body for greater intimacy. Photography was costly, and these photos were sometimes the only remembrances families had of their dead loved ones. In 1846 a noted Boston photo studio advertised, "We take great pains to have Miniatures of Deceased Persons agreeable and satisfactory, and they are often so natural."

To modern eyes, these pictures are often unsettlingly morbid. But they are never sensationalistic. In some ways the images in ***Scoring in Heaven*** are more disturbing. As these long-departed ones faced the end, did they realize they might become "immortalized" by a gigantic Bugs or have an empty bird cage placed on their grave or be remembered by a photo on their headstone taken while they were feeding the chickens?

From an article in ***People Magazine***, March 25, 1991, by Maddy Miller.

The Center for Thanatology at 391 Atlantic Avenue, Brooklyn announced a photographic exhibit February 17 to March 17, 1991. The exhibit was devoted to the Style-Makers of the Victorian Era, the architects, sculptors, painters and engravers of Green-Wood Cemetery in Brooklyn NY, their architecture, their sculpture, their monuments and their works which dominate the city landscape. The exhibit was sponsored by the Brooklyn Council on the Arts.

Seasons of Life and Learning: Lake View Cemetery: An Educator's Handbook

Vincetta Di Rocco Donner and Jean Marle Bossu 1990

review by Laurel Gabel and Barbara Rotundo

Seasons of Life and Learning: Lake View Cemetery: An Educator's Handbook is an attractive and helpful handbook for teachers put out by Lake View Cemetery in Cleveland Ohio, with publication sponsored by the Martha Holden Jennings Foundation. Dozens of AGS members have used cemeteries and gravestones in their teaching, have taught workshops for teachers like those at our annual conferences, or have given tours in cemeteries and graveyards for school children. We all have our cherished handouts developed with our own ideas and those borrowed from more experienced teachers. There are also published lesson plans and articles that have a specialized focus like botany or acquainting children with death. But ***Seasons of Life and Learning*** has a full range of lesson plans and covers most of the topics anyone could imagine. It is a welcome addition to our tools for teaching about (and thus helping to preserve) the bounty of pleasures and knowledge offered by the study of gravestones and cemeteries. Illustrations and examples come from Lake View Cemetery, but the suggestions are easily transposed to other places and other age groups and may stimulate real devotees like AGS members to think of more projects.

There is much valuable material though the presentation is sometimes uneven. For instance, the architecture lessons never give the names of the architects who designed the two buildings in the cemetery that are on the National Register of Historic Places. But to their credit, the authors carefully include a woman architect for off-site study and in other lessons give an Italian-American sculptor whose work is at Lake View and an Afro-American writer who is buried there.

At the end is a selected bibliography of general reference books and titles, both fiction and non-fiction for younger and older students. (Bossu is a librarian by training.) Ten categories in the bibliography have headings like "Finding Your Roots" and "Death as a Part of Life". One page gives films and videos with brief descriptions of contents and running times.

Unfortunately ***Seasons of Life and Learning*** is in short supply and not for sale at the present time. It is, however, available through the AGS Lending

Library. A reference copy is also on file at the AGS Archives in Worcester.

Katherine E. Kohl, Corporate Secretary, The Lake View Cemetery Association, writes: "This handbook is currently being distributed to Cleveland area school systems and I believe it is the first ever handbook of this kind produced by a cemetery."

A Hadley, Massachusetts, gravestone is the source of information about a real-life John Dunbar, the name of the fictional hero of the movie *Dances With Wolves*.

According to an Associated Press release, Eric Freeman, a high school student in Hadley, took a break from his research for a term paper about the Civil War to see the movie. He remembered seeing a stone for a Private John Brown Dunbar in the Hadley burying ground.

With the help of local librarians and historians, Freeman learned that the real Private Dunbar was the son of missionary parents, grew up among the Pawnee Indians of Kansas and, after the war, returned there to teach Indian languages and culture at Washburn College in Topeka.

Curious to learn in Pvt. Dunbar was the model for the fictional movie hero, Lieutenant John Dunbar, Freeman wrote to William Blake, the author of the novel and screen play *Dances with Wolves*. Blake responded that his hero's name had been borrowed from a roster of soldiers who had served at a frontier in Kansas during the war era. Freeman also learned that Blake's research relied heavily on a 1968 book *Plains Indian Raiders*, based, in part, on books written by the real Dunbar's missionary father.

So, Pvt. John Dunbar could be, apparently coincidentally, the real-life model for the movie's fictional Lt. John Dunbar, found via a Hadley MA gravemarker. There is no mention in the article of how Pvt. Dunbar came to be buried in Hadley.

from the Worcester MA *Telegram & Gazette*, April 20, 1991, contributed by Jessie Lie Farber.

CALL FOR PAPERS

The "Cemeteries and Gravemarkers" permanent Section of the American Culture Association is seeking proposals for its paper sessions scheduled for the ACA's 1992 Annual Meeting, to be held March 18-21 in Louisville, Kentucky. Topics are solicited from any appropriate disciplinary perspective. Those interested are encouraged to send a 250-word abstract or proposal by September 1, 1991 to the section chair:

Richard E. Meyer
English Department
Western Oregon State College
Monmouth, Oregon 97361
(503) 838-1220, Ext. 362

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order Markers (Vol. 1 \$20; Vol. 2, \$20; Vol. 3, \$18.50; Vol. 4, \$20; Vol. 5, \$20; Vol. 6, \$23; Vol. 7, \$15; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778 Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



ASSOCIATION FOR GRAVESTONE STUDIES
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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 15 NUMBER 3 SUMMER 1991 ISSN: 0146-5783

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This issue of the Newsletter is devoted to the 1991 conference at Northfield Mt. Hermon School, Northfield (Gill) MA. This fourteenth annual conference focussed on Upper Connecticut River Valley stones. Anyone interested in acquiring bus tour handouts from either the Early Gravestone Tour or the Victorian Cemeteries Tour, should contact the AGS office. The conference was co-sponsored by The Pioneer Valley Historical Council, The Northfield Historical Society and the Northfield Historical Commission.

Vince Cherico at Old Bernardston MA. photo by Jim Jewell.

PROGRAM

CONFERENCE 1991



PRESENTATIONS

PANEL DISCUSSION: "GRAVE CONCERNS: THE ROLE OF STATE OLD CEMETERY AND GRAVEYARD ASSOCIATIONS"

Panelists from the Vermont Old Cemetery Association, Maine Old Cemetery Association, New Hampshire Old Graveyard Association and Wisconsin State Old Cemetery Society discuss the work of their organizations in recording, legislation and restoration.

Dr. Joseph J. Edgette, moderator

Dr. Edgette is Director of the Master of Liberal Studies Program and Director of the Teacher Intern Program at Widener University in Chester, Pennsylvania. He holds a B.S. in English from West Chester State College, an M.S. in Instructional Media, and an M.A. and Ph.D. in Folklore from the University of Pennsylvania. He is an AGS Trustee.

Keynote Address: "READING PLACES: ART, ARCHITECTURE AND GRAVESTONES IN THE UPPER CONNECTICUT RIVER VALLEY"

William Hosley, Keynote Speaker

William Hosley is curator of American Decorative Arts at the Wadsworth Atheneum in Hartford, Connecticut where he looks after the famous Wallace Nutting Collection of Pilgrim Century Furniture. He was responsible for a widely-acclaimed exhibition marking Connecticut's 350th anniversary, "The Great River: Art and Society of the Connecticut Valley." More recently he has been involved with the arts of Victorian America. Hosley oversaw the restoration of the 1874 Goodwin Reception Room and in 1990 organized a major exhibition on Japanese influence on the arts of Victorian America. He is currently writing a history of the collections of Sam and Elizabeth Colt, Victorian Hartford's most colorful couple.

Hosley is a graduate of Middlebury College and the Winterthur Program in Early American Culture. He has lectured throughout the country and has written books and articles for numerous magazines and journals. Bill is an AGS Trustee, has done extensive research on Connecticut River Valley gravestone carvers, and is the curator for the Ancient Burying Ground of Hartford.

"Case Study: Plight of the Family Burying Ground: General Fletcher, 1756-1991"

- Charles E. Marchant

Preserving the family burying grounds on private land is an increasing concern. Given the legal aspects of such preservation, the realities of time, money and human resources, and the difficulty of accessibility, how far should or can we go to preserve the private cemetery?

Charles E. Marchant of Townshend, Vermont, is an agent for the Townshend Cemetery Commission, Secretary of the Vermont Old Cemetery Association and on the Board of Trustees of the Historical Society of Windham County. A graduate of Springfield College, Marchant is a history teacher at Leland and Gray Union High School in Townshend. Charles also leads hikes and cross country ski trips through the Vermont countryside.

"Marble Trees to Bronze Plaques: Changing Styles of Memorialization, 1830-1930"

- Dr. David C. Sloane

Exploring the changing styles of gravestones, individual markers, family monuments, and "garden features" which was a 20th century phenomenon of the new memorial parks, this paper presents the argument that the new styles were in accordance with changing American mourning customs and attitudes toward death and nature.

David C. Sloane is currently Visiting Assistant Professor of History at Dartmouth College and Instructor in Community Medicine at Dartmouth Medical School. He received a B.A. from the University of Wisconsin-Madison, and an M.A. and Ph.D. from Syracuse University. His research has focused on the development of the modern American cemetery, using it as a window to view important issues in the history of landscape architecture, material culture, public health, and social attitudes. This research has led to his recently published book, *The Last Great Necessity: Cemeteries in American History*.

"An Aleatory Enterprise in the Granary Burying Ground"

- Minxie & James Fannin

As Fannin/Lehner restoration specialists worked to restore the tomb of John Foster Williams, a Revolutionary War hero, they made some fascinating discoveries to be revealed during the talk. This paper will describe their work to rebuild and restore the tomb and its cover as close to its original state as could be determined by research.

Minxie is Managing Principal and Jim is an Associate in the Fannin/Lehner preservation consulting firm which has worked extensively in the areas of National Register nominations, historic district development and burial ground restoration. Minxie holds an M.A. in American Studies from the University of Pennsylvania and currently serves as president of the Society of Architectural Historians, New England Chapter. Jim has responsibility for the burial ground restoration section of Fannin/Lehner and participates in other preservation

projects. A graduate of Dartmouth College with an M.S. from Columbia University, for the past two years he co-led the AGS restoration workshop in conjunction with Minxie and other specialists.

"Calvin Barber (1772-1846), Stonecutter in Simsbury, CT"

- Stephen Petke

Calvin Barber was a stone mason and public official who dominated the gravestone market in Simsbury, Connecticut and surrounding towns from 1795-1825. Nearly 200 gravestones in the Farmington Valley and nearly 100 more elsewhere can be safely attributed to him or his apprentices. His work reflects the transformation of imagery from cherub, to urn and willow, to anonymous slabs of the 19th century, and the transformation of the craft from artisan to entrepreneur.

Stephen Petke is a Connecticut native currently living in East Granby. He holds a degree in Business Administration from Central Connecticut State University and a M.A. in American Studies from Trinity College. He works in Health Care Information Services for the CIGNA Corporation in Bloomfield, CT.

"Reflections of Change: Romantic, Rural Park-Like Cemeteries in Missouri"

- Dr. Maryellen McVicker

Missouri was the gateway to the West in the first half of the 19th century through which every socio-economic class and culture passed. Nothing showed more the "civilized" effort of the citizenry than a rural, park-like cemetery in the midst of the wilderness. Examination of Bellefontaine Cemetery in St. Louis and Walnut Grove in Boonville reveals much about the early 19th century Midwest.

Maryellen McVicker is a native of the Boonslick region of Missouri. She holds a B.A. with honors in Archaeology, an M.A. in Art History and a Ph.D. in Art History and Archaeology from the University of Missouri with a specialty in American Studies and historic preservation. Her doctoral dissertation was on Boonslick cemeteries. A former college instructor and museum director, she is currently the co-owner of Memories of Missouri, Inc., which specializes in historic preservation and tours of Missouri.

"Phase One of a Conservation Program for Trinity Episcopal Cathedral Burying Ground, Sixth Avenue, Pittsburgh, Pennsylvania"

During the summer of 1990 the first phase of a comprehensive restoration program was implemented at the 18th and 19th century Trinity Episcopal Cathedral Burying Ground in Pittsburgh, Pennsylvania. This paper records and summarizes the first phase of that overall conservation program involving the documentation, interpretation and conservation of the site and its markers. Temporary and emergency treatments to protect those markers deemed endangered, development and documentation of a fragment collection,

prototypic conservation treatments, conclusions and recommendations for future preservation are discussed.

This paper was prepared under the supervision of Frank G. Matero and is the combined effort of Frank G. Matero, Elizabeth A. Bede, Lee Dassler and Derek Trelstad.

"Ritual, Regalia and Remembrance: Fraternal Symbolism and Gravestones"

- Laurel K. Gabel

Fraternal organizations and secret benefit societies have played an important role in the history of our country. In the years before welfare programs, social security and labor unions were formally organized, roughly 50% of the adult population belonged to at least one fraternal or benefit group. Death and memorialization held special importance in most of these secret societies. Symbols, which played an important part in fraternal ritual, appear frequently on gravemarkers.

Laurel K. Gabel of Rochester, New York, is the AGS Research Coordinator as well as a popular lecturer. She is co-author with Theodore Chase of numerous articles and the book *Gravestone Chronicles* about 18th century gravestone carvers. She operates the AGS Lending Library and maintains files for the Farber Photographic Collection. She is tour guide for the Friends of Mount Hope Cemetery in Rochester, a former AGS Trustee, and the recipient of the 1988 AGS Forbes Award.

"Where Did the Stone in Early 19th Century Indiana Gravestones Come From?"

- Dr. Warren E. Roberts

In many southern Indiana graveyards stand markers dating from the first half of the 19th century which are thin slabs of fine-grained sandstone with no carvings, only inscriptions. Stones closely resembling these are found in eastern and other midwestern states. The paper will explore the following questions and provide tentative answers: Where did the fine-grained sandstone come from bearing in mind that it is quite different from the sandstone naturally occurring in Indiana? Are these markers the work of local craftsmen and were they ready-made? Why are the lettering styles on stones engraved by different carvers so similar? Were these craftsmen unusually good spellers for the time? What does this information tell us about the pioneer era in the Midwest?

Warren E. Roberts holds a B.A. from Reed College and an M.A. and Ph.D. from Indiana University. Dr. Roberts is Professor of Folklore at Indiana University in Bloomington and is considered a leading scholar in the field. In his forty years of teaching folklore courses, he has become interested in gravestones as a form of folk art, particularly the tree-stump tombstones and sandstone slabs of the early and mid-19th century.

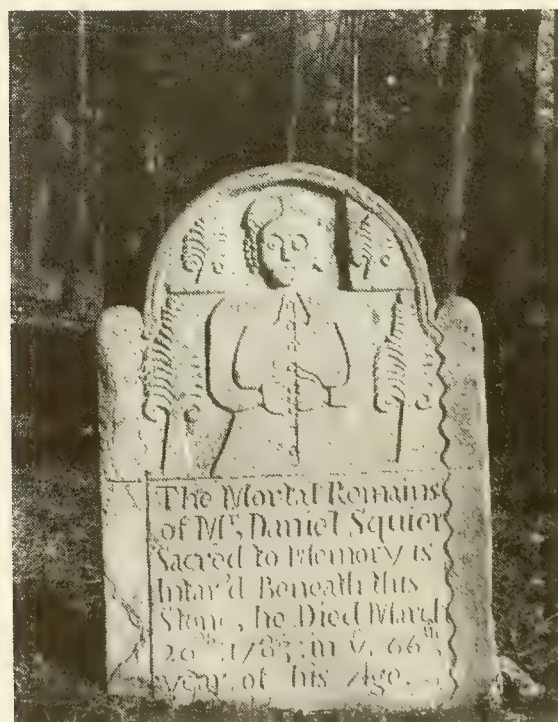


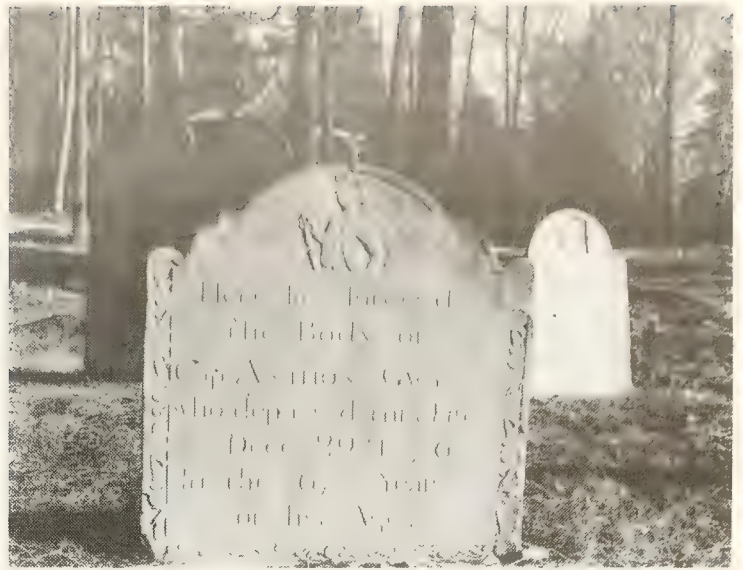
Esther Peacock stone
Chesterfield, NH 1787

THE 1991 AGS CONFERENCE

MYSTERY GRAVESTONE CONTEST

Five photographs of a "mystery graveyard" were posted at the '91 conference, and conferees were invited to enter their guesses, with their reasoning, concerning the location of the yard. You may want to make your own guess before turning to page 26 for the answer and the name of the winner.





"Death's Door: The Iconography of the Victorian Cemetery" an illustrated lecture will be presented by the Victorian Society in America November 1, 6:30 PM, in the auditorium of the Paulist Center, 5 Park St., Boston. Owen Shows, a lecturer at the Boston Architectural Center, will present the program. For more information, call (617) 723-3186.



INFORMAL LATE SHOW

The late show is an enduring AGS tradition, and as the title implies it gets more informal as the night wears on. This year there were at least 16 presentations. Here are outlines of a few:

Thomas A. Malloy - "Causes of Death in Northern Worcester County, MA"

An introduction to cemeteries in northern Worcester County situated directly east of our conference site with special focus on the causes of death revealed on the gravestones. Twelve towns are represented, all settled in the early 1700s.

Dr. Thomas A. Malloy is professor at Mount Wachusett Community College, Gardner, Massachusetts in the Social Sciences Department.

Margaret Vose - "Stone Roses"

The rose has been a popular motif on gravestones from the seventeen hundreds to the present time. The rose motif with its various symbolic meanings, many dating back to antiquity, will be discussed.

Margaret Vose is Associate Professor in the Fine Arts Department of Eastern Connecticut State University. She holds a B.A. from the University of Pennsylvania and an M.Art Ed. from the University of Hartford. She is completing her doctoral dissertation which deals with the design motifs in scrimshaw that are found in other forms of folk art.

J. Joseph Edgette - "Craft, Avocation, Job, Profession: Inscribed and Motif Representation"

A detailed treatment will be presented of the ways in which the craft, avocation, job, or profession has been indicated on the gravestone and made a part of the preserved information about the deceased. Looking at examples across time and locale, the form of the data, either inscribed or through motif, will be shown and discussed.



The person who was to open the Immanuel Church—and access to the restrooms—was late! on the AGS '91 Victorian tour at Bellows Falls VT. photo by Jim Jewell.



Bob Pierce at Old Bernardston MA. photo by Jim Jewell.



left to right: Phil Kallas, Joe Edgette and Tom Graves at Old Bernardston MA. photo by Jim Jewell.



*Polly Sikea stone
Walpole, NH 1800*

PRESENTATION OF THE 1991 HARRIETTE MERRIFIELD FORBES AWARD

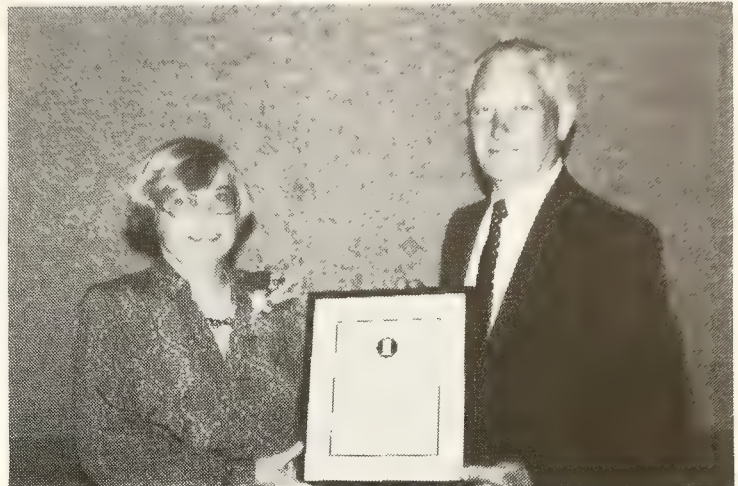
Presentation Speech by President, W. Fred Oakley, Jr. to Lynette Strangstad

Good evening, Ladies and Gentlemen.

Tonight is very special for us, collectively, those past recipients of the Harriette Merrifield Forbes Award and of course, our 1991 nominee.

Here at the head table we have four people whose outstanding contributions to the Association's goals earned them this coveted award.

I would like to introduce them to you and ask you to please hold your applause until all four have been introduced.



Daniel Farber received the award in 1977
Dr. James Slater received the award in 1982
Jessie Lie Farber received the award in 1985
And **Laurel Gabel** received the award in 1988.

Ladies and Gentlemen, we salute you.

As many of you know and others are about to learn, Harriette Merrifield Forbes pioneered the study of gravestones in New England. Her book, *Gravestones of Early New England and the Men Who Made Them*, published in 1927, marks the beginning of contemporary gravestone study and research. The award being presented here tonight sustains our spiritual and emotional connection to Mrs. Forbes by recognizing a person whose work continues to advance the study and appreciation of gravestone art.

In recognition of her outstanding contributions to the Association's purposes I am pleased to introduce this year's Forbes Award recipient, **Lynette Strangstad** of Charleston, South Carolina. Lyn, please join me here at the podium.

Lyn's selection to receive this award bridges the scholarly function to the practical application. Writing a book is a major task which Lynn undertook with some prodding from AGS members who saw the need for protecting and restoring the objects of their research. There was likely some hesitancy on Lynette's part, for professionals are understandably fearful of the consequences to gravestones when untrained volunteers swarm into the countryside, determined to restore every cemetery that can be found. The great compromise

is a book entitled, *A Graveyard Preservation Primer* that describes the role of volunteers (hopefully with professional supervision) and the role of the professional. The *Primer* has been a "best seller," and is still in demand attesting to the author's success in melding the scholarly with the practical in a grand effort to preserve, protect, conserve and restore these priceless objects.

Additionally, Lynette is recognized as an outstanding conservationist whose advice and expertise is widely sought by individuals and organizations seeking to preserve their cemeteries. Through her many business activities, she promotes state of the art techniques and constantly urges her audiences to hold to high standards in their preservation work.

For this accomplishment and her continuing support of AGS goals I am honored to present the 1991 Harriette Merrifield Forbes Award to Lynette Strangstad.

(Framed certificate and a photograph of Mrs. Forbes were presented.)

The certificate was designed by Carol Perkins and framed by Michael Cornish. Accompanying the award is a picture of Mrs. Forbes for whom it was named.

Acceptance Speech by Lynette Strangstad

Thank you, Fred. I am both honored and delighted to be here this evening and to find myself the recipient of the Harriette Merrifield Forbes Award.

I am not exaggerating to tell you I was stunned when I opened the letter from Fred saying I was to receive this award.

Now, I am no newcomer to appreciation of historic graveyards. I spent several years living in Vermont and New Hampshire where I worked, earned my master's degree and taught. In 1968 I received my first book on gravestones, *Over Their Dead Bodies: Yankee Epitaphs and History*. During those years in the '60s—when our peers had gone to California to wear flowers in their hair, my sister and I had gone to New England to tramp through obscure colonial graveyards. We would stand in awe of particularly fine examples of the carver's art, or particularly early, well-preserved stones, or personal histories carved in stone which equalled any fictional account of the courageous and harrowing experiences of early pioneers. Then as now, I am often moved by a poignant inscription or a circumstance related to the life and death recorded on a particular tombstone.

I have been lucky in my years in the field of historic preservation. I was able to work with the National Trust for Historic Preservation in their Restoration Workshop on some of the nation's finest historic buildings, such as Woodlawn Plantation in Mt. Vernon, Virginia; Lyndhurst, the impressive Gothic Revival estate of Jay Gould in Tarrytown, New York; and at Drayton Hall in Charleston, South Carolina, said to be the finest Georgian Palladian structure extant in the United States today. During the two and a half years I was with the National Trust, I received training in historic preservation procedures, philosophy, theory, and practice, taught by leaders in the preservation field.

The longer I worked in preservation, the more I became interested in masonry. And the longer I worked with masonry, the more I wanted to work with stone. And while working with stone, the opportunity to work with historic gravemarkers was offered.

Since I began specializing in the preservation of historic burial grounds in 1980, I have visited many graveyards and seen that no two are alike—

and I have learned a great deal about many of them.

I have had many lean years in this business, believe me, and in the early days in this field I may have gotten only an occasional call to "fix a gravestone" or "restore a graveyard." I supplemented this work with architectural restoration. Today I do little architectural restoration. Today I have a list of waiting graveyard preservation clients, I speak at conferences, write for historic preservation publications, offer consultations on site, and prepare historic preservation plans for burial sites nearly as often as my staff and I do actual conservation work at burial sites. Stone Faces has grown from a company of one to a staff of four, and occasionally, at a particular site, a dozen. And I continue to be excited by all that I am learning, by the graveyards I meet, and the people I see.

And the *Primer*. When Jessie Lie Farber, in 1984, asked me to prepare a booklet for AGS on gravestone preservation, I'm sure neither of us knew quite what we were getting into. We went through many drafts and modifications, each an expansion of the last, it seemed, and we went from a booklet to a supplement in *Markers* to a full-fledged book. And when it came time to send it off to the publisher, I wanted to keep it a little longer and improve it some more, and Jessie said to me, "Lyn, you can either keep it and work on it until it's perfect, or you can get it out there where it can do some good." And so it went. And I'm glad it's out there and has been helpful and well received. But, I know it is only a beginning compared to the information that could be available, the information we all need in order to make the best choices regarding historic burial sites.

It is clear to me that since 1980 there has been a rapidly growing interest in burial sites, their significance and their preservation. And I have been lucky to be part of a burgeoning new branch in the field of historic preservation. I have often called burial site preservation "the newest frontier" in the historic preservation movement, and I think the appellation fits. Interest in historic burial sites has grown rapidly, sites are being legally protected, and good conservation practices are becoming more common. And much of that credit goes to you, and to others like you who have gotten the word out, or fought legal battles, or returned a stone to its rightful location, or talked to the local newspaper about the significance of a local site.

And I think that brings us to AGS and future directions. We have all made tremendous strides in recent years, and we still have so far to go. AGS has been a major contributor towards disseminating information about graveyards, their significance, and their preservation. AGS has grown from a tiny organization of gravestone aficionados to an organization with an international membership. With such growth comes a certain amount of power, and with that power comes a tremendous responsibility. It is critical to establish a high level of professionalism in this newly recognized branch of historic preservation:

- by developing responsible public education programs,

- by advocating comprehensive planning for burial site preservation based on sound historic preservation principles,

- by recognizing that preservation of historic burial grounds is a very different discipline than maintenance of modern cemeteries,

- by recognizing the valuable contributions made by volunteers and at the same time insisting on professionalism in areas where it is vitally necessary,

- and by seeking broader and better legislation than presently exists.

We need legislation which protects burial sites not only from theft and vandalism but also from neglect and development, which defines ownership and responsibilities of owners, prevents unwarranted physical intrusion of any kind (whether from trinket hunter or archaeologist), protects all sites including native American and all other ethnic and economic groups, historic and prehistoric.

We need to recognize the interdisciplinary nature of our work and encourage participation not only by historians, genealogists, and art historians, but also by folklorists, historic preservationists, anthropologists, archaeologists, cultural geographers, historic landscapers, biologists, horticulturists, and others who have professional concerns relating to historic burial site preservation.

At the same time, we need to recognize the volunteers who comprise the majority of the membership here. I know many will quickly tell me they

want to belong to an organization that is interested in studying gravestones just for fun—because gravestones provide a great hobby. Ofttimes, however, it is the volunteers who have the drive and the stamina to spearhead a group to preserve a yard from a road or a shopping center, or to bring back from oblivion a fine old Victorian graveyard, who are often the spokespersons when the legislators meet to discuss the fate of these historic resources. In so many ways volunteers play a strategic role in the preservation of burial sites.

That makes AGS a potentially ideal vehicle for volunteer and professional alike to work together in the effort to preserve historic burial grounds, and to recognize proper preservation procedures including the determination of what areas volunteers are best suited, and when and for what reasons professionals must be consulted.

It is the responsibility of us all to maintain the highest of standards in what we do and in what we advocate others do. We have the power to preserve—or destroy—most of the burial sites that come, somehow, under our influence. I wince when I see newspaper articles about a group that is “restoring” a graveyard by laying stones flat in cement or using other inappropriate repair methods, or when I hear of a landscape architect who chooses to redesign a graveyard with no consideration for the historic plantings already in place, or someone who starts so-called “restoration” work on a site without having first documented the site as it was found, without understanding the need for a long-range plan.

I think the bywords for the '90s for AGS might be “public education” and “responsibility.” If we continue with sound public education efforts and if we insist on acting responsibly and encouraging others to act responsibly, we will have made a real contribution to the important goal of preserving America’s burial sites.

Burial grounds are being threatened by inadequate laws, commercial development, vandalism, pollution, and ignorance. If historic burial grounds are to survive, it is our responsibility to inform ourselves and to work to protect these valuable resources, to record and interpret the wealth of information they contain, to preserve them as irreplaceable historic sites.

Our most effective tools include not only conservation, but

- personal and public education,
- legislative protection,

—public policy determination,
—and development of an active coalition of groups to whom the survival of burial grounds is critical.

Our goals should include allying ourselves with the preservation community in order that burial site preservation and protection may be more

broadly recognized as a serious concern, and building credibility through vigilance in developing and maintaining high standards in all our endeavors.

Accelerated stress to burial grounds from both the natural environment and the political and social environment requires that we accept that challenge now.

THE HARRIETTE MERRIFIELD FORBES AWARD

At the first annual conference of The Association for Gravestone Studies, it was resolved that an award should be made periodically to honor either an individual or an organization in recognition of exceptional service to the field of gravestone studies. This award, known as The Harriette Merrifield Forbes Award, recognizes outstanding contribution in such areas as scholarship, publications, conservation, education, and community service.

Past recipients of this award are:

1977 Daniel Farber
1978 Ernest Caulfield
1979 Peter Benes
1980 Allan Ludwig
1982 Jim Slater
1983 Hilda Fife

1984 Ann Parker & Avon Neal
1985 Jessie Lie Farber
1986 Louise Tallman
1987 Frederick & Pamela Burgess
1988 Laurel Gabel
1989 Betty Willsher
1990 Theodore Chase

CALL FOR PAPERS AND EXHIBITS

AGS Conference '92

June 25-28, 1992 the AGS Conference will be held at Union College in Schenectady, New York with Barbara Rotundo as Conference Chair. Plans are already underway for bus tours through the New York countryside to see some early burial grounds and beautiful Victorian cemeteries.

The area around Schenectady, referred to as the Capital District because Albany, not New York City, is the capital of the state, includes the junction of the Mohawk and Hudson Rivers and was the starting point of the all-important Erie Canal. This meant it was the westward migration route for New Englanders. For people interested in gravestones it is also the crossroads for early

carving styles, receiving both from New England to the east and from New York City to the south. If you have been doing gravestone research that you are ready to share, send an abstract to C.R. Jones by December 15. His address is New York State Historical Association, P.O. Box 800, Cooperstown NY 13326. Particularly valuable for the conference would be papers on carvers who moved from New England to the Mohawk Valley and papers showing other kinds of immigration such as stones in ethnic cemeteries.

Exhibits including rubbings, photographs, castings, photographic essays and videotapes of restoration work are solicited.

The Association for Gravestone Studies
1991 Annual Meeting
June 30, 1991



AGENDA

Call to Order - President, *W. Fred Oakley, Jr.*

Quorum Declared - Secretary, *Lance Mayer*

Motion to Receive Minutes of 1990 Annual Meeting

Annual Reports:

Treasurer - FYE 1990 - *Cornelia Jenness*

Archivist - *Jo Goeselt*

Editor, Newsletter - *Deborah Trask*

Editor, Journal - *Theodore Chase*

Research Clearinghouse and Lending Library - *Laurel Gabel*

Remarks:

Executive Director - *Miranda Levin*

President - *W. Fred Oakley, Jr.*

"AGS Goes Big Time" - Slide Presentation

New Business

Recognition of Retiring Officers and Trustees

Presentation of Memory Book - *Jessie Farber*

Announcing Election Results - *Lance Mayer*

Introduction of New Officers and Trustees

Passing the Forbes Book to New President

Adjournment - *Cornelia Jenness*, President

ANNUAL REPORT OF THE EDITOR OF MARKERS

Since the latter part of 1987 we have had under discussion publication of the Caulfield articles as an issue of *Markers*. Jim Slater started on editing the articles early in 1989, using Dr. Caulfield's notes on the published versions of the articles which appeared in the Connecticut Historical Society *Bulletin*. Since the appearance of *Markers VII* the editor of *Markers* and Dr. Slater worked together to produce *Markers VIII*, and the result is available at the June 1991 Conference.

During the last year your editor has also been collecting and editing articles for *Markers XI*, which should appear early in 1992. Six articles are in hand and have been edited, and three more have been reviewed in draft and should be ready for final editing in a matter of weeks. Thus *Markers XI* will have a varied and interesting set of pieces running from the Mullikens to Shaker cemeteries, from a discussion of the Green Man to an appreciation of Francis Duval.

After bringing out five issues, the present editor of *Markers* feels that it will be time to pass on the torch. I am pleased to report that the Editorial Board has approved and the Board of Trustees has appointed Professor Richard E. Meyer of Western Oregon State College as the next editor. He has been head of the Cemeteries and Gravemarkers Section of the American Culture Association, has edited a collection of essays on the subject, has two more books in preparation, and has published papers on a variety of subjects, ranging from the English poet George Crabbe to American outlaw ballads.

It has been fun and richly rewarding serving as your editor, and I shall treasure not only the volumes produced but also the many pleasant associations I have had.

Theodore Chase

AGS ARCHIVES

The AGS Archives are a growing collection of valuable books, manuscripts, photographs, pamphlets and documents relating to our primary purpose, the study of gravestones and their preservation. At present there are approximately 500 items.

They are stored in a climate-controlled environment at 30 Elm St., Worcester, and may be accessed in person through the librarian of the Worcester Historical Museum during regular hours. The archives are not a circulating library but questions may be addressed to the archivist who may be able, occasionally, to make photocopies of short articles.

The catalogue is being updated to include all donations received during the recent transition period. Additions are always welcome. Also welcome would be offers to help sort envelopes of newspaper clippings which are donated each year, into useful categories for easier access.

Jo Goeselt
Archivist

AGS RESEARCH OFFICE

During the 1990 calendar year, the AGS research office responded to approximately 80 written requests for information as well as more than 20 telephone inquiries. No two questions were alike! Members sought information about the use of specific symbolism, burial customs and memorialization. Many wished to contact other AGS members working in their area of interest, or to make use of the research files, and data base. When photographic examples could be useful, members were provided with photocopies from the Farber photographic collection, a visual resource of close to fifteen thousand early gravestone photographs indexed by carver, name of deceased, location and date. Indices of other large photographic collections will soon be computerized, as well. Compiling a list of eighteenth- and nineteenth-century gravestone carvers continues as an on-going project. Additions, corrections and inquiries about these resources and information about your research pursuits are always welcome.

LENDING LIBRARY

The mail-order Lending Library was started in December 1988 as a service to AGS members who may be unable to obtain basic gravestone reference books by other means. Eighteen books are currently available through the library; two of these, *Cemeteries and Gravemarkers*, and *Clasped hands*, were added during 1990. Approximately twenty-five books were loaned last year. Borrowers pay a \$2.00 handling and supplies fee, plus the special library postage rate. In addition to this fee, member contributions have enabled the lending library to function without cost to AGS.

Laurel K. Gabel



Charles Stuart stone
Peterborough, NH 1802

AGS NEWSLETTER

Deborah Trask took the opportunity of the AGS Annual Meeting to remind members that the *Newsletter* is only as good as the quality of submissions from members. There is no lack of material, but it would be great if more members could contribute short items of their own, as well as local newspaper clippings.

She also noted that she became editor of the *AGS Newsletter* with the Fall 1983 issue. She felt that this was a bit of a monopoly on her part, and as ten years seems a reasonable time to devote to AGS, she announced that the Summer 1993 issue will be the last she will edit. She felt that two years notice would provide the Association with the time to decide on her successor.

WANTED!

D. Finnell, 3210 Old Dominion Blvd, Alexandria VA 22305 would like to make contact with anyone doing research on or collecting Victorian-era gravestone epitaphs and verses.

EXECUTIVE DIRECTOR'S REPORT

June 30, 1991

As you all know, this past year has been an exciting one for AGS. After a lengthy search, a new site was found for the office in Worcester, Massachusetts. Located in the Worcester Historical Museum, the office is convenient and comfortable, with plenty of storage space and room for expansion. The move was made from Needham to the new office during the last two weeks in November.

Unfortunately for AGS, this past year also included the retirement of Executive Director Rosalee Oakley. I began working with Rosalee in the beginning of December, and, after working together for a month, Rosalee gradually eased out of her responsibilities. The transition is now virtually complete, and was, thanks to Rosalee and President Fred Oakley, as well as the Trustees, remarkably smooth for me.

To complete the transition, AGS has a new logo, which better represents the varied interests of its membership. As a result, we are presently re-designing the AGS brochures, publications list, and other marketing literature that AGS uses to make itself known.

It should also be noted that the AGS Archive was also moved to Worcester this past winter. It is ready to receive visitors; arrangements can be made through the AGS office.

Membership has been steady. As of June 1, 1991, there were 927 members, which is almost exactly the same number we had last year (934). While we are holding our own admirably in tough economic times, it would be terrific if next year I could report a membership of over 1,000. Devising strategies to increase our membership is among my top priorities for the coming months, and any member input on the subject would be greatly appreciated. However, it should be noted that the highest percentage of new members heard about AGS through word-of-mouth, which points to the membership as the best source for finding new members.

Although I have been doing correspondence for only seven months, it has included many requests for copies of *A Graveyard Preservation Primer*, which was mentioned in several publications. Although few memberships have been realized through these inquiries, cemeteries are

being properly restored and AGS is at least known as a resource that can be called upon if necessary.

Spring and the beginning of good weather has brought an increase in sales of the *Primer*. Sales have also been good for *Gravestone Chronicles*, our Teaching Leaflet Kit, and our video, "Early New England Gravestones and the Stories They Tell." In the next few weeks we will have our new publications list which includes several new items that have been in the works over the past year, including *Markers VIII*.

Our year of transition over, I am looking forward to working with all of you in the months to come. I have enjoyed my first few months at AGS tremendously, and have appreciated the terrific support and enthusiasm of the Officers and other Trustees. I invite all of you to contact me should there be any way I can assist you with your work. I look forward to hearing from you.

Miranda Levin
Executive Director

ANNUAL REPORT OF THE PRESIDENT - June 30, 1991 (condensed for the Newsletter)

This past year was especially challenging to your officers and Board members occasioned by the resignation of Rosalee Oakley as Executive Director, the termination of Fred Oakley's four year presidency and thus the need to relocate the office and hire a new Executive Director.

Guided by a plan developed in our Planning Committee and supported by a determined Personnel Committee, affordable office space was located in Worcester, Massachusetts, and a resident of the area was employed as Executive Director. Each of these above actions took a great deal of effort and the Trustees are very pleased with the results. The new office location is at 30 Elm Street, Worcester, MA 01609. Our new Executive Director is Mrs. Miranda Levin. The Association's Archives are also located at the above address.

After much debate our Association's logo has been

changed. The interesting colonial figure from a stone in Williamsburg, Massachusetts, had lost some appeal as our identifying symbol as the Association grew in membership diversity. The new logo conveys the concept of inclusiveness of all gravemarkers of interest to members of the Association.



Markers VIII, (The Caulfield Papers) was published incorporating changes suggested by Dr. Caulfield's field notes and subsequent research. This volume, by far the largest of the series, is 328 pages with 170 photographs. Concurrent with the publication of *Markers VIII*, Ted Chase, *Markers* editor for volumes V through VIII, announced his intention to conclude his work as editor with the publication of *Markers IX*. Richard E. Meyer, professor of the English Department at Western Oregon State College has accepted the position of *Markers* editor beginning with *Markers X*.

Including this report, my fourth and final one as your President, I want the entire membership to know that our Association is healthy and growing, our new Executive Director is very capable and works well with people, the financial picture is good. Not exceptional—but improving. Exhibit and program space are available in Worcester, an asset that can be developed with volunteer support. Our 1992 Conference is slated for Union College, Schenectady, NY. Dr. Barbara Rotundo is the Conference Chair. Program Chair is C. R. Jones.

To the officers and Board members who have been so very supportive, to the former and current Executive Directors who have helped me so very much and to the general membership who by their votes entrusted the leadership position to my care for the past four years, I wish to express my appreciation for your allowing me to serve you.

W. Fred Oakley, Jr.
President

NOMINATING COMMITTEE REPORT OF ELECTION RESULTS

In accordance with the By-Laws, the Nominating Committee invited recommendations for nominations to the Board of Trustees from the general membership in the Summer 1990 Newsletter. Nominations were confirmed by the Board at its January 1991 meeting and conveyed to the general membership in the form of a ballot included in a general mailing in March 1991.

Forty-two ballots received by the June 1 deadline have been counted. I am pleased to report the following people have been elected for two-year terms as Trustees commencing at the close of this Annual Meeting:

Officers

President: Cornelia Jenness
Vice-President: James Slater
Secretary: C.R. Jones
Treasurer: W. Fred Oakley, Jr.

Directors at Large

Rosanne Atwood-Foley
Robert Drinkwater
Laurel Gabel
Elizabeth Goeselt Rosalee Oakley
Barbara Rotundo
Miriam Silverman
Jonathan Twiss
Ralph Tucker

Nominating Committee

C.R. Jones, Chair
Lance Mayer
Robert Drinkwater

Conference Lost and Found

Several items were found at the conclusion of the Conference.

A pair of glasses (prescription), pink rims.
One silver Egyptian ankh earring
A red plastic rain hat
(available from Rosalee Oakley, 46 Plymouth Road, Needham, MA 02192)

One large umbrella
(available from Cornelia Jenness, HCR 10, Box 643, Spofford, NH 03462)

ASSOCIATION FOR GRAVESTONE STUDIES

ANNUAL MEETING

June 30, 1991

President W. Fred Oakley Jr. called the meeting to order at 8:42 AM at Camp Hall, Northfield Mt. Hermon School, Northfield MA. Secretary Lance Mayer reported a quorum of at least twenty members present, and declared the meeting duly convened.

Fred Oakley asked whether there were any additions, corrections or deletions to the minutes of the previous annual meeting, which had been distributed. There being none, he declared the minutes approved.

Several reports, which had been previously distributed, and which are printed in this issue of the *Newsletter*, were discussed. A motion by Ralph Tucker, seconded by Joseph Edgette, that the Treasurer's Report be accepted, was approved unanimously. It was moved by Barbara Rotundo and seconded by John Wilson that the report of the AGS Archivist be accepted; this motion was approved unanimously. A motion by Phil Kallas, seconded by Jim Jewell, that the report of the Editor of *Markers* be accepted was approved unanimously. A motion by Lorraine Clapp, seconded by Mira Graves, that the report of the Research Coordinator be accepted was approved unanimously.

New Executive Director Miranda Levin was introduced; she referred to her report (which had been distributed, and is printed in this issue of the *Newsletter*), and said that working with AGS has been a joy and a challenge, and that she is eager to work for us and with us. A motion to accept the Executive Director's report was made by Phyllis VanOsten, seconded by Carol Perkins, and was approved unanimously.

Fred Oakley referred to his report, and added that in spite of the many changes in AGS this year, the transitions had gone remarkably smoothly. A motion was made by Robert Drinkwater, seconded by Gray Williams, that the President's Report be accepted; the motion was approved unanimously.

Deborah Trask asked members to submit more original material for the *AGS Newsletter*. She can also use items on 3 1/2" computer disk (Mac or format ASCII), and announced that she would like to give up the editorship of the *Newsletter* in the summer of 1993. Deborah has been editor since 1983.

Fred Oakley introduced a slide presentation, "AGS Goes Bigtime," describing the history of the AGS office

and the recent transition to a space in the Worcester Historical Museum, and also illustrating many of our present activities, including the Newsletter, Markers, the Lending Library, the Board of Trustees, and a preview of the 1992 conference.

Fred Oakley asked if there was any new business, and there was none.

Fred Oakley introduced Richard Meyer, who will be the new Editor of *Markers*, and an *ex officio* member of the Board of Trustees.

Fred Oakley recognized the importance of Robert Drinkwater, who will be retiring as Vice-President, and he presented Lance Mayer and Lorraine Clapp, who are retiring from the Board of Trustees, each with a plaque to recognize six years' service on the Board.

C.R. Jones, Chair of the Nominating Committee, reported the results of the mail balloting for Trustees and Officers, and introduced the new Trustees and Officers who were present. Officers are: Cornelia Jenness, President; James Slater, Vice-President; C.R. Jones, Secretary; W. Fred Oakley Jr., Treasurer. Directors-at-large are: Rosanne Atwood Foley, Robert Drinkwater, Laurel Gabel, Elizabeth Goeselt, Rosalee Oakley, Barbara Rotundo, Miriam Silverman, Ralph Tucker and Jonathan Twiss.

According to tradition, Fred Oakley passed a first edition copy of Harriette Merrifield Forbes' book *The gravestones of Early New England and the Men Who Made Them*, to new president Neil Jenness. Neil thanked Fred for everything that he had done for AGS, and presented him with an automatic power cord, explaining that he will now be farther from the sources of power. C.R. Jones presented Fred Oakley with a "Perpetual Care" plaque (which he assured members had been legally removed), with thanks for all of the care that Fred has taken with AGS during his presidency.

A motion was made by Ralph Tucker, seconded by Gray Williams, that the meeting be adjourned. New President Neil Jenness declared the meeting adjourned at 9:35 AM.

Respectfully submitted,
Lance Mayer, Secretary

'91 CONFERENCE IN THE NEWS!

Two Springfield MA newspapers carried items on the 1991 AGS Conference:

"Cemetery Scholars Set Study," by David A. Valette. From *The Springfield Union-News*, June 28, 1991.

GILL MA- It's written in stone - a gravestone.

More than 150 members of the Association for Gravestone Studies will comb cemeteries throughout rural Franklin County and neighboring New Hampshire and Vermont over the next three days while attending a conference at Northfield Mount Hermon School. Arriving yesterday from as far away as San Francisco and Nova Scotia, the participants, learning from preservation professionals, will record the flavor of the region's burial grounds.

For some, such as Newland F. Smith of Heath, a sort of race is on to record the messages and historical background of as many stones as possible, given the deterioration taking place from acid rain and other factors. Smith proudly shows a book of the the Heath Historical Society, completed by an army of volunteers, which lists all of the approximately 1,400 gravestones in the town's four cemeteries. The rural hilltown has just over 700 residents. The listing has become a tool for genealogists, including amateurs tracing their own lineage; but most important to Smith it puts a freeze on the loss of information. His only lament is that it was not accomplished sooner.

"There are many blanks" where the inscriptions had already bowed to deterioration, he said. For Smith, the association conferences provide a once-a-year opportunity to rub shoulders with others with the same concerns.

"It's so great seeing so many people together who are all interested in the field," he said. For a modest \$225 fee, members are lodging the three nights in a summer-abandoned dorm, being fed by the school, and provided buses for collective cemetery tours to go along with their self-guided trips.

The cemetery at Historic Deerfield, where the history of a settlement is recorded on the stones, is one of their targets. Others are the cemetery off Old Stage Road in Montague Center where the works of Deerfield stone carvers John Locke and Solomon Ashley are well represented; the cemetery off West Leyden Road in Colrain with its examples of

carved marble stones by George Winslow of Charlemont, and Green River Cemetery in Greenfield on a bluff overlooking the Green River.

Helping with arrangements are the Northfield Historical Society, the Northfield Historical Commission and the Pioneer Valley Historical Council which is comprised of the 30 historical societies of Franklin County.

Today's fare for the conferees includes a restoration workshop conducted by Jim and Minnie Fannin of Concord, which will involve the cleaning and re-setting of stones in Northfield's Center Cemetery. Tomorrow, a pair of bus tours will cover both the early and Victorian-era cemeteries of the upper Connecticut River Valley.

The early era trip includes Westminster and Rockingham in Vermont, and Charlestown, Walpole, and Chesterfield in New Hampshire; while the Victorian circuit begins in Winchester, N.H., includes both Bellows Falls and Brattleboro in Vermont, and concludes in Greenfield.

"New England Gravestones Deemed Historic Gold Mine," by David A. Vallette. From *The Springfield Republican*, June 30, 1991.

GILL MA - To be a member of the Association for Gravestone Studies is to be an historian, an art critic, a researcher and a bit of the fanatic.

When 150 of these gravestone enthusiasts descended on the campus of Mt. Hermon School Thursday they came for the whole picture of the Upper Connecticut River Valley. The school was merely their base of operations. Cars and buses fanned out into cemeteries from Deerfield to Walpole, N.H., and they checked out the local museums, town architecture and anything else that had bearing on the creation of the unique burial stones they found. The burial markers offered stories about individual people, their families and their communities.

For William Hosley, a curator of decorative art in Hartford, the upper valley is a gold mine. "There is an extraordinary collection of historic and artistic markers here," he said. People in the

Colonial Period here lived with the constant threat of hostility, and many graves tell of the resultant loss of life. "This was a war zone. . . You had to have some guts," he said of those who defied the odds to live in the frontier, and whose deaths were so well noted by data carved into their stones. "There is a whole sense of trauma and tragedy right there on the gravestones."

Among the unique pieces of information on the stones, largely peculiar to the area, is the listing of where the deceased had come from - their towns of origin in southern and eastern New England.

For most of the cemetery enthusiasts, the primary task is to determine exactly who did the carving since very few carvers put their names to the stone the way painters sign their works. They left signatures, nonetheless, in the form of identifiable designs and workmanship, and association members take a scholarly approach toward identification. Carvers with surnames of Locke, Stewart, Baldwin, Soules, Wright, Bartlett, Phelps, Brown, Winslow and Ashley all worked the upper valley, and all left signatures which these scholars can read.

These students of the stone are also interested in preservation. They spend many hours cataloguing cemeteries to produce computer and paper records of gravestone messages. The stones will deteriorate but what they had to say is locked in protected archives. They also promote the physical protection of cemeteries through community projects. Charles Marchant of Townshend VT has specific interest in the plight of small family burial grounds that are on private land now owned by other than ancestors of the buried family. "These are outdoor museums. They need to be cared for and access to them preserved," he said. Marchant urges creation of local groups to work with landowners to get their cooperation, rather than see these "museums" fall by the wayside.

The conference, which ends today, was held at Mt. Hermon for the first time. One of the organization's 13 earlier annual conferences was held at Amherst College, keeping to a workable pattern of taking advantage of schools vacant with summer recess when dorms, dining halls and meeting rooms are all available and at modest prices.

Next year the conference will be held at Union College in Schenectady NY; New Haven CT is likely for 1993, and Chicago is expected to be the host in 1994.

The Association is based in the Worcester Historical Museum in Worcester.

contributed by Leslie Ann Geist, Wauconda IL, and others.



Janis Ramoth, on the AGS '91 conference Victorian tour at Winchester NH. photo by Jim Jewell.

MEMBER NEWS

Three AGS former and current members have died recently:

Robert van Benthuyzen of Long Branch NJ regularly sent clippings to the Newsletter.

Loring McMillen, Staten Island Borough Historian, was a member for several years, then he turned his membership over to the Friends of Abandoned Cemeteries of Staten Island (FACSI). He died March 19, 1991, aged 85.

Dr. Hilda M. Fife, AGS Forbes Award recipient in 1983, died in November 1990, aged 87. Hilda was the dedicated founder of Maine Old Cemetery Association (MOCA) in 1968.

Thelma McAlpine-Ernst, 4 Hartford Ave., P.O.B. 4, West Upton MA 01587, writes that she attended the first meeting in June of 1976 and has been an AGS member ever since. "It would be interesting to know how many of those attending in 1976 are still members." Deborah Trask was heard wondering aloud at the '91 conference if there are others (besides herself) who have attended every conference since 1976. AGS is now old enough to have its own history and traditions!

GRAVE SHEDS OF CHIPPEWA/OJIBWAY INDIANS ON MADELINE ISLAND

by Dr. Maynard Mires, Georgetown DE

an informal version of this article was presented at the 1991 AGS conference "late show".

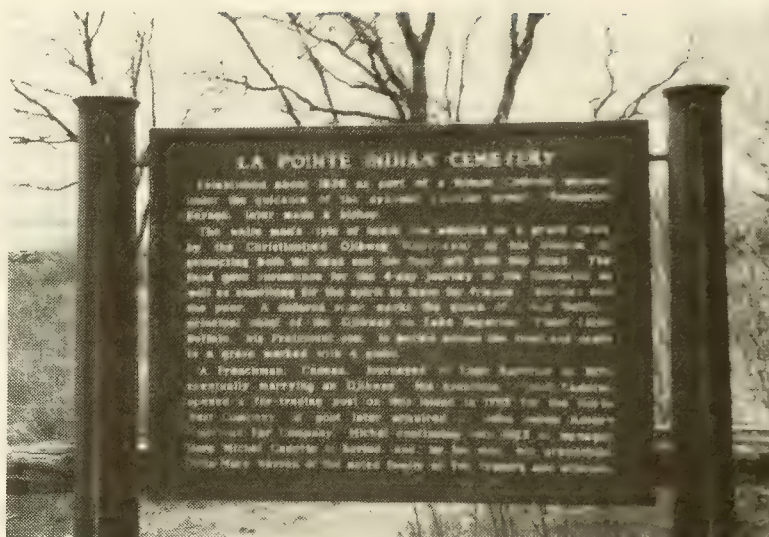
Gravehouses or grave sheds, although certainly not unique to the Chippewa, are found in their most interesting setting in a Christian Indian cemetery on Madeline Island on the far northern shores of Wisconsin. To this area of Chequamegon Bay in the western end of Lake Superior came the first French explorers, des Groseilliers and Radisson, in 1659. They would be followed by a long line of adventurous Frenchmen who desired either to trade with the local Indians for their furs or to bring them the gospel.

The gravehouse custom is particularly common to another part of the United States, in a belt stretching westward from Tennessee to Oklahoma. Apparently of Native American origin, these gravehouses



were intended to comfort and protect the spirits of the deceased during its journey to be re-untied with the Great Spirit. Disintegration of the "house" is equated with spiritual progress.

Past articles in the *AGS Newsletter* by Linda Joslin (Arkansas), Sybil Crawford (Texas) and Betty Bellous of the Upper Peninsula in Michigan have



described such customs in their areas. Of interest to this author was Ms. Bellous' reference to Fr. Frederick Baraga, known as "the Snowshoe Priest", for, before transferring to the U.P., he was involved in good works among the Chippewa on Madeline Island. The museum at La Pointe contains many artefacts of his tenure there in the 1830s.

He was joined by Protestant missionaries from New England in an effort to educate the children of the Chippewa and also combat the evil effects of alcohol sales by the unscrupulous American Fur Company.

Through the centuries the Indians of Madeline Island have welcomed to their lodges a whole succession of white men, this intermarriage resulting in present-day inhabitants counting among their illustrious ancestors various French noblemen, Chief White Crane and the Warrens of Massachusetts. Cadotte as a surname is today a matter of pride, showing descent from a whole line of fur traders beginning with Jean Baptiste Cadotte, and liberally interspersed with some of the above.

All of these people have been fortunate enough to be accepted into the Chippewa cemetery when it came time to meet their Maker. Therefore, the sign proclaiming this to be the "La Point Indian Cemetery" does not tell the whole story. Also the date of 1836 is much too conservative, for burials occurred here long before then. The cemetery reflects its diverse origins by containing not only gravehouses but also a few traditional gravestones



(Warrens) and two most intriguing wrought iron French crosses with symbols of the suns rays, a heart and the fleur-de-lys. Could such represent the grave of some unfortunate chevalier (or even comte) who died far from home while serving the interests of his king?

Maynard H. Mires of Georgetown, Delaware was educated at the University of Buffalo Medical School and Harvard School of Public Health. Formerly State Epidemiologist for the Vermont Department of Health and the Director of Public Health Services for the New Hampshire Department of Health and Social Services, he retired as Director of the Sussex County Health Unit of Georgetown, Delaware in 1989.

A Stonecutter's Sample Stone

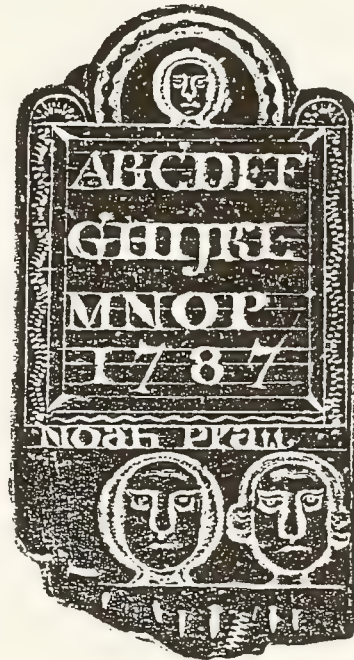
by Ralph Tucker

A number of stones in the Pratt family style have been found in Freeport, Maine. As the family was located in Abington, Massachusetts, efforts to identify the carver were successfully made. It was discovered that Noah Pratt, son of Noah and grandson of Nathaniel, purchased land in Freeport in 1781, shortly after the revolution. Here he lived with his wife, having married in 1780. The census of 1790 indicates that he had four sons and a daughter at that time. When his brother Robert died in Abington in 1791 Noah returned to Abington and took up the business there. His son Cyrus followed in the family business, although he used the then stylish tree and urn style.

Some years later in the attic of Noah's former house in Freeport was found a small carved stone 14" by 7" with the typical Pratt style head in the tympanum, part of the alphabet and the year 1787 in the inscription area, with Noah Pratt carved below together with two additional heads. At first the stone was not recognized for what it was, but research uncovered the fact that Noah was a real person and had lived in Freeport and was indeed a carver.

The small stone is a poor grade of slate, but well preserved. It is illustrated in the book *Maine and its Role in American Art, 1740-1825* (New York, 1963).

The local historical society is having all the still-existing Pratt stones photographed, and a study is being made as to other stones made by the various family members. Harriette Forbes in 1927 identified Noah Pratt as a



carver but has his death as 1731. This was the birth date of Noah, Sr. who was also a carver. Peter Benes in his book has a section on the family, and assumes that Nathaniel was a carver, which in the light of further evidence does not seem to be the case. Noah Sr. and Seth Jones Pratt both carvers, removed to the Skowhegan area of Maine, and Robert stayed in Abington.

Ralph Tucker is a frequent contributor to the Newsletter, presently living in Maine. He was the first president of AGS.

NEWSPAPER NOTES FROM HERE AND THERE

Restoration of the historic cemetery at the Church-on-the-Hill, Lenox NY, began this summer. Marcia B. Brown, chair of the Lenox Historical Commission, said that the project would begin with a mapping and photographic survey of plots and stones.

Brown said she had 25 volunteers ready to work and hoped that more would come forward. County surveyors had already begun a grid of the cemetery, assisted by a local architect.

The project will take at least 10 years and a lot of money, according to Brown. Expert direction, supervision, and training for volunteers will be needed, as well as skilled labor to do some of the repairs. But she said she hopes to obtain most of the funds through private donations and grants. At the top of the commission's list of things to do is pruning or removing and replacing overgrown shrubs and hazardous trees, as well as repairing gravestones, many of which have broken off at ground level and fallen down. "Each stone has its problems," Brown said yesterday. "Each stone is a project in itself."

The earliest known gravestone in the cemetery, according to DPW employee Paul A. Pelkey, is that of 4 month old Elisha Bangs, who died July 3, 1771. Pelkey, who is responsible for the town's three cemeteries, said the DPW has already done a lot of cleanup work. The town took over maintenance of the cemeteries in 1984. He said he has uncovered two or three stones that nobody knew were there. However, he and Brown said, there is much more to be done.

Other items on the restorers' agenda will be resurfacing the road and parking area, as well as the walkway in the cemetery. The fine old stone wall that surrounds it and the fences on Main and Greenwood streets need repair. So do the Main Street steps, according to the Historical Commission's proposal. The 3 acre cemetery at the crest of the hill on Main Street was given to the town in 1768 by a Connecticut family. It is closed except to people who already own plots.

Its 2,100 residents include local luminaries such as Jonathan Hinsdale, the town's first settler, who died in 1811; the Rev. Samuel Shepard, pastor of the Congregational Church for 50 years (1846); Dr. Anson Jones, last president of the Republic of Texas (1858); and Serge Koussevitzky, founding music director at Tanglewood. "It's an outdoor museum," said Brown, adding that the site draws a continual stream of visitors. According to Brown, another reason that the project will take a long time is that it cannot proceed without permits from the state to ensure that the work is done properly.

She said no gravestones will be moved until the survey is completed and permits received.

"Restoration of Historic Cemetery a Big Undertaking for Volunteers," by Abby Pratt. From The Berkshire Eagle, March 2, 1991, contributed by Wm. Andy Meier, New Lebanon, NY

JERSEY CITY - City officials and long-time city residents are trying to block an Egyptian church from getting the deed of an abandoned cemetery to build a pathway through the cemetery to their church. St. George's Coptic Orthodox Church at 835 Bergen Avenue wants to build a pathway through Speer Cemetery for a new entrance on the west side of the church. But several city residents want the cemetery, lodged between Bergen Avenue shops and the back yards of a half-dozen Van Reyden Avenue homes, to remain untouched.

"This is part of our history. Let's leave it as it is," Councilman Joseph Rakowski said. "there are certain things that are sacred. In order to do what they want to do they would have to upset the grounds." The City Council unanimously passed a resolution at its March 13 meeting recommending the cemetery receive state or national designation as a historical landmark. The small cemetery, with graves dating from 1825 to 1915, is home to the families of Jersey City's early Dutch settlers, including several Civil War and Spanish-American War veterans. Rakowski said a historical designation would protect the cemetery from any intrusion.

St. George's Church officials said they want to build a raised pathway through the cemetery that will not interfere with any of the 142 graves. With the new pathway, parishioners will be able to enter the church from the west, conforming with centuries-old Orthodox traditions. Church Treasurer Michael Naim said the church would maintain the cemetery in the best condition and allow any descendants of those buried there to visit the graves at any time.

But some city residents, such as Anthony Fiola, said they fear the church will turn the cemetery into a parking lot for the church's 8,000 parishioners who have difficulty finding adequate parking during services.

From an article titled "Residents Fight Church," by Robyn Pforr in The Hudson Dispatch. Contributed by Thomas B. Moore, North Bergen, NJ

The following item is an interesting follow-up to the description of the restoration of the Lt. Jonathan Church gravestone in the AGS Newsletter (V. 15 #1) Winter 1990-91, p. 9:

WETHERSFIELD CT- For years, the gravestone of Lt. Jonathan Church had been slowly deteriorating in the Old Village Cemetery. No one knew the former Wethersfield resident was one of the first of the "First to Fight," the U.S. Marines, or that a painting of Lt. Church is the earliest existing image of a U.S. Marine, the only from its era. But, after much research, his gravestone has been restored, and his grave behind the First Church of Christ rededicated with much ceremony.

The Marine Detachment 1797, a volunteer civilian unit involved in educational and historical work, found and restored the gravestone and participated in the rededication ceremony last spring.

Historical records indicate that Lt. Church resigned from the military after contracting tuberculosis, and moved to Wethersfield in 1801, where he bought the Church Tavern, said Nora Howard, director of the Historical Society. He died in 1805, and the tavern later burned down.

American Heritage Magazine found a painting of Lt. Church, owned by a distant relative in Columbus, Ohio, Ms. Howard said. After research with the help of the Marine Corps Historical Center in Washington, the Marine detachment found that the painting is the only known existing image of a Marine of the 1797-1803 period. Knowing what Marine uniforms looked like is critically important to the re-enactment group. With the painting, Ms. Howard said, re-enactors are "able to replicate it right down to the buttons." About 80 costumed re-enactors took part in the ceremony.

William Moss, a Marine Detachment 1797 officer, noted that the Continental Marines, fighting during the American Revolution, disbanded in 1785. The U.S. Marines formed in 1797, he said. The grave is behind the First Church near its glass partition. The Marine detachment repaired the broken gravestone, and placed a second stone at its base, Moss said.

At the ceremony, the Marine Detachment, through the United States Artillery Association, posthumously presented Lt. Church with the Honorable Award of Saint Barbara, and handed it over to the care of the Historical Society. The Historical Society also displayed an early American Marine uniform, donated from the Marine Detachment.

From an article titled "One of 1st Marines Rests in Town," by Michael Kling, the New Britain Herald, March 22, 1991. Contributed by Ray Cummings, Avon CT

In Chicago, AGS member Helen Sclair has uncovered a long-lost cache of 150-year old documents that, experts say, significantly deepens historians' understanding of Chicago's formative years. Helen's discovery of the records of a former city cemetery on the site of what is now Lincoln Park provides scholars with a better picture of where Chicago's pioneer settlers came from, as well as a portrait of the kind of lives they led here.

Sclair made her find in a recently opened state archive at Northeastern Illinois University, on the city's Northwest Side. Among the documents she uncovered was a demographic gold mine of undertakers' reports. They record the passings, month by month, of Chicago's early settlers, plus their ages and birthplaces, where they resided and the causes of death.

In 1842, the city fathers established a municipal burial ground on a tract of land, then on Chicago's outskirts, roughly bounded by North Ave., LaSalle St., Wisconsin St. and State St. By the close of the Civil War, though, residences were being built on nearby North Side streets. So the city decided to convert the land to a lakefront park, naming it after the recently assassinated Abraham Lincoln.

Through subsequent decades, bodies that interfered with the park's development were moved to outlying cemeteries such as Rosehill and Graceland on the North Side and Oakwoods on the South Side. But Sclair's research shows that some families were still fighting the removal of forebears' remains as late as the turn of the century. Indeed, Sclair thinks that all of the bodies may not yet be out of Lincoln park.

HAMILTON OH- The restored Symmes Monument, created in memory of Captain John Cleves Symmes and his belief that the earth was hollow, returned to its home in Symmes Park in March. Symmes died in 1829, but, according to information supplied by AGS member Thomas Stander of Hamilton, the stone, attributed to the monument firm of Horssnyder and Kessling, was erected in the late 1840s.

The renovations, made at a cost of about \$16,000, involved repair of the monument itself and the fencing around it, purchase of four new bronze plaques and casting four new benches to be placed on each side of the monument. Edgar Tafur, a Hamilton resident for the past 20 years and a nationally known sculptor, was selected by Historic Hamilton to perform the work.

Three of the four new plaques are engraved with the original legends about Symmes, officials said. One gives historical information and the other two state legends about his beliefs. The fourth plaque is a list of the major contributors to the restoration and their donations.

While kids nearby shot basketball at the Symmes Park Playground, crews with a crane lowered limestone blocks into place, restoring the monument to Symmes, an 18th-century Hamilton resident whom an "Atlantic Monthly" writer once speculated might someday be honored alongside Sir Isaac Newton (who discovered gravity) and Benjamin Franklin (who proved lightning is electricity).

Occasionally, the large arm of the crane would knock dead twigs from a tree overhead, sending them to the ground around the monument - an ironic reminder that Newton's laws were working while Symmes' theories were in disuse. "Watch for falling branches," one crewman called while the older stones of the monument - two blocks of Indiana limestone capped by an 80 pound tunneled-through sphere of Ohio limestone - were gently lowered onto the new limestone base. In all, the monument stands 9 1/2 feet tall and weighs roughly 2,000 pounds. Its standout feature is bored-out 20 inch limestone sphere, representing Symmes' belief that the Earth was hollow and it was possible for people to live inside it.

Symmes' theory had a serious following in his time, and inspired writings by Edgar Allen Poe, Henry David Thoreau, and Herman Melville. In 1822

Symmes proposed a polar expedition, which was approved by President John Quincy Adams before being cancelled by President Andrew Jackson.

According to a 1981 *Journal-News* article written by Miami University professor Dr. Walter E. Havighurst, Symmes theorized that the world was comprised of five concentric spheres with a hollow core and polar openings so wide that a voyager could pass from the outer



Edgar Tafur has been working to restore the monument created in memory of Captain John Cleves Symmes and his belief that the earth is hollow.

side of the planet over the rim and down upon the inner side a great distance before becoming aware of what happened.

Poe's "Manuscript Found in a Bottle" and "Descent into the Maelstrom" both were inspired and partly based on Symmes' theory, Havighurst wrote in 1981. He added that Symmes was buried in the old Hamilton Cemetery, which is now the 3.5 acre Symmes Park, along the railroad and between Sycamore and South Third and South Fourth streets.

The older limestone blocks remain, but have been sanded, glued, and cleaned. Graffiti also was

removed from the monument, which had been nicked by bullets and baseball bats. As workers installed the monument, they and the sculptor independently discussed the possibility of future vandalism of the structure, which is surrounded by a spiked metal fence.

Vandals have targeted the monument for more than a century.



The restored Symmes monument on its new base.

When the cemetery was abandoned, the Symmes monument was the only one left standing, Havighurst wrote. In 1882, the globe was broken off, and later found in one of the neighboring yards. Stander notes that the site still contains the remains of many of Hamilton's early settlers. Not all the bodies were removed from this site to the new (greenwood) Cemetery. Some old records put the figure at near 200 gravestones which were laid flat in the grounds and covered over with a layer of soil.

from information sent by Thomas F. Stander, Hamilton OH, including two newspaper items: "Symmes Monument to Return Soon," by Alicia Maloney and "Legacy Returns to Park," by Mike Rutledge. from *The Hamilton Journal*, March 5, and March 12, 1991, respectively.

GRAVESTONE FOR A FREED SLAVE RETURNS

The gravestone of freed slave Nickerson Cowan, found discarded in Topeka KS earlier this year, was returned to the Clinton Cemetery in Douglas County in May. The puzzle began in January when Pam Shelor found the white marble stone on abandoned property near her home.

Trying to find Cowan's grave, she phoned area cemeteries. For a month, Sarah McNeive, a Topeka Cemetery board member, checked city and county records, cemetery records, phoned township clerks and black families named Cowan in Topeka, with no luck. Searching for a black historical society to consult, Shelor contacted AGS member John Mark Lambertson, a reference archivist with the Kansas State Historical Society. He checked historical society records and state and federal census records; with the same result, until he spotted a photograph of the stone in a book.

Lambertson called Martha Parker, director of the Clinton Lake Museum. When he told her that a stolen tombstone had been linked to Clinton Cemetery, she gasped "It isn't Nickerson Cowan, is it?". In 1975 Parker literally uncovered the stone when she found it buried under cedar branches and debris in the cemetery. Parker set up the stone and photographed it for the book, a Bicentennial project. Afraid someone would steal it, she laid it down and covered it again. During a cleanup at the cemetery later that year, the stone was leaned against a tree. "Within a month, it was gone", Parker said. "For 15 years we wondered who took it."

The 1885 Kansas census helped flesh out details about Cowan, who was born in Virginia and later was moved to Mississippi. He didn't come to Kansas until the 1880s where one of his sons was living. Unable to read or write, Nickerson Cowan had a three-acre farm in Clinton where he grew corn and potatoes.

Why take so much time to trace Cowan's gravesite? "Every tombstone is sacred. This one is especially so because it honors the life of an individual who left very little in documentation about his life. He was kept in bondage most of his life and was denied the ability to read and write. The stone commemorates the most important thing in his life, the event which made him free," Lambertson said.

Engraved on the stone is "Nickerson Cowan/ passed / to the /spiritland /on the /17 day of May 1886 /Aged 87 years./ A slave till Lin/coln's proclamation /on 1 of January 1863".

from the Topeka Capital Journal, May 11, 1991 and the Lawrence Journal-World, May 26, 1991, sent by John Mark Lambertson.



John Mark Lambertson, right, Kansas State Historical Society researcher, found the gravesite of freed slave Nickerson Cowan after Pam Shelor, left, discovered the stone near her Topeka home.

The Topeka **Capital-Journal** of May 26, 1991 carried a story by Lisa M. Sadders about another gravestone turned over to Lambertson. As Elta Lentz's two sons were planting some bushes and shrubs on their mother's front lawn on Mother's Day a stone was unearthed. On the stone were the words: "John Z. Hunsicker 1801-1890". Lentz remembered reading the above story, so she asked John Mark Lambertson to find the home of the 70-pound marble Hunsicker stone. He sought help from the Osage County Historical Society and the Leiver Public Library. The key to the stone's owner was the 1875 State Census Index in which John Z. Hunsicker was listed along with his occupation of "eating and sleeping" and real estate valued at \$6,000. While born in Pennsylvania, he had died at his son John's home near Osage City, Kansas, according to his newspaper obituary. He was married three times, outlived all his wives, fathered nine children and outlived four of them. Lambertson located descendants in the area who were able to return it to the gravesite.

Halifax (Nova Scotia)'s Old Burying Ground has become the first cemetery in Canada to be designated a national historic site.

Many of the grave markers are "exceptional examples of grave art and national architectural significance," Lawrence Friend, executive secretary of the Historic Sites and Monuments Board of Canada said in an interview from Ottawa. The board has not previously considered cemeteries for the national status but decided recently to make graveyards eligible under certain criteria, he said.

The Burying Ground, often referred to as St. Paul's Cemetery, was founded the day after Halifax was founded in 1749. The cemetery came under the control of the Old Burying Ground Foundation in 1987 after efforts to maintain the site by St. Paul's parishioners proved beyond their financial resources. The foundation is composed of St. Paul's parishioners and members of the public. AGS member Deborah Trask has been advisor to this project. Resetting and repair of more than 700 of the 1250+ stones is now completed.

from the Halifax NS Chronicle Herald, August 29, 1991.



NEW BOOK

Gwinnett County, Georgia, Deaths 1818-1989

Inscriptions from every headstone in old cemeteries, black and white, in Gwinnett and most of Barrow County GA, with references to some deaths and burials of Gwinnett people in other nearby cemeteries in DeKalb, Hall, Forsyth, Fulton, and Walton counties, plus abstracts from deeds, estate and guardian sales and administrations, family information, Sammon undertaker's records, church and County Commission minutes, court proceedings, and obituaries. 39,700 individuals included. 810 pp. Edited by Alice Smythe McCabe.

Descriptions of where to locate graveyards, when catalogued and by whom, condition, if vandalized, etc. Includes inscriptions (not epitaphs) from 407 graveyards in Gwinnett County and nearby counties where early settlers owned land, attended church, etc.

To order, send check for \$60.00 plu \$4.25 postage to Gwinnett Historical Society, Inc., P.O. Box 261, Lawrenceville, GA 30246.

The Wilbraham Cemetery Commission and The Wilbraham Historical Commission have recently completed a restoration project at the Adam's Cemetery in Wilbraham. The Commissions have mended the broken stones dating from 1741-1941 and have restored them to their original locations in the old section of the cemetery. There were 995 headstones and footstones involved in the project. The Historical Commission has indexed each stone alphabetically as well as listed them by rows. These two Commissions are to be commended for their preservation efforts on behalf of the Adams Cemetery.

COURSE

Heritage Cemeteries

Dates: October 31 - November 2, 1991; 9:00 am - 4:00 pm

Location: University of Victoria, Victoria, British Columbia, Canada

Cemeteries are important heritage resources that are increasingly attracting attention worldwide from people in many disciplines. This course will trace the development of cemeteries in the last two hundred years, and discuss the ways in which they reflect the cultures in which they were created. It will deal with the evolution of cemetery landscape design, and the architecture and symbolism of grave markers. Attention will be paid to inventory and recording techniques, assessing historical merit, public education programs, planning cemetery restoration, and the nature of and remedies for vandalism. Field visits to Victoria's nineteenth century burial grounds will illustrate much of the content.

Instructors: John Adams, Chair of the Old Cemeteries Society of Victoria, and Michael Tripp, Lecturer in the Department of Geography, University of Victoria.

Fee \$200.00 (Canadian)

Further information and registration materials can be obtained from Joy Davis, Coordinator, Cultural Resource Management Program, Division of University Extension, University of Victoria, PO Box 3030, Victoria, BC, V8W 3N6; Telephone (604) 721 8426 or FAX (604) 721 8774.

NOTES FROM THE EXECUTIVE DIRECTOR

Now that my first six months as AGS Executive Director, including a Conference, the release of **Markers VIII**, and just learning the ropes are over, I am delighted to begin writing about items that might be of interest to you here in the Newsletter.

First of all, let me say that my first few months have been a real pleasure! Now that I have a pretty good idea of the day-to-day operations, I am beginning to think about implementing some of the ideas I've been accumulating since I started working for the Association.

My first priority is maintaining the membership. AGS has had a steady 900 members or so for the last few years. However, costs have gone up. While we are adequately covering these cost increases right now, fewer dollars are left over each year for other projects. To grow any business, there are basically two options: you can either increase your prices, or increase your volume. If we don't have an increase in membership, we will eventually have to increase our membership fees. However, if we can steadily increase our membership, perhaps we can forgo having to increase our fees, at least for a while. Now I'm not talking about a membership explosion here - what I'd like to see is 1000 members one year from now. As of July 9, 1991 we had 932 members. If everyone made an effort to sign up one new member in the next year, we could have 1000 members easily. And, to make it even easier for you, we will be running an incentive program, with gifts for every member who brings in a new member, beginning in the fall. Details will be in the next Newsletter, but take this opportunity to request brochures now, so you'll be ready to go when it starts.

We also have a new Publications List, with several new items in it. Most notable, of course, is **Markers VIII**, which is \$20 for members (\$25 for others). There's also James Slater's **The Colonial Burying Grounds of Eastern Connecticut and the Men Who Made Them**, which is being offered this year as it is a beautiful complement to **Markers VIII**. It should be noted, however, that it is almost sold out at this time, so order early if you are interested. The price is \$75. We also have a new slide show, "The Development of the Modern Cemetery and Gravestone Design in the 19th-century." It is presently in a slide/script format and is available for rental only, at a cost of \$15. Finally, after many requests,

we now have a listing of **Newsletter** Tables of Contents. For \$1.50, this leaflet gives you the Table of Contents for each issue of the **Newsletter**. It's a handy reference guide for the issues you already own, and is invaluable if you are interested in purchasing back issues, which, by the way, are also available at this time. For more information about these and all of the other items for sale, please send a SASE to the AGS office.

Speaking of things for sale, demand was so great for Conference '91 T-shirts that I've ordered a few more. I presently have T-shirts available in all sizes (S,M,L,XL,XXL); they're exactly the same as those at the conference - gray, 98% cotton, with maroon design and lettering. To order, please send the size(s) you want, your mailing address, and \$10 for each shirt sizes S to XL, \$11 for each XXL, to the AGS office.

Recently, I've had several requests for speakers, and, not being familiar with who in the membership does this sort of thing, have had to work at finding AGS members in the area to speak. AGS used to have a Speaker's Bureau, and I'd like to rejuvenate it if possible. If you are interested in helping me out here, please let me know. I would like to have as many people on the list as possible. And if you're feeling uncomfortable about speaking, don't forget that you can always make use of our slide shows to help you out.

There has also been some interest in developing a catalog of court cases regarding historic cemeteries, gravestones, etc. as a resource for those considering going to court, or developing legislation. This is an immense project - is there anyone out there willing to help out with it?

That's it for now - have a great rest of the summer!

- Miranda

AGS
30 Elm St.
Worcester, MA 01609

(508) 831-7753

Did you have some trouble remembering the AGS office hours?? Dispair no more - Miranda has changed her hours and will be working Monday to Thursday 11:30 - 4:30. To be sure to reach her by phone, call between 1 and 4 PM (She may be running errands the rest of the time)

ANSWER TO THE MYSTERY GRAVEYARD CONTEST *(from p. 4-5)*

The contest rules (and the honor system) limited entries to members who had not seen or heard of this yard. There were seventeen entries, all so intriguing and ingenious that each contestant was sent a prize—a package of Dan Farber's gravestone notecards. Their reasoned guesses placed the yard in seven New England locations.

First prize was awarded to David Proper, Memorial Libraries, Deerfield MA. We sent him a mounted 16" x 20" Farber photo of the Mary Harvey, 1785, stone in the Deerfield burying ground.

Here are a few excerpts from "hot" contest entries:

"...These are trick photos of stones superimposed on a phony background..."

"...These stones are actually in several different locations, so they are either copies or someone has been BADI..."

"This is a refuge for stolen stones!"

"The yard pictured does not exist. The stones are from 4 different burying grounds in 3 different states..."

"...They look as if they were cast from hydrostone...What is a gazebo doing in the middle of this isolated graveyard...? Sure is strange!"

The following not-to-be-taken-seriously excerpts are quoted from an anonymous entry signed, "John Stevens":

"This is a small abandoned cemetery, lost in the woods of Vermont. You can see the remnants of a hunting lodge...It must be a family yard...but since the stones have different surnames, the obvious conclusion is that descent is through the female line...I would hypothesize, therefore, that this was an early attempt at Women's Liberation through the use of "matronymism"...Those little round Vermont faces are symbolic of a sunset falling over the failed attempt to establish female domination in a period when the arm was stronger than the tongue. This yard must be preserved as it is unique!"

THE WHOLE AND TRUE STORY OF THE MYSTERY GRAVEYARD

As about half our entrants guessed, this "graveyard" does not exist. Or, to be more specific, what you see in the photograph is not a burying ground, and the stones are not gravestones. They are **replicas** of well-known gravemarkers from four different New England yards.

From left to right in the landscape photograph, **the replicas are of:**

The John Foster stone, 1681, which stood in Dorchester MA until it was moved, several years ago, to the Boston Museum of Fine Arts for safekeeping. It is on permanent exhibition in the Museum's Department of American Decorative Arts. A replica stands in the Dorchester yard in place of the original.

The slate stone for Rebecca Park, 1803, and her 14 children. The original stands in Grafton VT. A replica of this stone is in the Museum of American Folk Art, New York City.

The Capt. Anthony Gwyn stone, 1776, which stood in Newburyport MA until it was moved to the Boston Museum of Fine Arts for safekeeping. A replica stands in Newburyport in place of the original.

The Daniel Squier stone, 1783, which stands in Franklin CT. This granite stone is pictured on the cover of James Slater's book, *The Colonial Burying Grounds of Eastern Connecticut and the Men Who Made Them*. Because the stone was once stolen from the Franklin graveyard and returned a few years later, a plan was made to put a replica in the graveyard and house the original indoors. After a replica was cast the town fathers could not agree on the plan, so the original is in the Franklin yard, and the replica was given to the Museum of American Folk Art.

These four replicas were made by Bill McGeer of Holland MA, author of *Reproducing Relief Surfaces, A Complete Handbook of Rubbing, Dabbing, Casting and Daubing*. While he was making them, Mr. McGeer was commissioned to make a **second replica** of each stone for Dan and Jessie Lie Farber, and the Farbers have erected their four reproductions in a wooded area near their home in Worcester MA. It is these "gravestones", made of concrete, that appear in the photographs (which were made by Dan Farber).

Standing with the four replicas in the yard is a piece of flagstone (far right in photo) unearthed from the Farbers' garden and erected with the replicas because it looks like an uninscribed flagstone gravemarker. In the foreground are several natural rock outcroppings.

Also standing in the foreground of the photo is a fragment of a small footstone found in the Worcester house where Harriette Merrifield Forbes lived in 1927, when she wrote *Gravestones of Early New England*

and the Men Who Made Them, 1653-1800. Mrs. Forbes' family thinks the fragment was probably left with her by someone who knew of her interest in early gravestones. It has remained in the old Forbes house until recently, when it was contributed by the family to the Farbers' yard.

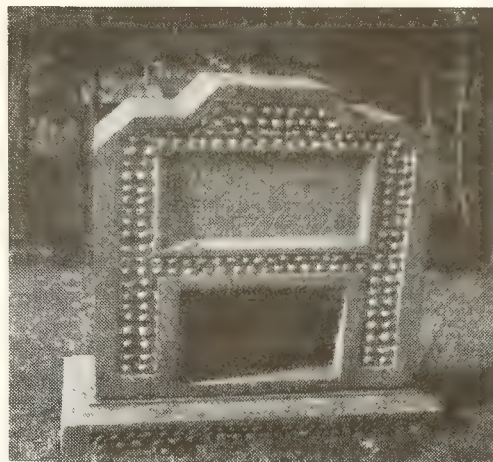
The little footstone is the only authentic stone in the yard. It is inscribed, "Capt. Peleg P__k," and it is the single remaining mystery in the "Mystery Graveyard".

HOME-MADE STONES

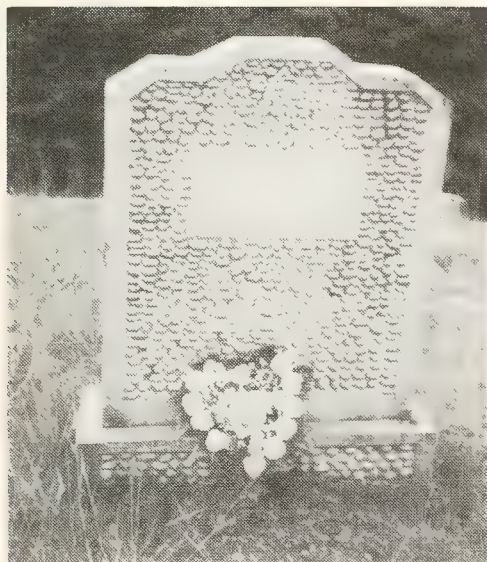
Wanted to Share:—Studies of handmade gravemarkers from comparable mountain areas to find types of materials used, forms, and geographical extent of use. We have recorded and photographed 194 markers of wood, soapstone, concrete, and even two glass-fronted, artificial flower-filled, beehive markers.

The study covers counties in the mountains of western North Carolina, and reflects the isolation, ruggedness, poverty, and dependence on people's ingenuity to use what was available to make a personal memorial to a loved one.

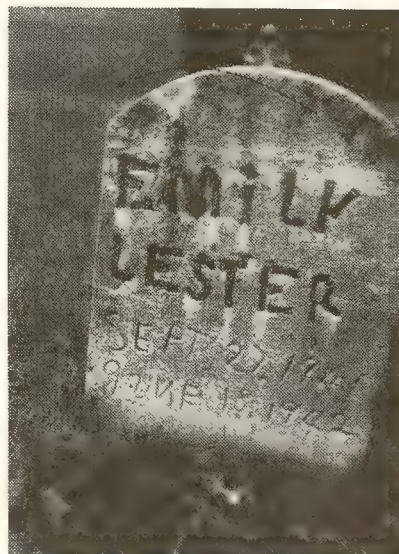
Chris & Jack Sheridan
15 Friar Tuck Lane
Brevard NC 28712



Thomas L Cane Goodson, died Oct 31, 1936, age 57 y 5 m 28 d. Cement with small pebbles



George E. Smathers/July 2 1873(?) Jan 11, 1957. stones imbedded in cement. Crawford Cemetery



Cement with insulated black electrical wire imbedded in wet cement to form the name: Emily Lester, Sept 27, 1941/June 18, 1942.

CONNECTICUT TOURS

The Connecticut Historical Society is conducting tours of central Connecticut graveyards

September 28 Ancient Burying Ground, Wethersfield "The Stone and the Spirit".
Price: \$6.00 for CHS members, \$9.00 for non-members (transportation to Wethersfield on your own). Reservations and payment required by Friday, September 13.

October 31 Ancient Burying Ground, Hartford "Back From the Dead", a lunch-hour Halloween walking tour with Bill Hosley. Price: \$4.00 for CHS members, \$6.00 for non-members (transportation to Ancient Burying Ground on your own). No reservations necessary.

Send reservation form and check, made payable to CHS, to: Maxine Kates, The Connecticut Historical Society, 1 Elizabeth Street, Hartford CT 06105.

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada. Order Markers (Vol. 1 \$20; Vol. 2, \$20; Vol. 3, \$18.50; Vol. 4, \$20; Vol. 5, \$20; Vol. 6, \$23; Vol. 7, \$15; Vol 8 \$20; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778 Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 15 NUMBER 4 FALL 1991 ISSN: 0146-5783

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The traveling exhibit, *Sentiment, Sorrow & Sepulcher*, was developed by John Graf, Curator of History at the Neville Museum, Green Bay. It explores how society viewed death and practiced mourning during the last half of the 19th century and the early years of the 20th century. The exhibit will be at the Wisconsin State Historical Museum, Madison WI [(608) 264-6555] from February 11 through June 7, 1992.

contributed by Robert Wright, Madison WI

The Mother's Grave, Godey's Lady's Book, 1859.



CEMETERY LICHEN DYES

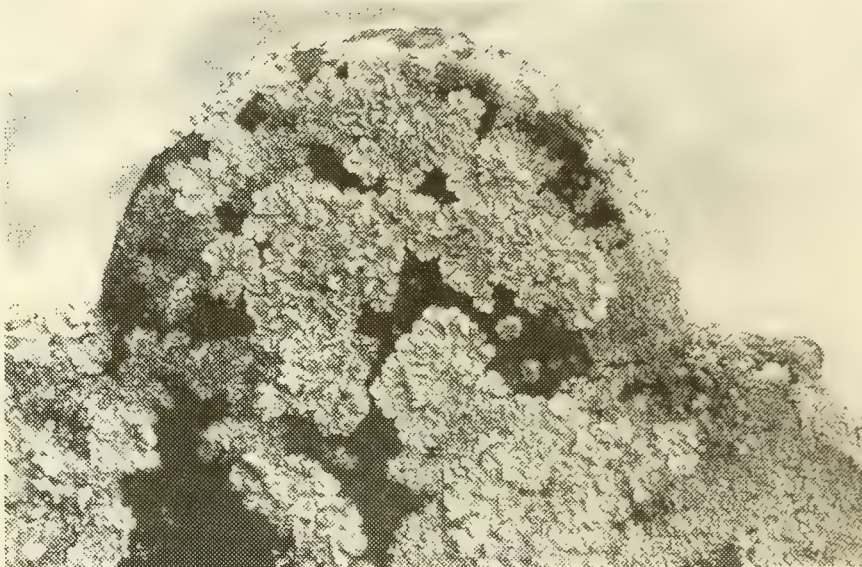
by Karen Leigh Casselman

As the following article indicates, there are people roaming our cemeteries who are interested in more than gravestones. Certainly it is gratifying to learn that craft organizations such as the Handweavers Guild of America, who printed an earlier version of this paper, are prepared to advocate for good conservation practices when removing lichens from stone. We can all benefit from such sensible co-operation!

Surely, textile craftspeople are in the vanguard where conservation and the environment are concerned. After all, are we not those wholesome folk who raise sheep, cultivate dye plants, dye, spin, weave and knit our own clothing? But, are the lichen dyers in conflict with this image?

At a time of increased global-wide environmental damage, how can we justify using potentially endangered plants for textile dyes? Lichen collection for dyes can be encouraged, if it's actually beneficial. That is the case in most cemeteries, where lichens obscuring tombstones are regularly the target of groups such as the Association for Gravestone Studies.

The dyer who collects cemetery lichens opts for plants already at risk, either from strong chemicals used to kill them, or from brown bagging, another removal tech-



nique that involves covering stones with burlap sacks until the lichens die and can be brushed off. These tombstones lichens are the perfect choice for the urban dyer who cannot collect lichens where timber is cut or where rock-inhabiting lichens are routinely destroyed by construction equipment.

Some of the most popular dye species are so-called weedy lichens that tolerate pollution and thrive in urban cemeteries. Various *Physcia* spp. are prolific on city streets and tombstones. Although not often mentioned in dye books, these lichens may be used for BWM (boiling water method) dyes. Yellow-orange, orange and orange-red patches of *Xanthoria* spp. grow over and around flat and curved surfaces of stones, covering the lettering and even finials. These lichens are much in demand as an AFM (ammonia fermentation method) pink dye oxidized in sunlight to blue.



City memorial gardens are often fenced in wrought iron, but the low, random stone walls of rural eastern cemeteries are often covered with vigorous, circular crusts of *Xanthoparmelia centrifuga*, *X. conspersa* or the more southern and central *X. cumberlandia*. All give BWM results ranging from orange to rust and brown. Other lichens common on moist, shaded stone walls include *Ochrolechia* spp. and

Pertusaria spp., whitish crusts which make AFM red and purple dyes.

The careful removal of cemetery lichens benefits the dyer, helps gravestone enthusiasts, and relieves lichenologists who would rather dyers not take other, potentially endangered lichens for use as dyes. However, a word of caution comes from overseas: British lichenologists urge dyers to first compile a lichen inventory of the cemetery before removing the lichens. There is always the chance that a rare lichen has found its way into a cemetery and this should be documented photographically.

Once the lichens are identified, getting them off the stones is almost as much of a challenge. There are two objectives in removing lichens: first to remove all the lichen; second to leave the stones undamaged. You must use non-metal tools such as wooden skewers or popsicle sticks. A narrow, rubber spatula is useful, especially with lichens such as *Xanthoria* spp. where portions of the thallus have already been loosened or blown away by wind and weather. Wet lichens can even be removed with the fingers. [Skin contact with certain lichens can cause dermatitis. Wearing rubber or plastic gloves and collecting lichens when moist minimizes exposure to the pesticides used and the dust from the lichens.] But lichens inside lettering on the stone are another matter. For this small, flexible probes come in handy, or the handle of a fine artist's paintbrush or toothpicks. An old bed sheet makes a suitable work sheet, tucked all around the base of the stone so no lichen particles are lost.

Today's conservation-minded dyer does not remove a lichen without correctly identifying it first. Like careful lichen collecting, lichen identification requires effort and considerable patience. Correct identification means more than simply rhyming off the genus name: i.e. "It's orange, it's crustose, it MUST be *Xanthoria*!" The ecologically aware dyer reads biology and learns about lichen reproduction, lichen acid chemistry, and the role played by habitat in lichen survival mechanisms. Some of this information is included in field guides. However, many classic books are hard to find or are out of print. Contemporary guides may apply only in another geographic region. Authoritative books are generally large,

too heavy to take into the field, and expensive, if you're a lichen novice. Any guide is better than no guide at all; but serious buffs will discover the local library as a resource for self-education, and it's all free.

Joining a botanical society, like Friends of the Farlow at Cambridge MA (Farlow Reference Library & Herbarium, Harvard, 20 Divinity Avenue, Cambridge MA 02138), or a field naturalists' organization, can help the lichen enthusiasts meet others who share their interests.

Once the cemetery lichens are identified, enumerated and removed, the dyer has a wide variety of dye books from which to choose a recipe. Lichen acids vary geographically; dye results from the same species will not be the same in Boston and Edinburgh. So, the precise duplication of another dyer's results is an unrealistic goal in lichen dyeing.

In a shrinking world it makes good sense to protect the flora of special places. Help yourselves to the lichens, once you've identified them, and make that list. As a bonus, your efforts will support cemetery restoration and possibly redeem that wholesome image of the dyer. Be one who works with, rather than against, nature.



Karen Leigh Casselman has written Craft of the Dyer and Lichens and Their Dyes: A History and Sourcebook (forthcoming). She is co-editor of a new edition of Lichens for Vegetable Dying by Eileen M. Bolton. She is a research associate at the Nova Scotia Museum, Halifax, Nova Scotia, Canada. An earlier version of this paper was printed in the Summer 1991 issue of Shuttle, Spindle & Dyepot (Handweavers Guild of America).

CONTRASTING ALEUT CEMETERIES OF ALASKA

by Harvey Medland

During a recent trip to Alaska we had the opportunity to observe two Aleut cemeteries. We expected to find a few unique characteristics shared by the grave markers in the two sites. What we found however, was confusing if not unique.

In 1786 Russia discovered large colonies of fur seals on the Pribilof Islands located in the middle of the Bering Sea. To harvest this newly found wealth they needed a good source of labour. The indigenous hunters, known as Aleuts, were the obvious choice. They were dispersed along the Alaska coastline and depended upon seals and otters for their livelihood. The Russians treated the Aleuts as serfs. By the beginning of the 1800s the Aleuts were resettling in the Pribilofs and had established the town of Saint Paul. Soon they developed a dependency upon Russia for sugar, tea and a variety of foods.

In order to entice the Aleuts into the Russian Orthodox Church, the Russian government exempted them from paying taxes for three years. In time they were learning the Russian language, adopting Russian names and embracing the Russian religion. The Aleut language was discouraged.

After the United States purchased Alaska in 1867, the Aleuts maintained their Russian language and Orthodox faith.

Today the Russian Orthodox Church is the focal point



Aleut cemetery in Saint Paul, Pribilof Islands

of the community of Saint Paul. The nearby cemetery contains rows of white, wooden markers with the characteristic diagonal cross. For some reason pills and vegetables are scattered about the grounds making one wonder if a few ancient beliefs still linger.

The Aleut cemetery just north of Anchorage in Eklutna is of considerable contrast to that found in Saint Paul. Beside Eklutna's St. Nicholas Russian Orthodox Church are rows of brightly painted spirit houses. We were told that each family had its own traditional colours. Before every structure is a small Russian Orthodox cross. But why the spirit houses? There has been intermarriage with the Indian community. Are the structures a consequence of the influence of local Indian customs? If you have any thoughts on this question, please let us know.

Harvey Medland, 980 Broadview Ave., #1403, Toronto, Ontario, Canada, M4K 3Y1. For another reference to the Aleut cemetery in Eklutna, see AGS Newsletter, V. 12 #1, Winter 1987/88, p. 25.



Eklutna Cemetery, Alaska

THE OLD STURBRIDGE VILLAGE CEMETERY



Old Sturbridge Village graveyard, reprinted with permission of the Worcester (MA) Telegram & Gazette. Copyright 1991

Records in Gilmanton, New Hampshire, show that more than 20 slate and granite gravestones disappeared from two cemeteries there between 1940 and 1960. For many years since the theft rumors have circulated in Gilmanton that 18th-century stones stolen from their graveyards had "surfaced" in Old Sturbridge Village. Gilmanton is a town of 600 located about eight miles from Laconia, New Hampshire; Old Sturbridge Village is the 200 acre "living history museum" in Sturbridge, Massachusetts.

In the Village, a pillared meeting house that serves as a focal point for many of the Village activities stands on a slight hill overlooking the common. A "cemetery" slopes gently up to the rear of the meeting house, and about two dozen gravestones are scattered throughout the side yard. A stone fence surrounds the yard, and visitors are not permitted inside.

Marion S. McIntyre, a cemetery trustee in Gilmanton, spent the last three years digging through New Hampshire vital statistics records to obtain a list of names and dates of missing stones to compare with the names on the Sturbridge Village stones. She then visited the Village "cemetery", and with binoculars tried to match names on her list with those in the yard. But she wasn't able to read the inscriptions from outside the yard.

It was only after a reporter from the News of Manchester, New Hampshire, investigated her story and obtained

photographs and detailed information from the Village records that McIntyre was able to confirm that twelve of the Village stones did indeed have names and dates that matched those on missing Gilmanton stones.

Copies of the newspaper story were circulated to the Sturbridge Village trustees, and Village spokesperson Michelle Meehan confirmed that an investigation was underway. Old Sturbridge Village President Crawford Lincoln said the stones would be returned if it could be determined that they had not been obtained through legitimate means. He denied that they had been purchased by the Village. "They were an outright gift from a Brentwood, New Hampshire, antiques dealer, Roger Bacon, who is now deceased," he said. He said Bacon was a reputable dealer and that Village officials had no reason to suspect anything was wrong. It is not known how Bacon acquired the stones or whether he knew they were stolen.

Two of the twelve identified Gilmanton markers are from that town's Smith Meetinghouse Cemetery, and these two have been replaced in recent years with modern markers. McIntyre said Old Sturbridge Village will not be asked to return these two originals. The Gilmanton cemetery trustees do, however, want the other ten stones, which were taken from the town's Copp Cemetery.

Before returning the stones, Lincoln said, Old Sturbridge Village must work out arrangements to transport them

safely and draw up legal transfer papers. The above story was put together from three articles in the Worcester MA *Telegram & Gazette* (October 8, 9 and 29, 1991).

It appears to us that surprisingly little interest has been shown by the parties concerned in the stones as artifacts. No description was given in the newspaper articles we saw. We wondered if the twelve identified stones were slate or granite and whether or not there was ornamental carving on any of them. In a conversation with Mr. Lincoln, he said he believes most of the Gilmanton stones are slate and that they do have ornamental carving. If this is correct, it is hard to understand why Gilmanton is willing to leave two of the original artifacts in Sturbridge. We are further dismayed by the response in Gilmanton to the Village's acquisition of their gravemarkers. McIntyre said Gilmanton officials aren't blaming Old Sturbridge Village for putting the stones in their "cemetery". "Old Sturbridge Village didn't do anything wrong—nothing illegal," she said, noting that tombstone thefts were common in New Hampshire for many years when there were no state laws making it a crime to take them.

But we are shocked that Old Sturbridge Village would have accepted gravestones from anyone without a provenance showing precisely how the donor came to have the markers—even in the 1940s and without specific laws relating to gravestone theft. "I don't think anyone knows when or how they were removed," said Mr. Lincoln.

Finally, we wondered about the origin of the other stones in the Old Sturbridge Village "graveyard". Mr. Lincoln (who was not at the village when their "graveyard" was set up) believes that these stones are discards given to the Village by Smith Monument Company in Westfield MA after that company made replicas to replace damaged originals (presumably from the Westfield area). We hope there may be AGS members who will look into this and report his or her findings to the Newsletter.

In our conversation with Mr. Lincoln, this story took one more disturbing turn, which requires comment. He raised the issue that AGS has no policy concerning the ethics of taking stones from graveyards and placing them in museums. AGS has carefully weighed the pros and cons of saving a unique and threatened stone by getting permission to move it to indoor housing in a reputable museum and replacing the original with a replica. On this we have not developed a policy. Some of our concerned trustees favor this procedure while others favor leaving all stones in situ despite threats to their survival in their original sites. However, AGS is clear and strong in its disapproval of (1) removal of a stone without permission of cemetery trustees and any descendants; (2) removal of a stone that is not unique and severely threatened; (3) removal of a stone from its original site to an insecure site, such as a building that is not fireproof, or a building managed by an organization that has no system for cataloguing its artifacts, or moving it from its outdoor location to another outdoor location; (4) removal of a stone without placing a replica in its original site.

contributed by Jessie Lie Farber, Worcester MA. Jessie Lie Farber is a founding member of AGS, and former editor of the Newsletter.



A HAPPY ENDING

Len Messina has sent a follow up article to the story "Rare Slave Stone in CT (AGS Newsletter, Spring 1991, p.) from the July 24, 1991 issue of the Middletown CT Press:

All the money needed to finance the restoration of a 200-year old headstone that marks the grave of a slave in Riverside Cemetery has been collected. The headstone, that of a slave known only as Sambo, is believed to be one of the oldest headstones for a Negro slave in Connecticut. The Sambo stone was discovered last year to be seriously deteriorated. John Zito, a Hartford restorer, said he could do the rescue work for around \$3000., and the Middlesex County Historical Society hired him, expecting its appeal for funds would bring the money rather quickly. But for Sambo the money was slow in coming. However, contributions

from a New York policeman and from a defunct Wesleyan University club combines to make up the final difference. The cop had read an account of the story. As a boy he had summered at a family cabin in Haddam and had loved the area, so he decided to send a check for \$500. A representative of the former Wesleyan club heard a talk about the stone which convinced him that the remaining money in the club fund would be well spent on the Sambo restoration.

A second project at the Mortimer Cemetery, the restoration of the headstone of John Danforth II, the founder of the pewter industry in the U.S., brought a much smoother solution. The Pewter Collectors Club of America sent a check for \$3000. and promised to take care of the \$600. remainder.

CEMETERIES AND GRAVEMARKERS SECTION: AMERICAN CULTURE ASSOCIATION

Section Chair: Richard E. Meyer
English Department
Western Oregon State College
Monmouth OR 97361

ABSTRACTS OF PAPERS 1992 Annual Meeting Louisville, Kentucky

The ACA annual meeting will take place in Louisville KY, MARCH 18-21, 1992. Anyone interested in going on Tour #2 (southern Indiana cemeteries) should let Dick know as far ahead of time as possible.

ALVRUS, Annalisa: Department of Anthropology, University of Tennessee at Knoxville TN 37996-0720

"Conformity and Individualism in the Gravestones of Knox County, Tennessee"

Studies of New England gravestones suggest the use of more elaborate stones in the eighteenth and nineteenth centuries with a shift to simpler stones in the early twentieth century. To determine whether this trend was characteristic of gravestones in the mid-South, twelve cemeteries in Knox County, Tennessee, were studied, with varying results.

AMBLER, Cathy J.: Department of American Studies, University of Kansas, Lawrence KS 66045

"Oak Hill: A Rural Cemetery in Kansas"

Oak Hill, established in 1865, reveals the eastern tradition of rural cemetery design and management that came with the people who made their new homes in Kansas, but Quantrill's Raid and frontier town boosterism were other factors that compelled the city to plan and maintain such a cemetery.

BLAKE, Fred: Department of Anthropology, University of Hawaii at Manoa, Honolulu HI 96822

"The Chinese of Valhalla: Patterns of Assimilation and Identification in a Midwest American Cemetery"

Chinese gravestones in a Midwestern cemetery index complex and dynamic patterns of assimilation, identification and cultural retention. The analysis focuses on historical changes in the organization of interments, aspects of the style, linguistic and semantic structures and contents of the gravestone inscriptions which include both Chinese and Roman scripts.

CASSIDY, Victor M.: 2717 W. Nelson St., Chicago IL 60618

"Monuments and Memorials: An Invitational Exhibition of Sculptures and Drawings by Contemporary Artists"

The speaker invited six artists and three architects to select a subject for a monument or a memorial—and then to create one. Monuments and Memorials, the exhibition that resulted, contained works on a broad variety of subjects and in a very wide stylistic range from classical to completely conceptual.

EDGETTE, J. Joseph: Master of Liberal Studies Program, Widener University, Chester PA 19013-5792

"Pariahs of Cemetery Fieldwork: Animal, Vegetable, Nature and Human"

Lurking in the foreground, background and all around environs of a cemetery can be hostile animals, serpents, insects, rampaging and consuming flora, and negatives acts of God and man. Presented in this paper are descriptions and depictions of some of these pariahs and their deleterious effects upon cemetery fieldwork.

GABEL, Laurel K.: 205 Fishers Road, Pittsford NY 14534

"Rituals, Regalia and Remembrance: Fraternal Symbolism and Gravemarkers"

During the heyday of fraternalism (1880-1920), approximately half of the adult population belonged to at least one of the estimated 1000 different secret societies that existed in the United States. Complex symbolism, which played a vital role in the ritual and regalia of these organizations, is often found on gravemarkers.

GRADWOHL, David M.: Department of Anthropology, Iowa State University, Ames IA 50011-1050

"The Jewish Cemeteries of Louisville, Kentucky: Mirrors of Historical Processes and Theological Diversity Through 150 Years"

In 1842 Jewish settlers founded congregation Adath Israel in Louisville. Today there are five congregations: two Reform, one Conservative and two Orthodox. Others have disbanded

and reorganized over time. The separate cemeteries maintained by the city's temples and synagogues reflect different historical origins, theological orientations and ritual practices within Judaism.

GRAVES, Thomas E.: 100 Pollack Drive, Orwigsburg PA 17961

"The Multiethnic Cemetery: Melting Pot or Tossed Salad?"

Schuylkill County, Pennsylvania, has been ethnically diverse since the earliest days of its settlement, with Pennsylvania Germans, Welsh, Irish, Italian, Polish, Ukrainian and other groups living in the county in large numbers. Examination of the cemeteries shows a spectrum of ethnic isolation and intermingling. Some cemeteries show signs of assimilation.

HANNON, Thomas J.: Department of Geography and Environmental Studies, Slippery Rock University, Slippery Rock PA 16057

"A Comparison of Monumentation in the Republic of Ireland and Ethnic Irish Monumentation in Pennsylvania"

The Republic of Ireland has contributed a large number of immigrants to the United States since the mid 1800s. Many settled in mining and manufacturing states such as Pennsylvania. The research compares monumentation in the Republic of Ireland with that used by Irish immigrants or their descendants in selected area of Pennsylvania.

HILLDENBRANDT, Daniel R.: Media Centre, The University of the South Pacific, Suva, Fiji

"The Tongan Way in Burial Customs and Grave Decoration" (Video)

This videotape examines briefly the colorful and unusual graves of the Kingdom of Tonga. Featured are the "Faitoka" or graves of the commoners, as well as the impressive "Langi", those of the nobles and kings.

HORTON, Loren N.: Field Services, State Historical Society of Iowa, Iowa City IA 52240

"Language Displacement and Sentimentality in the Cemetery"

The ways in which the living commemorate the dead on gravemarkers can often extend to the use of euphemistic and clichéd expressions which mask true feelings, magnify personality traits of the deceased, and emphasize the bonds of affection among family and friends. This paper concentrates on examples of such expressions.

JEWELL, James C.: Division of Humanities and Fine Arts, Illinois Valley Community College, Oglethorpe IL 61348

"The Cemetery as a Plot Device in the Mystery Novel"

No other literary form employs the cemetery in as many functions as the mystery novel. This paper surveys mysteries that employ the cemetery in each of its literary functions: as scenic background, as necessity, as place for insight, as location of clues and as integral sphere of action.

LINDEN-WARD, Blanche: Program in American Culture, Emerson College, Boston MA 02116

"The Cult of Jim: Funerary Fans, 1985-1991"

At Pere Lachaise Cemetery in Paris, where authorities originally re-interred LaFontaine, Moliere, and Abelard and Heloise in order to create a "cult of heroes", it is particularly interesting to note that the grave of American rock star Jim Morrison has in recent years become the focal point of pilgrimage and gravesite activities.

LUCAS, Jennifer: The Folklore Institute, Indiana University, Bloomington IN 47405

"Gravestone Materials of South Central Indiana"

This presentation traces the different types of stone used in the making of southern Indiana gravestones from c. 1830 to the present. Also considered are the locations and manner of extracting these materials from the earth, and the manner in which southern Indiana's position as "Limestone Capital of the World" has affected gravestones.

LUNN, Lorie: Department of Anthropology, University of Tennessee at Knoxville, Knoxville TN 37996-0720

"'Comb' Graves of the Upper Cumberland"

Hidden away in family cemeteries of Tennessee's Upper Cumberland region one finds a unique style of gravemarker. Large slabs cut from local sandstone are arranged to form a peaked roof, or "comb", over the grave. The time span of these artifacts (mid-1800s to early 1900s) coincides with an important period of technological and cultural change in the area.

MATTERNES, Hugh B.: Department of Anthropology, University of Tennessee at Knoxville, Knoxville TN 37996-0720

"Modern Expectations and Prehistoric Reality in Western Kentucky: Historic Cemetery Modification at Wickliffe Mounds"

The removal of a prehistoric cemetery from public display revealed that the archaeological record had been physically

altered since originally excavated. An examination of archaeological date, oral histories and literature suggests that these changes resulted from attempts to organize the cemetery according to the expectations of a twentieth-century visitor.

McNEAL, Harriet: Department of Art History, Indiana State University, Terre Haute IN 47809

"The Ax and Sledge: Woodmen of the World and Tree Stump Tombstones"

Among the thousands of examples of tombstones in the form of a tree stump is a group with the symbols and emblems of the Woodmen of the World, a fraternal order which provided burial insurance to its members. An investigation of the specialized iconography will be illustrated by slides.

McVICKER, Maryellen: 813 Christus Drive, Boonville MO 65233

"Is Daniel Boone Buried in Kentucky?"

In 1845 the State of Kentucky petitioned Missouri to have the bones of Kentucky's most famous founders, Daniel and Rebecca Boone, returned, and countless tourists have visited the impressive Boone monument in Frankfort. But controversy prevails as to whether Daniel is in fact buried there or remains in the family graveyard near Marthasville, Missouri.

MEYER, Richard E.: Department of English, Western Oregon State College, Monmouth OR 97361

"Literary Graveyards"

The use of the cemetery as a setting for literary works enjoys a long and diverse history. Shakespeare employed the device on more than one occasion, as have Dickens, Twain and a number of more contemporary artists. Several remarkable instances are seen in works by Thomas Gray, Edgar Lee Masters and Evelyn Waugh.

OLSON, Ted: Department of English, University of Mississippi, University MS 38677-5546

"Buried Alive: Cultural Assimilation in Kentucky Graveyard Folklore"

Lexington Cemetery is the primary burial site in Central Kentucky, the first U.S. region west of the Appalachians to be extensively settled by European immigrants. I'll study this graveyard's folklore in order to trace the 19th century emergence of the mainstream American frontier culture from various distinct ethnic groups.

PETKE, Stephen: 8 Cobblestone Road, East Granby CT 06026

"Calvin Barber (1772-1846), Stonecutter in Simsbury CT"

Calvin Barber was a stone mason and public official who dominated the gravestone market in Simsbury, Connecticut and surrounding towns from 1793-1825. Over 400 gravestones can be documented to Barber or safely attributed to him or his apprentices. His work reflects transformations in both imagery and in the nature of the craft itself.

SCLAIR, Helen: 849 W. Lill Avenue, Chicago IL 60614

"Chicago's Ethnic Cemeteries"

Chicago's population represents more than 100 distinct ethnic groups. Throughout the city's history most of these groups have been absorbed without any external evidence of their existence. Many of them, however, are very visible through their burial sites, an examination of which forms the basis of this paper.

VOLLER, Jack G.: Department of English, Southern Illinois University at Edwardsville, Edwardsville IL 62026-1431

"Ephemeral Stones: Notes on the Reading of Cemeteries, II"

We carve our monuments out of the most enduring of substances, but even stone fails. What happens when the text that represents the deceased to the world of the living falls face-first into the grass and becomes covered over? Could it be that this ephemerality in itself represents yet another facet of how and what cemeteries "mean"?

WARE, Thomas C.: Department of English, The University of Tennessee at Chattanooga, Chattanooga TN 37403

"'Where Valour Proudly Sleeps': Theodore O'Hara and 'The Bivouac of the Dead'"

No American artist became so officially identified with cemeteries as Theodore O'Hara. Lines from "The Bivouac of the Dead" have been immortalized in graveyards commemorating the bloodiest battles of the Civil War. Reading these passages as they appear in starkly ranked lines reinforces the notion of collective military order which follows even individual disintegration.

FORUM: Moments of Discovery in Cemetery Fieldwork

Cemetery Fieldwork inevitably yields instances of discovery ranging from the enigmatic to the bizarre, the humorous to the profoundly touching. Forum participants (i.e. anyone who wishes to) are invited to present and discuss briefly one slide which exemplifies such a moment of personal discovery in their fieldwork experience.

TOUR #1 Walking Tour of Cave Hill Cemetery

Louisville's Cave Hill Cemetery (1848) is one of the nation's most important designed rural cemeteries, also reflecting aesthetic reforms based upon Adolph Strauch's "landscape-lawn plan." This walking tour, led by Blanche Linden-Ward of Emerson College, will start inside the main cemetery entrance at 2:30 PM on Wednesday, March 18 (maps/other details available at the conference).

TOUR #2 Southern Indiana Cemeteries

The cemeteries of Southern Indiana display a number of unique and interesting regional features, including types of stone, monument styles and other factors. This tour of selected cemeteries, led by Warren Roberts of Indiana University, will take place Saturday, March 21 (details to follow). Those interested should contact the section chair (Meyer).

BOOK REVIEWS

Permanent Londoners: An Illustrated Guide to the Cemeteries of London

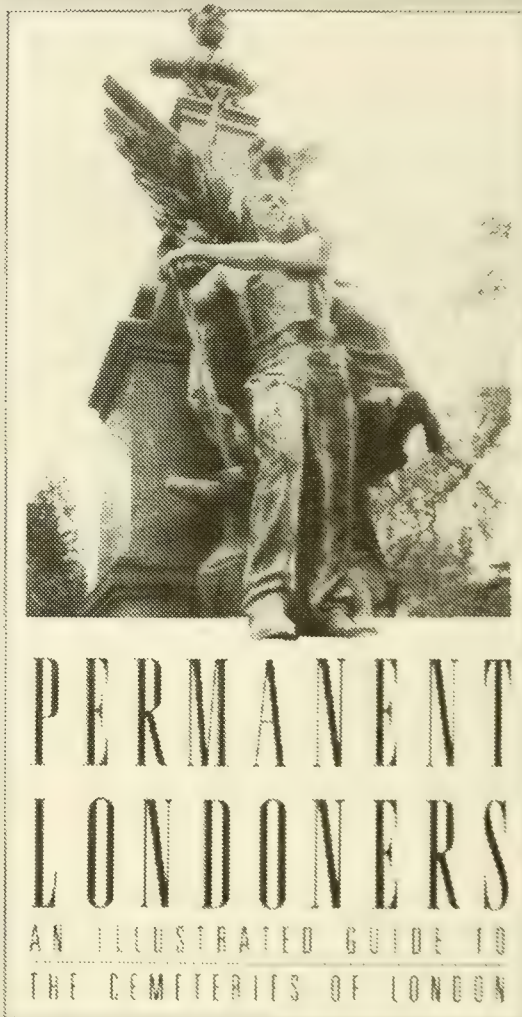
by Judi Culbertson and Tom Randall
Chelsea Green Publishing Company, P.O. Box 130
Post Mills VT 05058, 1991
\$16.95, paperback, 336 pages, 100 photos, 6 maps

review by Mary M. Cope

The sub-title of this work might more accurately be "a biographical guide with some pictures to some burial places in and near London." Almost half the text is devoted to Westminster Abbey, St. Paul's, The Tower of London, Windsor Castle and Frogmore. Aside from these only eleven of the over one hundred cemeteries included in Hugh Meller's *London Cemeteries* (Avebury Publishing, 1981) are covered.

The biographies, which vary in length from a few sentences to several pages, are written in a lively, easy style. Markers are described, but sometimes the terminology is unclear; i.e. "cameo" is a frequent description - this is certainly not a form in use in monumental sculpture! Few of the tombs are pictured, and although sculptors names are often given, rarely do they appear in the index. A bibliography is arranged by title which makes locating the source for a biography difficult.

Maps are given for most of the cemeteries as well as directions for reaching them (it would be wise to check the directions locally). Like the other works in this series, guides to cemeteries in Paris, New York and California, the format is tall and narrow which is easy to carry and consult.



Our Silent Neighbors: a study of Gravestones in the Olde Salem Area
by Betty J. Bouchard

57 pages, 1991, available from David Butler, c/o Box Shop, Salem Market Place, Salem MA 01970
\$4.98

review by Ralph Tucker

This is a convenient and handy guide to the burial grounds and gravestones of the Salem MA area. Essex County has an excellent variety of stones that are by local Salem carvers, urban Boston carvers, and the very unique rural "Merrimac Valley Style" carvers. Directions are given to the burial grounds so that one can find these often hidden sites, although the maps included leave much to be desired. As a primer for the casual browser it will enable one to gain an experience of aesthetic and historic value through an introduction to the earliest stone work in our country. For the more interested student, however, it has some notable and serious omissions and errors.

As Salem is a key area where urban and rural styles are both found, these carving types should have been given at least a summary treatment to outline their unique differences. The remarkable "Merrimac Valley Style" stones of the Hartshorne, Mulliken and Leighton families, and of the local Salem carvers Fowle, Ford, Maxcy, Holliman and the "Marblehead Carver", as well as the Newburyport and Bradford stones of carvers Noyes and Marble can all be found here in glorious profusion. While much has been learned regarding these styles of carving since 1927 when Harriette Forbes wrote her seminal book, this pamphlet ignores most of these carvers and adds little recent data.

The opening section on the early background information is necessarily brief, but that is no excuse for several commonly found errors. For example, in the colonial period the bodies were taken directly from the home to the burial ground with no clergy or meeting house intervention; while some bodies were buried on an east-west axis, most early burial ground orientations are haphazard at best; the plainness of our puritan ancestors has been overdone, and even the author points out the express need for sumptuary laws; and the use of marble for gravestones was not common before the 1770s. Such errors, while minor, cast questions on more significant matters. Noting sixteenth century stones at Marblehead is also unfortunate. These are only samples of the errors found in this work.

In discussing the various carvers, illustrations are invaluable and the booklet conveniently has an illustrated glossary of common carving details as well as numer-

ous photographs of significant stones. One might wish for better photographic detail, but for the casual reader they will do the trick. In such a pamphlet photographs are an invaluable aid in discerning the style of a given carver. It is too bad that the photographs included are not clear, and that the carvers of the stones illustrated are not indicated underneath the photographs. With a little effort, however, one can do their own cross-referencing.

As for a listing of carvers, there are significant omissions. Levi Maxcy and Robert Fowle were important Salem stonecutters whose work is best found in this area yet they are not mentioned, and Ford is not recognized as a carver even though his stone is discussed. William Custin ["WC"] and James Gilchrist ["JG"] are significant Boston carvers who left initialed stones at Marblehead. They are apparently unknown to the author, as well as Henry Emmes and J.J. Geyer. As for the "Merrimac Valley Style" carvers—the Hartshornes, Mullikens and Leightons—their stones are noted but markedly confused as to the carvers. Actually John Hartshorne left no stones in this area and the author mistakes Mulliken stones for those of Hartshorne. This is especially unfortunate as much is now known about these families of carvers. Their work is not only interesting and different, but also an outstanding example of rural carving which deserves attention, especially in the Essex County area. Of the local Salem carvers, Fowle, Maxcy and the "Marblehead Carver" are not even recognized.

There are numerous stones with mistaken attributions, and there are other stones which could have been attributed to known carvers. John Holliman was a Salem carver, not from Worcester. There were four generations of Lamson carvers, and their work can be found north to Nova Scotia and south to South Carolina and the Barbados. The Geyers regularly used a distinctive death head and a bust as well as cherubs. Several Boston carvers used a skull over crossed bones and they should not all be attributed to John Homer.

The double-dating of the year confuses the author yet is a basic fact for anyone studying gravestones. This was caused by the old custom of beginning the year on March 25 and calling the dates of January 1 through

March 24 by the previous year. When New Year's day was shifted to January 1, in order to avoid confusion, two years are noted for January, February and the first 24 days of March months; thus 1714/5 would be used for any date between 1 January and 24 March in the year we would now call 1715. (For a more in-depth explanation of this, see AGS *Newsletter*, V. 9 #3, Summer 1985, p.5)

This work should sell well in the gift shops of the Salem area and may lead to a greater public interest in the carved heritage of our burial grounds. It is certainly too bad that a more comprehensive and accurate presentation is not available. Harriette Forbes' book *Grave-*

stones of Early New England and the Men Who Made Them, fortunately is still available (reissued for the fourth time by The Center for Thanatology Research, Brooklyn NY) and is the best single resource even though it was written in 1927. The past 60 years have added much information in the gravestone field which does not appear in *Our Silent Neighbors*. This points up the need for students of gravestone study to make the results of their work more easily available, and for the Association for Gravestone Studies to make such studies known to its members as well as to the public.

Ralph Tucker is an Episcopal minister living in Georgetown Maine. He is a frequent contributor to the *Newsletter*, and an authority on "The Merrimac Valley Style" of gravestone carving.

Tombstones of Your Ancestors

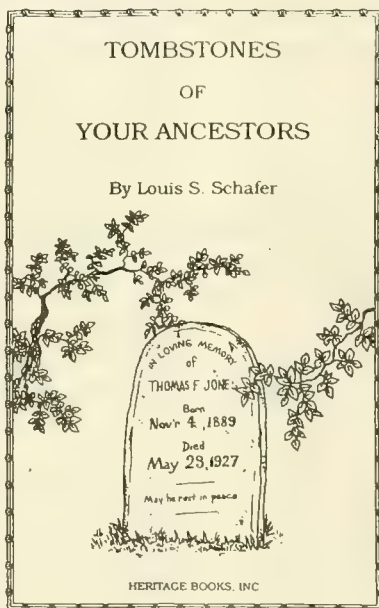
by Louis S. Schafer

Heritage Books Inc., 1540-E Point Ridge Place, Bowie
MD 20716, 1991 156 pp, no illustrations

review by Deborah Trask

This engaging little book makes a good introduction to responsible amateur study of gravestones. Schafer has produced a "how to" kind of book for gravestone beginners. He states that this book is "intended to be an introduction to the hobby of locating, deciphering and collecting gravestone inscriptions and carvings. It has been written, for the most part, as a guide for three types of people: (1) those who are conducting extensive research into family genealogy and history; (2) those who are simply intrigued by early American heritage, and (3) those who are in the process of assembling an extensive collection of curious tombstone poetry and sculpture." Throughout the introductory chapter, "Why Collect Epitaphs and Tombstone Sculpture" the author makes repeated reference to this collecting of tombstone sculpture—an unfortunate use of phrase, for he does not advocate collecting gravestones (we hope!).

The book also includes chapters on "How to Locate a Particular Ancestor's Grave", "Deciphering Epitaphs", and various methods of reproducing gravestone surfaces or making them more legible, all set out in a very



straight-forward, yet personable manner, interspersed with personal anecdotes. There are no illustrations to illuminate any of the methods described. Information relating to the history of epitaphs and American grave markers is undocumented, despite the inclusion of a reasonable bibliography, but this is a common practice in the writing of books for popular consumption. The chapter on "Tombstone Photography" while giving very detailed instructions on how to determine accurate exposures, makes no reference whatsoever to Dan Farber's Mirror Method, which is to my way of thinking, the easiest and most accurate method of gravestone photography, a serious oversight (see AGS *Newsletter* V. 10 #3, p. 21). Thus, to a well-entrenched AGS member, the overall approach may seem superficial. The methods he describes for reproduction or legibility are sensible and inoffensive. *Tombstones of Your Ancestors* is a readable guide to "capturing and understanding" gravestone art, intended for neophyte hobbyists.

Schafer also wrote *Best of Gravestone Humor*, reviewed in the Summer 1990 (V. 14 #3) issue of the AGS *Newsletter*, p. 25.

BOOKS AVAILABLE

Sent in by Mark Esping, Linsborg, KS.

Two books of interest to AGS members are listed in a recent catalog from a remainder book company, Edward R. Hamilton, Falls Village, CT 06031-5000. They are:

Folk Art in Hungarian Cemeteries by Erno Hunt, \$3.95. Contains great photos and good drawings. Wooden cross variations, covered cross variations and especially the grave posts (Fatonkos fejfak) (Oszlopos fejfak) and (Kopjafak) are shown in photos and drawings.

Space of Death by Michel Ragon, \$9.95, is a historical survey of social attitudes and how the world deals with death. Some good areas on development of current trends are discussed.

NEW BOOK

Burlington Connecticut Cemetery Records by Leonard Alderman records the names on markers in five cemeteries listed in alphabetical order with added information that might be helpful to genealogists. Completed in August 1990, it has been updated in February 1991. Maiden names and relationships have been included in many instances. The booklet is about 70 pages and costs \$20. Available from Leonard Alderman, 18 Milford Street, Burlington, CT 06013.

Those of us who collect cemetery books may have an interest in a forthcoming publication which was mentioned in *Hope & Glory* (the annual publication of the Iowa Chapter, Victoria Society in America). Authored by Jane B. Wilson, a retired librarian and one-time editor of the Maryland State Library Association's newsletter, the book is titled *The Very Quiet Baltimoreans*. Described as "a book about the historic cemeteries of the city", it should have appeal to those not wedded to New England interests. The publication date was noted as "Fall 1991", but no address or purchase date were given.

contributed by Sybil Crawford, Dallas TX.

Rochelle Balkam of Visions of Thyme—Heritage Interpretation, Ann Arbor MI, presented a paper "Stories in Stone" focusing on the preservation of cemetery history at the Third Congress of Heritage Interpretation International. The theme of the Congress, held November 3-8, 1991, in Honolulu, was "Joining Hands for Quality Tourism, Interpretation, Preservation and the Travel Industry".

CORRECTIONS!

Martha Asher, of Williamstown MA, points out an error in the Summer issue of the *AGS Newsletter*. She writes: "I am sure other long-time admirers of Mrs. Elizabeth Smith join me in regretting her disappearance from the AGS logo, although we understand and support the reasoning behind the decision. We are all, however, as would she be, deeply shocked to learn from the President's Report (*AGS Newsletter* V.15 #3, Summer 1991, p.14) that she has been moved to Williamsburg. In our location only seven miles from the New York border, we Williamstownites are extra-sensitive, after long years of putting up with Boston's assumption that Western Massachusetts means Worcester. I should hate to have Mrs. Smith's repose disturbed by such political considerations."

former AGS logo, derived from the Elizabeth Smith stone, 1771, attributed to Samuel Dwight (Markers IV 1977 pp. 160-165) still in Williamstown MA.

Editor's note: Sorry for the oversight! AGS members may remember the 1982 AGS conference in Williamstown where we had the opportunity to view this interesting stone.



Will all AGS members who own copies of *Cemeteries & Gravemarkers: Voices of American* edited by our own Dick Meyer, please make a correction on page 272 and note 13 on page 290? I said I believed the reference to a subsidiary in New Orleans was an error. On the contrary, I'm the one who made the error. Members Robert Wright and Eric Brock both wrote me about signed New Orleans stones, but alas too late for me to correct my essay before publication. The name itself defeated me. All the other subsidiaries of Monumental Bronze in Bridgeport CT had geographic names: Western White Bronze in Des Moines and Detroit White Bronze, for instance, but the one in New Orleans was Coleman's White Bronze, the only one with a person's name. If you are curious, there's a signed monument in the center aisle of the oldest section of Hebrew Rest in New Orleans.

Barbara Rotundo

RESEARCH

LOCAL TALENT OR UNUSUAL IMPORTS?

by Richard Veit

As part of the research for my Master thesis in Historical Archaeology at the College of William and Mary, Middlesex County New Jersey Gravestones 1687-1799: *Shadows of a Changing Culture*, I tried to identify who carved all of the seventeenth and eighteenth century gravestones in Middlesex County. While many stones could not be clearly attributed to any particular carver, three unusual stones have raised a number of questions.

These stones, two headstones and a footstone, mark the final resting places of Captain Andrew Drake and Benjamin Hull, Esq. They all date to the 1740s. Drake's stone is located in the Seventh Day Baptist burial ground in Stelton, New Jersey, while Hull's is in the Baptist Burial Ground in Samptown, now South Plainfield, New Jersey. Both stones are located in what was, in the eighteenth century, Piscataway Township.



Captain Andrew Drake, Stelton NJ, 1743

Andrew Drake's resting place is marked by both a headstone and footstone dating to 1743 while Benjamin Hull has only a headstone dated 1745. All three of the stones are carved out of a light tan, relatively coarse grained sandstone. Both headstones depict quizzically smiling cherubs quite unlike the work of other local carvers. The two headstones also feature rather lengthy poetic epitaphs relating to the deceased. For instance, Squire Hull's epitaph notes 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 are unlike their contemporaries in a number of ways. The carving of the cherubs is quite a bit cruder than that found on other local skulls and cherubs of the same time period. They are among the earlier cherub representations in the Raritan River Valley, though by no means the first. The lettering is comparatively shallow and irregular. Periods follow many of the words, and the first part of the letter "w" is consistently inverted. The stones' borders feature shallow floral decorations, which contrasts with the deeper, bolder carving of many of New Jersey's early stone carvers in Elizabethtown and Newark.

The question of who carved these gravestones, and where, is open to debate. They may be the products of a local New Jersey carver who produced only a limited number of stones. This would help account for their archaic lettering and rather simple style of carving. The bottom of Andrew Drake's stone displays the crossed bones motif commonly used by some eighteenth century New Jersey carvers. It is possible that they were made by a local carver who produced a limited number of stones and then ceased production. He could have been a local avocational or semi-professional carver, who was copying the designs he has seen in neighboring towns, possibly even carving on pre-cut blanks. It seems unlikely that they were produced by a semi-



Benjamin Hull, Esq., South Plainfield NJ, 1745

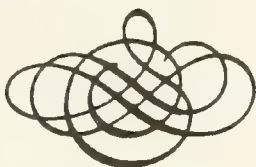
skilled apprentice, since they mark the graves of two of the most prominent individuals in their respective communities.

An alternate hypothesis is that these stones may in fact be imports from Connecticut, which was an early center of gravestone carving. Stylistically they seem to share certain traits with the works of certain Connecticut carvers, especially in the ovoid face. It is certainly possible that wealthy members of the Piscataway Township community imported them. This community had its commercial outlet at Landing Lane, a small port on the Raritan River. Piscataway Township is known to have had strong ties with New England, and a large number of stones from the Naragansett Bay region are

found in its main cemetery. Contemporaries of these individuals living in the same township were purchasing stones from as far away as Rhode Island, as well as nearby Newark and Elizabethtown.

At this time, conclusive evidence as to the identity of the carver is lacking. Thew probates, inventories and wills of these two individuals do not make any mention of gravestones nor are the stones signed. These particular stones are just a few of the many unusual examples of the carver's art found in Middlesex County. Anyone with further information about who may have carved them, and where they did so, is welcome to comment.

Richard Veit, 905 Franklin Ave., So. Plfd. NJ 07080



WANTED!

ANY INFORMATION LEADING TO IDENTIFICATION OF CARVERS ON AGS' 10 MOST WANTED LIST

Have you seen stones by these carvers? Do you have additional clues that might lead to the identification of the missing artisans? Do YOU have an elusive carver to place on our list of the 10 MOST WANTED? Please contact AGS Research or the Newsletter with any information. Your identity will be protected if you wish. There is an honorary REWARD as well as a great cache of satisfaction for anyone able to supply information leading to the identification of the "at large" gravestone carvers featured here. No need to work undercover or go underground; careful surveillance and digging (in old records) often leads to a capture. Be sure to document and report any strange or suspicious looking stones. Be on the alert for these MOST WANTED:

1. This folk carver worked in the area of Amenia, New York/Sharon, Connecticut during the last half of the 1700s, and apparently in Cortland County, New York, (south central) in the first two decades of the 1800s. He is known by various aliases: "The Amenia Carver", "Nebbish Carver", "The Shmoo", "Sunburst Man", "CT/ NY Slate Carver"; he may also go by the name "Pac Man". This carver apparently produced less than 100 stones on several different types of material, including schist, black slate, marble and granite. His styles varied greatly (no two stones are exactly alike), but he often filled the tympanum with a sunburst or fan with square-ended rays, or a strange, thick-necked head with simple, cheerful features. The heads/faces always have eyebrows, outline or a scalloped trim over the tympanum or down the side borders. The tablet lettering is very distinctive, correct, but not what you could describe as polished or standard. Beware! This folk carver is unique and has been known to capture casual unarmed admirers from several states. If seen in your neighborhood, report at once!





2. Don't be fooled by the charming alias of our second MOST WANTED carver; the quest for the "Charlie Brown Carver" has become deadly serious. "Charlie Brown's" identity has eluded sleuths for over one hundred years, but we are hoping that clever AGS members will supply the missing link to his past. One suspect may use the name Timothy Eastman. This carver's handiwork shows up during the 1750s and 1760s in the burying grounds around Eastford and Ashford, Connecticut. His modus operandi is as follows: many stones are of an unconventional shape and are framed with a simple outline border, often with a wavy line design or scallops as decoration. The tablet inscription is executed in bold capital letters. "Charlie Brown's" spelling is often unconventional, as is his apparently consistent habit of referring to a man's marital kinship: "Joseph Chub, husband of Mrs. Mehetabel Chub..."

This husband of..." reference is rarely seen on other stones of the period. If you want to pick up his trail, look for "Charlie Brown's" large triangular noses and characteristic straight line mouth. Droopy wings often attach at the top of the round heads he carved. All of his effigies are unarmed and utterly appealing. Proceed with caution! Report all clues.

3. Who CARVED these masked men? Evidence indicates that more than one perpetrator is responsible for the trail of mask-like faces in New Hampshire and Vermont. There are also profile stones in and around East Randolph VT that may be the work of the same undercover men. Carvers Asa Baldwin and Jonas Stewart are high on the list of suspects. Aliases include: "The Raccoon Face Carver", "Masked Man/Angel Carver" and "Sour Puss". Jonas Stewart, who may have had connections to the powerful Park family in Groton MA, reportedly ran a business from Claremont NH in the early 1770s. He allegedly moved to Dorset VT sometime before the end of the century. Stewart's suspected accomplice, Asa Baldwin, left his fingerprints—and signature—on a stone in Dorset VT (1798). There may be other partners whose identities have been withheld. These slippery individuals—perhaps Baldwin and Stewart alone, or possibly as many as five different perpetrators—will surely be apprehended if the AGS community comes forward with evidence. Please contact the AGS office of missing carvers if you have evidence or clues that might lead to the identification of the "Masked Man" or "Randolph Profile" stone cutters.





POINTS OF INTEREST

collected by William Hosley

Last issue's inquiry about the origin of early New England markers in marble generated several interesting responses from AGS members. Not surprisingly, the best came from a member who lives near the marble belt along Route 7 in western Massachusetts. Michael Bathrick wrote to say that he is "following up on a local carver in the Richmond-Stockbridge-Lenox region...[who] carves in the tradition of the Connecticut River Valley...all of his stones are of marble" and date as early as 1770. In Richmond MA Michael has turned up very crude early work in marble that he argues convincingly as being made as early as 1764. That would be the earliest marble stone I know of.

Information like this is really useful. Old quarrymen and stonecutters point out that when a stonecutter initially taps a source he is more likely to scavenge loose surface stone than actually quarry it out of the earth. So we shouldn't expect the earliest marble stones to have been worked from quarries. I'd still like more reliable documentation on quarrying marble in western New England.

Aside from all the dust-to-dust epitaphs, every once in a while you turn up an inscription that is really unique and interesting. Students of medical history could have a field day with anecdotes of "apoplexy", "small pox" and other diseases that did people in. Here in the Connecticut Valley inscriptions about "drowning in the Connecticut River" are common, and many AGS members have seen references to people falling into their wells. But some inscriptions are truly unusual. In conjunction with the AGS conference in the Upper Valley, we visited the old burying ground in Claremont NH where my wife Christine Ermenc found a stone marking the graves of Chester and Elisha Putnam "who on the morning of the 29th of January 1814 in the same bed were found suffocated. A kettle of common coals having been placed in their room for comfort provided the fatal instrument of their death." How the coals did them in is not said, but it's a good one to think about [carbon monoxide?].



My favorite is engraved with a parable on hunter safety. The Elijah Felt stone (Somers CT, 1780) notes how a hunting accident did him in at the age of 23; the epitaph:

*All you that hunt in verdant wood
With firearm your game to kill
Be careful when you fire your piece
Lest your partner's blood do spill.*

If you'd like to send along pictures or information of the best inscriptions about the way people died, we'll run the best in a future issue. Send to William Hosley, Old Abbe Rd., Enfield CT 06082.



Concerning the mysterious initials on the tombstone in the Spring 1991 issue of the AGS Newsletter, (p.20): F.N.D.O.S.B.T.K.O., Dr. Maynard and Ruth Mires of Georgetown DE suggest the biblical quotation "Fear not daughter; of such be the kingdom of ""

(* =God, not written or spoken).

LETTER FROM SCOTLAND

I was interested in one of the stones in the AGS Newsletter photographs of mystery stones (Summer 1991, p.5). I enjoyed the lovely recreated graveyard in the Farbers' garden when I was there.

The John Foster stone (1681 Dorchester), Fig. 170 in Mrs. Forbes book, has a carved scene from Francis Quarles *Emblems Divine and Moral and Hierglyphics of the Life Of Man*. The University copy here is dated 1777, but Quarles lived from 1592-1644. I have not been able to see earlier editions, but the illustrations used in the 1777 copy, and presumably in earlier ones, were used as prototypes by gravestone cutters. Later editions have different illustrations. The scene on the John Foster stone appears on another given by Mrs. Forbes (Fig. 22), that of Joseph Tapping, King's Chapel, 1678, by the same mason. A third appears on the Rebecca Gerrish stone, King's Chapel, 1743, by William Codner, (Fig. 180). It is interesting to find the same scene on a headstone at Alloway, Ayrshire. This stone has two scenes from Quarles Emblems, one of which is also carved on a stone at Souleseat Abbey, Wigtownshire, some thirty miles south of Alloway. The stones may be dated c. 1700 and are by the same hand.

This scene appears in *Hieroglyphics VI Ecclesiasticus* iii v. i: 'To everything there is an appointed time'. The first verse runs:

Behold the frailty of this splendid stuff
Alas it has not long to last.
Without the help of either thief or puff,
Her weakness knows the way to waste,
Nature hath made her substance apt enough
To spend itself, and spend too fast;
It needs the help of none
That is so prone
To lavish out untouched and languish all alone

The subsequent five verses are a dialogue between the accomplices, Time and Death.

There are four other gravestones with scenes from Quarles, each different, in Stirling, St. Andrews, Dundee and Arbroath (Angus). I would like to write fully on these, and would be most grateful for information on any other known stones in the USA with scenes from Emblem Books.

Betty Willsher, Orchard Cottage, Greenside Place, St. Andrews KY16 9TJ, Scotland.



Tempus erit.

PAST CONFERENCE LOCATIONS

AGS was formed in 1977 following the amazing response to the first (1976) Dublin Seminar, organized by Peter Benes. The first seminar was on the topic of Puritan Gravestone Art. About thirty participants were expected but more than a hundred attended. The 1978 Dublin Seminar was on the same topic, but co-sponsored by AGS. What follows is a list of dates and locations for all AGS Conferences:

1978	Dublin NH	1985	New Brunswick NJ
1979	Newport RI	1986	Brookline MA
1980	Haverhill MA	1987	Amherst MA
1981	Storrs CT	1988	Lancaster PA
1982	Williamstown MA	1989	Byfield MA
1983	Worcester MA	1990	Bristol RI
1984	Hartford CT	1991	Northfield MA



The 1992 (15th) conference will be held at Union College in Schenectady NY, June 25-28

REQUESTS FOR INFORMATION

Carol Williams Gebel, a member of the American Quilt Study Group (Headquarters San Francisco CA) is researching the role of quilts in death and mourning. She would like to hear from anyone knowing about any specific genealogy quilts or other quilts such as those with obvious mourning symbols or in which death and grief are revealed (such as the Kentucky graveyard quilt). Carol Williams Gebel, 1801 Bonnibee Ct., Raleigh NC 27612.



The National Association for Interpretation, Region 1 (New York and New England) will be holding a workshop at Pinkham Notch; Gorham, New Hampshire, March 29-31, 1992. The theme of the workshop is "Collaborative Interpretation and will include collaborative ventures between interpretive facilities, academia and the private sector. For workshop inquiries, contact Mr. Ray Perry, NYS Parks, Empire State Plaza, Agency Building 1, Albany NY 12238. Tel. (518) 474-3714.

Barbara Rotundo recently contributed an interesting piece of information regarding veiled statuary figures, found in *Country Life* (December 11, 1986, p. 19). A good example of this remarkable carving technique can be seen on pages 64-5 of the Dover publication *Victorian Cemetery Art* by Edmund Gillon Jr. According to the *Country Life* article, "the first well-documented sculptor to specialize in this difficult art, was Antonio Corradini (1668-1752)." His best known piece is a veiled figure called "Modesty".

This sculptural technique was popularized by the Italian artist Raffaello Monti (1818-1881), who worked in London after 1848. He produced a series of veiled figures, based on his sensational original, entitled "The Veiled Vestal". The Stoke, England, firm of W.T. Copeland reproduced many of Monti's pieces in the "newly invented ceramic fabric called Parian", which was "an unglazed porcelain, almost indistinguishable from a very fine-grained marble."

Historical Cemeteries and Burials: I am seeking final contributions of references for a comprehensive bibliographic publication on historical mortuary behavior and material culture. The bibliography will include studies of mortuary sites, materials and death practices dating from the period of European expansion (15th - 20th centuries): archaeological cemetery studies, whether or not excavation was undertaken; locational studies for known or suspected graves; studies of cemetery landscapes, grave markers and artifacts from the grave; physical anthropology; historical studies of deathways; law and the reburial controversy; and archaeological and anthropological method and theory regarding death ritual and its material culture. The bibliography will be indexed by keyword; an abstract and/or description of contents for any references would facilitate the indexing process. Conference papers will be included only if a copy of the paper is sent; for other unpublished materials, please indicate its repository.

*Edward L. Bell, Massachusetts Historical Commission,
80 Boylston Street, Boston MA 02116*



If any AGS member can provide further examples of these veiled figures, or more information about the use of the ceramic fabric called Parian, please contact Laurel K. Gabel, AGS Research.

EXECUTIVE DIRECTOR'S NOTES

If you happen to call the office on a Wednesday or a Friday afternoon, and someone answers who definitely doesn't sound like me, despair not. You have the right place. I have a new assistant, Tom Harrahy. Tom helps me several hours a week, and he works Friday afternoons, so now the office is manned five afternoons a week, 11:30 to 4:30. Tom has been a terrific help to me, and we have begun working on some of the bigger projects that had only been great ideas waiting to happen before.

One of those ideas is the 1992 membership drive. Here's how it's going to work: In 1992, every member who gets new members to join AGS will get a gift - a gift, I might add, that will not be available anywhere else. Tentatively, for the first new member you get to join, you would get a ceramic refrigerator magnet (with a gravestone design, of course!). When the second new member joins, your gift would be a long-sleeve T-shirt with a special (non-conference) AGS design. Finally, the third new member you get to join would get you a special pottery mug, again with a gravestone design on it. I haven't figured out what you would get for your fourth, fifth, sixth, etc. new members, but you would get a pretty special gift, believe me!

Your renewal form always comes with a membership brochure, which I ask you to give to someone interested in joining AGS. To get your gift, all you have to do is write your membership number (it's in the upper left corner of your address label on your renewal form) to the left of the "Office Use" box on the brochure. When that brochure is returned for membership, you will automatically be credited for the membership. Alternatively, you can jot a note on the part of the brochure that gets returned, or have your friend write your name in somewhere on the form. Either way, you'll be credited.

If you really want to go for it (and I hope you will), you can request additional brochures from the office, write your number (which you can also get from the office if you've recently renewed or don't want to wait to get started) on all of them before you distribute them.

Our aim here is not to get tens of thousands of members for AGS. But we sure could use about 100 new members in addition to the ones we're already getting. Our membership is at 913 now. I'd like to say one year from now that we have 1000 + members. Also, I think it's important that everyone makes a concerted effort to make better known AGS and the issues we're trying to educate people about. I thought that this would be a fun

way to do that. If you have any questions, please don't hesitate to contact me.

We still have a few conference '91 T-shirts left for sale. They're 98% cotton, and are grey with a maroon design on them. We have, for \$10, sizes S, M, L, and XL. For \$11, you can get an XXL shirt.

I also wanted to talk about *Markers VIII*, the most misunderstood volume of this series. Let me explain something here. Everyone keeps asking me if there is anything of interest to anyone whose research doesn't focus in Connecticut. First of all, although most of the carvers discussed by Dr. Caulfield were in Connecticut, many of them worked their way up the River (Connecticut, that is) or ended up in other parts of New England. Secondly, Dr. Caulfield was an excellent writer. This book is a terrific read, no matter what your interests. If you like research of any kind, this book will be of value to you. It is, in some ways, like *Gravestone Chronicles*: it's great if you are interested in those particular carvers, but it also stands on its own. What I found especially intriguing about *Markers VIII* was how much it becomes a chronicle of Dr. Caulfield himself when you put all of the articles together that way. In that respect, it's fascinating.

Finally, in the last issue, I mentioned that there has been some interest in developing a catalog of court cases and laws as an AGS resource. Although I've gotten some response to this, no one who has expressed interest feels qualified to do this job. Is there a lawyer among our membership who would be willing to at least help us to set up a system and methodology for collecting this information?

That's it - don't forget to mark down June 25 - 28, 1992: it's our fifteenth conference, and will be held at Union College in Schenectady, New York.

Have a wonderful holiday season and a healthy and happy new year!

Miranda Levin
Executive Director



RECEIVED FOR THE ARCHIVES

The Newsletter receives many newspaper items from vigilant members across the continent. These are not always included in the Newsletter because of space limitations, repetitive story lines, or because in the opinion of the editor they are not directly related to the study of gravestones. All news items not printed in the Newsletter do eventually go to the AGS Archives. Here, in summary form, is a listing of recent contributions:

From Cathy Wilson, Oakmont PA, an article titled "Group fixes up rundown graves" from the April 7, 1991, issue of the *Pittsburgh Press*, about a group of volunteers cleaning up 150 neglected cemeteries in Indiana County PA. Called Project Headstone, the clean up effort includes Tau Kappa Epsilon fraternity members, from Indiana University of Pennsylvania, who are working to improve not only the community but the image of fraternities as strictly partying organizations.

From Alice Bunton, Bethany CT, an item from the *New Haven Register*, January 28, 1991, on the restoration of the historic gravestones in the basement crypt of the First Church of Christ Congregational on the Green in New Haven CT. The oldest stone dates from 1687. The restoration is under the direction of Frank Matero of the University of Pennsylvania, and is expected to cost \$80,000. Donations can be made to the New Haven Crypt Association, 311 Temple St., New Haven CT 06511.

A recent article from a Rhode Island newspaper titled "For the love of cemeteries" concerns AGS members Beatrice Hoffius and Althea McAleer and their current project researching the cemeteries of North Kingstown RI. Dutch Island Press expects to publish their finding this spring. The main purpose of the publication will be to provide valuable information to genealogists who wish to trace the histories of their families. They estimate that there are about 200 cemeteries in North Kingstown.

Mel Barrett, Severna Pk MD contributed an item from the *Hilton Head News*, South Carolina, July 18, 1990, about problems of access to the eleven black cemeteries on Hilton Head. Most of the cemeteries pre-date the Civil War. Since the cemeteries are not marked like most white cemeteries, developers don't recognize them for what they are.

East Granby Center Cemetery Association has worked for fourteen years to restore the worst parts of their cemetery. Beij Williams & Zito Inc. of Hartford use a special fill to restore the surface of the stone and then

recarve the lettering. The company has fixed broken stones and installed stone foundations under weaker stones.

In the same paper is another article about Leonard Alderman of Burlington CT who has created a 62-page alphabetized directory of people buried in Burlington. Alderman sells his directory for \$20. - for more information call 673-9581.

All of the following material was contributed by Jim Jewell of Peru IL, who among his many and varied activities is his own clipping service:

-Secretary of Veterans Affairs, Edward J. Derwinski, wants to make Fort Sheridan, scheduled to close in 1994, a national cemetery. Competition for the land may be stiff, as private developers are willing to pay millions. From the *Chicago Sun-Times*, December 17, 1990.

-An article in the December 26, 1990 edition of the *Chicago Sun-Times* describes Oak Woods Cemetery, the oldest cemetery in Chicago, founded in 1853.

-An article in the *Chicago Sun-Times*, January 11, 1991 notes that the Chicago Plan Commission recommended approval of a development that opponents say could desecrate thousands of unmarked graves on the Northwest Side. This story has been covered in the *Newsletter* before-but continues.) A report on the same story, from the *Chicago Tribune*, January 12, 1991, was sent by Carol Shipp, Princeton IL.

-From the *Chicago Tribune*, January 11, 1991, an article titled "The 'hot' war we can't forget" by Ron Pazola talks about Chicago's important part in the Civil War. Chicago is filled with Civil War sites: the Stephen Douglas Tomb and Memorial; the Chicago Soldiers' Home, now St. Joseph Carondelet Child Center; Camp Douglas, to name a few.

-From the *Chicago Tribune*, September 29, 1991, an item about former President Tito of Yugoslavia, who died in 1980, and whose body may be taken from his white marble tomb in Belgrade and consigned to an ordinary cemetery.

-An article in the *Chicago Sun-Times*, November 3, 1991, titled "Time dims the glory at Great War graves" by Jack Schnedler, describes the St. Mihiel American Cemetery at Thiaucourt-Regineville, France, 30 miles southeast of Verdun. Visitors to World War I cemeteries on the

Western Front add up to only a fraction of the total at World War II cemeteries in France.

The Ft. Wayne IN *News-Sentinel* of August 27, 1991 reported that undercover police charged young men and juveniles with theft and attempted theft as they tried to rob a grave. The police believe the bodies were wanted for satanic rites.

-From the *Chicago Sun-Times* of November 3, 1991, an article on Chicago's 350-acre Rosehill Cemetery describes it as one of the finest living landscapes left in that city. In the 1980s there was some controversy over Rosehill's fate when owners announced plans for a shopping center. Today Rosehill's landscape is challenged less by development than by the need to replenish native oak stands and bird habitats while keeping up its aging family-owned monuments.

Boston Magazine, October 1991 issue, contains a lengthy article "Deathstyles of the Rich and Famous", a guide to their Boston-area graves, by David Cross and Robert Bent. Cross & Bent wrote ***Dead Ends: An Irreverent Field Guide to the Graves of the Famous***, recently published by Plume/Penguin.

-From the *Chicago Tribune*, November 10, 1991, a report states that construction on the new federal center in New York City was put on hold when archaeologists discovered a Colonial burying ground for African-Americans, the first such discovery in the United States. The plot, closed in 1790, had been a municipal cemetery for paupers, Revolutionary War prisoners and victims of contagious diseases. The archaeological dig is likely to yield important information about how blacks lived—and died—during the Colonial era. (For more on this story, see p. 25.)

A New Age Christian group wants to dig up an historic church graveyard in hopes of finding a vault it claims contains writings that can save the world and prove that Sir Francis Bacon wrote the plays of Shakespeare. The Ministry for the Children, base in Sante Fe NM, contends that if the writings thought to be buried at Bruton Parish Church, Williamsburg VA, aren't found by the year 2000, world order will collapse. The group believes Bacon's lost writings were buried at the church along with such treasures as the original translation of the King James Bible. The Episcopal church, founded in the 1670s, and where George Washington and Thomas Jefferson worshipped, obtained a restraining order against the group after members entered the cemetery at night September 9 and dug a big hole to look for the vault.

from the LaSalle IL *News Tribune*, October 14, 1991

The October 1991 issue of the Journal *Antiques* contains a fascinating, illustrated article on "Decorated gravestones of Wythe County, Virginia, by J. Roderick Moore, director of the Blue Ridge Institute, Ferrum College, Ferrum VA

AGS member, Jeffrey B. Mead, is presenting an interpretative slide show/lecture series on the Burying Grounds of the Town of Greenwich CT:

Wed., January 29, 1992—7:30pm *Reader Behold As You Pass By: The Epitaphs*

Epitaphs are among the most expressive elements of our gravestones, offering a fascinating variety of emotional sentiments and lessons to the living.

Wed., February 26, 1992—7:30pm *Tomac Cemetery: A Portal to the Past*

This cemetery is the oldest existing burying ground in Greenwich. In 1929, the writer illustrator Whitman Bailey described this graveyard as a place where "all gloomed has vanished. Its age has lent it peacefulness; and a person wandering through its quiet paths has only the sense of what has happened long ago, and of a history that is becoming more and more remote."

All lectures will be held in the Meeting Room at the Greenwich Arts Center, 299 Greenwich Avenue, Greenwich CT.

For more information, call (203) 849-1464.

Former AGS Executive Director, Rosalee Oakley, writes that "Thanks to the notice in the last issue of the *Newsletter*, Fred and I attended the lecture of the Victorian Society by Owen Shows on Victorian cemetery iconography which was EXCELLENT! Before the slide presentation began, music was played as the group gathered and two women dressed in voluminous black mourning dresses and heavy veils from the 1860s sat on either side of the stage beside the screens. Afterwards they modeled the clothing and talked about the three stages of Victorian mourning as the group had refreshments. The material in these was gorgeous and the detailing beautiful. They were in the second stage where they could wear a pendant that was other than black—these were gold with onyx settings. They showed us a picture of porcelain photographs of the deceased worn as broaches which were also suitable. The slide show was about an hour long and very scholarly, going back to Egyptian, Roman and Greek iconography and mythology for origins of Victorian motifs. Fred is trying to reach Mr. Shows to talk about AGS's possible use of the program in some form.

NOTES FROM HERE AND THERE

An item in the New York Times tells of an unusual dispute over cemetery rules at St. Joseph's Cemetery in Pittsfield, Massachusetts.

For decades families were free to decorate plots as they pleased, and this freedom, it was felt by those in charge, has gotten out of hand. Elaborate and "excessive" displays adorned many of the grave sites. People brought balloons, pumpkins, bowling balls, golf clubs, flags. "It just didn't look right", said the Rev. David Farland, pastor of St. Joseph's Roman Catholic Church, who recently announced new rules.

The new rules limit decorations to one flower pot per plot, distressing many families. The situation was exacerbated by the discarding of decorations some families refused to remove. Plants and gardens were pulled up and fences that had been erected to protect gardens were taken down. The pastor has refused to sit down with protesters to discuss the matter. There have been protest demonstrations in front of both the

rectory and the bishop's residence in Springfield, and 1300 signatures have been collected demanding that the rules be rescinded. Now, having failed to win their case through persuasion and protest, the protesters are going to court.

The only reason given in the article for the new rule is that the ornamentation is inappropriate, which explanation is felt by the families to be insulting and "just plain mean".

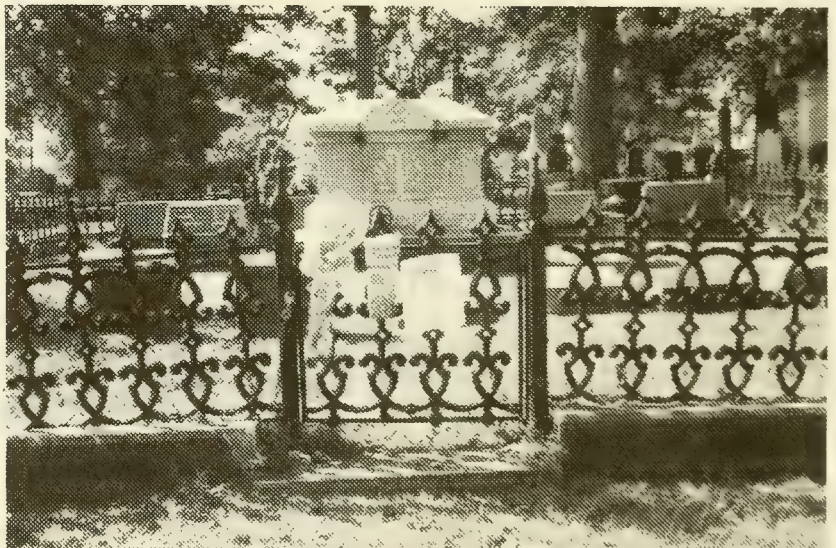
Our reading of this situation is that the cemetery's new rule might have been better accepted if the reason given for the change had been the complications and expense of cemetery upkeep caused by families erecting fences, planting shrubs and gardens, and placing all kinds of large and small objects on the graves.

If this dispute is settled in court and reported in the press, we will report the results to our readers.

contributed by Jessie Lie Farber, Worcester MA.

CEMETERY PUBLICITY COMES IN UNEXPECTED WAYS

Founded in 1819, the *Arkansas Gazette* is the oldest newspaper west of the Mississippi. This Pulitzer Prize-winning paper was sold in October 1991, marking the end of an era. The paper's founder, William E. Woodruff (b. 1795), is buried in Little Rock's historic Mount Holly Cemetery. On the day the sale was consummated, employees of the *Gazette* tied a copy of its final edition, a floral tribute, and a farewell letter to the handsome cast iron gate of the Woodruff family lot with yellow ribbons. In a front-page spread, *Gazette* readers state-wide glimpsed the beauty of the site, but could not see the white bronze marker on this lot (just outside of camera range). The Woodruff white bronze marker is one of four at the 148-year-old Mount Holly Cemetery, whose sesquicentennial will be celebrated in 1993 with the publication of two books, an illustrated history and a burial index.



contributed by Sybil Crawford, Dallas TX.

Dig Unearths Early Black Burial Ground

by David W. Dunlap

Churning through the stillness of centuries, a trowel-by-trowel probe has yielded one of the oldest remnants of a black community in New York City—a colonial-era cemetery that was then at the most desolate edge of town and is now 20 feet below the civic center.

Thirteen bodies have already been exhumed by archaeologists at a construction site at Broadway and Reade Street. It seems certain they are unearthing the "Negros Burial Ground" documented as early as 1755, which also served as a potter's field and as a graveyard for American prisoners during the Revolutionary War. "I'm speculating that this is one of the few places where blacks got to practice their community together and practice their religion together," said Ed Rutsch, the archaeologist who is heading the dig. Slaves and free blacks alike were buried there.

Clues to Way of Living

Although the burying ground was familiar to historians, there had been no way of telling how much of it—if any—survived to this day. The sheer magnitude of the find clearly delighted the archeologists in the field.

Among the questions to which the cemetery may offer clues are these:

What was the child-morbidity rate black New Yorkers in the 18th century? Were their diets meager or nourishing? Were broken bones and bad teeth cared for? Were blacks plagued by rickets or tuberculosis? Did any African burial customs survive in the New World? Much can already be inferred from its location, on the far side of the palisade that once bordered the city proper. "Two centuries ago," Mayor David N. Dinkins said, "not only could African-Americans not hope to govern New York City, they could not even hope to be buried within its boundaries."

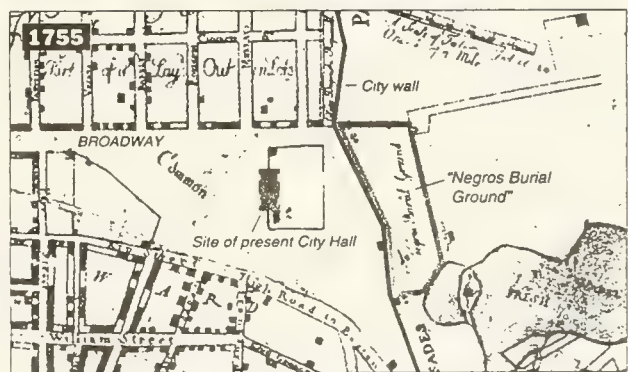
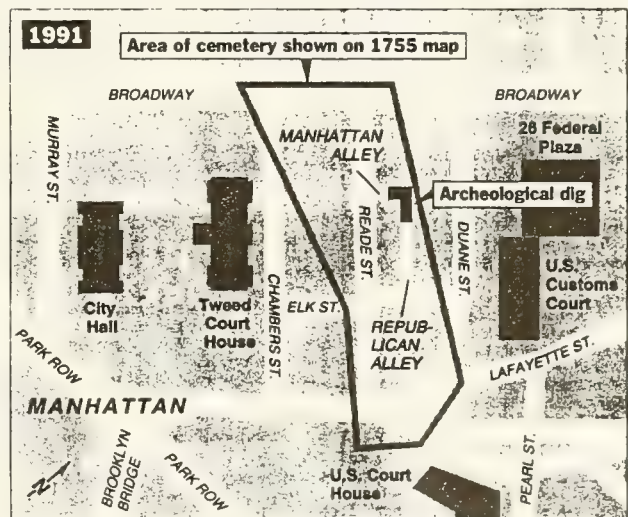
The burial ground, which was closed in 1790, will be the site of a 34-story Federal office building. That construction will wait until the cemetery has been fully explored and documented.

"The size and scope expands with every shovel full," said Christopher F. McGratty, a partner in the Linpro Company, which is developing the project for the Federal Government. He said the excavation would probably delay completion of the 974,000-square-foot tower, which had been set for November 1994 and increase its cost estimated at \$276 million.

Treating Remains With Dignity

"Our instruction to Mr. Rutsch is that the importance of the find comes first," said William J. Diamond, regional administrator of the General Services Administration, under whose auspices the office building and a nearby courthouse are being constructed. Further, Mr. Diamond said: "It is absolutely essential that the remains that were found on the site be treated with the utmost respect and dignity. We are committed to re-interment of these remains to an appropriate site." A possible reburial site is Trinity Church Cemetery in Harlem. Mr. Diamond said there would be some kind of permanent exhibit in the lobby of the new building.

What has survived of the cemetery is a portion under the crook of an L shaped alleyway, known as Republican Alley and Manhattan Alley, that divided the block bounded by Broadway, Reade, Duane and Elk Streets. Because there was no construction on the alley itself, the graves beneath were undisturbed.



Lower map from "The Iconography of Manhattan Island" by J. N. Phelps Stokes (Robert H. Dodd, 1915)
A 1755 map of lower Manhattan shows the cemetery for blacks that was discovered during excavation for a 34-story Federal office building.

'A Certain Amount of Care'

All the skeletons found so far were buried in coffins, most of which were hexagonal. "That was surprising," Mr. Rutsch said. "We were expecting to find some only in shrouds. But it speaks of a certain amount of care." All were buried with their heads facing west, which Mr. Rutsch said was a Christian tradition. Headstones marked some graves, although none was legibly inscribed. Some graves were marked by footstones, some outlined by cobblestones.

Historians have long been aware of the burial place, which is shown in a 1755 map called the Maerschallck Plan. One vivid and disturbing account was written in 1865 by David T. Valentine for the Manual of the Corporation of the City of New-York:

"Though within convenient walking distance from the city, the locality was unattractive and desolate, so that by permission the slave population were allowed

to inter their dead there.

"Many of them were native Africans, imported hither in slave ships, and retaining their native superstitions and burial customs, among which was that of burying by night, with various mummeries and outcries. This custom was finally prohibited by the authorities from its dangerous and exciting tendencies among the blacks.

"So little seems to have been thought of the race that not even a dedication of their burial-place was made by the church authorities, or any others who might reasonably be supposed to have an interest in such a matter."

Mayor Dinkins said in November: "If the honorable intentions announced today lead to the honorable actions we expect, we can help erase the dishonor the city brought upon itself two centuries ago."

From the *New York Times*, October 9, 1991, contributed by Anne Polster, Brooklyn NY, and others; the *Hartford Courant*, October 9, 1991, sent by Ray Cummings, Avon CT.

LIBRARIAN HELPS FOIL THE THEFT OF IRISH GRAVESTONES

A contemporary pirate who had tried to sell to Boston College stolen Irish gravestones with an estimated value of up to \$150,000 was sentenced in August by a Federal court in Boston.

The defendant, Peter Kenny, a 68-year-old Irish citizen, was turned over to the Immigration and Naturalization Service for deportation. Mr. Kenny also was sentenced to a four-month term in Federal prison, which he had already served since his arrest in April. He had pleaded guilty on July 25 to smuggling stolen goods into the United States. The gravestones have been returned for display at the National Museum in Dublin.

Mr. Kenny arrived in Miami in January with a sailboat full of stolen artifacts from St. Dermot's sixth-century monastic site on Inchcleraun Island (Quaker Island). Among the items were a Viking anchor, a number of coins, several rifles reportedly used in the 1916 Easter Rebellion and three Christian grave slabs bearing Latin crosses, rings and inscriptions. Irish officials say all three slabs were stolen between 1949 and 1989. A

fourth grave slab remains at Inchcleraun, while a fifth has been missing since 1869.

Mr. Kenny got in touch with Boston College's John J. Burns Library of Rare Books and Special Collections, which houses one of the nation's most comprehensive collections of Irish historical and cultural material. In an

interview, Robert O'Neill, Burns' librarian, said the age and distinction of the stones that Mr. Kenny had offered aroused his suspicion and prompted him to call the Federal Bureau of Investigation, which set the stage for an elaborate sting operation.

According to Mr. O'Neill, on April 16 at the Burns Library, Mr. Kenny met with him and with a wired F.B.I. agent, who was posing as a Boston College benefactor. Federal agents also posed as students outside the library and as maintenance workers who were called upon to help carry in the antiquities for display. After bargaining down Mr. Kenny's price, Mr. O'Neill said that he and the "benefactor" made a down payment to Mr. Kenny, with the promise of a final payment to close the deal on April 22. Instead, on that day, Mr. Kenny was surprised by F.B.I. agents at his motel in Wellesley, MA, and arrested on smuggling charges. Mr. O'Neill said he considers the Kenny case important both to Ireland and to other countries that are trying to protect their national cultural treasures. "Ireland will get back its treasures," he said. "And future thefts of this nature should be discouraged for some time to come."

Eamonn Kelly of Ireland's National Museum has called the world market for stolen antiquities second in profitability only to the international drug trade.

New York Times September 1, 1991, also the *Athens VA Daily News/Banner Herald*, August 18, 1991, sent by Cranston Williams Jr., Roanoke VA.



The papers of the Thomas Phillips Monument Company (1845-1988) have been given to the New Haven Colony Historical Society by Dorothy Perkins, the widow of John Chester Perkins, last principal owner of the company.

Thomas Phillips left the employ of the Ritter stonecarving business in 1843 and established his own operation at the corner of Grove and High Streets. He was a skilled stonecarver as well as a technical innovator and possessed considerable business acumen. His company made cemetery monuments and all other types of architectural stonework. Phillips was a founder of the Evergreen Cemetery in 1849, but his business included Grove Street Cemetery as well as Roman Catholic, Jewish, and other ethnic burial grounds. He expanded his customer base beyond New Haven, employing agents in a number of other states. In 1876 the business moved to Sylvan Avenue where it continued until it closed in 1988.

Thomas Phillips died in 1889 and his son, John Humphrey Phillips, headed the firm until his death in 1900. In the 1890s, Stephen Peck Perkins joined the firm and later became principal owner. In turn, his son, John Chester Perkins, ran the business until his death in 1988 when the company was dissolved. Others

involved in the company included Thomas Bassett and Herman Meister. A number of craftsmen of many nationalities were employed including Scottish, Irish, and Italian cutters and carvers.

Included in the collection are photographs, correspondence, order forms, and other business records, pattern books, and trade publications. It is a significant collection of a craft and business rarely documented. Providing as it does a record of material culture of the nineteenth and twentieth centuries, it will be of interest to many types of researchers including social and economic historians, demographers, genealogists, and those concerned with monument restoration.

This collection was secured for the Whitney Library through the efforts of Society member Peter Dobkin Hall, who has worked hard to preserve this material. Mrs. Perkins' generosity and desire to preserve a record of her late husband's business is much appreciated. Additional information can be obtained by contacting James W. Campbell, Librarian and Curator of Manuscripts; New Haven Colony Historical Society, 114 Whitney Ave., New Haven CT 06510.

from the June 1991 issue of News & Notes, the newsletter of the New Haven Colony Historical Society.

FORBES AWARD NOMINATIONS NOW BEING ACCEPTED

The Board is now accepting nominations for the 1992 Forbes Award, which will be given out at the conference to be held June 25 - 28, 1992, at Union College in Schenectady, New York. If you know someone who has done exceptional work in any aspect of gravestone studies, please submit their name, address, phone number, and achievements to the AGS office A.S.A.P.!

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of Markers, the Journal of the Association for Gravestone Studies, 74 Farm St., Dover MA 02030. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order Markers (Vol. 1 \$20; Vol. 2, \$20; Vol. 3, \$18.50; Vol. 4, \$20; Vol. 5, \$20; Vol. 6, \$23; Vol. 7, \$15; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778 Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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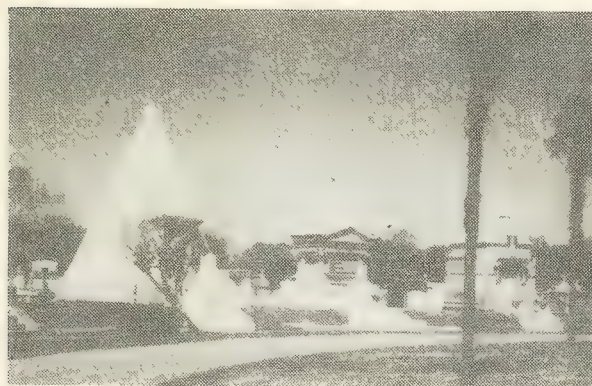
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CALL FOR PAPERS



The "Cemeteries and Gravemarkers" Permanent Section of the American Culture Association is seeking proposals for its paper sessions scheduled for the ACA's 1993 Annual Meeting, to be held April 7-10 in New Orleans, Louisiana. Topics are solicited from any appropriate disciplinary perspective. Those interested are encouraged to send a 250-word abstract or proposal by September 1, 1992 to the section chair:

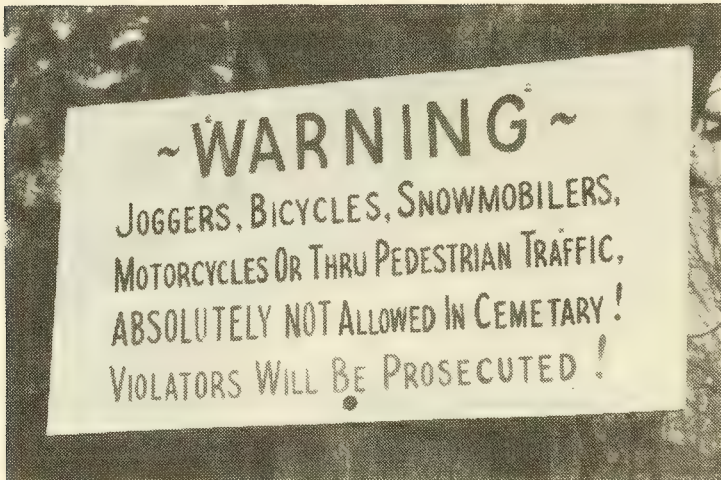
Richard E. Meyer
English Department
Western Oregon State College
Monmouth OR 97361
(503) 838-8362

THREE E'S, NOT ALL IN A ROW: the spelling of "cemetery"

by Jim Jewell

Judith Zell was a fourteen-year-old eighth grader when she won her school's spelling bee in 1957 by correctly spelling "cemetery". Shortly afterward, a picture of Miss Zell appeared in the Fort Wayne (IN) *News-Sentinel*. She was standing in front of a sign directing motorists to Fort Wayne's Prairie Grove CEMETARY. (The sign was replaced long ago by one with the correct spelling.)

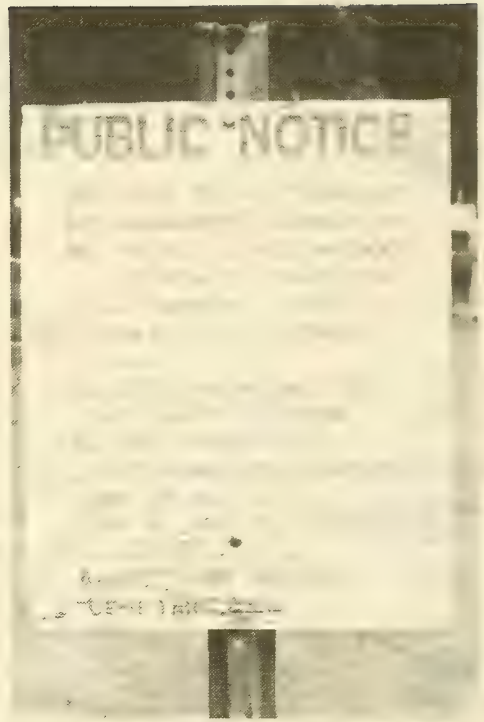
The word “cemetery” has long been a spelling bee demon and, quite frequently, an editor’s nightmare. Bills for the Fireside Theatre Drama Book Club offering of a recent Broadway play labeled it “The Cemetary Club”. A recent ad in the Fort Wayne *Journal-Gazette* heralded a gift and flower shop’s “Cemetary Decorations”. Occasionally this writer has encountered the substitute “a” in correspondence—from AGS members!



IOOF Cemetery, New Haven, Indiana

Frequent misspellings of "cemetery" appear on signs outlining the rules of cemeteries, such as those at the I.O.O.F. Cemetery in New Haven, Indiana, and the Nevada (Ohio) Cemetery. These might be explainable as errors of the sign-makers rather than the cemeteries. But where does the blame lie for the ornate sign at the entrance of the Lisbon (IL) Cemetery, with the "A" prominently appearing?

Perhaps a quote from an early Harry Morgan character, General Steele on M*A*S*H, in which he explains how to spell his character's name—"three 'e's, not all in a row"—would be helpful.



Nevada, Wyandot Co., Ohio

Or we could consider "three e's: eternal, everlasting and elegiac.

Jim Jewell of Peru IL is vigilantly scanning the newspapers of the mid-west for references of interest to AGS, and is a frequent contributor to the Newsletter. He writes "I was a contestant in the county spelling bee with Judy Zell. She got all 3 "e"s in "cemetery", but I got stuck in the "quagmire!"



Lisbon, Illinois

OLD STURBRIDGE VILLAGE TO RETURN GRAVESTONES

The Trustees of Old Sturbridge Village, at the regular Board meeting on November 2, 1991, voted unanimously to return to the Trustees of the Cemeteries of Gilmanton, New Hampshire, eleven gravestones that were identified by the Trustees as rightfully belonging to the town's cemeteries (see *AGS Newsletter* V 15 #4, Fall 1991, p. 5.) The stones in question had been received by Old Sturbridge Village as an unrestricted gift from New Hampshire antique dealer Roger Bacon on June 10, 1960. Mr. Bacon has since passed away.

The officers of Old Sturbridge Village, on learning in early October that the stones apparently had been removed from the Gilmanton cemeteries sometime between 1940 and 1960, took immediate steps to facilitate their return. The stones were removed from public display and placed under the care of the Village's Conservator. Return of the stones to New Hampshire should occur within the next few weeks once arrangements have been formalized with the Gilmanton Cemetery Trustees. Reinstallation of the stones in the cemeteries reportedly will take place next spring.

In discussing the vote, Crawford Lincoln, President of Old Sturbridge Village, said "the Museum's responsibility for the care of the artifacts received by gift has been met and now the stones will be transferred to the ownership of the Cemetery Trustees who will assume the responsibility of preservation for future generations."

Old Sturbridge Village is a living history museum that re-creates a rural New England town of the 1830s. The Museum covers over 200 acres with more than 40 restored buildings, where people in historical dress demonstrate the life, work, and community celebrations of early 19th-century New Englanders.



Marion McIntyre, Gilmanton NH

Marion McIntyre is Gilmanton's town librarian, registrar and unofficial historian. With the help of a reporter from the New Hampshire Sunday News, she obtained a list of the names on 13 of the gravestones at Sturbridge Village. Using a town history book, a 1940 list of those buried in one of the town's cemeteries, and hints from local history buffs, she traced all 13 names back to Gilmanton. Two gravestones will remain at the Sturbridge museum as Gilmanton families have erected new markers on those graves.

The discovery has given a lift to Ms. McIntyre's favorite cause: cleaning up little known cemeteries. In the last decade she identified 30 abandoned burial grounds and began clearing them herself. Since the headstones were traced to Sturbridge, offers to help have poured in and volunteers have cleared five more cemeteries.

from an Old Sturbridge Village news release, November 4, 1991, and from the New York Times, November 19, 1991, sent by Daniel Pagano, New York City.



PERE LACHAISE CEMETERY, PARIS “Heaven on Earth”

Mark Merenda

The best place to go celebrity hunting in Paris is not La Coupole or Taillevent, not Les Bains or Willy's Wine Bar or Brasserie Lipp. The best place to find the famous and infamous in Paris is spread out across 100 acres of hillside in the seedy 20th *arrondissement*. It is there, in Père Lachaise cemetery, among those whom William Styron has called “the real silent majority,” that one can find the great names nestled against each other under the trees as if at adjoining tables at Café Flore.

What at first seems a morbid way to spend even one afternoon becomes a fascinating, spooky, and romantic outing if one gets to know the place. Père Lachaise exerts a powerful attraction on a wild assortment of hero-worshippers, high school students on a lark, families out for a Sunday promenade, young lovers, and little old ladies. Although it is watched full time by 35 *gardiens*, Père Lachaise is sometimes home to squatters who choose to make their home, if only for one night, in someone else's memorial chapel. Those who stay the night risk more than arrest. In the past, officials have discovered animal remains indicating bizarre religious rituals by trespassers.

Among the more persistent legends concerning Père Lachaise is the story that the Russian princess Demidoff left 2 million rubles to anyone who would spend 365 days in her tomb. Over the years, cemetery officials have received hundreds of letters from willing candidates, the most recent in 1978.

The cemetery is a labyrinth of small winding roads and broad boulevards populated by every manner of monument, mausoleum, tomb, gravestone, temple, and chapel—some 100,000 sculptures in all. There is even a miniature version of the Taj Mahal, a memorial marking the grave of the cemetery's lone Indian resident.

Père Lachaise, in which more than 1 million people have been buried since it opened in 1804, was named for the confessor of Louis XIV and is located on the site of his former estate. The entire expanse is sheltered by a dense and lush cover of foliage from its thousands of trees, giving it a dark and brooding atmosphere even on brilliant summer days. Some devotees say the way to really enjoy Père Lachaise is during drizzly November when the leaves are gone and the branches are stark against the sky. Others may think this to be painting the lily.

Walking the twisted paths of Père Lachaise, you'll find the graves of some of the celebrated people of the last

two centuries: Frédéric Chopin, Eugène Delacroix, Amedeo Modigliani, Oscar Wilde, Isadora Duncan, Gertrude Stein, Edith Piaf, Marcel Proust, Gioacchino Antonio Rossini, Sidonie-Gabrielle Colette, Sarah Bernhardt, Honoré de Balzac, and on and on.

One can even find the graves of France's Romeo and Juliet, Heloise and Abélard, interred together in 1163 and several times transferred until coming to rest in Père Lachaise in the 73rd *division*, or precinct, of the cemetery. According to a 13th century account, at the moment when Heloise's body was borne, as she had willed, into the tomb of Abélard, who had died 20 years earlier, his arms opened to receive her. It is only one of the many legends of Père Lachaise.

Not far away, in the 96th *division*, is the grave of another pair of tragic lovers: Modigliani and Jeanne Hebuterne. The great painter had found his true love among the young students at the Colarossi art academy. She was 19 years old when she left her comfortable home to share his impoverished life on the rue de la Grande-Chaumière, where she bore his child. Modigliani painted her again and again in the elongated and sensual style for which he was revered.

“Jeanne and I, we're agreed on an eternal joy,” he said. But the next year eternity, in the form of tubercular meningitis, caught up with the painter, and Jeanne's family came to take her away. Modigliani was carried to Père Lachaise in the plumed black carriage of the *pompes funèbres*. Among the mourners was Pablo Picasso. When Modigliani died, Jeanne had not allowed herself to weep. Her parents was wary of her strange calm and posted her brother as guard at her bedroom door. It did no good. Jeanne hurled herself from the fifth floor window. From the position of the body, police determined that she had jumped out backward, so as not to see the cobblestones rushing at her. On their tomb, the dates of their deaths—one day apart—are engraved in Italian. Under Jeanne's name it reads: “Loyal unto the last sacrifice.”

Descending the Avenue Carette (the main streets and paths in the cemetery have names) in the 89th *division*, one finds the tomb of Oscar Wilde, the playwright who amused, then horrified, English society with his outrageous wit and his equally outrageous lifestyle. From 1888 to 1895, Wilde was the toast of London, basking in the success of plays such as *The Importance of Being Earnest* and his famous horror novel *The Picture of Dorian Gray*. He avowed he was a socialist, hinted he

was homosexual and did everything he could to antagonize organized morals and religion. At the height of his popularity, he was convicted and sentenced to two years at hard labor for sexual crimes. Following his release, he went to live in France where in 1900, plagued by ill-health and bankruptcy, he died in an expensive hotel. "I am dying as I have lived," he is reputed to have said, "beyond my means." Wilde's grave, a sometime gathering place for Paris gays, is decorated with a lifesize statue that is, one might observe, lacking private parts. These were, according to the sort of legend Parisians adore, lopped off some years ago by a pair of scandalized English spinsters. Rumor has it that the parts now serve as a paperweight in the office of the cemetery's superintendent.

In the 15th *division* lies the grave of James Douglas Morrison of Melbourne FL. For 10 years after his death, it was totally unmarked. When he died in Paris at 27 his mother wanted to bring the body home to the United States, but his father, a military man with whom the younger Morrison had fought bitterly, refused. So he was buried in Père Lachaise where his grave soon became the object of a strange pilgrimage, a sort of Mecca for the *branché*, or hip. The only way to find the grave was to follow mysterious scrawls on the sides of mausoleums and tombs that read simply "Jim," with arrows pointing the way.

You may already know that James Douglas Morrison won fame as Jim Morrison, the visionary poet and rock singer of The Doors, a group that, among rock cognoscenti, is considered better than any that have arisen in the nearly 20 years since they last played together. In June 1981, just before the 10th anniversary of his death, someone installed a pedestal, engraved with Morrison's name, and bust of the singer on his grave. The monument, and all those surrounding it, were covered with graffiti in the form of tributes to the fallen idol: "Love ya two times, Jim!" and "Who do you love?" and finally, of course, "Jim's not dead." There may be some truth to that. According to Judi Culbertson and Tom Randall in their book *Permanent Parisians*, the rumor that Jim Morrison was dead began on Monday morning, July 5, 1971. "Bill Siddon, manager of The Doors, called Jim's wife Pamela from Los Angeles to confirm it, then left for Paris. When he arrived, she showed him a sealed coffin and a signed death certificate; allegedly Jim had died in the bathtub of a heart attack. The next day the coffin was secretly buried in Père Lachaise, leaving behind millions of grieving fans and almost as many questions. Pamela Morrison, the only witness, died three years later in a car crash in Africa."

The dead Jim, it would seem, was "not dead" long before the dead Elvis was "alive." Young people come

from Amsterdam, from London, from the nearby neighborhoods of Paris and from Keokuk, Iowa to find the final resting place of the Rider on the Storm. They stand around talking quietly, sometimes singing, sometimes smoking something that isn't tobacco. The pedestal is often decorated with an empty bottle of Jack Daniels whiskey serving as a vase to some wildflowers—a fitting tribute to the man who sang "Oh show me the way to the next whiskey bar." In February 1989, an unknown fan—or necrophiliac—stole the bust that decorated Morrison's tomb. Cemetery officials have cleaned almost all of the graffiti off the neighboring monuments and posted two guards at the rock star's grave.

The tomb of Chopin was, up until the last two decades, the most visited in the cemetery. Now it has been surpassed by those of Morrison and Edith Piaf. Perhaps Chopin wouldn't have minded being eclipsed by two fellow musicians. The tomb, decorated with a marble frieze of the composer whose work was described as "cannons buried in flowers," is in the 11th *division*. It, too, is often buried in flowers, as piano lovers try to show what the notes of the master have meant to them. Gazing at the tomb, one can almost hear the sounds of the preludes, études, mazurkas, and nocturnes, and unhappily, also of his *March Funèbre* sonata. Chopin died of tuberculosis at age 39 in 1849. Toward the end he was visited by three doctors. "One sniffed at what I spat," he wrote to a friend, "the second tapped where I spat, the third sounded me and listened as I spat. The first said I was dying, the second said I was about to die, and the third said I was already dead."

Piaf, the little sparrow, is in the 97th *division*. There she rests with Théo Sarapo, her last husband. She was born, literally, on the sidewalks of Paris—there is a plaque on the wall of a building at 72 rue de Belleville, near the Pyrénées *métro* station, that marks the spot—and rose to become one of the world's best-loved chanteuses. The first time he heard her sing, Maurice Chevalier said, "that kid really has it inside," and she was known thereafter as *la môme*, the Kid. Her real name was Edith Gassion, but she was famous the world over as Edith Piaf—*piaf* meaning sparrow. She died in 1963, perhaps of living too much. Her most famous song was *Non, je ne regrette rien*.

In the northeast corner of the burial ground, in the 77th *division*, is an innocuous-looking wall that once played a dramatic role in French history. In 1870, Parisians did what they do so well, taking to the streets, overthrowing the government and establishing something new in its place: on this occasion a municipal government known as the Commune. The Commune lasted only two months and as Paris fell to a rival group of French forces, the bloody fighting was hand to hand and street

to street. The Communards, as they were called, made their last stand among the gravestone of Père Lachaise, and there on the next day, 147 of them were lined up against the wall and shot. The Versailles, as their opponents were known, suffered only about 1,000 deaths. The death toll of the Communards was estimated to be at least 20,000.

Among Parisians, the most famous monument in Père Lachaise is that of Victor Noir, a 19th century journalist shot down in the streets of Paris at the age of 22 after writing an article attacking Emperor Napoléon III. Noir, whose real name was Yves Salmon, would probably be long forgotten were it not for the remarkable sculpture that adorns his tomb in the 92nd *division*.

Executed by the sculptor Jules Dalou 20 years after Noir's death, the figure lies flat on its back. The young journalist is represented as he was dying, still wearing his gloves, his shirt, vest, and the top of his pants unbuttoned. His upturned hat lies beside him.

The assassination of Noir was a *cause célèbre*, and the newspapers of Paris cried out against the deed and against the emperor, widely suspected of having arranged the murder. The newspaper *La Réforme* screamed: "The conscience of humanity, suffocated for 18 years, cries: Vengeance!" Noir's funeral procession, followed by thousands, threatened to become a riot. The moment of truth arrived when the hearse reached a crossroad: to the left, the center of Paris; to the right, the cemetery. Noir's brother prevailed on the driver to take a right out of respect to his dead sibling and the Empire survived another day. Several months later, it fell anyway.

Few today are aware of the details of Noir's life and death. The statue on his tomb is more widely known than the living man ever was. This is so because the artist who sculpted the statue gave Noir's effigy a bulge in his trousers that only can be described as awesome. This—perhaps unintended—tribute to Noir's anatomy is the object of a fertility cult and myth devoutly believed by *Parisiennes*. It is said that if a woman puts flowers in Noir's hat and kisses his lips, she will receive an offer of marriage within one year. It is also said that women who cannot conceive must also place flowers in the hat and then touch Victor—er, down there. If she does, she will soon be rewarded with pregnancy. You might

laugh, but one can only note that the crucial part of Victor's effigy shows unmistakable signs of having been repeatedly *touché*.

In the columbarium in the 87th *division*, ashes of the cremated are interred behind plaques in the wall. Isadora Duncan, who died when her long scarf was caught in the rear wheel of the sports car in which she was riding,

rests here. So does Maria Callas, whom many think to be the greatest opera singer of our time, and who lost her man, Aristotle Onassis, to Jackie Kennedy. And so, too, rests Marthe Richard, the infamous madam for whom is named the French regulation outlawing *les maisons closes*, the houses of prostitution.



There are so many more. The painters: Delacroix, Seurat, Ingres. The composers: Bellini, Bizet, Rossini. The writers: Balzac, Stein, Éluard, Proust. And generals, piano makers, presidents, glassblowers, and of course—this being France, after all—celebrated chefs. One can even find one of France's most famous inventors: Docteur Guillotin, designer of what came to be called "the national razor."

There are other cemeteries in Paris. There are the catacombs, which can provide you with an unnerving half hour underground. There is Montparnasse, where you can find Jean-Paul Sartre. There is Montmartre, home to hundreds of cats, which contains the tombs of Berlioz, Offenbach, Stendhal, Francois Truffaut, and of Alphonsine Marie Plessis, a courtesan who died at 22. She was the inspiration for *La Dame aux Camélias* by Alexandre Dumas *fils*, as well as *La Traviata* by Guiseppe Verdi and the *Camille* of Greta Garbo.

There is often a solitary camellia on Plessis' sepulcher, placed there by one of Paris' many romantics. The flower was a literary device of Dumas and there is no record that Plessis had any special affection for the bloom, but that is merely the quibbling of historians. When his heart was broken by the beautiful *demi-mondaine*, Dumas wrote her this letter: "My dear Marie, I am not rich enough to love you as I would wish, and not poor enough to be loved as you would desire. So let both of us forget—you a name which should be almost indifferent to you, I a happiness that has become impossible for me . . . Adieu, then. You have too much

heart not to understand why I write this letter and too much intelligence not to be able to forgive me for it."

Then there is the Pantheon, where one can find the heroes of France: Rousseau, Voltaire, Hugo, and Braille. And just outside Paris is the Basilica of St. Denis where most of the monarchs of France are buried. In the Invalides, in a massive red marble tomb, lie the mortal remains of Napoleon I, Emperor of the French.

But it is Père Lachaise that draws us back again and again, to look around us and think of death, *memento mori*, and savor life, and remember not to take it all too seriously because it doesn't last all that long.

In the north wall of the columbarium are interred the ashes of the French comedian Pierre Dac, who said, "To the eternal triple question which has always remained unanswered, Who are we? Where do we come from? Where are we going? I reply: As far as I, personally, am concerned, I am me; I come from just down the road and I am now going home."

From Palm Beach Life, March 1991, contributed by Ray Cummings, Avon, CT

BOOK REVIEW

THE VERY QUIET BALTIMOREANS

by Jane B. Wilson,
White Mane Publishing Co.,
P.O. Box 152
Shippensburg, PA 17257
1991 \$29.95, hardcover,
130 pp., 86 illus., 12 maps

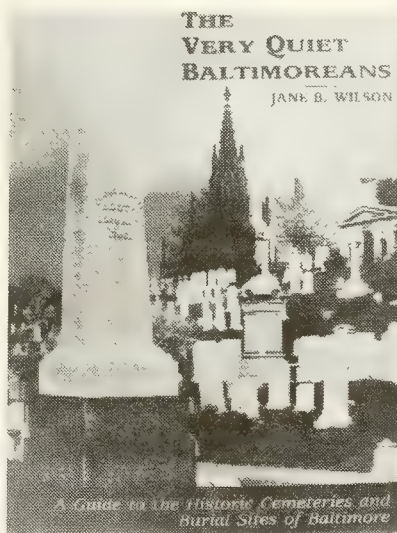
review by Eric J. Brock

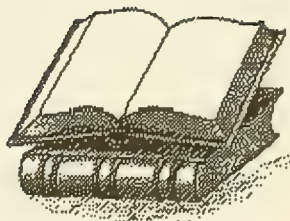
Years ago Francis Beirne wrote a book entitled *The Amiable Baltimoreans*. In 1991 Jane B. Wilson compiled a volume about the final resting places of those amiable Baltimoreans and titled it *The Very Quiet Baltimoreans*. Her book is a very good guide to the cemeteries of that historic city. In 130 pages of text is crammed a surprising amount of interesting, useful, well-researched information as well as a dozen excellent maps and numerous photographs by Barbara Alexandra Treadaway (who is also Wilson's niece). Fourteen chapters detail the rich diversity of burial grounds to be found in Baltimore from Westmin-

ster Churchyard where Poe lies to the Bohemian Cemetery, and all the Protestant, Catholic, Jewish, African-American and non-sectarian cemeteries in between. Lists of the famous buried in each cemetery accompany the article about that cemetery's history and, though older and more historic cemeteries are given decided precedence, modern cemeteries are also given brief mention—there is even a chapter on vanished cemeteries.

Admittedly, *The Very Quiet Baltimoreans* is first and foremost a history of local interest to Baltimoreans and Marylanders (non-Baltimoreans may not recognize many of the names of prominent persons buried in some of the cemeteries discussed), though that should, by no means, dissuade non-Baltimoreans from it. This is a study of the cemeteries of one American city in transition from the end of the eighteenth to the end of the twentieth century: Baltimore serves as a microcosm of funerary and cemetery trends throughout the nation during this era. Here we find American Victoriana in all its elaborate (and sometimes gaudy) glory; the densely packed cemeteries of the Jews and the Catholics, the rambling rural burial grounds, and the orderly rows of the city cemetery. Here we find, as in so many cities, the well tended graves of perpetual care cemeteries and the forgotten and overgrown burial places once thought to be somehow immune to oblivion's blight. Here lie men and women of fame such as Poe, Johns Hopkins, Dorothy Parker and Zalman Rehine, reputed to be the first Rabbi to come to the United States. Here also repose the infamous, epitomized by Lincoln's assassin John Wilkes Booth who lies in Green Mount Cemetery, Baltimore's great parklike rural cemetery laid out by the renowned architect Benjamin Latrobe. As in many a city there are national cemeteries and soldiers' monuments but in Baltimore we find both Confederate and Union dead for sympathies here were strong both ways. Virtually the entire gamut of post-colonial cemetery tradition and funerary art is to be found in Baltimore and virtually all of what is to be found is treated, if briefly, in this book.

The Very Quiet Baltimoreans is an very good resource for those interested in cemetery development in the American city and a fine succinct guidebook for those visiting or residing in Baltimore who are interested in burial grounds and grave markers. What an excellent thing it would be if more such books were compiled on the cemeteries of other American cities, for our cemeteries are truly archives—often unsurpassed archives—of historical and sociological data. They are immensely important, if oft-neglected and oft-unsung, national treasures.





BOOKS

From Heritage Books, 1540-E Pointer Ridge Place, Suite 106, Bowie MD 20716, comes a notice of a new book: *Sullivan County, Tennessee, Cemeteries*, by Karen L. Sherman. The author takes a first-hand approach to compiling a list of seventy-nine Sullivan County cemeteries and the people buried therein, traveling all over the county "armed with field glasses, topographical maps and hearsay about cemetery locations." Both family and church cemeteries are listed here; all are listed alphabetically at the beginning of the book for easy reference. Directions are given to thirty cemeteries in the listing. In addition to transcribing names and dates from the stones, the author also includes some inscriptions from memorial markers, and occasional notes about the condition of a cemetery or a stone. The index lists all surnames. 1991, 219 pp., 8.5x11, index, paper, \$32.00



Eric Brock, P. O. Box 5877, Shreveport, LA 71135-5877, recently obtained a copy of a volume entitled *The Cemetery Book* by Tom Weil, published by Hippocrene Books, 171 Madison Ave., NYC, 10016. Publication date is 1992 so it is VERY recent. He writes: "It is hardbound and retails for \$22.95, is 420 pages in length, indexed, with no illustrations. While not a scholarly work, it is more of a travel guide to cemeteries of the world, both great and minor cemeteries. The most interesting thing about it is that the author deals with cemeteries seldom heard of and little known; cemeteries in Europe, Africa, Asia, and Australia, among others, all of which he claims—and there is no reason to doubt him—to have visited. While *The Cemetery Book* deals little with grave markers, *per se*, I think it would be of interest to many AGS members. As far as I am concerned, it is the best general cemetery guidebook/travelogue of its sort I've seen."

MEMBER NEWS

Barbara Rotundo, AGS member, Mount Auburn Cemetery historian, author and Professor Emeritus of English, State University of New York, Albany, was a featured speaker in the Friends of Mount Auburn winter program. She lectured February 15 on the Bigelow family. Jacob Bigelow was President of Mount Auburn Cemetery from 1845 to 1871.

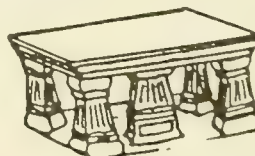
John Francis Marion, 75, Philadelphia's story-telling tourist guide and historian who knew everybody there was to know—living or dead—died before Christmas of a brain tumor. A self-taught historian, much of Mr. Marion's knowledge about the city came from graveyards, with which he had a lifelong fascination. As a boy in Albany NY, he visited the family's burial plot. "That's how I got to know the family," he told a reporter. He chose his own epitaph: "John Francis Marion, who, during time's interval, daily waylaid eternity." Among his many publications Marion wrote *Famous and Curious Cemeteries* (NY: Crown Publishers, 1977), a pictorial, historical and anecdotal view of American and European cemeteries and the famous and infamous people who are buried there. He is buried in Laurel Hill Cemetery in a plot given to him by the owners for his having focused attention on the graveyard as a place of historical significance and for his fund-raising.

from the *Philadelphia Inquirer*, January 1, 1992.



Friends of Center Cemetery

The memorial tablestone to William Pitkin, governor of the colony of Connecticut from 1766-69, (see AGS *Newsletter*, Winter 1990/91, p. 11) will be dedicated after restoration on April 26, 1992, at 2 PM in Center Cemetery in East Hartford. The large brownstone monument has been restored by the Friends of Center Cemetery with a grant from the Hartford Foundation for Public Giving. An exhibition and reception will follow the exercises at the First Congregational Church. For further information call (203) 568-6178.



PRESERVATION NEWS

Restoration of the old section (1813-1925) of the Saxtons River cemetery.

a report on the Saxtons River (Vermont) Historical Society Bicentennial Project 1791- 1991

The history books of Saxtons River Vermont indicate that in 1810 a group of volunteers met to level the land behind the Old South Meeting House which was donated to the village for a cemetery. Future history books will indicate that in 1991 (181 years later) another group of volunteers met to straighten, level and repair the headstones in the old section of the same cemetery.

Unfortunately, over the years many of the headstones, due to the settling of the ground, severe weather conditions, old age, and a minimum of vandalism, were forced to lean badly to the front, and to the rear, left and right, and several had fallen and lay in pieces. Also a small number of broken headstones had been removed and lay unattended behind an old building.

Some people viewed the leaning stones as adding character to the cemetery, one person jokingly remarked it reminded her of a group returning from an all night party but others thought it detracted from an otherwise beautiful well-groomed cemetery.

When the Secretary of the Vermont Bicentennial Commission spoke at our annual meeting in 1990 she suggested that all organizations of every village and town of the state adopt a project which would be a benefit to the community. Restoration of our cemetery came to mind immediately. When the Board met to discuss the matter, we were reminded that the seed for such a need had been planted a year earlier by [AGS member] Charles Marchant, when he spoke on the subject at one of our meetings. Some were sceptical that a Senior citizen group (which is what we are) could get the job done but others argued we won't know unless we try so lets do it.

Having made the decision we established the following procedures which had to be completed before we could start the work.

1. Estimate the number of headstones to be repaired.
2. Obtain permission of the Town Manager.
3. Talk with the Head of the Highway department who had charge of overseeing any work done in the cemetery.
4. Obtain a book on the subject for guidance.
5. Secure the services of a competent person to present a workshop at the cemetery.
6. Make a list of all tools and materials needed to do the work.

7. Determine the approximate expense.
8. Obtain a list of volunteers.
9. Determine the best days to do the work.

An uneducated estimate of the headstones to be repaired was 100 to be straightened and levelled and 15 to be epoxied. This turned out to be a very poor judgement.

The Town Manager gave us his enthusiastic support and once we convinced the Head of the Highway Department that we were determined to complete the job and we assured him we would leave every area we worked in in a tidy condition he gave his total cooperation.

We then wrote to Charles Marchant for his suggestion where we could obtain an appropriate book which would give us general information on the subject. He responded immediately, suggesting we write to the Association for Gravestone Studies (AGS) where we could purchase *A Gravestone Preservation Primer* by Lynette Strangstad. He also mentioned he spent his summers in workshops and if we wanted his service he would be glad to work us into his schedule.

AGS Executive Director, Miranda Levin, sent us the book and wished us luck. She mentioned that the book would be helpful but there is a person named Charles Marchant in our neck of the woods who is an expert on the subject. This encouraged us that we were moving in the right direction as we had already arranged a workshop date of May 11, 1991.

After reading the book we made a list of the following tools and materials needed. Volunteers provided shovels, crowbars, levels, wheelbarrows, large plastic pails, rakes, trowels, soft bristle brushes, chisels, tampers, and various boards needed to make frames for cement bases or for supports, and clamps to secure the stones which were epoxied. The town provided two loads of clean sand and two of pea stone which was used to steady the headstones and for drainage. We supplied the lime, cement and the epoxy, and a few tools. Our expenses amounting to approximately \$300. was covered by donations of interested members.

Obtaining volunteers was not a problem as everyone called thought it was a worthwhile project and wanted to help. Those who could not make every session apologized and felt they were letting the rest of us down.

There was a tremendous amount of positive spirit in this group.

At our first session which was a workshop on Saturday May 11, Charles Marchant explained and demonstrated how each headstone should be handled. He cautioned against using any force to push or move a stone for fear of breaking it and explained that many stones would have interior fractures. He pointed out that we should take care when shovelling not to allow the shovel to touch the stone for fear of damage and suggested we preserve the sod removed so it could be replaced neatly. Then the stone was straightened and levelled again.

When Charles assessed the amount of work we had to do he thought it would take all summer. We then had to rethink our work schedule as we thought we could get the maximum number of workers on Saturdays but we were now sure we would never finish working just one day a week. We found we had a sufficient number of retired senior citizens who were not only willing but eager to work two and three times a week so we were able to work with smaller crews of 7, 8, or 9 men. At first we had a starting time of 9 AM but we decided we were wasting an hour so we started at 8 AM. and continued to noon. Since there was a considerable amount of digging and lifting of very heavy stones we usually worked in groups of 3; sometimes 2 and on occasion an over-eager individual would sneak up and work by himself. We worked slowly and cautiously at first but after gaining confidence we worked a little faster and were surprised and pleased with our progress. I should point out that in the interest of being efficient, all materials, buckets of sand and pea stone, tools etc, were always in place at the area to be worked before the workers arrived.

Some stones were merely buried deep in the ground, others were cemented in an underground base; others were set in an above ground base anchored with dowels and others were buried surrounded with cement. All were very heavy and had to be handled differently. Several needed new dowels as the old ones had rusted and deteriorated so badly the stone slid off the base.

All broken stones which had to be epoxied were washed with water, brushed with a soft bristle brush, and the old epoxy removed (if it had been epoxied before). The breaks in the stones occurred in various places. Some below ground, some at ground level and some in the middle. The first two stones we epoxied we laid the entire stone on a piece of plywood placed in a level position as near as possible to the hole it would eventually be placed in. The broken pieces were epoxied and snugly fitted together by one or two clamps. They were left to set for a day, before putting them in the ground. We found this method to be too cumbersome

as the stones were too heavy to move. We found it more satisfactory to epoxy one piece at a time and from the base up. We had to be sure, of course, that the base was buried and level before adding the piece being epoxied. Although the epoxy sets well in a short period of time it is necessary to support the stone using a board on either side as a prop. The best way to secure the stone is to hammer a stake on either side and secure them with a cross stake which has been notched to the thickness of the stone. This method also assures the stone to remain straight and level while the epoxy hardens.

Two different brands of epoxy were used. Charles Marchant advised we buy from:
Barre Granite Association
P.O. Box 481 Tel (802) 476-4131
51 Church Street
Barre Vermont 056641

We ordered several 70 gram epoxy packs. The cost was \$5.00 a piece plus mailing. Each pack contains 2 ingredients separated in a plastic container which must be mixed in its own container before using. It is white, sets very quickly and does not run.

Another recommended epoxy called "Akemi" can be obtained from:
Akemi: Polyester Adhesives for the Professional
Wood and Stone Inc.
Manassas, Virginia 22110

Since this was a gift I do not know the price. It comes in a can along with a tube of hardening paste. A small amount of the paste must be mixed with a quantity of what is in the can. This is a yellowish color, does not run and also sets quickly. We found both brands to be very satisfactory.

We kept a record of the number of headstones repaired and of the days and hours each man worked. It amounted to 185 headstones straightened and levelled and 35 epoxied for a total of 220. The work was completed in August in 15 working days by 21 volunteers.

We all took pride in the work we accomplished; had fun working together and were well rewarded by the compliments of the people in our community and of visitors from other places.

Saxtons River Historical Society
Box 18
Saxtons River VT 05154



COALITION TO PROTECT MARYLAND BURIAL SITES

Alarmed over the continuing destruction of old burial grounds in Maryland, the Friends of the Whipps Cemetery and Memorial Gardens [Barbara Sieg, Director], along with historic preservation and genealogy organizations across the state, are joining forces in a new state-wide campaign to re-write Maryland law protecting these historic sites. Their objective is a legislative agenda to assure that old cemeteries, as well as Native American burials, will not fall victim to the bulldozer as often happens now in the process of land development.

The new "umbrella" organization will be known as the Coalition to Protect Maryland Burial Sites. Described by its members as a "non-partisan alliance of individuals and organizations across Maryland," the Coalition hopes to gain support in all 23 counties of the state by January 1992, and thus win passage of a strong, new law in the next session of the General Assembly. The initial groups and individuals involved in the formation of the Coalition come from the counties of Alleghany, Carroll, Howard, Somerset, and Wicomico.

The idea for the Coalition came from two Howard Countians: Charles Ahalt, a resident of Columbia and active member of the Howard County Genealogical Society; and Barbara Sieg, director of the Friends of the Whipps Cemetery and Memorial Gardens, a group of volunteers that is working with the St. John's Community Association, Inc. in Ellicott City to restore a 19th-century cemetery there. Mr. Ahalt, who is related to the well-known Dorsey family of Maryland, first became aware of the serious flaws in the state's cemetery laws when he was denied access to an old family cemetery in Frederick County where some of his ancestors are buried. Mrs. Sieg and her volunteers are working to transform a long-neglected Civil War-era cemetery into a heritage park and garden, but they are finding the task difficult in a state where no public funds are available to help community groups with such a project.

One of the principal aims of the new Coalition will be to work cooperatively with the Maryland Historical Trust in the formulation of new cemetery legislation. Two years ago, the Trust convened a Cemeteries Legislation Task Force to study the present inadequacies in Maryland law. While a draft bill was developed by the Trust, based on the work of the Task Force, it was never introduced in the state legislature. As an outcome of a meeting last summer, a liaison committee of the Maryland Coalition was designated to work with the Trust on the proposed legislation.

Chief among the Coalition's principles to be contained in a new state law is a requirement that a cemetery registry be made part of the land records in every local jurisdiction of the state. Each entry would include the name and location of the cemetery and the names and addresses of any heirs, their agents, or interested parties. An "interested party" would include the Maryland Historical Trust, the Genealogical Council of Maryland, a local historical or genealogical society, a community association or other preservation group. With cemetery registries being made part of the local land records, it would be possible to know the existence and location of a cemetery **before** the development process begins. The only Maryland county which presently has such a requirement is Carroll County.

Another key principle of the Coalition's is the repeal of Para. (c), Sec. 267, of Article 27 of the Maryland Code which presently authorizes the State's Attorney's office to declare a cemetery "abandoned"—although the term is never defined in the law—and thus have the cemetery relocated, all without any provision for contacting the next-of-kin. The Coalition hopes to revise the law so that heirs, their agents, or an interested party must be consulted, in a timely manner, before any permit to relocate a cemetery is issued. The Coalition's position, however, is that all reasonable means be found to avoid relocation of burial sites.

The Coalition also favors authorizing the use of state and local funds to aid in maintaining historic cemeteries in good repair, and where possible, as heritage memorial parks for the preservation of open green space, for the enjoyment and refreshment of the general public. As more and more old cemeteries are transformed into parks, garden clubs throughout Maryland could potentially have a major role to play. The concept of creating small "pocket parks" in neighborhoods and communities throughout the state has recently won the enthusiastic endorsement of Governor Schaefer.

Ten Key Principles of a new State Law to Protect Maryland Burial Sites

- I. Recognition of a cemetery (burial site) as sacred, inviolate, worthy of protection and preservation.
- II. Recognition of society's moral responsibility to maintain cemeteries and burial sites with dignity and respect.

III. Definition of a cemetery as land set aside and dedicated to the interment of human remains, **whether marked or unmarked**. (Visible gravestones are not the sole determinant of the existence of a cemetery, any more than their lack denies its existence.)

IV. Creation of cemetery registries, to be maintained at the local level, preferably located in the land records of the local jurisdiction.

- * Each entry should include name and location of the cemetery and names and addresses of any heirs, their agents, or interested parties.

- * "Interested party" may include the Maryland Historical Trust, the Genealogical Council of Maryland, a local historical or genealogical society, community association, etc.

- * Cemetery registries should be made part of the local land records so that existence of a cemetery is known **before** the development process begins.

V. Repeal of Paragraph (c), Section 267, Article 27 of the Maryland Code which authorizes the State's Attorney's office to declare a cemetery "abandoned" — a term never defined in the law — and thus have it relocated, all without any provision for contacting the next-of-kin.

Revision of the law to provide that if dire and extraordinary circumstances make relocation of a cemetery unavoidable, the State's Attorney would be required to first consult the cemetery registry (heirs, agents, or interested parties) — an appropriate time-table to be established for this consultation. Also, newspaper publication would be required for several successive weeks. These actions would take place before issuance of any permit to relocate.

VI. Maintenance of complete records on all relocated cemeteries, readily available to the general public, to be made part of the cemetery registry in the land records of each local jurisdiction.

VII. Recognition and protection of the common law right of reasonable access, by heirs, agents, or interested parties, to a cemetery now enclosed by land owned by another.

VIII. Authorization for the use of state and local funds, as monies are available, to aid in maintaining historic cemeteries in good repair, and where possible, as heritage memorial garden-parks for the preservation of open green space, for the enjoyment and refreshment of the general public. Support would be provided by

direct appropriations, as well as through grant and loan programs.

IX. Increase in the penalties (jail terms and fines) for those who violate the law

- * Establish civil penalties for violators that are sufficient to repair any damage to cemeteries and tombstones.

- * Make it illegal to buy and sell human remains, tombstones, or burial objects obtained outside the provisions of the law.

X. Authorization for local jurisdictions to use persons sentenced by the courts to perform designated hours of community service to help in maintaining historic cemeteries.

Note: The term "historic" in the context of these principles relates to the age of a cemetery, and not to its listing on, or eligibility for, an historic register or inventory.

For further information, call (301) 465-6721.

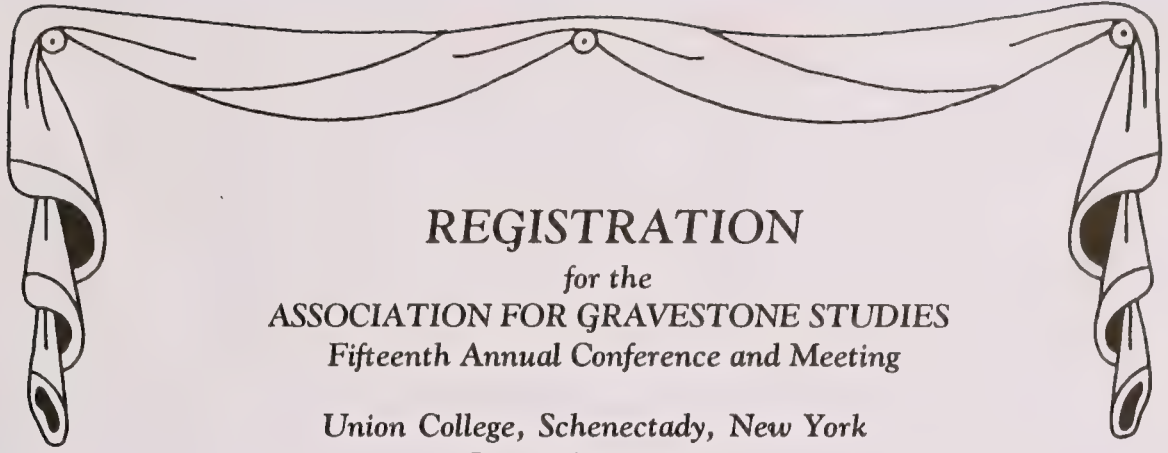
* * * * *

Seeking a used copy of Edmund Gillon Jr.'s **Victorian Cemetery Art** is AGS member Sybil Crawford, 10548 Stone Canyon Road - #228, Dallas TX 75230-4408. She tells us the book is no longer available from Dover Publications, Inc. or any alternate source they have suggested. If you have one to sell, please contact her with details of price, condition, etc.

* * * * *

A note in the November 1991 issue of **MB News** [V. 48, #11, the trade journal of the Monument Builders of North America] by editor John E. Dianis refers to the rescuing of pioneer gravestones:

Several years ago I had an interesting phone conversation with a gentleman who lives in Iowa. His concern was the preservation of pioneer gravestones, and monuments that are purchased and placed in cemeteries today. He has been working on this project for some time. He has put together some interesting thoughts on this subject. They are in a three-ring binder entitled A GUIDE TO RESCUING PIONEER GRAVESTONES (And Your Own). The cost for this compilation of information is \$25. If you wish to obtain a copy contact Mr. Maddy directly: Mr. Paul E. Maddy, 1515 Warford Street Perry, Iowa 50220. I know you'll find this Guide interesting and informative.



REGISTRATION
for the
ASSOCIATION FOR GRAVESTONE STUDIES
Fifteenth Annual Conference and Meeting

Union College, Schenectady, New York
June 25-28, 1992

**Co-sponsored by the Schenectady County Historical Society and
the Saratoga Springs Preservation Foundation**

A time for sharing ideas and information relating to all aspects of gravestone studies, including carver identification, gravestone conservation, graveyard preservation, and new research advancing the knowledge of historic and modern funerary art.

PROGRAM HIGHLIGHTS:

(All meetings will take place in air-conditioned buildings.)

THURSDAY

REGISTRATION begins at noon.

EVENING ORIENTATION PROGRAM for all members includes:
Jessie Lie Farber reminisces about our beginnings.

KEYNOTE SPEECH: Robert V. Wells, Washington Irving Professor of Modern Literary and Historical Studies (and a recent convert to the importance of cemeteries).

PROBLEMS EXCHANGE: Any member with a problem in conservation or restoration can give a five-minute presentation. There will be a panel of experts to offer advice, but also the general membership of AGS represents an invaluable pool of knowledge and experience.

FRIDAY

RESTORATION WORKSHOP 9-3:30. How to and how not to restore. Includes field experience. Leaders: Roseanne Atwood Foley, Jim and Minxie Fannin, C.R. Jones, Fred Oakley, and Lynette Strangstad.

TEACHING WORKSHOP 9-3:30. How to use gravestones and local cemeteries as a teaching resource. Led by Margaret Coffin.

TOUR OF HISTORIC STOCKADE 9:30-11:00. This area was settled by the Dutch in the seventeenth century, and includes two eighteenth-century churches and their graveyards. A 15-minute walk from Union College.

MINI-TOURS at any time. Travel instructions and field notes for a dozen locations around Schenectady will be in the registration packet.

LECTURES Friday and Saturday evenings and Sunday morning. Presenters of papers include, among others, Sally Brillen, Jessie Lie Farber, Laurel Gabel (giving a new paper plus the Civil War show repeated by popular request), Tom Graves, geologist Bill Kelly, Jim Kettlewell, Tom & Brenda Malloy, and Grey Williams. Paper topics include some familiar as well as new carvers, a new treatment of Puritan symbols, and how to present a gravestone talk.

INFORMAL LATE NIGHT Friday and Saturday evenings. Bring some slides which may interest others, or a few that show a topic you are just beginning to work on.

SATURDAY

Choice of two tours in air-conditioned buses 9-3:30:

EARLY STONES: Albany, Cambridge, Salem, and Stephentown. You will see carvers like Z. Collins and S. Dwight, familiar from the Williamstown tour, and Thomas Brown and Zuricher from the Rutgers tour. Also of interest is the stone William Young did for his parents, which was moved from Worcester to Albany.

19TH AND 20TH CENTURY: Three good rural (or garden) cemeteries: Green Ridge in Saratoga, Oakwood in Troy, Vale in Schenectady, and one outstanding: Albany Rural Cemetery (this is the first conference cemetery where we've had the grave of a President of the United States!).

BANQUET AND PRESENTATION of the Harriet Merrifield Forbes award.

SUNDAY

ANNUAL MEETING & FINAL PAPERS.

REGISTRATION INFORMATION

TO REGISTER

The conference is open to anyone; however, a registration fee is required for all conferees. The fee for AGS members is \$60 until May 30: thereafter, \$80. Full conference and partial conference registrations are available. Fill in the prices for all desired options on the enclosed registration form, and mail with your check or money order (U.S. funds, please) payable to AGS to the Oakleys, 46 Plymouth Rd. Needham, MA 02192. Registration closes June 15 so the Registrars can report our figures to the college. All fees should be paid by this time. Please do not plan to arrive without a confirmed registration. There may not be room for you.

ACCOMPANYING SPOUSES

Spouses accompanying conferees, participating only in meals, receptions, and lodgings, do not have to pay the registration fee. If spouses wish to go on the bus tour or attend workshops or lectures, they must register as either full or partial conferees and pay the registration fee.

CANCELLATION POLICY

Cancellations will be accepted on the following terms: Before May 30, full refund; June 1-15 registration fee is not refundable, but meals and lodgings will be refunded; AFTER JUNE 15, NO REFUNDS WILL BE MADE.

ACCOMMODATIONS

See reverse of Registration form.

HANDICAPPED ACCESSIBILITY

There are steps at the entrance to all buildings. There are no elevators in the dormitories, but there is an elevator to the second floor dining room we will use.

TRANSPORTATION

Schenectady and Union College are easily accessible by car, air, bus or train. Detailed information will come with registration confirmation.

EXHIBITS AND SALES

Exhibit space is available for your gravestone-related photographs, drawings, etc. Conferees may bring gravestone-related books and items to sell. Six foot long tables may be reserved for \$10, 1/2 table for \$5, 1/3 for \$3.50. Conferees will be responsible for their own sales. There will also be an AGS sales booth with publications, MARKERS, etc. To reserve gallery or sales space, please complete the form(s) on the back of the registration form.

For further information, contact:

Barbara Rotundo, Chair, 48 Plummer Hill Rd. #4, Laconia, NH 03246 (603)524-1092

NOMINATING COMMITTEE REPORT

The Nominating Committee has proposed the following candidates for election to fill vacancies which will exist as of June 28, 1992:

Nominated as Trustees for 2 years:

For a third two-year term:

C. R. Jones
Gray Williams, Jr.
Harvard C. Wood III

For a second two-year term:

Michael Cornish
Roberta Halporn
Fred Sawyer III

New candidates:

Leona A. Kelley
Blanche Linden-Ward
Brenda Malloy
Ellie Reichlin
Maggie Stier

Continuing on the Board are Rosanne Atwood-Foley, Robert Drinkwater, Laurel Gabel, Elizabeth Goeselt, Cornelia Jenness, Fred Oakley, Rosalee Oakley, Barbara Rotundo, Miriam Silverman, James Slater, Ralph Tucker, and Jonathan Twiss. Ex officio members are Deborah Trask, Newsletter editor, and Richard Meyer, Journal editor.

Please complete the ballot below and return by June 1, 1992 to:
The Association for Gravestone Studies, 30 Elm Street, Worcester, MA 01609.

.....

BALLOT

THE ASSOCIATION FOR GRAVESTONE STUDIES 1992-1993 BOARD OF TRUSTEES

Vote for eleven to serve for two years as Trustees:

☐ Michael Cornish
☐ Roberta Halporn
☐ C.R. Jones
☐ Leona A. Kelley
☐ Blanche Linden-Ward
☐ Brenda Malloy

☐ Ellie Reichlin
☐ Fred Sawyer III
☐ Maggie Stier
☐ Gray Williams, Jr.
☐ Harvard C. Wood III

Five of the eleven candidates on the ballot are new this year. These brief biographies will introduce them to you:

Leona A. Kelley of Peace Dale, RI, is a State Representative in the Rhode Island legislature. She chairs a special legislative committee on the preservation of Rhode Island's cemeteries and gravestones. She has led the committee in their work to record all graveyards and gravestones on computer as well as to arouse interest in the legislature and the people of Rhode Island in preserving and protecting their historical graveyard heritage. At the 1989 AGS Conference, she participated as a panel member in the panel discussion. She was formerly a public school teacher.

Blanche Linden-Ward of Watertown, MA, is Associate Professor of the American Culture Program at Emerson College. Her book, *Silent City on a Hill*, was published in 1989. Two more books are in progress. Her areas of interest range from 19th Century designed cemetery landscapes to funerary iconography of all periods.

Brenda Malloy of Westminister, MA, is a fifth grade teacher in the Westminister public schools. She has taught 5th grade for 14 years, other grades previously. She works closely with the Westminister Historical Society on a local history unit which includes the town's graveyard and gravestones. She is interested in helping AGS develop materials for teachers using their local graveyards with their students.

Ellie Reichlin of Weston, MA, is a retired anthropologist and archivist with extensive museum experience. She has worked at the Peabody Museum at Harvard University and at the Society for the Preservation of New England Antiquities, where she was the archivist overseeing one of New England's most important collections of historical photographs and architectural manuscripts. She has successfully applied for research grants and has organized museum exhibits. Several of her articles on historical photography have been published.

Maggie Stier of Harvard, MA, is curator of Fruitlands Museum. She has extensive museum work experience including the Shelburne Museum, the Hood Museum at Dartmouth, and the Concord Museum. She is currently curating an exhibit of gravestone art found in the Harvard, MA area drawn from photographs in the Farber Collection. AGS members may recall her outstanding article on the Risley carvers of the Upper Connecticut River Valley for the *Dartmouth College Library Bulletin* in 1983.

1992 AGS CONFERENCE REGISTRATION FORM



Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

FULL CONFERENCE:

Registration Fee Before May 30, members \$60, non-members \$70* _____

After May 30, members \$80, non-members \$90* _____

Meals, lodging, and all activities from Thursday evening dinner
through Sunday lunch Double \$160 per person, Single \$175 _____
(Single rooms are limited and will be allotted in the order of registration)

TOTAL _____

Please select one Friday activity (see page 1 for description):

_____ Restoration Workshop _____ Teaching Workshop _____ Stockade Tour

Please choose one Saturday tour (see page 2 for description):

_____ Bus tour A (Early gravestones) _____ Bus Tour B (19th & 20th century)

PARTIAL CONFERENCE:

Registration Fee Before May 30, members \$60, non-members \$70* _____

After May 30, members \$80, non-members \$90* _____

Thursday dinner and activities \$10 _____

Thursday room double \$35 per person, single \$40 _____

Friday activities and meals \$28 _____

Friday room double \$35 per person, single \$40 _____

Please select one Friday activity (see page 1 for description):

_____ Restoration Workshop _____ Teaching Workshop _____ Stockade Tour

Saturday activities and meals \$40 _____

Saturday room double \$35 per person, single \$40 _____

Please choose one Saturday tour (see page 2 for description):

_____ Bus Tour A (Early gravestones) _____ Bus Tour B (19th & 20th century)

Sunday activities and meals \$14 _____

TOTAL _____

ONE-DAY PARTICIPANT FOR FRIDAY TEACHING OR RESTORATION WORKSHOP, lunch included.

(No registration fee required to attend workshop ONLY.) \$35 _____

GRAND TOTAL ENCLOSED _____

ADDITIONAL INFORMATION:

_____ I will be sharing a room with _____

_____ I wish Registrar to assign me a roommate.

_____ I wish a single room.

_____ I have special dietary needs: _____

Please make checks payable to The Association For Gravestone Studies
Mail to: AGS, 30 Elm St., Worcester, MA 01609 (508) 831-7753

* Membership in AGS is \$20 a year. For information, write: AGS, 30 Elm St., Worcester, MA 01609.

For gallery and sales table reservations, see reverse side.

GALLERY RESERVATION

To reserve appropriate display space, please complete the following:

Description of display: _____

Type of space or wall surface required for display: _____

Approximate size of display (maximum 4'x 8"): _____

Please plan to have your display ready for viewing by 4:00 PM, June 26, in time for the reception.

SALES TABLE RESERVATION

To reserve a sales table, check below and remit appropriate amount to AGS:

6' table \$10 _____

1/2 table \$5 _____

1/3 table \$3.50 _____

ACCOMMODATIONS

We will be staying in the usual dormitory rooms with bathrooms at the end of the hall. The rooms will be furnished with bed linens, pillow, towels, blanket, soap, glass, and hangers. You may wish to bring a desk lamp and a fan (the dormitories are not air-conditioned), a washcloth, and perhaps a plastic bag for a wastebasket. There is no smoking in the rooms. The number of single rooms is limited, and they will be allotted in the order in which people register, so register promptly.

Union College food service has a good reputation, and Dan Goldman is again arranging menus with them. All meals but the banquet will be served cafeteria style in a separate area on the second floor of the College Center. On the first floor is a small sandwich bar and grill called Dutchman's Hollow, which is open during the day if you want lunch after you register on Thursday, or oversleep some morning.

There are three motels within walking distance of Union College: Days Inn, Holiday Inn, and Ramada Inn. The Holiday Inn has an outdoor pool, the Ramada an indoor pool, and the Days Inn is just a basic motel. The Days Inn will give AGS conferees a special rate of \$49 (+ tax) with an additional 10% discount if you are an AAA member or are over 65. You must ask for the special rate and the discount when you register. Couples who are uncomfortable with the dormitory arrangement of single sex bathrooms, one bathroom per floor might want to consider a motel!

Founded in 1795, Union College has watched the city grow up around it. The campus is still a lovely, green oasis, with the famous Jackson's Garden below the building where we will eat. Because it is in the city, convenient services are just a block or two away; post office, library, drugstore, liquor store, and gas stations. We hope you will be pleased with this setting for the 1992 conference.



RESEARCH

Massachusetts History Magazine is looking for articles about the rich heritage of the Bay State. Our editorial emphasis is on stories with a strong narrative written to appeal to a general audience. Articles that relate the past to present issues are especially welcome. We are looking for quality of research and quality of writing. We want a point of view.

We welcome the contributions of free-lance writers, but suggest that ideas for articles be submitted—in some detail—to the editor in advance. Although we do not publish footnotes, we insist on accuracy and will ask you to annotate all quotations and factual statements. General articles should be a maximum of 6,000 words. Recommendations for photos and illustrations are welcome. Obviously, it needs a Massachusetts theme.

Making History: Articles of 1,500 to 2,000 words about how people enjoy history—tips on genealogy, family reunions, care of old dresses, etc. We'd like to hear from special interest clubs [such as AGS] and re-enactment groups, too. History is a part of our lives.

We do not assume responsibility for the return of unsolicited material. Send all correspondence to:
Editor, *Massachusetts History*, P. O. Box 809, Ipswich, MA 01938

THEFT ALERT!

An extremely important early work by Cincinnati sculptor Shobal Vail Clevenger (1812-1843) disappeared from a southern Ohio cemetery between August 8 and September 11, 1991.



The missing sculpture is a bust of Ebenezer S. Thomas, completed in Cincinnati in 1836. Carved from native gray freestone, it depicts the head and shoulders of a sturdily built, broad-browed man in his middle years, dressed comfortably in a loose shirt and unbuttoned coat with wide lapels. On the back of the bust, which is slightly over life-size, are carved the initials of the subject, "E.S.T." and of the sculptor, "S.V.C.", as well as the date, "1836".

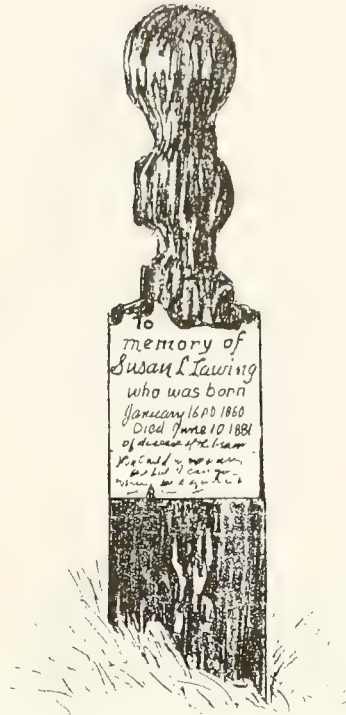
Ebenezer Thomas, editor of the *Cincinnati Evening Post*, was the first to encourage Clevenger, a simple stonecutter, to become a professional artist, and with financial backing from Nicholas Longworth, the city's leading art patron, he soon blossomed as a sculptor, though he had received little, if any, art instruction. He went on to make portrait busts in plaster and marble of Henry Clay, Daniel Webster and many other notables of his day, but died at sea at the age of 30, having contracted congestion of the lungs while working in Italy. Thomas wrote in his autobiography that the stolen sculpture was "the first ever executed in the Mississippi Valley".

Anyone having information about this theft, or whereabouts of the sculpture should call Thomas Pfeifer: (513) 681-6680, or Officer Frey (513) 352-3578.



Marsha Hoffman Rising, of Springfield MO, has provided another example of a "head and shoulders" wooden gravestone which was once found in northern Christian County, Missouri in the Weaver cemetery. The marker was made of bois d'arc, also called Osage orange, and the inscription was scratched on a tin plate. It read: "To the memory of Susan Lawing who was born January 16th 1850 Died June 10 1881 of disease of the brain. My child can't come to me, but I can go to her by a life of piety." Susan was the daughter of an Ulster Scot family who had migrated from Robertson County,

Tennessee to southwest Missouri about 1843. Ms. Rising writes: "My husband photographed the stone in 1975 but soon after it was removed by vandals. Enclosed is a pen and ink drawing by Vera Woods of Springfield MO which was made from the photograph. Note: The dates quoted above are the correct ones, rather than those on the drawing."



CIVIL WAR ERA CEMETERY RECORDS

CAMP NELSON NATIONAL CEMETERY

Camp Nelson National Cemetery, at 6980 Danville Road, located seven miles south of Nicholasville KY in Jessamine County, had its beginning during the Civil War when a camp was located there for recruiting and training Union forces. Today the cemetery honors the dead of all wars in which the United States has since been involved, including Korea and Vietnam. Between July 31, 1988 and July 31, 1989, there have been more than 7,100 burials in the 30 acres of Camp Nelson National Cemetery, and it is projected that the closing date for the cemetery at the present rate of burials is 2090.

The camp was named after a Union general when it was established in 1863. The site was also known as Fort Bramlette and is now registered as a historical site. In those days disease took its toll as well as battle-related deaths, and a large hospital was located on the grounds to serve both the camp and the battlefield injured. Smallpox was a threatening problem in such camps, and at Camp Nelson a separate hospital and burying ground was maintained for those patients on the Moss property adjacent to the camp, but secluded for protection against spreading the disease. Records designated this site as graveyard #1. Graveyard #2 is the present location of the national cemetery.

Camp Nelson was one of 40 burial grounds named by a joint resolution of the Senate and House of Representatives in 1866 to become national cemetery sites. Within five years after the surrender of General Lee at Appomattox VA, the reburial program was complete with more than 300,000 Civil War reinterments in 73 national cemeteries recorded. During June and July of 1868 there were 2,023 removals from areas in Kentucky in Camp Nelson National Cemetery including 975 bodies from the battlefield at Perryville, where in October 1862 the Confederate forces met Union soldiers in a major battle of the war.

This information about Camp Nelson National Cemetery, published in the Summer 1989 issue of The Fayette County (KY) Genealogical Society Quarterly reveals just a segment of records that are available as they relate to the Civil War. Researchers who become involved in this difficult period of our nation's development will find help in becoming acquainted with records of the time by reading through the chapter introductions in Register of Federal United States Military Records... *A guide to Manuscript Sources Available at the Genealogical Library in Salt Lake City and the National Archives in Washington, DC, Volume 2: The Civil War. This 456*

page work was compiled by Marilyn Deputy, J. Roberts, Pat Barben, Ken Nelson, and the U.S./Canadian Reference Staff and Volunteers of the Genealogical Library (Family History Library - FHL), The Church of Jesus Christ of Latter-day Saints (Bowie, MD: Heritage Books, Inc. 1986).

In the introduction to the listing of microfilm rolls for specific areas of "Civil War 1861-1865 Union Burial Records" you learn that between 1865 and 1871 the federal government published 27 volumes of lists of Union soldiers who died in the Civil War. It is called *Roll of Honor: Names of Soldiers who died in Defense of the American Union* (Washington, DC: U.S. Government Printing Office, 1865-71). The volumes are arranged by locality with names of the soldiers listed alphabetically within each cemetery. There is a 16 page index to the cemeteries alone, showing name of the cemetery, its location and the volume and page number where the cemetery records are found (index is microfilm number 1,311,589 and follows volume 13 in this film series). The total collection can, however, be used without the index, as the soldiers' names are listed in alphabetical order within each cemetery. All 27 volumes have been filmed by the FHL and can be borrowed for research through a local LDS Family History Center (and in some major libraries).

From an article titled "Civil War Era Cemetery Records Only Segment of Total 'Lists,'" by Elsie Kilmer in AntiqueWeek, July 31, 1989. Contributed by Toni Cook, South Bend, IN

MOUND CITY IL NATIONAL CEMETERY

President Lincoln signed an act authorizing the establishment of national cemeteries in 1862. Pursuant to the act, 12 cemeteries were established, and today there are 112 national cemeteries in the National Cemetery System, under the Veterans Administration. Mound City National Cemetery is one of these early established cemeteries having been laid out in 1864. It is located 1 mile northwest of Mound City IL, at the junction of IL Route 37 and US Highway 51.

Although Mound City and nearby Cairo, IL were not in the combat theater of the Civil War, their locations near the confluence of the Ohio and the Mississippi rivers made them strategic points for the dispatch of men and material during the campaigns of the west which opened the Tennessee and Cumberland Rivers for the Union forces. Also contributing to the importance of this area was the shipyard at Mound City where the famous Eads iron-clad gunboats were built. These specially designed shallow draft boats provided valuable support to the Union troops on the Tennessee and Cumberland rivers at Vicksburg.

To care for the great number of the sick and wounded of the war, large army hospitals were established at both Mound City and Cairo. In 1861 a large brick building in Mound City was taken over by the government for this purpose. It was one of the largest military hospitals in the west, accommodating from 1,000 to 1,500 patients. This and another large hospital at Cairo, were staffed by Roman Catholic nuns of the Order of the Holy Cross at Notre Dame, South Bend IN, under the supervision of Mother Angela. The presence of these large hospitals in the area was a determining factor in locating a military cemetery at Mound City. The sick and wounded were transported there from the battles of Belmont MO, 7 November 1861; Fort Donelson, 13-16 February 1862; and Shiloh, 6-7 April 1862.

Original interments in Mound City National Cemetery from the area hospitals numbered 1,644. Additional reinterments of remains recovered from isolated locations along the Mississippi, Cache, and Ohio Rivers, and from Cairo IL, Columbus and Paducah KY, increased the interments to 4,808, of which 2,441 could not be identified and were buried as "unknown." A large monument commemorating the Civil War services of soldiers and sailors from Illinois stands at the center of Mound City National Cemetery. It was donated by the State of Illinois and erected in 1874. There are now 2,759 unknown soldiers buried at Mound City and 27 Confederates who died in the wartime hospitals of the area.

Since the Civil War, this cemetery has become the final resting place of many other members of the Armed forces of the United States who served their nation well in war and peace. As of 30 June 1968 there were 3,639 burials of known service personnel in the well-kept grounds of Mound City National Cemetery.

from AntiqueWeek, October 2, 1989, contributed by Toni Cook, South Bend, IN. The information was reprinted in part from Vol. 17, No. 8, Newsletter, Genealogy Society of Southern Illinois (GSSI).

ARLINGTON NATIONAL CEMETERY WASHINGTON DC

by George W. Archer

Arlington Cemetery, overlooking the Memorial Bridge that crosses the Potomac River, was originally the plantation home of Robert E. Lee's wife, Mary Anna Custis. She inherited the estate from her father George Washington Parke Custis, a nephew of Gen. George Washington's wife. The original plantation was 1100 acres and served as Robert E. Lee and Mary Anna

Custis' home until Robert E. Lee resigned from the Union Army and joined the Confederates in 1861. In deference to Lee, the Federal government refrained from seizing the strategic property until Mary Anna left to join her husband in Richmond.

Out of revenge for Lee's defecting to the South, Union Army Quartermaster, Gen Montgomery C. Meigs ordered that the seized plantation be turned into a cemetery for the Union dead. The troops using the plantation as the Headquarters for the Army of the Potomac living at the plantation, did not comply with Meigs' order, not wanting a burial site so near to the house now serving as a Civil War hospital. Meigs, determined to see his order carried out, had bodies removed from another cemetery and re-interred around the rose garden. The original family grave lot, some distance from the house, was incorporated into the cemetery and became Section 1. As a final gesture of his determination, Gen. Meigs and his family are buried in Section 1. By the end of the Civil War, 16,000 people were interred, including many Confederate soldiers who died in Union hospitals who were buried in Section 16 around the Jackson Circle Confederate Memorial.

As well as being a cemetery, the plantation was used as a Freedman's Village, established in June 1863 that continued in operation for more than 30 years. The Village housed and provided education and employment training to former slaves who fled north. More than 3,800 blacks from the Freedman's Village are buried in Section 27 of the Cemetery with headstones marked as "Citizen" or "Civilian."

After the Civil War, Lee's oldest son sued the Federal Government for illegal seizure of the plantation. The seizure was prompted by Lee's wife being unable to appear in person to pay back taxes during the Civil War, as she was ill and could not cross the battle lines. In 1882 the Supreme Court upheld Lee's suit, awarding him \$150,000 for the seized land, returning the house and grounds to him with 612 acres titled to the government as a cemetery. The suit effectively separated the Custis-Lee mansion from the cemetery, the former now being run by the Park Service and the latter, by the Defense Department.

A walk through this cemetery will give special meaning to the phrase "these honored dead". Reading the names on the markers in Arlington National Cemetery is to experience a flash back of American history and the men and women who made it.

Those buried in Arlington National Cemetery are not only military personnel but civilians from all walks of life, reflecting the criteria used to permit military and civilian burials after 1940. Before 1940, the cemetery was

open to general burial, but World War II and subsequent war dead have rapidly reduced available space so that the cemetery will probably be filled by 2020. Those eligible for burial include those who died on active duty, those who retired with 20 years active duty, and those who received the highest military decorations. Civilians eligible for burial are those who have served in government in high positions, afforded the honor by Presidential Proclamation (Joe Louis, Heavyweight boxing Champion), or lost their lives while in U.S. Government service. The spouses or unmarried minor child of the civilian and military eligibles also can be buried with their sponsor. As a result of this criteria for burial two presidents (John F. Kennedy and Howard Taft), numerous Supreme Court Justices, Cabinet members, *Challenger* astronauts, and the deceased Iranian Embassy hostages are buried among the military graves.

tional Cemetery provide a rich lode to mine for genealogical information.



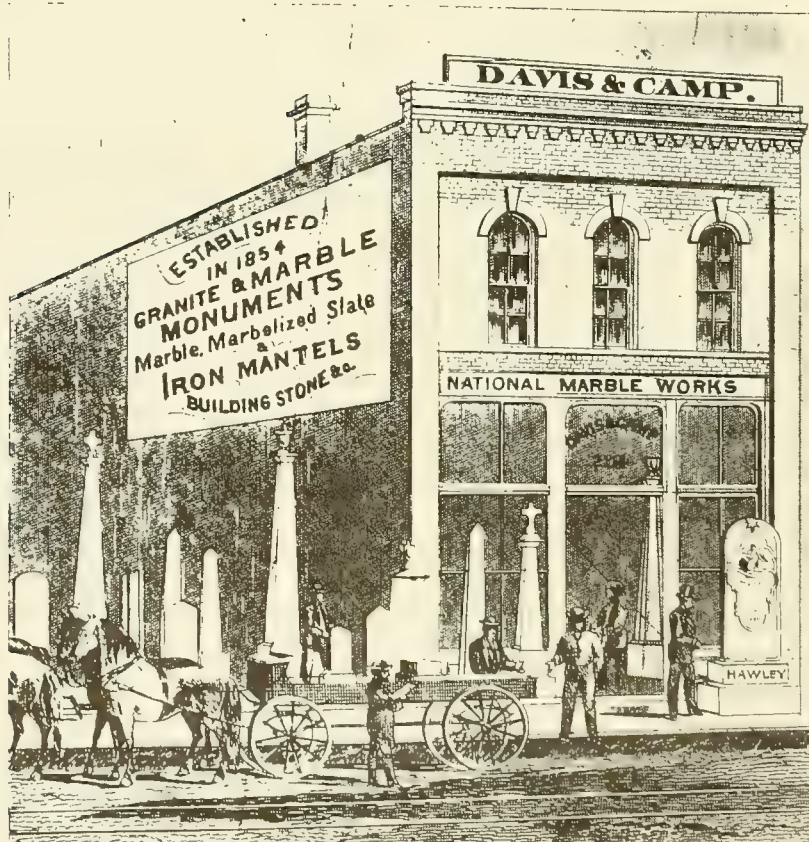
The graves registrations are kept on cards and in a computer by the cemetery office located in a building just behind the Visitor's Center. The staff is willing to search for a specific name in their collection if the deceased died over 100 years ago. Information on more recent deaths may require you to prove your family relationship and need for the information, as the staff will invoke the Privacy Act to prevent immediate access.

Federal law suits challenging Privacy Act protection by records custodians have affirmed that the dead have no privacy rights, but their heirs may for their own reasons object to the release of information to the public at large. You may obtain more information from the written and computer records by writing to: Arlington National Cemetery, Arlington, VA 22211-5003.

Sources of Information on Arlington National Cemetery Burials

from *The Archer Quarterly*, Volume 8 Number 4, Winter 1990, contributed by Toni Cook, South Bend IN.

The burial records and the markers in Arlington Na-



Davis & Camp National Marble Works, 224 E. Third St., Davenport, Iowa, c. 1876. Engraving, from *Early Illustrations and Views of American Architecture* by Edmund V. Gillon Jr., Dover 1971 plate 538.

THE RICHARD CORNELL GRAVEYARD a 17th century New York City landmark

Alberto Garcia has been living on New Haven Avenue in Far Rockaway, Queens, for 10 years, but it was news to him that across the street from his apartment building, behind a row of small houses, was an official New York City landmark. Even if Mr. Garcia had ventured behind the houses, or the nursing home or the overgrown vacant lot that also hide the cemetery, he still would not have known that he was standing on a precious patch of past. The 75-by-67-foot cemetery, which the Landmarks Preservation Commission designated a landmark in 1970 because of its "special historical and esthetic interest and value" in New York City's development, is a long neglected tangle of weeds, fallen tree limbs and construction rubbish dumped there in the last two decades.

What's more, there is not a single gravestone to mark the graves of Richard Cornell, the first white settler in the Rockaways, who died in the 1690s, or nearly 30 of his descendants and relatives. The half dozen or so gravestones that local history buffs say stood there in 1970, when the cemetery was already in decline, have disappeared. So have pieces of the other stones that were scattered on the site then. The history buffs, who have followed the cemetery's decay with dismay, say the city took the stones for safekeeping shortly after the cemetery was made a landmark. Then, there was talk of a restoration, which never fully materialized. The city has since lost track of where it stored the gravestones, the buffs say.

The chief of staff of the Landmarks Commission, Joan R. Olshansky, insisted recently that any removal of the stones "was not done under city auspices." In any case, all this is the lamentable legacy of the past. Now, if Ms. Olshansky's agency can convert aspiration to actuality, a new chapter will be written in the site's long history. Working with the local historians, Rockaway's civic leaders and some Cornell descendants, the Landmarks Commission has spurred still another effort to restore what it hailed in 1970 as "one of the few old burial grounds in the city which have survived to the present day."

"About a year or so ago a couple of my staff people were in the neighborhood and went to see it and were appalled," Ms. Olshansky recalled. "The Cornell family, who owned the property, didn't have a great deal of interest or the necessary funds to maintain it." As for the commission's own role, she said, "We've always had a small staff and not enough funds to monitor all the landmarks." Mary Cornell, the wife of Richard Cornell of Kew Gardens, Queens, a 14th-generation descendant of the first Richard, said: "The family really didn't

know they owned it anymore. We thought it belonged to the city."

At the cemetery, Stanley Cogan, president of the Queens Historical Society, who heads a 13-member task force to carry out the renewed rescue effort, described the effort's theme as "bringing the Cornell cemetery back to life." He and some other task force members guided a visitor to the site by stepping gingerly through the garbage and weeds of a city-owned lot fronting the cemetery near New Haven and Caffrey Avenues, a lot they hope will be converted to a park-like access. After removing the debris in the cemetery, which the task force hopes to start soon, the cemetery will be returned to its 18th-century appearance, they said. The disappeared gravestones? Emil Lucev, another member, said they still might be found, possibly buried in the graveyard itself. If not, there is always the possibility of producing "facsimiles" of all the markers once in the yard, said the other members on the visit, Mel Cantor, Leon Locke and Craig Bachrow. Preservation purists, however, could object to reproductions.

Peering beyond such details, Ms. Cornell, also active in the restoration, focused on the ultimate concern. "People shouldn't be forgotten," she said, "especially people who did so much in getting the area started."

from an article in the New York Times "Weeds Hide a Precious Patch of Past" by Joseph P. Fried

IN THE BLEACHERS

Steve Moore



from the Chicago Tribune, contributed by Jim Jewell, Peru IL

A LOOK AT DAVID SLOANE

Tracing a Culture's Metamorphosis in Its Cemeteries

by Lawrence Biemiller

"The typical response is, Why would anyone write about cemeteries?" says David Charles Sloane. "But then almost invariably people start telling me which cemetery is their favorite." He glances at the gravestones to the left of the car. "We can go straight, I think—we're getting into the 1930s here. I want to go back to that one in the glass case."

Mr. Sloane, a visiting assistant professor of history at Dartmouth College, became something of an expert on cemeteries while doing research for his new book, *The Last Great Necessity: Cemeteries in American History*, published by the Johns Hopkins University Press. Even so, the monument he spotted under glass in the Rock Creek Cemetery is only the third such tomb he's seen.

It turns out to be a sarcophagus carved with a bas-relief rendition of the Last Supper. Mr. Sloane complains that the carving, like almost all stonework in cemeteries doesn't seem to be signed; the difficulty of attributing monuments and tracing the work of various sculptors is just one of the frustrations he encountered in the course of his research.

Mr. Sloane says the book grew out of his doctoral dissertation. "I'm primarily interested in how the cemetery reflects changes in urban culture," he says. "There are approximately 100,000 burial places in the United States. For my dissertation I tried to find a pattern in them, and find how that pattern was diffused in New York State."

The pattern that he found, which his book applies nationwide, suggests that the burial site's move from the colonial churchyard or village green to the for-profit "memorial park" has been strongly influenced by four precedent-setting cemeteries, each of which inspired numerous imitators:

- The New Haven Burying Ground, in New Haven CT, established in 1796 by a group of community leaders who feared that the town green would be taken over completely by its graveyard. The six-acre burying ground at the town's edge was laid out in a grid and planted with Lombardy poplars and weeping willows. As the nation's first voluntary, not-for-profit cemetery, Mr. Sloane says, the New Haven site represented "the development of new republican institutions."

- Mount Auburn Cemetery, in Cambridge MA, founded in 1831 on a 72-acre site 10 miles outside of Boston.



Mount Auburn, with lakes, winding roads, and intimate vistas arranged by two landscape planners, was the first of a number of rural cemeteries that appealed to urban Americans' taste for the picturesque and the natural, from which they were increasingly removed. Such cemeteries became popular among strollers seeking respite from crowded cities.

- Spring Grove Cemetery, in Springfield IL, which was redesigned by Adolph Strauch in 1855 according to what he called a "landscape-lawn plan." Strauch emphasized spaciousness in his landscaping and cut down on clutter by restricting what lot holders could plant or erect. In the name of "correct taste"—and with the goal of opening up views—he opposed fences around family plots and favored individual markers no more than six inches high. Strauch also introduced the concept of "perpetual care," in which the management, for a price, relieved families of the responsibility for maintaining grave sites.

- Forest Lawn, in Glendale CA, taken over in 1913 by Hubert Eaton, who created the first "memorial park" by permitting only ground-level markers and by linking the sales and service aspects of what had become a typically American for-profit business. Eaton not only sold his customers their burial plots in advance—through telephone calls and home visits by salespeople—but also sold them complete funerals and grave markers, and sold their relatives flowers when they came to visit the grave.

Scholarly as Mr. Sloane's interest in cemeteries may seem, it has its roots in his upbringing—he was raised in the Oakwood Cemetery in Syracuse NY, where his father was superintendent and later executive director. What's more, his grandfather was superintendent at a

cemetery in Youngstown OH, and his great-grandfather was the sexton at a cemetery in Ironton OH. One of David Sloane's brothers has taken over from their father as executive director at Oakwood; two other brothers now offer consulting services for cemeteries. "The family is perfectly representative of trends in American cemeteries," says Mr. Sloane, who can recognize mass-produced monuments at 50 yards and badly maintained grounds at 100. "No downed stones, no litter," he says the following afternoon, standing on a hillside glowing with marble in the middle of Baltimore's Greenmount Cemetery. Greenmount, founded in 1838 and now almost full, is a "rural" cemetery swallowed whole by the city. "They have really defended the place very well," Mr. Sloane says.

During a brief visit to the cemetery's office, in a severe Gothic-revival gatehouse on Greenmount Avenue, Mr. Sloane learns that the cemetery helps to underwrite its maintenance expenses by operating two crematoria in the basement of the chapel. "Most of the rural cemeteries are still in business," he says, "but in the 30s and 40s many of them went back and asked the lot holders for more money because they hadn't put enough away."

Later, Mr. Sloane climbs a steep path toward the chapel, a striking brownstone Chartres whose hilltop location makes it seem far larger than it really is. An odd Art Deco column is set awkwardly at the top of the path, and a few feet farther on its late-afternoon shadow on the pavement gives pause. The column's shape is distinct, but above it fainter shadows dance and wrinkle, as though the air itself were boiling. The afternoon is otherwise serene. Mr. Sloane bends over and pulls ivy off a monument inscribed with the name MORRISON. "It's not good for the stone," he says.

from *The Chronicle of Higher Education*, December 4, 1991, contributed by Jim Jewell, Peru IL. Look for a review of *The Last Great Necessity* in the next issue of the Newsletter.

Cleanliness Is Next to Godliness



Unique & unusual **Headstone Wiper** clamps in place instantly, clears 24" arc with continuous action of its rugged arm. Spring-powered motor runs up to twelve hrs with every full winding. Keep your loved one's name and vital dates from being obscured by rain, mud, time, etc. Miracle rubber blade is as perpetual as the departed's rest. Advance of a lifetime in cemetery technology!

from *New England Monthly*, December 1989, p. 55, contributed by Newland Smith. This seems to be from a page of silly things...

SHEEP IN CEMETERY DEBATE



Orwell VT June 1991: The problem was how to mow the steep rocky hillsides of two cemeteries in this farming town next to Lake Champlain. Noel Smith, the town manager, was certain he had a solution that was perfect for the 1990s: environmentally safe and at the same time economical. The answer, he thought, was sheep. That was why he was pleasantly surprised when Jean Beck, a local sheep farmer, was the low bidder on the job of mowing two of Orwell's four cemeteries. Ms. Beck said she and her flock of 20 Dorset sheep could do for about \$250. what would cost up to \$3000. with mechanized mowers. Most of her cost would be in transporting the sheep and in setting up the electric fence to contain them.

But, having provided for care of the dead, Orwell's three selectmen soon discovered that they had not reckoned with the wrath of the living. "These people have some strong concerns, some very real concerns, that we considered but didn't anticipate would be so strong," Mr. Smith said.

Tyson Allen registered one of those concerns. At a meeting of the Board of Selectmen, he said he has 11 relatives buried in the two graveyards and is certain they would not like to be tended by sheep. "My Aunt Mabel is in there," Mr. Allen said. "If she had wanted to be buried in a sheep pasture, I'm sure she would have conveyed that to us."

When Ms. Beck tried to explain that her sheep would be pastured at any one cemetery only for a couple of weeks at a time, another woman sharply reminded her what sheep do after they eat.

After a heated half-hour debate, two of the selectmen split their vote. The board chair cast the deciding vote—against the sheep—but only after having his say.

"Personally, I am 100% in favor of having those sheep in those cemeteries," said the board chairman before bringing his gavel down on the unruly meeting. "They have never looked better. The problem is that people are threatening to turn the sheep loose or to shoot them." Then he turned to a group of residents who had volunteered to mow and trim the cemeteries for the rest of the season at no cost to the town. "I'm going to vote to remove the sheep," he warned them, "on condition that the people who have volunteered to maintain the cemetery do what they say they're going to do. If I see that those cemeteries aren't being kept up, those sheep will be right back where they were."

from the *New York Times*, June 1991, contributed by Laurel Gabel, Pittsford NY.

DESTINED FOR FAILURE

by Nancy Thornton



Sometimes the best cemetery preservation effort in the world is destined for failure. Here is one such story about a historic northern Illinois cemetery.

A few years after my husband and I had moved to the small community of Lemont, (located about 25 miles southwest of Chicago), the small Roman Catholic parish to which we belonged decided to hold a sesquicentennial celebration. In preparing for the event the pastor did his own research and he eventually published a cookbook which included bits of anecdotal history about the church and the cemetery which surrounds the church building; The 150-year celebration in 1983 was a success but the newly published history of the parish left much to be denied and it started me on a personal quest to discover the "true" history of the little Irish church and cemetery, now called St. James of the Sag Parish.

I was a newspaper reporter at the time, and I have a degree in geology, so it was not too difficult to combine the two talents and start a paper trail of the documented local history. I was already a member of the local historical society and had the help of several parish members who gave me oral histories of their families who settled here. However, it is very difficult to research facts about the earliest history of the Chicagoland area in general because the great Chicago fire in 1871 destroyed much of the governmental and private records stored prior to that year. Nevertheless, I pursued the quest for facts as best I could.

The origin of St. James of the Sag Church and Cemetery dates back to the building of the Illinois and Michigan Canal in the 1830s. The workers who built the canal were largely Irish and later settled in the area of the canal. Because they were mostly Roman Catholic and were duty bound to hold regular church services and bury their dead in only hallowed ground, cemeteries and church buildings were among the first permanent structures to be dedicated. During my research I concluded that the historic significance of St James was so great, as far as Northern Illinois settlement history was concerned, that I wrote up the nomination papers to get the site listed on the National Register of Historic Places.

Because the Archdiocese of Chicago had not sent any objections to it, the site was listed on the National Register on August 16, 1984. My happiness was dampened, however when I discovered that instead of being hailed for my work, I was given the label of troublemaker. The pastor looked upon my work as bringing in "government interference" and it had turned

out that the Archdiocese would have objected to the nomination if the church staff had understood the significance of the letter sent them "from the government."

After that, I maintained a quieter, but no less vigilant, watch of the place. When a renovation project started at the cemetery that was supposed to clear away the old and damaged nineteenth century tombstones, I voiced my objections. Many of the oldest tombstones were lying flat and when the workers brought in trucks and large "bobcat" mowers they did more damage to the gravestones than had been done by weather, vandals, and neglect, etc., in the previous 100 years of the cemetery's existence. Articles about my concerns in the Chicago Tribune newspaper in June 1986 raised awareness of the precious history of St. James Church and Cemetery and the church officials finally agreed to hear me out.

With the help of several organizations and a dozen volunteers, we were able to do some preservation work in the cemetery. The Upper Illinois Valley Association hired noted gravestone preservation expert Lynette Strangstad, and our group worked feverishly repairing gravestones during a three day period in June 1987. Then the Archdiocese decided that liability concerns were too great to allow any more preservation work. The attitude could be summed up with the quote, "If you touch it, it's yours." We were expected to agree that if we repaired a gravestone and set it upright, we would be held personally liable for damages if it was ever involved in an injury in the future. Since I could not allow my volunteers and the groups who were sponsoring me to jeopardize themselves in this way, all preservation work came to a halt.

An effort to raise funds for preservation was also thwarted when I was prevented from giving tours of the cemetery. I regret to say that I cannot even bear to walk through the cemetery anymore, knowing that, if I had been allowed, I could have helped preserve those many tombstones carved with Irish epitaphs. The cemetery now looks better kept than it ever did, maintenance-wise, but only I know what has been lost in the "renovation" process. (I have since gone on to do research on Montana cemeteries during our family summer vacation and hope to contribute a more upbeat article to AGS in the future.)

In March of 1991 a tornado touched down in the cemetery and damaged the church roof. A new group has sprung up and vowed to preserve St. James Church and Cemetery and I for one, wish the group luck. Alas, its first effort at published literature about the effort already contains significant errors about the site's history. We are back to square one.

PUT 'EM UP!

*The following article from **Antique Week** by Tom Mayhill, [November 11, 1991] titled "plaques added to tombstones help genealogists, preservationists" is bound to spark some discussion among AGS members. The solution posed may seem to be sensible to some, vandalism to others. However you feel, this is clearly being marketed as a gravestone 'preservation' technique. Let us know what you think!*

In recent issues, we have been hearing from readers who have offered various ways of restoring old tombstone inscriptions. *Antique Week* can now report another method that offers economy plus the ability to add and preserve genealogical information while preserving the old stone itself.

This method is the use of bronze or aluminium plaques. Bronze plaques are mounted on or adjacent to weather-worn inscriptions showing birth and death dates. The bronze plaques are coated with polyurethane, which should last 15 years without re-coating. They would last many years beyond that but would gradually turn green after tarnishing if not re-coated. Incidentally, we are told that the old inscriptions usually erode because of acid rain, but some dispute this reasoning.

To mount the bronze plaques, holes are drilled in the stone and the screws on the backside of the plaque are anchored with an epoxy. While prices undoubtedly vary for these plaques across the nation, *Antique Week* obtained cost figures from an Indianapolis, Ind., dealer. To give an idea of what is available in the Midwest. They charge \$156 plus postage for a bronze plaque 8 by 10 inches in size, \$121 for an 8 by 6 inch size, and \$64 for a plaque 6 by 4 inches. Within their three state area this dealership would charge \$50 for mounting one plaque and about \$80 for mounting two plaques. An individual, however, could mount the plaque by using a drill with a masonry bit for anchoring the plaque.

The 8- by 10 inch plaque would allow up to 80 letters at no extra cost, the 8 by 6 size, 48 letters, and the 6 by 4 plaque, 24 letters. A large choice of type faces is available, and additional letters cost 50 cents each. Aluminium plaques, having aluminium letters with black background, are a little less in cost. (Bronze plaques

are 87 percent copper.) An 8 by 10 inch aluminium plaque is \$132, the 8 by 6 inch size is \$97 and the one 6 by 4 inch is the same as in bronze—\$64.

Acrylic plaques are also available from some sources. The Indiana dealer feel the life expectancy of acrylic is much less. These are somewhat cheaper-in price than those made of aluminium. Acrylic plaques have painted lettering which is baked on over the acrylic.

The renovation of a tombstone by use of a plaque offers genealogists the opportunity to show birthplaces, parents and/or children while retaining the original marker.

Now for some words of caution. Many cemeteries would expect and perhaps require that any changes in tombstones, especially for ancestors, be approved. It would be well to check into this matter prior to ordering a plaque. And, well-meaning people can make mistakes—big mistakes.

In Knightstown IN, for example, where the headquarters of *Antique Week* is located, the founder of the town was Waitzel M. Cary, a native of Hamilton County, Ohio. Recently it was discovered that the old tombstones for Waitzel and his wife were no longer in the cemetery. By carefully comparing a cemetery record book, we found that someone about 1963 had apparently ordered a monument maker to bring in a very large, new stone for the brother-in-law and sister of Cary. Instead of replacing those stones, however, the monument installers apparently saw the name Cary but did not look at the given names. Much to the chagrin of descendants, the Waitzel Cary markers were replaced. The error will soon be corrected, and new stones will be made for Waitzel and his spouse. Unfortunately, the original markers were apparently hauled away.

Having considered various options for tombstone replacement or restoration, one of the big pluses for using plaques, in our opinion, is the dual result—that of preserving the original tombstone and providing helpful genealogical data for future generations. In small letters below, for genealogists, it may be well to show the name of the person who erected the plaque.



FROM THE EXECUTIVE DIRECTOR

We've been able to take advantage of the calm before the Conference storm to get a few small items taken care of. Before I begin, please note that all of the Conference Registration materials, including your ballot, are included in this newsletter. (It's your beautiful lilac centerfold!)



We've had some requests to purchase our latest slide show, "The Development of the Modern Cemetery and Gravestone Design in the 19th Century," and now you can—through the new pub list.

We've also had many requests for the "Genealogy for Fun" game, which is also now available.

Membership Drive

Our membership drive has started well. As of early February, we've gotten 24 new members, including one referral from a member, who will be getting a beautiful ceramic magnet for his trouble. I hope more of you will take advantage of our offer, as we're going to need about 300 new members to break the 1,000 member mark which is our goal—a sheet describing this program is included with your membership renewal, or you can get one by sending us a S.A.S.E. Also, please let us know if you can use extra membership brochures.

Lending Library

When you received your original membership material from AGS, there was a form from the Lending Library, along with a list of books that you could borrow. This list has grown over the years: included in this newsletter is an updated list of books available for loan.

1992 Publications List

We will have our 1992 publications list out by March, and there are several items which will be new this year. First and foremost, of course, is *Markers IX*, which you read about in the last newsletter. Our pre-pub offer has an expiration date of March 15; after that the cost will be \$20 to members. Also in this pub list will be, after months of work by Jo Goeselt, our Archivist, and several volunteers, most notably Rosalee Oakley, a complete and up-to-date listing for our Archives. The Archives are now well-organized after the transition from the New England Genealogical Society, and accessible through the Worcester Historical Museum library, so visitors are welcome, although Jo asks for the first few months that you call first for an appointment with her as she wants to make sure you get what you want while she wraps up the loose ends. The index is available for sale so researchers will know what we have. This will be updated periodically, but the first installment is ready now through our publications list.

We have a few Conference '91 T-shirts left in all five sizes—order early as we're not going to print anymore after these run out. The shirts are grey with maroon lettering, 98% cotton, and have the '91 conference logo on them.

Finally, all Leaflet Kit and Rubbing Leaflet orders will get a free Rubber's Snicker Sticker as a bonus, and every order over \$25 will get a free 1988 commemorative calendar, chock full of Farber photographs which are suitable for framing.

If you want a 1992 publications list, send us a S.A.S.E. and we'll be happy to send you one.

Press Kit

Tom and I will be spending most of March working on a standard "press kit" that explains AGS and its programs to reporters as well as other people who request it. What we would also like to do is send this kit to people who have written about gravestones in the past, either in newspapers or magazines, and might or might not know about AGS. If they already know about us, then this will refresh their memories. If they don't, then this will be an introduction to us. If you know of a reporter that could benefit from this kit, please send us their full address, including the publication they write for. This list will end up helping us publicize many AGS programs, so we're looking forward to hearing from you!

Finally, I would like to thank everyone who has written us—your suggestions have been really helpful, and it's just nice to hear from you! And, of course, if there's anything we can do in the office to help you with your work, please let us know!

See you at the Conference,

Miranda

BOOK LOAN INFORMATION

The mail-order Lending Library is designed as a service to AGS members who may be unable to obtain basic reference books by other means.

- * Members may borrow ONE or TWO TITLES at a time.
- * Books must be returned TWO WEEKS from the date they are received.
- * Please make a special effort to return books in good condition and ON TIME so that the limited resources can be shared by as many members as possible.

* Borrowers are responsible for postage.

* A \$2.00 processing fee is required to help cover the cost of book mailers, special labels, follow-up correspondence, repair/replacement expenses, and additional titles, as we can afford them.

* New books will be listed in the AGS NEWSLETTER as they become available.

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The Dublin Seminar, 1976

Peter Benes, Editor (14 oz.)

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The Dublin Seminar, 1978

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EARLY GRAVESTONE ART IN GEORGIA & SOUTH CAROLINA Diana Combs (2 lbs. 8 oz.)

SEASONS OF LIFE AND LEARNING: LAKE VIEW CEMETERY

Vincetta DiRocco Dooner and Jean Marie Bossu (11 oz.)

EARLY AMERICAN GRAVESTONE ART IN PHOTOGRAPHS

Duval/Rigby (1 lb. 7 oz.)

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Harriette M. Forbes (2 lbs. 1 oz.)

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Roberta Halporn (9 oz.)

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Leonard V. Huber (2 lbs. 3 oz.)

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Richard E. Meyer, Editor (2 lbs. 6 oz.)

THE COLONIAL BURYING GROUNDS OF EASTERN CONNECTICUT

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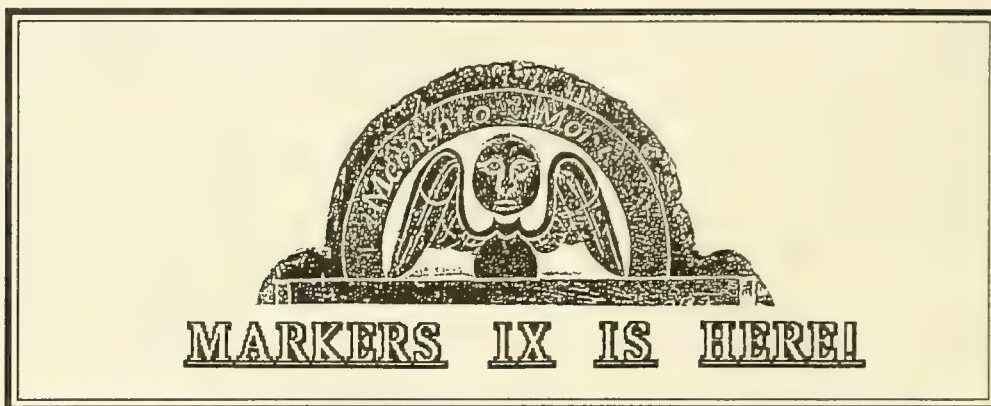
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The AGS **Newsletter** is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the **Newsletter** and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the **Newsletter** are available for \$5.00 per issue from the AGS office. The goal of the **Newsletter** is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The **Newsletter** is not intended to serve as a journal. Journal articles should be sent to Theodore Chase, editor of **Markers, the Journal of the Association for Gravestone Studies**, 74 Farm St., Dover MA 02030. Address **Newsletter** contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order **Markers** (Vol. 1 \$20; Vol. 2, \$24.50; Vol. 3, \$38.95 cloth only; Vol. 4, \$21.95; Vol. 5, \$22.95; Vol. 6, \$26.95; Vol. 7, \$15; Vol. 8, \$20; Vol. 9, \$20; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 16 NUMBER 2 SPRING 1992 ISSN: 0146-5783

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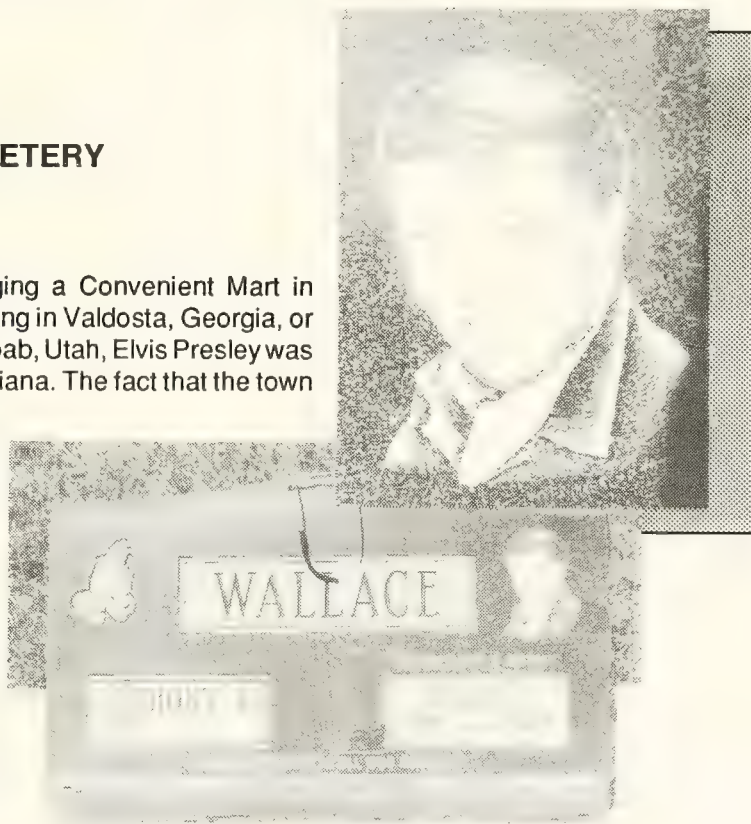
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ELVIS SIGHTED IN INDIANA CEMETERY

by Jim Jewell

Dispelling rumors that he is either managing a Convenient Mart in Kalamazoo, Michigan, working on a road gang in Valdosta, Georgia, or employed as an usher in a movie house in Moab, Utah, Elvis Presley was recently sighted in a cemetery in Hanna, Indiana. The fact that the town has a rhyming name and is spoken with a rhythmical lilt lends credence to the theory that the King has decided to begin life anew as a Hoosier songwriter, a la Cole Porter and Hoagy Carmichael!

Seriously, Elvis' smiling face adorns the gravestone of Susan L. Wallace (1955-1988), who is interred in the Hanna Cemetery, just south of U.S. Highway 30 in LaPorte County. It is located in the southwest corner of the cemetery and is a prime example of a memorial reflecting popular culture.



AFRICAN-AMERICAN GRAVESTONES FROM EARLY NEW JERSEY

by Richard Veit

African-Americans are probably the single most under-represented ethnic group in historic cemeteries. The at first institutionalized, and later de facto disenfranchisement of African-Americans extended into death. Colonial New Jersey was no exception to this rule. A partial search of central Jersey's earliest burial grounds has revealed only three gravemarkers for African-Americans dated before 1828. It was not until 1828 that New Jersey enacted a law providing for the gradual emancipation of slaves. Even under this law slaves born after July 4, 1804, had to be 25 years old if male, and 21 for females, before they were declared free.

These three stones mark the final resting places of two men and one woman who lived in the transitional period between slavery and freedom. All three of the stones were locally carved in the reddish brown sandstone quarried and worked in central and northern New Jersey. The oldest of the stones dates to 1806, and marks the grave of "Caesar an African". He was buried in the Scotch Plains Baptist Churchyard.

The stone has a multi-lobed top, and is inscribed with a monogrammed "C" and a simple link border. It reads:

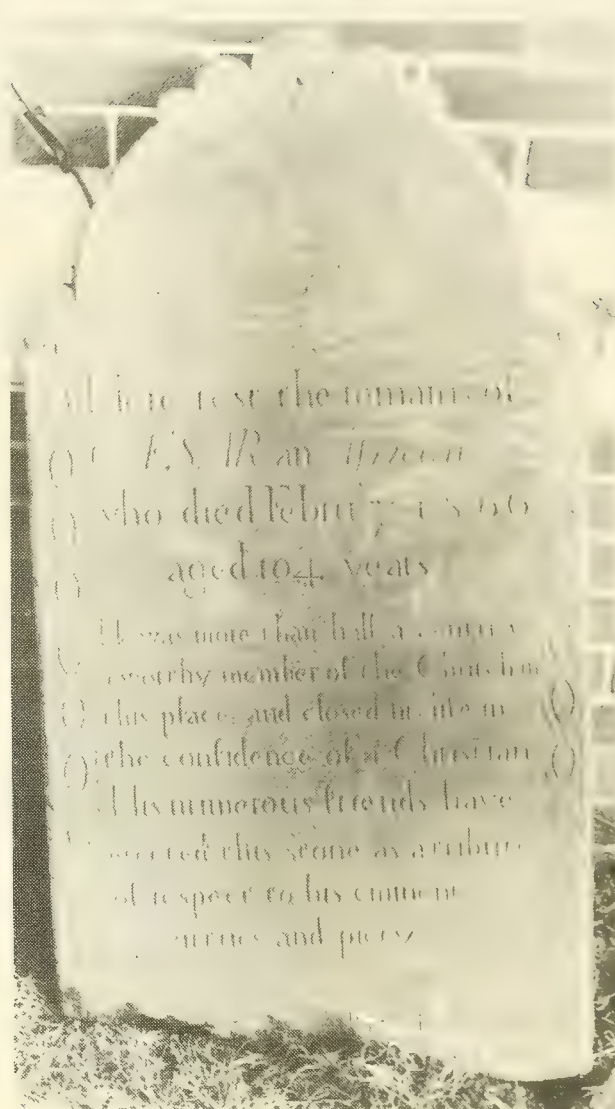
*Here rest the remains of
CAESAR an AFRICAN
who died February 1806
aged 104 years*

*He was more than half a century
a worthy member of the Church in
this place and closed his life in
the confidence of a Christian
His numerous friends have
erected this stone as a tribute
of respect to his eminent
virtues and piety*

(The stone is broken off at this point)

*When the....and the dead Arise
When flames shall roll ...the skies
While atheists kings and....
And every hope but Christ Mankind shall Fail
Caesar's will soar from natures funeral pile
To bask forever in his Savior's smile*

Caesar was obviously an exceptional individual. He is known to have served as a teamster during the Revolutionary war. This was a capacity in which many African-Americans served the Continental Army. His name, Caesar, probably reflects the common practice



of naming slaves after characters from the classics, e.g., Caesar, Pompey, Brutus. The stone was carved by Jonathan Hand Osborn, who had a flourishing grave stone carving shop in Scotch Plains in the late eighteenth and early nineteenth centuries. Unfortunately the stone is damaged, it has broken off near ground level, and shows the effects of having been hit by a lawnmower. It has also been displaced from its original location, and now rests against the church wall, a modern granite marker indicates its original place.

The second stone belongs to Dinah Cook. It was erected in 1814. The inscription reads:

*In memory of
Dinah wife of Isaac
Cook a woman of
color who died Feb.
4, 1814 in the 38th
year of her
age*

*My friends of color that pass by
And this erection see
Remember you are born to die
Prepare to follow me*

It is a plainly carved stone, decorated only with her initials, "DC". Unfortunately, the stone itself is in a perilous condition, its face is cracked and exfoliation will probably soon render it illegible.

Another gravestone marking the grave of an African-American is located in the Woodbridge First Presbyterian burial ground. This stone marks the grave of Jack, a servant of Jonathan Freeman. Jack's stone is the single grave marker for an African-American among the hundreds of eighteenth and early nineteenth-century gravestones in this graveyard. It has a lobed top, decorated with a simple scallop design, and a monogrammed "JJ" in the tympanum. Along the stone's sides is a diamond border.

Unfortunately, the stone is only partially legible due to

the effects of exfoliation. It reads:

*In memory of
Jack a coloured man who belonged to Jonathan
Freeman
He was a faithful
servant & died
July 2, 1825
in...
43 y...
hi....*

The stone was probably carved in Woodbridge. It too is rapidly deteriorating.

The presence of slaves in the Middle Atlantic States and New England is an often overlooked historical fact. Colonial New Jersey was home to thousands of slaves, and as late as 1850, there were still over two hundred living there. These three early nineteenth-century gravestones differ from their neighbors only in their mention of the race of the deceased. Though broken, weathered, and probably soon to be illegible, they are the last links to an important and too often forgotten part of New Jersey's past.

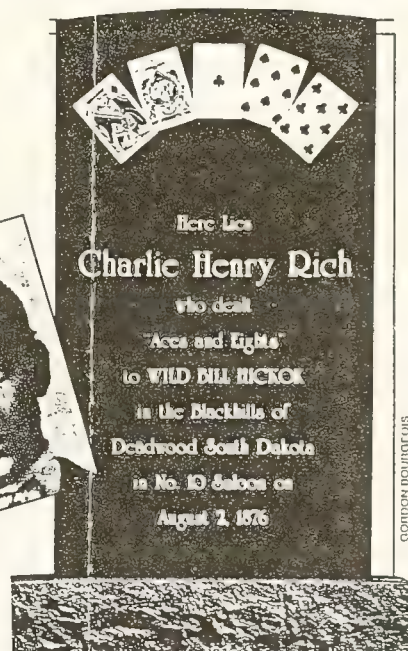
*Richard Veit, 905 Franklin Ave., South Plainfield NJ, 07080. Richard received his MA from the College of William and Mary in 1991, and wrote his thesis on **Middlesex County New Jersey Gravestones 1687-1799: Shadows of a Changing Culture.***

WHATTA' DEAL

Ohio claims some unusual ties to legendary figures and events of the Old West.

Among them is native son Charlie Henry Rich who, on Aug. 2, 1876 in No. 10 Saloon in Deadwood, S.D., dealt his friend, James Butler "Wild Bill" Hickok, the jack of diamonds, ace of spades, ace of clubs, eight of spades and eight of clubs in a friendly game of poker. The story has it that as Hickok picked up his cards, a local drunk seeking fame fatally shot Wild Bill. As the bullet struck Hickok's head, the jack of diamonds flew from his hand. He died on the floor of the saloon clutching two black aces and two black eights—the hand known to all poker players ever since as the "dead man's hand."

Gordon Bourgeois, Rich's grandson, has spent the past seven years researching and re-telling the story. His efforts to keep the memory of his grandfather alive culminated on July 9, 1989, with the dedication of an elaborate and



unusual gravestone recalling the famous incident in Deadwood in Evergreen Cemetery in Miami, Ohio, where Rich is buried.

Bourgeois, of Gahanna, Ohio, hopes all who pass through Miami, Ohio, located just northeast of Cincinnati on State Route 126, will stop and pay their respects to the dealer of the "dead man's hand."

from *Home & Away*, July/August 1991, sent by Leslie Ann Geist, Wauconda IL

AGS On The Move: Louisville, Kentucky

by Cathy
Wilson,
Oakmont PA

B. Bright, T. Reding, C. Underwood. What do these names have in common? For approximately twelve AGS members who attended the Cemeteries and



Bedford, Indiana—Warren Roberts (third from left) relates the story of the Louis Baker limestone "banker" monument to participants in the ACA 1992 Southern Indiana Cemeteries tour. Other AGS members in the group include (l to r): Joe Edgette, Laurel Gabel, Dick Meyer, Tom Graves and Jim Jewell. Photo by Cathy Wilson.

Gravemarkers Section of the American Culture Association's 1992 annual conference, held from March 18-21 in Louisville, Kentucky, these three names were an introduction to an array of craftsmen who produced cemetery monuments for America's Southern and Midwestern populations.

At the same time, seven AGS members—Joseph Edgette, Laurel Gabel, Thomas Graves, James Jewell, Maryellen McVicker, Richard Meyer, and Stephen Petke—actively participated in two days of formal presentations at the ACA conference. Their papers encompassed a wide range of topics from such non-traditional subjects as cemetery pests and the use of cemetery settings in well-known literature to more customary subjects on fraternal gravestone symbolism and the life of a Connecticut stonecutter. (For a complete list of ACA's Cemeteries and Gravemarkers abstracts, see **AGS Newsletter**, Fall 1991, p. 7-10.)

Among other highlights of the four day conference were two cemetery tours. The first scheduled cemetery excursion for AGSers was a two and a half hour afternoon walking tour of Louisville's Cave Hill Cemetery. This tour was conducted by AGS member and rural cemetery specialist, Blanche Linden-Ward, of the American Culture Program at Emerson College,

Boston, Massachusetts. At Cave Hill Cemetery, founded in 1848, AGS members viewed both an important national rural cemetery and a botanical garden containing more than 280 different species of trees. Here, also, they had the opportunity to photograph a number of unique gravemarkers such as a limestone, one-room schoolhouse, a granite caboose, a flight of bronze Canadian geese, and a delicately carved, granite Tiffany memorial. Moreover, members were able to follow brightly painted road lines in order to discover the final resting places of such notable Americans as explorer

George Rodgers Clark and Kentucky Fried Chicken entrepreneur Colonel Harland Sanders. It was no surprise then that with such a vast cemetery to explore, that a hurriedly conducted head count was instituted among AGS members before the cemetery gates slowly swung shut for the night at 5 o'clock!

The second scheduled cemetery tour was a day trip across the Ohio River and into Southern Indiana's countryside. This tour was led by AGS's own tree stump specialist, Warren Roberts, of the Folklore Institute at Indiana University, Bloomington, Indiana. Here the group visited seven church and community graveyards within the limestone belt of Washington, Lawrence, and Orange Counties. Although the consecrated grounds did



Warren Roberts at the Baker stone, Bedford IN. Photo by Jim Jewell.

not feature world renown mortuary architecture nor contain the grave sites of notable personages, the Indiana cemeteries were alive with neoclassical and masonic sandstone images of children, sheep, willow and oak trees, coffins, and urns. Moreover, the cemeteries, dotted with locally carved, limestone tree stumps which featured hounds, anvils, foxes, rifles, straw hats, squirrels, and flower baskets, poignantly commemorated daily life in the surrounding farmlands. Other highlights of the excursion included a tour of Bedford, the "Limestone Capital of the World", dinner at Marion's,

a restaurant which specialized in 1930s-style Indiana cuisine, and a final stop at a ten foot, ten ton limestone statue of the comics hero, Joe Palooka, Champion of Democracy.

As the conclusion of this tour marked the formal closing of the 1992 American Culture Association's annual meeting, AGS members, tired but enriched by their participation in the Cemeteries and Gravemarkers Section's multiple activities, departed Louisville, each for their own respective destinations but with the parting farewell, "See you in Schenectady!"



ENDICOTT BURYING GROUND

The Endicott Burying Ground lies in the section of Danvers, Massachusetts, known as "The 'Port'", site of the original land grant from Charles I to John Endicott, first governor of the Massachusetts Bay Colony. Situated in the center of a 13 acre plot formerly owned by Creese and Cook Leather Company, the land had been purchased by developers planning to build condominiums on the site.

Since there were no longer any Endicott family members living in the area, the burying ground had fallen into neglect, largely cared for by neighbors and, periodically, the Town. Though many of the stones were missing, and the iron gates and iron posts and chains surrounding one of the graves had been given to the World War II metal drive, William C. Endicott, Jr. had, in 1924, written a book tracing the history of the plot, complete with detailed maps of the gravestones, their composition and inscriptions. In the 1930s, remains of Indian gravesites were excavated by Massachusetts Historical Commission just outside the high granite walls of the burying ground. Two British Revolutionary War soldiers are also interred within the walls and the graves of Endicott slaves are said to lie near the northerly wall of the cemetery.

The Danvers Historical Society and the Danvers Preservation Commission (at that time the Historical Commission), concerned about the future of the burying ground in light of the impending development, determined to do whatever necessary to protect the property. From an Endicott family member it was discovered that a trust fund had been established with a Salem cemetery association in 1958 for perpetual care of the burying ground. With the help of Theodore Chase of the Association of Gravestone Studies contact was made with the trustees of the association who, after considerable negotiation, agreed to turn over to the Danvers Historical Society the original \$10,000 plus \$12,000 in interest. With the assurance that the burying ground would not be a financial drain the Society entered into discussions with the legal owner of the plot, whom, it was discovered, was a granddaughter of William Endicott, living in Maine and unaware of her ownership. She was, however, willing to consider deeding the property to the Society. At present, the ownership still

rests with the Endicott heir, but the trust fund and maintenance are managed by the Society.

At the same time as the Society was protecting the property financially and legally, the developers were preparing site plans for approval of various Town Boards. A "beam house" approximately 200 feet from the burying ground, had used and disposed of toxic materials in the leather tanning process, therefore test pits had to be dug to determine, for EPA purposes, the extent of the ground contamination. Notified by the Danvers Historical Commission of the digging activity, Rhona Simon of the Massachusetts Historical Commission contacted the developers and acquainted them of the laws regulating the disturbing of ancient burying grounds and the possibility of up to two years delay in development if bones were discovered. The Danvers Planning Board and the EPA required the developers to redraw plans to move one building further away from the burying ground. Throughout the Environmental Impact Study phase, and during the removal of the toxic ground, the EPA was most helpful in considering the protection of the Endicott property.

The Danvers Historical Society, the Historical Commission and neighbors of the burying ground generally favored residential (as opposed to industrial) development but felt that the developer, and ultimately the condominium association, should assume responsibility for maintenance and cosmetic upkeep. In a meeting with legal representatives of the developer, members of the Endicott family and the Society, it was agreed that the developers would replace the long missing iron gates and plant new trees both in the cemetery itself and as a buffer outside the walls. The developers also agreed to the Society's unlimited access to the site. The agreement became part of the Planning Board's Site Plan Approval as shown on the plans submitted to the Town by the developer. Unfortunately they were not legally filed as deed restrictions and, since the property is as yet undeveloped and up for sale, the Society and Commission will have to renegotiate with the new owners. However, the groundwork has been laid, a precedent established and the future protection of the site assured.

ENCORE: EROTICA AND EXOTICA IN PARISIAN CEMETERIES

by Angelika Krüger-Kahloula

Browsing through the latest edition of the AGS Newsletter I was amused to realize that Mark Merenda's article on Pere Lachaise Cemetery in Paris ("Heaven on Earth" 4-7) concentrates on the same graves of which I have been showing slides to friends and colleagues in Germany after returning from a teaching stint in France in the fall of 1991. In order to both meet and upset my fellow Germans' expectations about sightseeing and night life in the French capital, I have put together a short slide show on things erotic and exotic in Parisian cemeteries.

As with Merenda, the monuments of Victor Noir and Oscar Wilde have been favorites with my audience, less so for the deceased personalities they commemorate than for the folklore ranking around their (rather public) private parts. For better balance between the genders, one should also mention the rumor that gentlemen have been observed to fondle the breasts of a certain bronze nymphet on the grave of Ferdinand Barbedienne (1810-1892) in the 53rd division. Barbedienne invented the process by which reduced-size copies of sculptures are produced.

Perhaps I should add that on various visits to Père Lachaise I have never witnessed nor engaged in any such physical contact! Being a rather bookish person, who only knows about such things from reading, I have been more favorably impressed by monuments such as Honoré Champion's in Montparnesse Cemetery. A librarian in life, he is depicted in his study, surrounded by shelves of books in high relief.



Honoré Champion, Montparnesse Cemetery, tomb by sculptor Albert Bartholmé

Jean-Paul Sartre & Simone de Beauvoir, 1980/86, Montparnesse Cemetery



Oscar Wilde, d. 1900. His monument in Père LaChaise Cemetery by sculptor Jacob Epstein was unveiled in 1914.

In Père Lachaise, however, I have watched people who, profess to believe in things spiritual congregate at the material grave of the founder of their philosophy to go through ritual gestures that involve laying their hands on his bust. In 1858, Allan Kardec (Hippolyte Léon Rivail, 1804- 1869) founded a spiritualist school, *le spiritisme*, which has several millions of followers, mostly in Argentina and Brasil. Since spiritualists believe in communication with those who have died, we should hardly be surprised to find that Kardec's grave, always richly decorated with fresh flowers, is a favorite object of pilgrimage and cult. Moreover, Kardec's grave is the only one I have seen so far that comes with its own instructions on how not to approach it. A plaque attached to the back of the dolmen erected over Kardec's and his wife's tomb informs the visitor about their work. In the "Recommendations to the public" printed below,



the *Union Spirite Francaise et Francophone* distinguishes between magical practices on the one hand and true spiritualist belief on the other. Which does not discourage people from going through their ritual motions. Since Merenda mentions several other Parisian cemeteries more or less *en passant*, let me hasten to point out that Montmartre and Montparnesse and

the smaller burial grounds are well worth a visit. The legends surrounding their tombs may be less known than those of Père Lachaise, but they hold surprises, too. Would you have expected Jean-Paul Sartre and Simone de Beauvoir to share a grave? They refused to share an apartment in life but have not kept their distance in death.

I left their grave in Montparnasse in such a sentimental mood that I almost forgot my quest for the unusual, but then I stumbled onto the rarest specimen of cemetery fauna I

have ever met. The burial place of "Ricardo Menon 1989" is graced by a giant cat painted with glossy red, blue, yellow, and brown stripes, hearts, and flowers on a white ground. I was so struck by its presence in the otherwise conservative cemetery that I left the grounds without making any enquiries about the curious creature. Thus I am not yet sure whether the colorful cat is an original by French sculptor Niki de Saint-Phalle or whether her work inspired a less known funerary artist. Finding out about Ricardo and the cat will be my homework on the next trip to Paris!



Montmartre Cemetery presented me with another intriguing question about posthumous proximity. The German poet Heinrich Heine (1797-1856) and his wife Mathilde (née Crescentia Eugénie Mirat) are buried in adjacent graves, a fact which seems to surprise Pascal Payer-Appenzeller, author of "Montmartre: Le cimetière du Nord" (*Paris aux cent villages* 66, 1982, 9-35).

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Heinrich est réuni, pour le meilleur, et surtout pour le pire, à Frau Heine, sa femme française, qui n'aimait que les chats et qu'il avait légué par

testament au plus courageux de ses amis: ils furent tous lâches! (31)

[Heinrich is reunited, for better or rather for worse, with Frau Heine, his French wife, who loved only cats, and whom he had bequeathed by testament to the most courageous of his friends: they were all cowards!]

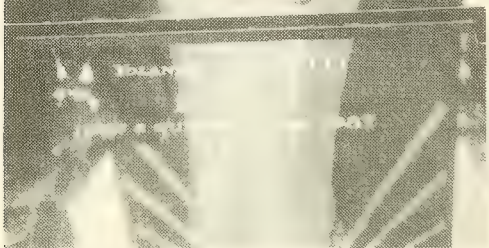
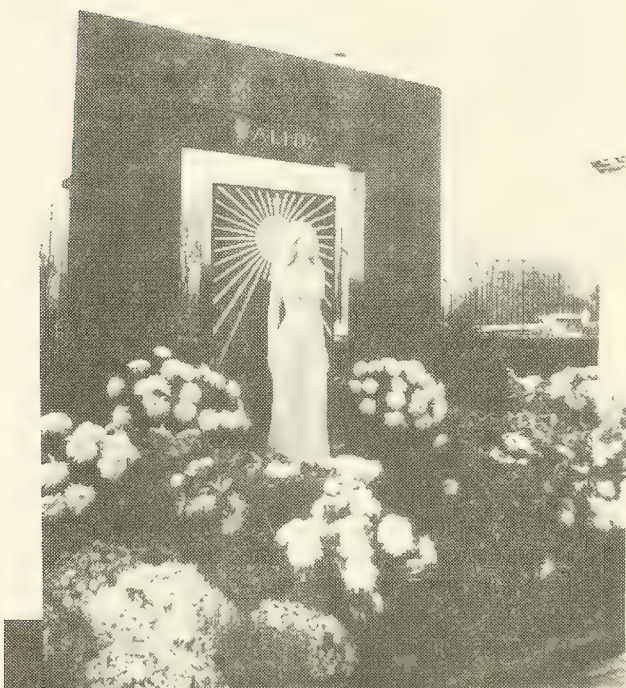


I knew there was tension in the Heines' marriage, and the poet was known for his derisive remarks, yet I had never heard of such a disparaging comment in his last will. Research in the library proved not only that the ailing poet's major concern was Mathilde's financial security after his death but that he, a Jew converted to Protestantism, requested to be buried in the Roman Catholic part of Montmartre Cemetery so that his Catholic wife could be buried next to him later. Besides, Madame Heine's favorite animal was a parrot named Cocotte. And there should be an additional "e" in *léguee*, the past participle being preceded by a direct object who happens to be feminine and singular: Frau Heine. Which brings me to another subject dear to my schoolmarm's heart, grammar in the cemetery. As a French teacher, I easily spotted some stonecutter's problem with *l'accord du participe*, the grammar rule which requires the past participle of a verb conjugated with the

auxiliary *avoir* to take the gender and number of a preceding direct object.

Pop singer Dalida (1933-1987) still attracts crowds of fans, if one is to judge from the amount of flowers left on her grave. The monument befits a star: her white marble effigy walks out of an aureole against a black background. She looks very composed, walking into eternity as she used to walk on stage. Her stage name, DALIDA, is marked on the portal above her head. The inscription on the black marble slab covering the tomb reads:

YOLANDE GIGLIOTTI
dite
DALIDA
nous a quittés le mai 1987



The "s" in *quittés* is somewhat smaller than the other characters, and closely attached to

the 'é'. Obviously it was inserted at a later date, when someone had noticed the error. Just a few steps away from Dalida's burial place, on the opposite side of the Chemin des Gardes in Montmartre Cemetery, there is a very interesting combination of relief carved into and

out of stone. The bust showing Doctor Guy Pitchal is worked out of the white stone up to his neck, the right hand protrudes, holding up a pipe to where his mouth ought to be. The head, however, is cut into the stone. For all his learning (a book: figures among the stone objects on the tomb), Doctor Pitchal is left with a spelling error on his gravestone:

LE DOCTEUR
GUY PITCHAL,
NOUS A QUITTE
LE 26 FÉVRIER 1989



Grammarian Bescherelle, who is interred in the vicinity, must be rotating in his grave.

For any necropolitan rambler who has a little more time to spend and is tired of city life (or rather, death), I suggest a trip to one of the suburban cemeteries. Le Cimetière Ancien (Bois de Vincennes) offers quiet, green surroundings and freedom from stress, since the guide books do not mention any celebrities that you might otherwise be inclined to look for.

Americans, accustomed to a great deal of ethnic diversity in the graveyard, may find the Cimetière de Thiais, 10 miles south of Paris, less exciting than I do. Besides Christian, Jewish and Muslim squares of different denominations, there is a Buddhist section that is easy to find if one follows the smell of incense. If you go for royalty, look up King Zog I of Albania, who is surrounded by his general staff. For those who prefer disaster, there are the victims of two air-traffic accidents, Paris-Brazzaville 1961 and Ermenonville 1974. Quite a contrast to the monuments of famous pilots in the downtown cemeteries, which often feature a portrait or a map showing the routes they explored.

The book: I have found most useful on my visits is Jacques Barozzi, *Guide des cimetières parisiens* (Paris: Hervas 1990).



RECEIVED FOR THE ARCHIVES

The Newsletter receives many newspaper items from vigilant members across the continent. These are not always included in the Newsletter because of space limitations, repetitive story lines, or because in the opinion of the editor they are not directly related to the study of gravestones. All news items not printed in the Newsletter do eventually go to the AGS Archives. Here, in summary form, is a listing of recent contributions:

From Pat Miller, 7 Briggs Hill Rd., Sherman CT 06784, a news brief from the Danbury CT **News Times**, February 17, 1992, on the East Hartland [CT] Cemetery, which dates back to 1776, closing because it is full.

Also from Pat Miller, a photo from the Danbury CT **News Times**, March 9, 1992, showing vandalism at St. Peter's Episcopal Church in Philadelphia, and a letter printed in the same paper March 21, 1992, from a fourth grader in Bethel CT expressing anger at the vandalism.

From Rosalee Oakley, Needham MA, an item from **National Geographic**, November 1991, on the "Riddle of the Ancient Dog Cemetery", about an archaeological excavation in Israel which has uncovered a thousand dog burials, spanning about fifty years of the fifth century B.C.

From Ray Cummings, Avon CT, an article from the Hartford **Courant**, August 20, 1991, about the need for police patrols in the old Danbury Quarter Road Cemetery, Winsted CT.

Also from Ray Cummings, an essay from the Hartford **Courant**, August 8, 1991, by Peter B. Pach titled: "Getting the message in old graveyards" in which he notes: "For me, a cemetery is an opportunity to peak into long-finished lives and wonder about them."

From Wayne Mori, Dunkirk NY, an article from the Dunkirk-Fredonia **Evening Observer**, September 4, 1991, on anthropologist Rebecca Rosen and the Chautauqua County Gravestone Research Project. Dressed as a 19th-century woman in mourning, Ms. Rosen has lectured widely to school and community groups. Her work is supported, in part, by the J.M. Kaplan Foundation of New York City.

From Len Messina, Middletown CT, an article from the **Middletown Press**, September 14, 1991, on fireman Thomas F. Durning, who roams old graveyards in search of America's forgotten war heroes—Congressional Medal of Honor winners. Through his efforts,

arrangements have been made to have government Medal of Honor headstones placed on 40 gravesites, some with no marker at all, others with no reference to any act of bravery. The Medal of Honor was established by Congress in 1861, and has been awarded to nearly 3400 people. Durning has focussed his efforts on medal winners who were born or buried in Connecticut, or who enlisted in the state.

From Sally Whipple, Director of Education, the Noah Webster Foundation and Historical Society of West Hartford, an August 6, 1991, article from the Hartford **Courant** about a volunteer effort to document the North Main Street cemetery, West Hartford, following AGS guidelines. "We have to figure out what's out there," said Whipple. "We can't stop erosion or vandals, but we can catalog them so that if it happens again, we will know which [were damaged] and eventually restore them." Ray Cummings of Avon CT sent another article from the Hartford **Courant**, September 29, 1991 "Busy in the Burying Ground" about this on-going and worthwhile project.

From Jack Lynch, Baltimore MD, an article from the Baltimore **Sun**, October 7, 1991, on the Carroll County MD genealogical society's efforts to save old burial sites from bulldozers. The society has been identifying family and church cemeteries since 1984, but only recently has taken up the battle to protect the burial sites. The General Assembly passed legislation in 1990 requiring that the county record all private cemeteries in its land records. The law requires a landowner with a cemetery on his property to notify a prospective buyer of its location. The graves must be preserved in plans to develop the land around them. It also requires a builder seeking to remove a grave to get permission from the county state's attorney and health department. However, a permit may be granted without first requiring a builder to look for heirs. For more on problems with the law in Maryland, see "Coalition to Protect Maryland Burial Sites" in the **AGS Newsletter**, V. 16 #1, Winter 1991/92, pp. 11-12.

From the Lancaster [PA] Mennonite Historical Society, notice of their 14th annual genealogical conference, March 28, 1992, which included a session on "Historical Burial Grounds: Preservation and Legal Considerations" by David B. Schneider.

From Patricia Hallman, Shelby Township MI, an item from the Anchor Bay [MI] **Voice**, July 31, 1991, on a rubbing workshop she led as part of a series of workshops held by the New Baltimore Historical Society.

From John Mark Lambertson, Topeka KS, an article from the Wichita [KS] **Eagle**, June 17, 1991 about an eccentric, lonely old man and a repentant neighborhood boy. Ed Shutz was a junk dealer in Wichita who died in 1924 and was buried in a pauper's grave. Because he drove a horse and wagon and was bearded, clinging to his old time ways, neighborhood boys had feared and taunted him. One of those boys, now a retired physician, has donated a gravestone with this inscription: "Ed Shutz, born 1852 in Switzerland, died May 21, 1924, age 72. For the needy shall not always be forgotten, and the hope of the poor shall not perish forever. (Psalm 9:18)/Erected by a friend in 1991."

From Kevin Ladd, Director of the Wallisville Heritage Park, Wallisville TX, an article from the October 4, 1991 issue of the **Houston Post** about cult activities and vandalism in the old Washington Cemetery in Houston. Black candles and wax objects stuck full of hundreds of straight pins have been found near gravesites. Next to them have been pennies elaborately arranged in the shape of pentacles, five-pointed stars associated with pagan worship. Officials of the cemetery, as well as those buried there, have refrained until now from going public with what's been happening at the burial site for fear of retribution. One official now says "I've come to the conclusion that all it takes for evil to flourish is for good men and women to stay silent." An undercover police officer pointed out a mutilated angel monument for a young boy. "The parents had inscribed on the base of the monument 'Here lies all our hope,' and then someone did that. It really gets to you."

From Jessie Lie Farber, Worcester MA, an essay from the Williamsport PA weekly **Grit**, July 7-13, 1991, in which the author describes visiting some of the great cemeteries of the world, but that his favourite is the one in his hometown of Whitehall, Wisconsin.

From Rob Brooke, Arlington Heights IL, a front page story from the Chicago **Tribune**, December 13, 1991, where a man in Winnetka IL had been searching for graves of the unclaimed victims of the steamer 'Lady Elgin'. There were 400 passengers on the vessel when it went down in September 1860. The wreck was discovered in the summer of 1989. He stumbled on some human remains on a construction site. A follow-up item from the same paper, January 11, 1992, sent by Jim Jewell of Peru IL, quotes an archaeologist saying that the remains are most likely those of early settlers, buried between 1836 and 1869.

From Kevin Ladd, Director of the Wallisville Heritage Park, Wallisville TX, an article from the August 22, 1991 issue of the **Houston Chronicle** about the grave of a

woman buried in 1875, found dug up and emptied. A grave from that period would not contain very much now. In a follow-up letter, Kevin explains that a number of young people were arrested over this incident. They had done the grave robbing as a sort of amateurish Satanic thing, but had found little more than bone fragments. One of them carelessly left a heavily fingerprinted beer can at the site, which led to the break in the case.

From Ruth and Maynard Mires of Georgetown DE, an item from a weekly paper December 11-17, 1991, about the Miami Showmen's Association's Southern Memorial Park, a carnival workers' cemetery. Formed in 1943 as a social and benevolent organization, the association now has about 900 members, down from its heyday of 1600. There are three showmen's groups in Florida, but this one is the oldest. It began selling cemetery plots to its members early on, because "they didn't want anybody buried in the potter's field".

From the Caldwell NJ **Progress**, August 8, 1991, sent by Charles Bello, Highfield Park NJ, an article about the publication of a four-volume survey of the Old Burying Ground of the First Presbyterian Church at Caldwell. This was a comprehensive project: vol. 1 includes accurate maps with precise contours of the land and exact location of each existing gravemarker; the remaining three volumes contain individual studies of each marker. "This work may also serve as a model for persons working to record other historic graveyards and provides a basis for further preservation work to be done here," said David Cowell, president of the Historical Society of West Caldwell.

From Ray Cummings, Avon CT, an article from the **New York Times**, February 9, 1992, about the old burying ground in Thomastown, Litchfield County CT, named for the clockmaker Seth Thomas. The old burying ground was laid out in 1735, the remains were moved in the 1880s because they were in the way. Local leaders wanted the spot at the center of town where they built a red brick Victorian structure that now houses Town Hall and the Opera House. The dearly departed had to depart. The move was intended to be proper and respectful, to a part of the new cemetery. "They tried to move what they could, but they kept coming across bones," said a local resident.

From the **Arkansas Gazette**, July 20, 1991, a story about tombstone vandalism in Hot Springs, where over 100 stones were pushed over or broken.

From the **Atlantic Advocate**, a monthly journal from Fredericton NB, Canada, October 1991, an article by

Jane Hilton "Graveyards...a journey to yesterday" about cemeteries as history books.

From Jack Lynch, Alexandria VA and Dorothea deZafra, Arlington VA, an article from the Washington **Post**, March 7, 1989, about Charles Ahalt, the "lively advocate" for the dead in Maryland. Ahalt, "haunts the legislative halls of Annapolis, crisscrosses the state one jump ahead of the bulldozers and keeps track of the horror stories on a dog-eared bundle of three-by-five index cards".

From Christine Sweeters, New York NY, an article from the **New York Times**, January 10, 1990, about secular funerals in Britain, arranged through the British Humanist Association. "The church has had a stranglehold on social ceremonies. But Britain is now essentially a secular country," says their director of public relations. The association gets about 200 calls a week about such funerals.

From The **Chronicle** of the Early American Industries association, June 1989, an article on the depiction of old tools on stone, including gravestones, contributed by Gaynell Stone.

From Barbara Moon, Kennebunkport ME, an article from the Cleveland [OH] **Plain Dealer**, April 9, 1989, about vandalism in the Monroe Cemetery where 240 monuments were knocked down.

From Ray Cummings, Avon CT, an article from the Hartford **Courant**, August 6, 1990, about the restoration project of the East Granby [CT] Center Cemetery Association. The private association has a trust fund and accepts donations to cover the cost of maintaining and restoring gravestones.

Also from Ray Cummings, Avon CT, an article from the Hartford **Courant**, May 19, 1991, about the cemetery at Southington as a vivid source of history. Elizabeth Kopec is compiling the story behind each stone at Oak Hill Cemetery. She discovered a bound booklet of gravestone inscriptions and information on the placement of each stone, and who was buried in each plot, notes dating to 1857, in a wall of her colonial home during restoration.

From Peter Krell, Nanuet NY, a somewhat facetious item on epitaphs for some famous people who are still very much alive, from the NY **Daily News**-New York Life Magazine, February 16, 1992. The article quotes AGS's own Laurel Gabel, so we can surmise that she is now a national authority! (Not news to AGS!)

From Kevin Ladd, Director of the Wallisville Heritage Park, Wallisville TX, an article from the January 1992 issue of the Texas Historical Commission journal, the **Medallion**, about vandalism at the former tomb of Stephen F. Austin, known as the "Father of Texas". The remains of Austin, who died in 1836, were moved to the State Cemetery in Austin in 1910.

And from the same contributor, a January 23, 1992 article from the Houston **Chronicle** about Evergreen Friends, a group formed in 1989 to work on Evergreen Cemetery, one of Houston's oldest and most neglected. It opened in 1894.

From Allan Dunlop, Associate Provincial Archivist at the Public Archives of Nova Scotia, a CP story from the Halifax **Chronicle-Herald**, February 14, 1992 about a plan to build houses on a War of 1812 battlefield which contains the graves of 300 soldiers. The Americans won the battle at Chippawa on July 5, 1814, but 124 Americans, 148 British and 87 native troops were killed in the battle near Niagara Falls, and are buried there.

From Jonathan Ruhan, Albuquerque NM, an essay on visiting cemeteries, not just on All Saints Day, from the Hallowe'en edition of the **Albuquerque Journal**, 1989.

Also from Jonathan Ruhan, Albuquerque NM, an item from **Tulsa World**, December 22, 1991 on the rediscovery of the two cemeteries of the First African Baptist Church in Philadelphia.

From the same source and contributor, a story about the Sons of the Confederate Veterans in Oklahoma who have a statewide project to get an accurate record of the graves in the state and to identify unmarked graves.

From Margaret Jenks, Hagerstown MD, an article from the Lexington KY **Herald-Leader**, December 21, 1991, about workers running into problems moving unmarked graves of Irish-Catholic immigrants to make way for Lexington's new police mounted patrol stables. Eighty broken tombstones were stacked at the back of the lot, put there in the 1950s. These will be pieced together and set in concrete at the rear of the property.

From the Syracuse NY **Herald-Journal**, July 26, 1991, an item on a fellow from Elbridge who decided to start a business to tend gravesites. The business name—"Ease Your Conscience". Sent by Victor B. Goodrich, Hamilton NY.

From Le Earl Bryant, Richardson TX, a story in the **Dallas Morning News**, February 29, 1991, about rela-

tives and friends cleaning up old cemeteries in Ladonia, Texas.

From Rosalee Oakley, Needham MA, an essay from the ***Boston Globe*** Magazine, August 25, 1991, about Author's Ridge in Sleepy Hollow burial ground, Concord MA where lie buried the Hawthornes, the Ralph Waldo Emersons, the Thoreaus and the Alcotts.

Also from Rosalee and the ***Boston Globe*** Magazine, August 18, 1991, a question and answer about the grave in Medford Square MA of Sarah Bradley Fulton, a heroine of the American Revolution.

From Nancy & John Slavinsky, a couple of items from the ***Boston Globe***, November 3 & 28, 1991, about the theft of cemetery plantings and art objects from New England cemeteries.

From Eric Brock, Shreveport LA, two August 7, 1990 articles respectively from the New Orleans ***Times-Picayune*** and the Shreveport ***Times***, about lightning damage toppling a 130-year-old mausoleum wall in New Orleans' oldest city-owned cemetery. Lafayette Cemetery was declared an historic landmark in 1975.

From Neill Herring, Jesup GA, an article from the Atlanta ***Constitution***, August 8, 1991, "on a graveyard preservation effort which is so odd as to verge upon the bizarre!" Against the irresistible tide of development, a 79-year-old man has vowed to protect five small family graveyards in north deKalb County. To maintain and restore the cemeteries, he erected a billboard in one cemetery, to generate \$800. a month.

From Leslie Ann Geist, Wauconda IL, an article from the ***Daily Herald***, September 21, 1991, about the cemetery restoration projects of the Wauconda Township Historical Cemetery Association, funded by township taxes.

Ralph Tucker, Georgetown ME, has provided a listing of the 1550 gravestones which he has identified as being made by the Lamson family. The stones are listed chronologically and give the date on the stone, the full name and title (if any), the location, the particular carver if known, the type of carving and a description of the tympanum, which is coded. A disk with more complete information is also available for anyone with a MacIntosh computer and Microsoft Works or Word 4 applications. These are available at the AGS office. His listing will be available at the archives.

The "8870" Formula

Many old gravestones (if you are lucky) will have engraved on them the name, date of death and an age at the time of death in years, months and days. The mathematical frustration occurs while using this information to determine the birth date of the ancestor.

From the year-month-day of death, subtract the year-months-days that the person lived; from the results, subtract 8870. Your answer is the year-month-day of birth.

Example:

Died 1889 May 6	18890506
Age 71 years, 7 mos, 9 days	-710709
	81879797
Subtract 8870	-8870
Born 1817 Sep 27	18170927

from the Los Angeles Westside Genealogy Society newsletter, June 1990, reprinted in the Rochester NY Genealogical Society newsletter, (V 13 #2) Spring 1992, contributed by Laurel Gabel, Pittsford NY.

A special invitation to the members of the Association for Gravestone Studies

The Brooklyn Historical Society presents
a new exhibition

Rediscovering Green-Wood Cemetery
opening Wednesday, October 28, 1992
5:30-7:30 pm

128 Pierrepont Street, Brooklyn Heights
NY

RSVP 718/624-0890

Rediscovering Green-Wood Cemetery runs through February 1, 1993. The exhibition explores the role of this great rural cemetery in 19th- and 20th-century American culture through photographs, drawings, prints and object. Call for more information!

All of the following material was contributed by Jim Jewell of Peru IL, who among his many and varied activities is his own clipping service:

From the Fort Wayne IN **Journal-Gazette**, September 22, 1991, an article about the planned \$176 million baseball park to be built on land adjacent to Cleveland's [OH] oldest burial ground, Erie Street Cemetery. The cemetery will not be disturbed. City officials stated that during baseball games at the 42,000-seat stadium, due to open in 1994, the city will close the cemetery.

An article from **New York** magazine, November 11, 1991, by Robert Bent, co-author with David Cross of **Dead Ends: An Irreverent Field Guide to the Graves of the Famous** (Plume/Penguin), with excerpts from the book.

From the Chicago **Tribune**, November 6, 1991, an article on the work of Joan Pomeranc, assistant director of Chicago's Commission on Landmarks, who is wrapping up the research and writing of self-guided tours for the three historic Chicago cemeteries to be included in the American Institute of Architects' upcoming guidebook to the city, slated for publication in May of 1993.

From the Fort Wayne IN **Journal-Gazette**, March 4, 1992, an item on two men jailed on charges that they knocked over dozens of tombstones at a cemetery south of Kalida, Ohio in January.

From the Chicago **Tribune**, April 12, 1992, an article describing unknown gunman attacking a Jewish cemetery on the outskirts of Buenos Aires, spraying the gates with bullets. Last year, around 100 tombs at the graveyard were desecrated and painted with swastikas and anti-Jewish slogans.

From the LaSalle IL **News-Tribune**, March 14, 1992, an item on a long-forgotten cemetery dating back to the 1840s, discovered by developers building a subdivision in Springfield IL. A senior staff archaeologist with the Illinois Historic Preservation Agency said it is a very old cemetery for this part of the state. The development company must now decide whether to move the skeletons or build the subdivision around the cemetery.

From **USA Today**, April 1, 1992, reference to Ben Taylor, who played from 1919-1929, managed and umpired in the Negro Leagues. He died in 1953. A ceremony, co-sponsored by the Negro League Baseball Players Association, was held at his gravesite in Baltimore in April, when a headstone was erected.

From the Chicago **Tribune**, April 3, 1992, reference to a street named for Adrian "Cap" Anson, perhaps the best ballplayer of the 19th-century. Anson set back baseball integration for 60 years when he refused to take the field in an 1887 exhibition game because the opposing team had a black player. Ironically, he is buried in Oak Woods Cemetery, Chicago, where Harold Washington is also buried. Anson's tombstone features a baseball and crossed bats and the epitaph "He played the game."

From the Chicago **Tribune**, November 18, 1991, a news item that the Lake Forest City Council unanimously approved a resolution supporting a national cemetery at the south end of Ft. Sheridan.

From the Logansport IN **Pharos-Tribune**, an article on Susanne Ridlen, a professor at Indiana University in Kokomo who teaches a course titled "Grave Affairs: Death and Dying in the American Cemetery." "Cemeteries are for the living, not the dead," she says. "The living population has established this defined area for a reason; they put up these stones as a final recognition. You go to a cemetery to learn about culture, about society."

From the **NewsTribune**, March 9, 1992, an Ann Landers column containing letters from people who find peace and quiet joy in the cemetery.

A series of 8 items from Chicago area newspapers from December 21, 1991 to January 11, 1992, about the gravediggers strike. Members of Service Employees Local 106, which represents gravediggers and cemetery maintenance workers, struck against four cemeteries that are members of the Cemeteries Association of Greater Chicago. The Association retaliated by locking out Local 106 members who work at the organization's 22 other cemeteries. There are 90 active cemeteries in the Chicago area. The strike was hardest on Orthodox Jews, whose religion requires them to bury their dead within 24 hours. Three of the closed cemeteries were Jewish. A judge ruled January 8 that Jews be allowed to bury their dead.



RULES AND REGULATIONS OF MOUNT HERMON CEMETERY.

Visitors are reminded that these Grounds are appropriated for the Interment of the Dead, and that a strict observance of the proprieties due to the place is therefore indispensable. Visitors will obtain the most favourable view of the grounds by keeping in the broad carriage avenue — called the Tour. —

- 1st The gates will be closed at sunset.
- 2nd No vehicle admitted without a ticket.
- 3rd No vehicle is to be driven in the Cemetery at a pace faster than a Walk.
- 4th No person admitted on horseback.
- 5th No horse to be left in the grounds unfastened, posts being provided.
- 6th No horse to be taken off the avenues or paths.
- 7th No refreshments or parties carrying refreshments are admitted — within the grounds.
- 8th Walking sticks and flowers must be left at the Lodge on entering.
- 9th No large assemblies of visitors are admitted except in case of — funerals.
- 10th No children admitted except accompanied by a Guardian.
- 11th No smoking is permitted and no dogs allowed in the grounds.
- 12th No carriages are admitted on Sunday.
- 13th No person is permitted to pull flowers, or break any trees, or plants, or to write upon or deface any monument, railing, or other erection.
- 14th No persons except Stock and Lot holders and relatives of those interred in the grounds, will be admitted on Sundays and eel during Divine Service.
- 15th The Superintendent may require the names of all persons visiting the grounds.
- 16th Visitors are requested to enter their names in the register at the Lodge.
- 17th No money to be given as a reward for services or attention to any person in employ of the Cemetery.
- 18th The Superintendent and all persons acting under him — have full authority and are required to carry all regulations into effect.
- 19th Trespassers are liable to fine and imprisonment.

Quebec May 1851.

Denis Laroque 77

Rules and Regulations, Mount Hermon Cemetery, Quebec, Canada, 1851. Photo by Denis Laroque, 1977, sent by Mary Jane Beattie, Halifax, N.S.

PRESERVATION NOTES

THE BRUSH OFF!

For 15,000 years, the cave paintings of the Grotte de Mayrieres withstood the ravages of time. Created by hunters of the Magdalenian age, the two bison were a symbol of civic pride for the hamlet of Bruniquel, near Albi, in south west France.

Recently the litter and graffiti of tourists had taken its toll, but the paintings remained, withstanding the rigours of the passing years. One rigour they could not survive, however, was a clean-up by a group of French Boy Scouts. True to their motto 'Toujours Pret' (Be Prepared) they came armed with soap, water and stout wire brushes to remove the visitors' excesses and restore the caves to their former glory. When they left, only a bare outline and a solitary tail remained where each of the priceless images had once stood.

'It's a disaster,' said Patrice Cougoulou, head of the Albi Speleological Association who had requested a clean-up. 'We are still trying to work out what really happened, and who is responsible.' Responsible? Not us, said the Scouts. 'It was one of those good deeds that went terribly wrong, but it was not our fault,' said the local scoutmaster. 'Those bison are in no way protected, although they are only about 60 yards from the cave entrance. For the past three months our local Scout group has been going about cleaning up after litter louts. We went to Mayrieres because thousands of tourists have been defiling the cave walls with graffiti. One section of Scouts removed from the cave over 1,000 lb of empty beer bottles, tin cans and rubbish. The other section wiped off graffiti, diagrams and obscenities. Unfortunately, six of them worked for two hours to get rid of the bison, which meant nothing to them. Wire brushes on a soft sandstone wall can be pretty deadly. There was not much left by the time they had finished.'

The 90,000-strong Scout movement has issued a statement blaming the authorities for not taking sufficient precautions. The paintings were not protected or even designated a historic site.

found on the staff bulletin board at the Nova Scotia Museum, presumably from a recent issue of the Toronto Globe and Mail.



Lynette Strangstad, Charleston SC, recipient of the 1991 Forbes Award from AGS and author of the Gravestone Preservation Primer (AGS and the American Association for State & Local History, 1988), has provided a response to the item "Put 'em Up" in the Winter 1991/2 issue of the Newsletter, p. 25, on bolting bronze plaques to old gravestones:

I am astounded at the wrongheadedness of the article on attaching plaques to historic gravemarkers. While no one would think of attaching a bronze plaque (listing date of manufacture and provenance) to a valuable piece of antique furniture, the article implies that the permanent defacement of an equally valuable artifact is somehow acceptable. The course of action suggested could easily result in destruction of the gravemarker, alteration of an important historic burial ground, and, for the perpetrators, criminal prosecution resulting in a fine and possible jail sentence.

As a professional conservator specializing in historic burial grounds for the last ten years, I, too, am disturbed by the gradual weathering of old markers that eventually results in the loss of inscriptions, and I have seen many attempts to stop or retard the process, all of them ultimately unsuccessful. Recarving the inscription destroys the original (imagine painting over an old master because it's gotten too dark and dirty) and usually weakens an already-deteriorating stone. Coatings interfere with water passage, accelerate spalling, and discolor the stone. Moving the stone indoors divorces it from its context and destroys its purpose as a gravemarker; and creating a replacement stone to take its place is only occasionally appropriate and rarely done well.

I recently prepared a conditions assessment for a burial ground in which numbered metal plaques had been attached to the stones. Though carefully done, and though the plaques were very small, the result was irreparable damage to the stones and to the site itself. As stated in my report:

As the metal numbers are exposed to weathering they oxidize, and an acid wash is produced which appears to clean the stone surface, but even weak acids slightly dissolve the calcium carbonate surface of marble and limestone and promote erosion. The effect is unsightly as well as damaging. Since the numbers were attached with metal pins, any attempt to remove them would cause further damage to the stone. They represent a permanent

alteration of the site.

Since the plaques you propose are specifically for “weather worn” stones, you are therefore suggesting that they be attached to the stones that are least likely to survive the process. The term “hard as a rock” is not used by people who work with old outdoor stone statuary and gravemarkers. Many of the types of stone commonly used—marble, limestone, sandstone, soapstone—are soft stones to begin with and can become quite fragile over the years. Marble, for example, chips easily, warps, and “sugars” as the cementitious matrix holding the stone together erodes, leaving the crystals behind. Subjecting these fragile markers to the rigors of drilling and pinning is dangerous and, in this case, unnecessary. Even trained and experienced professionals approach conservation work with caution, knowing full well that the slightest error can result in serious damage and loss.

The combination of certain metals and stone is particularly damaging to stone. Old tablet-on-base gravemarkers were generally pinned with large iron or soft steel pins attaching the tablet to its base. In many otherwise sound markers, the pins absorb moisture from the stone and rust, expand as they rust, and push apart the surrounding stone material. Any gravemarker consisting of several stone elements pinned by metal is vulnerable. Iron is such a threat to stone that I use nylon pins, having found that even stainless steel eventually rusts. In the reverse of the procedure you are advocating, there is a style of gravemarker in which marble plaques are attached to metal monuments; in practically every example of this style that I have seen, the stone plaques are missing or have been almost completely destroyed by the surrounding metal.

Coating the plaque with polyurethane doesn't solve the problems. Even if the back of the plaque and pins are coated, even if the coating is perfect with no gaps or scratches (which, in the real world, does not happen), even if an acrylic plaque is used, moisture will be retained between the plaque and the stone and hasten deterioration of the stone material. If the polyurethane lasts fifteen years while the stone might last hundreds of years, who is going to recoat the plaques when required?

Mounting the plaques adjacent to, rather than on, the gravemarkers spares the markers serious and permanent damage, but damages the site itself. In any preservation or restoration project, burial grounds must be approached with the same care and comprehensive planning afforded any other historic site. Any alteration, including the introduction of signage, must be carefully

considered and, even more important, must be reversible if advances in conservation techniques reveal that what is commonly being done today is not adequate or appropriate.

Finally, altering gravestones raises many legal, moral, and ethical questions. Statutes vary greatly from state to state, and it is likely that the people who might be tempted to use these plaques will not do the necessary research. As one example, from North Carolina criminal law, Chapter 14, paragraph 14-148:

“(a) It is unlawful to willfully:

...(3) Take away, disturb, vandalize, destroy, tamper with or deface any tombstone, headstone, monument, grave marker, grave ornamentation, grave artifacts, shrubbery, flowers, plants or other articles within any cemetery...without authorization of law or the consent of the surviving spouse or next of kin...

(c) Violation of this section is a misdemeanor punishable by a fine of not more than five hundred dollars (\$500.00), imprisonment for not less than 60 days nor more than one year, or both, in the discretion of the court....”

In Alabama, the fine is one to five hundred dollars, imprisonment in the county jail or up to one year hard labor. In Arizona a similar offense is a misdemeanor, in Arkansas it is a felony. And the list goes on.

Addressing the moral and ethical issues involved in burial ground preservation brings us to an endless list of questions with no clear-cut answers. Burial grounds reflect society's attitude toward death, and entire books have been written on that subject. Religious beliefs, social customs, ethnic traditions, legal jurisdiction, preservation/restoration theories, and questions of ownership further complicate the debate. In addition, the rights and wishes of the descendants have to be considered. Attaching a commemorative plaque to an historic building may be seen as an inherently good thing, but feelings about death, mourning and memorialization are so strong that altering a cemetery in any way can hit a nerve in a community or congregation. Not only may it cause irreparable damage to the gravemarkers, it may produce a very strong community reaction which you would rather not have to deal with.

A conservator's rule of thumb is: “When in doubt, leave



Reader, STOP and Cast An Eye. . .

We need your help! Please take a minute to tell us about your interests, accomplishments and special projects. The information you provide will be kept on file to help the Executive Director and the Research office of AGS to better focus on your needs and to link members with similar interests.


Name _____
Address _____
City _____ State _____ Zip _____
Telephone (home) _____ Telephone (work) _____

Do you consider yourself to be a: (please indicate at least one)

- ☐ Hobbyist/enthusiast
- ☐ Educator/teacher
- ☐ Active researcher
- ☐ Published author
- ☐ Other _____

Your area of Interest: (please indicate at least one)

- ☐ Specific geographic location _____
- ☐ Photography
- ☐ Rubbing
- ☐ Unique study collections (white bronze, fraternal emblems, veteran's grave markers, etc.)
- ☐ Epitaphs/inscriptions
- ☐ Genealogy
- ☐ Carvers/monument makers
- ☐ Legislation
- ☐ Preservation/restoration
- ☐ Care of a local cemetery (where?): _____
- ☐ Inventory/Cemetery data base
- ☐ Art/architecture
- ☐ Symbolism
- ☐ Specific ethnic/religious _____
- ☐ Cemetery landscapes/gardens
- ☐ Specific time period: _____
- ☐ Cemetery as a teaching resource (grade level)? _____



PLEASE take a minute to give us more specific information about your particular interests and/or accomplishments.

Do you use a computer for any gravestone/cemetery related projects? (In what way?):

How can AGS better serve its members? Do you have specific suggestions/ideas for improvement?

Thank you for your help!

Please send your comments to:
Laurel K. Gabel, AGS Research Coordinator
205 Fishers Road, Pittsford, New York 14534

it alone." Much damage has been caused to important historical sites by well-meaning but uninformed individuals. If you want to preserve the site, photograph and document each marker and preserve that record for future generations.

I hope that you will join me in helping to protect these

important historic sites, and that you will warn your readers not to risk damage to gravemarkers, degradation of important historic burial grounds, or possible legal problems from ill-considered actions.

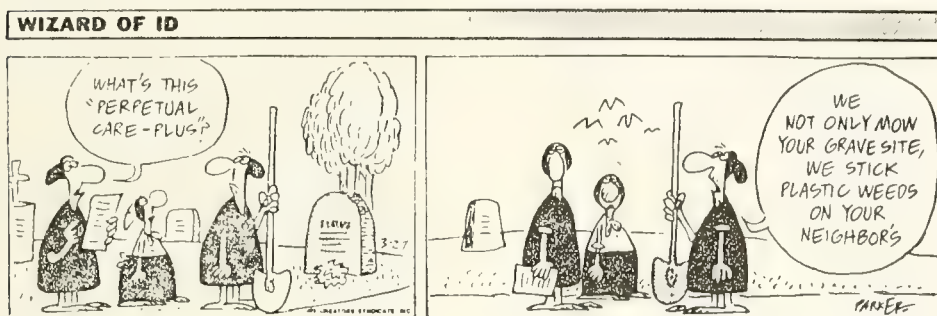
Sincerely,

Lynette Strangstad



STONE FACES
RESTORATION STONEWORK

LYNETTE STRANGSTAD



Metal detectors in graveyards?

An item in the spring issue of the New Hampshire Old Graveyard Association newsletter *Rubbings* asks for information on the legality of the use of metal detectors in graveyards. Kim Sowles, Corresponding Secretary of the Association, 7 Maple Court, Tilton NH 03276, writes that she received a call from a NHOGA member in W. Swanzey NH who wanted to let everyone know that she had discovered a gentleman in that town's old cemetery (which is right next to her home), with a metal detector. She was incensed and went to see what he was doing there. As she approached, she saw him replace a divot of grass. He claimed that he was looking for coins, and that he stayed on the pathways. When asked why not go to a more modern graveyard, he said he felt there was "nothing there". Apparently, this gentleman is president of the Keene Metal Detector Club, sells metal detectors himself, and sees nothing wrong with this practice.

The NHOGA member had gone to local authorities, and it appears that there are no laws to prohibit such activities. She asks, if we need to write for permission to do gravestone rubbings, why is the use of metal detectors, particularly in old graveyards, not subject to any restrictions or monitoring? Particularly as it is during the spring time that the ground shifts, and a new crop of rocks appears, what else might be pushed to the surface in our old burying grounds?

A gravestone in the cellar!

During the town of Wolfeboro's [NH] bicentennial, a project to copy cemeteries and gravestones took place. At that time, Ida Pineo and Bernard Pineo Jr. were interviewed by a local radio station about this project. A woman living near the town's main cemetery heard the program and phoned Bernard to tell him that there was a gravestone in her cellar! At her request, he met her to collect the stone. On his death the stone went to Ida, and it has been kept in her garage.

Later on the old farm in Wolfeboro (one of the oldest) was sold to be developed into condos. It was then that another gravestone, similar to the one in Ida's garage, was discovered in a walkway. This stone has been turned over to the town office, Ida reports, soon to be joined by the one in safekeeping in her garage. Apparently, the original owner of the house (with cellar) mowed and cared for the main cemetery. When a large monument with all the names on it replaced the smaller stones, he just took the smaller stones home, as they were "redundant". This explains why the stones were showing up, one in the cellar, and the other in the walkway.

*from the newsletter of the New Hampshire Old Graveyard Association **Rubbings**, Spring 1992, V.XVII #1, p. 5.*

WHEN REMOVAL IS NOT PROTECTION

A group of historians, preservationists and cemetery officials has asked the Chautauqua County Legislature [NY] to pass legislation which would protect historic gravestones from removal or damage by vandals and over-zealous individuals and organizations. The request is the result of the allegedly unauthorized removal of five historic gravestones from the East Ripley Cemetery, an act which has touched off a dispute that has divided the county Historical Society and generated anger and charges on both sides. The group has sent a letter to the Legislature asking that legislation be initiated to beef up admittedly weak state laws protecting these historic markers from removal from their original sites.

Rebecca Rosen of Jamestown, a Fredonia State University graduate in anthropology and head of the county Gravestone Research Project, has stated that the unauthorized removal of the five stones was "little more than vandalism." An Historical Society spokesperson said the stones were removed to preserve them from the elements. They are now on display in the McClurg House museum in Westfield NY.

Over the past three years Ms. Rosen has documented, with photographs, documentation forms and rubbings, 1500 gravestones from 314 cemeteries in Chautauqua County dating from 1800-1865, under grants from major foundations. She first discovered the removal of the East Ripley stones in November 1990, and was present when the stones were removed. She then filed a protest with the Dept. of State Division of Cemeteries in Albany when her local efforts to stop the removal were ignored.

That report sent an investigator, Cynthia T. Craig of Buffalo, to the scene. In a subsequent letter, Ms. Craig said the removal was illegal and gave the society until July 1, 1991, to replace the stones. However, the society did not do so. Instead, Virginia Barden, the society's current president, said permission to remove the stones was obtained—admittedly after the fact—from descendants of the five people buried under the disputed stones in East Ripley in the early years of the 19th Century.

Ms. Rosen said that she and the others were "very upset" at seeing the gravestones removed. She pointed out that they had been broken near ground level and irreparably damaged. She noted that the buried part of the stone often contained the name of the stone carver



and some of his "practice" tries at carving. All of this represents valuable data which may now be destroyed, she stated.

The gravestone preservation consulting firm Fannin-Lehner has set forth marker removal guidelines. "...We do not advocate the removal of stones unless extraordinary circumstances require it...We believe they are part of the environment and represent the judgements of those who placed them there as to where and in what context they wished the departed to be remembered." They advise that after proper photography of the stone in situ, it should be removed "in whole, not just a portion. An old gravestone is a work of art and should be treated as one. Removing it as a whole allows for resetting if events prove removal was not necessary."

Ms. Barden says the stones, had they been left in place, would soon have been destroyed by the elements. Conservationists say there are other means of preserving the stones. Fannin-Lehner say, "If deterioration is the problem, there are conservation treatments which might be used, depending on the stone type." Ms. Barden says that preservation was too expensive for the society. Ms. Rosen offered to sponsor fundraising events to pay for this work, but was ignored, she said.

Ms. Rosen also contacted AGS. Among other things, the society said that if a stone must be removed, it should, at the very least, be replaced by a replica or

casting taken from the original marker. In East Ripley, MS. Barden said the stones have been replaced with bronze markers.

In their letter to the Legislature, the supporters of better local gravestone legislation pointed out, "Gravestones



are not collectables to be removed and placed in private collections. Where there are instances (such as in East Ripley) where historical societies remove gravestones and there is no legislation in place to protect cemeteries and gravestones, it is conceivable that any number of collectors or antique dealers could involve themselves in similar situations, further jeopardizing these historic grave markers."

Jamestown's city historian, B. Delores Thompson, also supports local legislation to beef up state laws. She adds, "What has been done (at the East Ripley Cemetery) sets a precedent for future desecration of our historical heritage."

from an article in the Dunkirk-Fredonia NY Evening Observer, March 13, 1992, p. A6, by Jim Fox, and from information sent by Rebecca Rosen, Jamestown NY. She writes: "I felt it was important to let other AGS members know that when something like this happens, something can be done, even if it takes almost two years to accomplish. Since this article appeared, local and state laws concerning the removal and sale of gravestones are in the process of being passed. When the historical society in Chautauqua County removed the stones, I knew it was unethical, immoral and illegal, and it would be a hard and difficult battle to fight. At times I thought that nobody cared about the removed stones. But after reading several articles from fellow AGS members about their trials and tribulations, I felt inspired to go on with my battle. I would also like to mention that the AGS directors played a vital role in this battle, particularly Fred Oakley. He is truly a dedicated professional. When I needed guidance and support he was there to lend a helping hand. I thank him and also the AGS for that. It is truly a pleasure belonging to an association that helps its members."



TWO BOOK REVIEWS

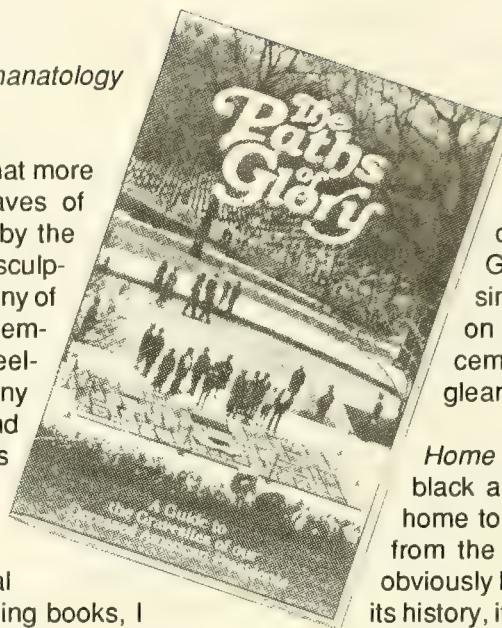
by Roberta Halporn, Center for Thanatology Research, Brooklyn NY

There is no question in my mind that more people are interested in the graves of celebrities than those fascinated by the study of monuments as works of sculpture, as exemplars of history or of any of the multiple areas by which AGS members are attracted. My personal feeling is, as an old teacher, that any avenue that builds more interest and respect for markers and cemeteries is beneficial.

As an example, my Center exhibits at many conferences and cultural street fairs. Since we are promoting books, I have made it my business to make rubbings of the graves of famous writers such as Fitzgerald and Poe, and they always draw more public attention than the exquisite colonial markers I display as well. Another example is the success of the "Permanent" series, "Permanent Parisians, Londoners, Californians" and "New Yorkers". Though often flawed, the excellent sales of these books reflect my thesis.

We have received two slight, new publications which play to this attraction: *The Paths of Glory. A Guide to the Gravestones of our Deceased¹ Presidents* by Joseph O'Donnell (HP Publications, PO Box 34495, West Bethesda MD 20827, \$6.00 postpaid), and *Home at Rest. The Story of West Point Cemetery*, by Thomas E. O'Neil (Arrow & Trooper Publications, 105 Bartlett Place, Brooklyn NY 11229, 55 pp., \$9.00).

Paths of Glory is a far more lavish production - it contains a full color photograph of each memorial, and a portrait of each President interred there. Each cemetery is located by state and city, accompanied by a



single paragraph about the monument. A few interesting historical facts are added as well, including the surprise tidbit that every Presidential incumbent sends a commemorative wreath to the proper monument of the deceased office-holder's birthday. Generally then, this pamphlet is simply a locator guide - information on the monument designers or the cemetery in which each rests must be gleaned from other sources.

Home at Rest is a far more concentrated black and white study on one cemetery, home to its own good share of celebrities from the American armed forces. O'Neil obviously loves this yard - he has researched its history, its chapel, and something substantive about each of its inhabitants. We learn about relative unknowns such as Robert Anderson, a prominent graduate of the Point, who achieved notoriety during the Civil War. Though a Southerner and pro-slavery, he was strictly loyal to the Union. Ironically his position at a captured military post helped to incite the fighting. Better known is colorful George Custer, the second youngest Major General in all U.S. history, who led the Seventh Cavalry to the disastrous "Last Stand". This cemetery is also the last resting place of Engineer George W. Goethals, a Point graduate, renowned for his work on the Panama Canal.

Nicely drawn ink portraits and a few monument photographs are included. A clear map with plot locations accompanies the text and biographies. Sadly, there is again no mention of the designers or sculptors.

History buffs will enjoy both pamphlets - cemetery and gravestone lovers will prefer to add *Home at Rest* to their collections.

¹ Is there any other kind of President with a gravestone?



THE LAST GREAT NECESSITY: CEMETERIES IN AMERICAN HISTORY

by David Charles Sloane

Baltimore: The Johns Hopkins University Press, 1991. xxiii + 293 pp. Illustrations, Tables, Notes, Bibliographic Essay, Index. \$35.95.

review by Richard Meyer, Western Oregon State College

The waning years of the 1980s witnessed the publication of a number of scholarly books focusing upon and defining the American cemetery as a distinctive cultural institution. Several of these—Edward F. Bergman's *Woodlawn Remembers: Cemetery of American History*, Walter C. Kidney and Clyde Hare's *Allegheny Cemetery: A Romantic Landscape in Pittsburgh*, and Blanche Linden-Ward's exemplary *Silent City on a Hill: Landscapes of Memory and Boston's Mount Auburn Cemetery*—represent in-depth studies of some of the more spectacular examples of what has come to be known as the Rural Cemetery Movement, while others, such as Kenneth T. Jackson and Camilo José Vergara's *Silent Cities: The Evolution of the American Cemetery* and my own *Cemeteries and Gravemarkers: Voices of American Culture*, are somewhat broader and more eclectic in their approach. It is encouraging to find that the impetus generated by these efforts has carried over into the new decade with the appearance of this fine new study by David Sloane.

It is important from the start to note that, despite what might be viewed as an implicit promise in its subtitle (and, for that matter, its first chapter), this book does not in fact attempt to embrace within its scope the true range and diversity of cemeteries in American history. In its self-imposed limitations, it becomes skewed both temporally and geographically, but most noticeable is its virtual avoidance of the powerful historic and contemporary manifestations of ethnicity and cultural pluralism which, to many, constitute some of the most compelling features of American cemeteries. Sloane's focus is clearly upon the most visible and pervasive of the large scale movements in the development of American concepts of the cemetery from the 1830s until the middle of the present century.

The good news is that these limitations allow the author to channel his energies into what becomes an insightful and highly readable account of the manner in which the development of major American cemetery types have correlated with, and sometimes actually influenced, certain key elements—taste, religion, business theory

and practice—in the larger mainstream currents of American cultural history. And while this is a strength of the book throughout, bringing fresh perspectives to bear on topics (such as the Rural Cemetery Movement) which have received extensive treatment elsewhere, it is perhaps most evident in a lengthy chapter which provides the only truly sensible and comprehensive evaluation of the twentieth century Memorial Park phenomenon I have seen to date. Thus, while it may be argued that the ideal, fullest treatment of cemeteries in American history remains as yet unwritten, it seems equally clear that *The Last Great Necessity* represents a major step towards ultimate attainment of that goal.

reprinted from the *Journal of American Culture*, with permission.

At Rest in Unadilla, Otsego County, New York by Shirley B. Goerlich (Library of Congress Card Catalog #87-90465) will be of interest to New York State genealogical researchers. Reaching back 200 years, the author has uncovered previously unknown or forgotten cemeteries and recorded by hand some 6,000 gravestones. She has included genealogical notes on more than 200 early families, a list of some 281 veterans of all wars and the 1850 U.S. Census for the Town of Unadilla. There are nearly 10,000 names in the maiden name and regular indexes.

Included are directions to and pictures of each cemetery, maps highlighting their location and a description of the condition of each of the 17 cemeteries. Many obsolete gravestones in the oldest cemeteries are coordinated with existing parish records.

The hardbound edition of 662 acid-free pages is available from RSG Publishing, P.O. Box 441, Sidney NY 13838-0441 SAN #69300573, for \$60.00 each plus \$3.00 shipping charge. New York State residents must add applicable tax.

A MICHIGAN CEMETERY ATLAS

Prepared by Carole Callard and Charles Hagler. (Lansing: Library of Michigan, 1991.) 122pp. Paper. \$20.00.

Over the years, a number of thematic atlases have been produced relating to Michigan, but one topic that had not been dealt with cartographically was Michigan cemeteries. Potential users such as genealogists, historians, librarians, geographers, government officials, necrologists and other interested parties demanded the creation of this publication. The problem was finding someone who would devote the time and energy necessary to track down the locations of the state's 3800 graveyards.

Nearly three years ago two individuals—Carole Callard and Charles Hagler—decided to take on this Herculean task. Working with detailed maps of all eighty-three counties, these two Library of Michigan employees carefully researched the subject and plotted their findings on worksheets.

When the worksheets were shown to various groups and individuals, the merits of the enterprise were immediately appreciated. Convinced of the project's value, the Library of Michigan Foundation and the Abrams Foundation provided the necessary funds to complete the undertaking. With financial backing secured, the Department of Natural Resources used its computers to prepare special maps showing the locations of all recognized burial sites in Michigan.

The result of this cooperative effort has just been released as the *Michigan Cemetery Atlas*. The volume locates and indexes all known burial grounds in the state, enabling anyone to quickly find a given place by site or name. This handy reference source may be purchased for just twenty dollars (softcover only) from the Business Office, Library of Michigan, 717 West Allegan, Lansing, MI 48909.

In addition to serving as an access tool to the physical location of Michigan cemeteries, the atlas will be a companion volume to a forthcoming book on the state's places of interment. This future publication will provide the addresses of all Michigan cemeteries, identify all transcriptions (name indexes) prepared for graveyard populations and give the call numbers of these enumerations at the Library of Michigan.

from Michigan History Magazine, V. 76 #1, Jan/Feb 1992, sent by Scott Kunst.

MORE NEW BOOKS!

Ethnicity and the American Cemetery, edited by Richard E. Meyer, is a major collection of original essays scheduled for publication in 1992 by Bowling Green State University Press. Articles:

- * Richard E. Meyer, "Strangers in a Strange Land: Ethnic Cemeteries in America"
- * John Maturri, "Windows in the Garden: Italian-American Memorialization and the American Cemetery"
- * Thomas E. Graves, "Keeping Ukraine Alive Through Death: Ukrainian-American Grave-stones as Cultural Markers"
- * Karen S. Kiest, "Czech Cemeteries in Nebraska from 1868: Cultural Imprints on the Prairie"
- * Paul F. Erwin, "Scottish, Irish and Rom Gypsy Funeral Customs and Gravestones in Cincinnati Cemeteries"
- * Roberta Halporn, "American Jewish Cemeteries: A Mirror of History"
- * Russell J. Barber, "The Agua Mansa Cemetery: An Indicator of Ethnic Identification in a Mexican-American Community"
- * Keith Cunningham, "The People of Rimrock Bury Alfred K. Lorenzo: Tri-Cultural Funerary Practice"
- * Nanette Napoleon Purnell, "Oriental and Polynesian Cemetery Traditions in the Hawaiian Islands"

For Information contact: Ms. Pat Browne, Managing Editor, BGSU Popular Press, Bowling Green State University, Bowling Green OH 43403

The Revival Styles in American Memorial Art by Peggy McDowell and Richard E. Meyer is scheduled for publication by Bowling Green State University Press in 1992. This heavily illustrated study by art historian Peggy McDowell and folklorist (AGS member) Richard E. Meyer traces the backgrounds and impact of the so-called "Revival Styles"—Classical, Medieval, and Egyptian/Near Eastern—on nineteenth and early twentieth century funerary architecture and other forms of public and private commemorative art.

For Information contact: Ms. Pat Browne, Managing Editor, BGSU Popular Press, Bowling Green State University, Bowling Green OH 43403



TOURS, TOURS, TOURS!

FRUITLANDS

A weekend of walks, talks, demonstration and hands-on opportunities in Groton and Harvard MA—**August 7, 8 and 9.**

Laurel Gabel, active researcher on New England grave-stones and their carvers for the past 12 years, trustee of AGS, co-author of *Gravestone Chronicles*, recipient of the AGS Forbes award in 1988, will be in Harvard and Groton to present two talks and a walk.

Friday August 7. Laurel Gabel gives a slide lecture at the Kalliroscope Gallery in Groton. With some emphasis on local graveyards, their stones and their carvers, Laurel will give an overview of gravestone carving and the men whose trade it was.

This evening event is sponsored by the Old Burying Ground Commission in Groton. For more information, and to make reservations, please call Lisa Erickson at the Gallery on weekdays from 9 AM to 5 PM. There is no charge for this event, but donations will be accepted.

In honor of the exhibit of photographs of Dan Farber on view at Fruitlands Museum for this season, there will be several events during this weekend. The events celebrating "Art in the Landscape" are co-sponsored by Fruitlands and the Association for Gravestone Studies.

Saturday, August 8, 10 AM. Join Maggie Stier, Fruitlands Curator, and member of the Boston Area Shaker Study Group on a walk in the Harvard Shaker Cemetery. Learn about the Shakers, the people who were Shakers, and this special graveyard where each one of the Shakers buried there has his or her own cast iron marker. There is no charge for this walk. Please reserve a space by calling Fruitlands at (508) 456-9028.

Saturday, August 8, 2 PM. Laurel Gabel talks on "The Park Family Carvers of Glasgow, Scotland, and of Harvard and Groton, Massachusetts." Just back from a trip to Scotland where she researched the Park family, Laurel will report new information on this local and prolific family of carvers. Three generations of Parks provided art in local graveyards. She will also talk about other local carvers: Dwight, Worcester, Wilder and Coburn. The talk will be in the Education Room at Fruitlands. There is no charge for this event to members of Fruitlands, AGS or ticketholders to the Museums. Please call to reserve a place; space will be held through August 5. Others are invited to attend at \$4. for adults, \$1. for ages 7-16.

Saturday, August 8, 3 PM. A stroll in the Harvard Center Burying Ground. The expert duo of Laurel Gabel and Maggie Stier will touch on many aspects of what you can learn about history from what you see in old graveyards. Gravestones are art in the landscape and they also tell about local history, local

people, carvers and the lives of families in the past. There is no charge for this walk. Please call to reserve a space. Meet between the General Store and the Congregational Church.

Sunday, August 9, noon to 4 PM, on the grounds of Fruitlands. Frankie Bunyard, professional stone and wood carver from Boston, will bring her slate and chisel to show what a precise craft stone carving is. Ask her all the questions you have and try your hand at carving with the materials she brings. There is no charge for this demonstration.

There will be a short guide to local cemeteries available in the Museum Shop.



GREAT GRAVEYARDS OF CONNECTICUT!

Tours sponsored by the Connecticut Historical Society. Reservations and check made payable to the Connecticut Historical Society, 1 Elizabeth Street, Hartford CT 06105. For more information call Maxine Kates or Diana McCain at (203) 236-5621. Complete details on tours will be sent out upon receipt of reservations and payment.

Old Trumbull Cemetery and Lebanon Green, Lebanon, Saturday August 15, 10 AM

HERE REST REVOLUTIONARY HEROES - Dr. James Slater, author of the definitive work on eastern Connecticut gravestone carvers, will conduct a tour of Lebanon's Old Trumbull Cemetery, pointing out the graves of such giants of the American Revolution as Governor Jonathan Trumbull, Sr., and William Williams, signer of the Declaration of Independence, as well as outstanding examples of the eighteenth-century gravestone carvers' art. A short drive will bring us to the Lebanon Green, where a representative of the Lebanon Historical Society will lead a walking tour highlighting the many structures of historic importance that surround it. We will conclude the morning with light refreshments.

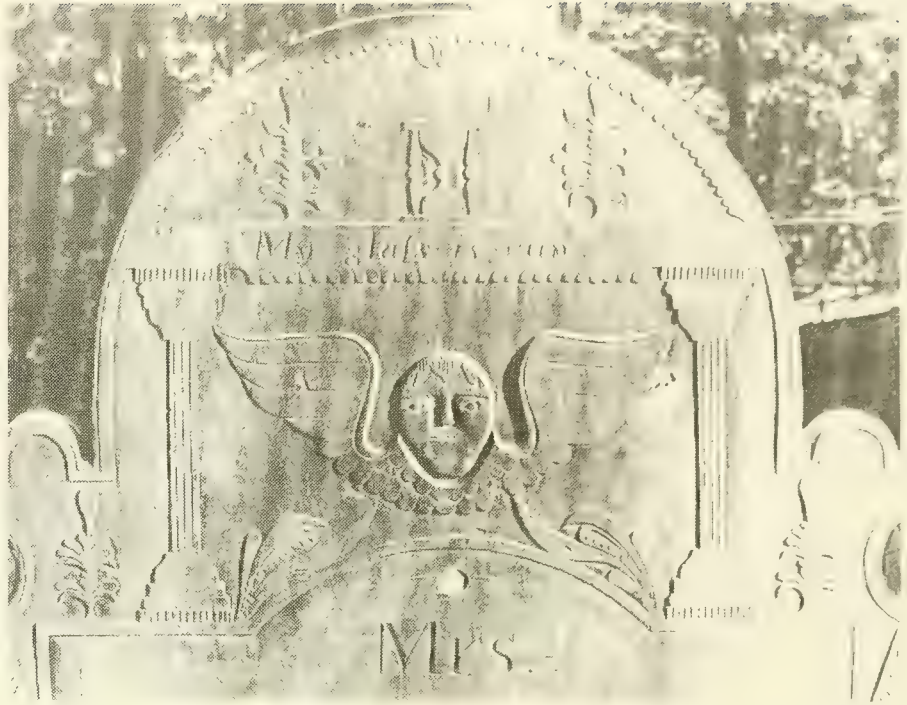
Price: \$11. for CHS members; \$14 for non-members (transportation to Lebanon on your own). Reservations and payment required by Friday, August 14.

Grove Street Cemetery and Nw Haven Green, Saturday, October 31, 10 AM

"A GARDEN FOR THE DEAD" - We'll pass through the renowned massive Egyptian gateway for a Halloween tour of Grove Street Cemetery, established in 1796 as the first formally planned and landscaped burying ground in America. Price: \$10. for CHS members; \$13. for non-members. Reservations and payment required by Friday, October 23.

10 MOST WANTED—CONTINUED

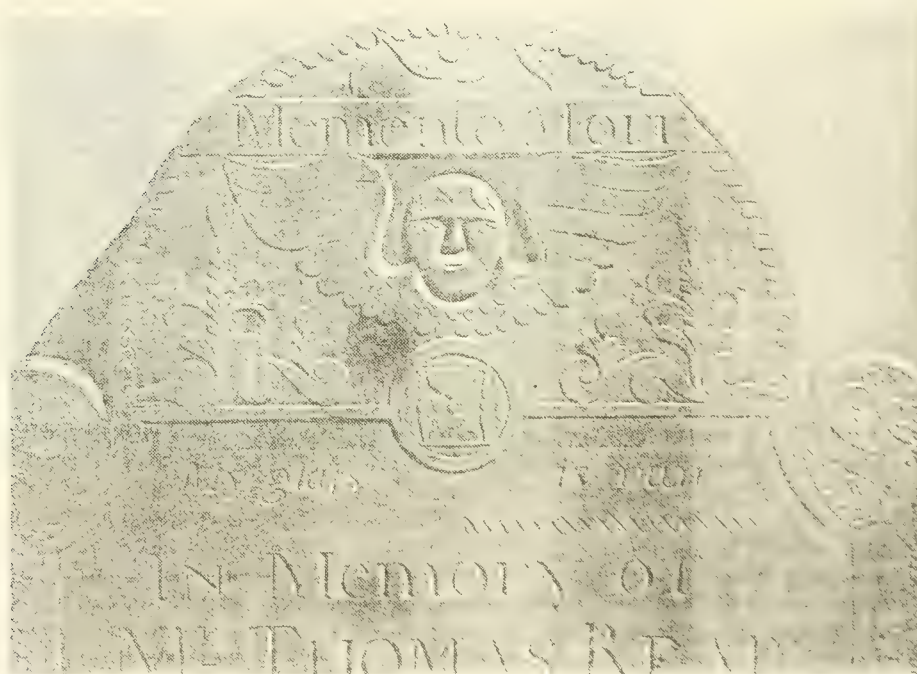
The work of this unknown carver first appears in or around Chesterfield, New Hampshire, in the early 1780s. His style often includes amiable faces either peering from an arched indentation or supported by feathered wings, in combination with architectural columns, geometric devices, star-like fillers and simple rope detail. Border styles are quite varied and seldom repeated. Long a subject of local investigation, the "Chesterfield Carver" has managed to leave behind few clues as to his real identity. In spite of determined efforts, investigators have been unable to uncover any incriminating signatures, account books, probate records or fingerprints. Authorities suspect that the Chesterfield Man continued his business after 1800,



Mary Humphrey, 1792, Athol MA. Photocopy of photo by Dan & Jessie Lie Farber.

but managed to confuse his pursu-
ers by adopting the ubiquitous urn
and willow motif. Few examples of his earlier face
styles exist after about 1805. Suspects include Joseph
Brown, Asa or Philip Kingsbury, or perhaps Abel Moors

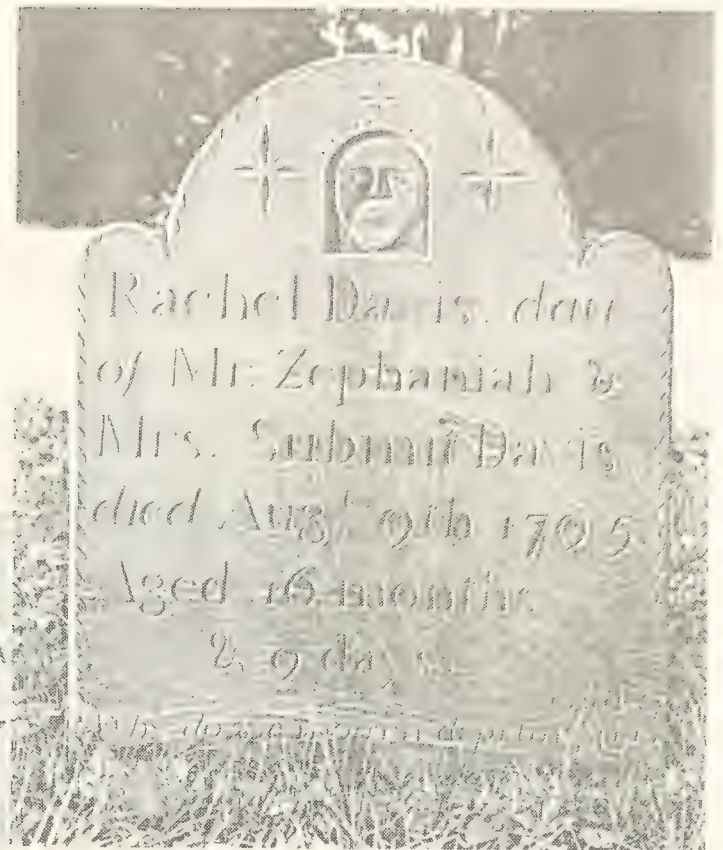
or Moors. If you can provide any clues or further
information, please contact AGS Research or the
Newsletter office. Reward!



Thomas Read, 1788, Rutland MA. Photocopy of photo by Dan & Jessie Lie Farber.



John Peacock, 1791, Chesterfield NH. Photocopy of photo by Dan & Jessie Lie Farber.



Rachel Davis, 1795, slate. Photocopy of photo by Dan & Jessie Lie Farber.



Buckley Olcott Tyler, 1791, slate. Photocopy of photo by Dan & Jessie Lie Farber.



Notes from the Office

Since spring has been busting out everywhere else, there is no reason why it shouldn't be busting out at the AGS office also. Over the past several weeks, Tom and I have been shoveling out from a wonderful mountain of new memberships (more about that later), the delivery of MARKERS IX, our upcoming conference, and the burst of correspondence and publications orders that seem to come with the warm weather. It's been great to be so busy with a growing organization, but I must apologize to those of you that we were late in answering (you should have been answered by now!). We're sorry for the delay! Anyway, here's what's been going on:

Membership Drive Update

Our membership drive has been going really well! As of May, we have 90 new members, and 967 members overall. We are well on our way towards our 300 new members/1000 members goal, but we're going to have to continue to work really hard to make it by January 1. Many people have participated in our drive by requesting brochures, and several have already won magnets (one enterprising member already has four new members to his credit!). It's been fun, and we hope you'll take the time to help us reach our goals. Information on the membership drive will come in your renewal packet, or you can send a S.A.S.E. to the office and we'll be delighted to send it out.

New Membership Categories

Speaking of renewal packets, you will notice some changes in your next renewal form. Last month, the Board voted to adopt several changes in our membership structure. Don't panic - I said "changes in our membership structure," not "increase our dues!" Some changes have been made to make things easier for you - read on

First of all, there have been no changes made to the Individual Membership (\$20), Institutional Membership (\$25), and Family Membership (\$30) that we currently offer (now that was an anticlimax!).

Officers: Cornelia Jenness, President
Jim Slater, Vice-President
C.R. Jones, Secretary
W. Fred Oakley, Jr., Treasurer

Executive Director: Miranda Levin
Assistant: Tom Harrahy
Office hours: Afternoons, Monday - Friday

However, the Board voted to drop the Contributing Membership (\$30), which was offered for those who wanted to contribute a little extra on top of their membership, and replace it with a Supporting Membership for \$50. In addition to all of the benefits our members currently enjoy, Supporting Members will automatically get a copy of the new edition of MARKERS, hot off the press. They will also have made an approximately \$10 contribution to the organization, on top of their membership and MARKERS order.

As far as logistics go, all Supporting memberships received in 1992 will automatically get a copy of MARKERS X, which is due out next winter. All Supporting Memberships renewed or received in 1993 will get a copy of MARKERS XI, and so on. There are no substitutions allowed, and families that join as Supporting Members will get one copy of MARKERS.

The other membership category that the Board voted on was the institution of a Life Membership for \$1,000. Basically, a Life Membership entitles that generous soul to a Supporting Membership (including the free MARKERS) for as long as that member lives, as well as the feeling that they really helped AGS. Also, it should be noted that any Life Memberships we receive will go into our small but growing endowment, so your Life Membership will really be a gift in perpetuity.

I hope all this is clear. I also want to say that this was designed to make life easier for you. If you want to continue ordering MARKERS through our pre-pub offer, or after it comes out, you will still be able to do so. If you want to contribute an additional amount over your basic membership rate, but don't want to be a Supporting Member, please feel free. As with any contribution, and as we did with Contributing Memberships, your gift will be appreciated and acknowledged.

Your questions and comments are welcome - just contact us at the office!

Additional Contributions

And, while we're on the subject of additional contributions, you might have noticed a short blurb from Jessie Farber on a donation we received in honor of Dan Farber's birthday. No, this isn't going to be a plea for money - one of the nicest things about AGS is, thanks to the prudence and foresight of past and present Boards and officers, we don't have to do that kind of thing. However, we are happy to accept whatever you want to give, and I thought I'd just take a minute to explain some of the ways you can give while I was spending so much time on financial matters anyway.

If you make an additional contribution to AGS over and above your membership, you can either make a general contribution, where the money goes wherever our Treasurer sees fit, or you can make a directed contribution. A directed contribution is given for a specific purpose, or towards a particular activity that AGS is involved in. Some examples of directed contributions would be a contribution towards MARKERS, upgrading the office equipment or personnel, a scholarship fund for the conference, an upcoming exhibit or program, for purchasing materials for the archive or library; as you can see, you can direct a contribution in any number of ways. Any contributions above your membership and publications orders are tax-deductible (as allowed by law, of course!), and will be acknowledged as such. All will be appreciated, and put to good use!

Laws Update

A couple of issues ago, I asked for help in coordinating information on laws and cases about historic gravemarkers. Thanks to Liz Kopec, AGS is now in possession of a complete set of laws and listings of cases. Laurel Gabel, our Research Coordinator, has a copy, and there's another in the Archives. You can either write to Laurel at 205 Fishers Rd, Pittsford, NY 14534, or, if you would prefer to study them yourself, make an appointment at the Archives by calling the Worcester Historical Museum at (508) 753-8278, and asking for the library. Many thanks to Liz!

Fruitlands

Finally, AGS is co-sponsoring a weekend of programs at the Fruitlands Museums in Harvard, Massachusetts, in August. Several talks, walks, and exhibits will be on hand - hope you can make it! Complete details are provided elsewhere in this newsletter.

Have a great summer!

Miranda

Thanks to Bill Wallace for a gift and a good idea.

Mr. Wallace, longtime AGS member and past member of the Board of Trustees, sent a contribution of \$87 to AGS in honor of Dan Farber's 86th birthday (the extra dollar is, we presume, for Dan to grow on). This is the second year Mr. Wallace has so celebrated Dan's birthday.

It's a gift much appreciated. It is also an innovative idea: make gifts to AGS in honor of individuals and occasions.

Bill Wallace is the director of the Worcester Historical Museum, in whose building AGS has its office, and if we wanted to stretch the truth a bit, we could think of his contribution as a gift from the landlord—a nice switch. He is also the author of *B.H. Kinney, 19th Century Gravestone Carver and Sculptor*.

Dan Farber is a past President of AGS, and was the first recipient of the AGS Forbes Award, given in recognition of outstanding contributions to the field of gravestone studies. He has made more than 15,000 gravestone photographs, photocopies of which are in the Research Clearinghouse.

AGS ARCHIVES

The materials in the AGS Archives are now available at the library of the Worcester Historical Museum, 30 Elm St., Worcester MA, Tuesday through Saturday, 10 AM - 4 PM, Sunday, 2-4 PM. Appointments are requested. Call the Archivist, Jo Goeselt (508-358-2155) or the W.H.M. Librarian (508-753-8278) for an appointment.

A current catalogue of items in the archives is available from the AGS office for \$3.50 for members (\$4.00 non-members). Photocopies of short articles can be provided by mail at 25c per page. The library has a photocopier for those who visit and wish to make their own copies. Contributions of books and related items are always welcome!

On August 29, 1992, we are planning a "History Awareness Day", called "Pioneer Day, at the Pioneer Cemetery, 4795 Blum Rd., Pacheco CA 94553. It is our hope to bring together a number of historical and genealogical societies to increase the public awareness about these organizations. For more information, contact Lanette Roskelley.

Durham CT Tour

STORIES BEHIND THE STONES, a guided walking tour of the Old Durham Cemetery on Main Street (Route 17) in Durham, Connecticut, will be offered on Sunday, October 25, 1992, at 2 PM by the Middlesex County (Connecticut) Historical Society. The tour will be conducted by Early American Life magazine contributing editor, Diana Ross McCain, and by Middlesex County Historical Society Director, Dione Longley. The tour will explore the significant and intriguing artwork on many of the gravestones, and also share fascinating stories about several of the individuals buried there.

Admission to the tour is \$1. for members of the Middlesex County Historical Society, \$2. for non-members. More information may be obtained by calling the Middlesex County Historical Society at (203) 346-0746.

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$5.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of Markers, the Journal of the Association for Gravestone Studies, Department of English, Western Oregon State University, Monmouth OR 97361. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order Markers (Vol. 1 \$20; Vol. 2, \$20; Vol. 3, \$18.50; Vol. 4, \$20; Vol. 5, \$20; Vol. 6, \$23; Vol. 7, \$15; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 16 NUMBER 3 SUMMER 1992 ISSN: 0146-5783

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This issue of the Newsletter is devoted to the 1992 (fifteenth annual) conference at Union College, Schenectady NY. This area is the historic meeting place of the Native American and the European, of Dutch settlers and English, of Yorkers and Yankees, and of dozens of immigrant cultures and religions. Anyone interested in acquiring bus tour handouts from any of the tours should contact the AGS office. The conference was co-sponsored by the Schenectady County Historical Society and the Saratoga Springs Preservation Foundation.

A celebratory photo of some conferees who participated in the Restoration Workshop, with the results of their work in the foreground! See story, page 12.

Following is the text of the informal address delivered by Jessie Lie Farber at the opening session of the 1992 AGS conference on June 25, in Schenectady, New York; also a handout Mrs. Farber made available after her presentation. Members are invited to send comments and ideas concerning the issues introduced in these papers to the AGS Office, 30 Elm Street, Worcester, Massachusetts 01609.

THE WAY WE WERE

This year we are holding our fifteenth AGS conference, and because I have attended all of these pleasant and informative gatherings, I have been asked to reminisce a little about our beginnings—to talk about how AGS got started and mention some of our historical highlights.

I shall begin by giving you a picture of gravestone scholarship and fellowship prior to AGS, at least as I experienced and remember those days.

In 1974 I went to a show—"The Flowering of American Folk Art"—at the Whitney Museum of American Art. There I saw a group of gorgeous rubbings taken from eighteenth-century New England gravemarkers. I'd had a little experience rubbing monumental brasses in England, so I noted the locations of three of the New England stones and drove to Charlestown, NH, Rockingham, VT, and Bellingham, MA, to see these stones and make rubbings. What a revelation, finding all those handsome hand-carved artifacts, each standing in its original location, dated, and surrounded by other work by the same artist. No other art objects offer so remarkable a combination of primary source data—and there they stood, unprotected and, from the looks of their environment, not much appreciated. I was overwhelmed. Soon all my free time was devoted to searching for yards and stones and struggling to develop a satisfying rubbing technique.

It was a solitary effort. I had many questions, but where were the answers? Friends, aware of my new and consuming (and odd, they thought) fascination, began to give or tell me about books and articles they came across. A librarian helped. I remember with pleasure the circumstances under which I was first introduced to each of the relatively few publications then available.

Finding knowledgeable people was harder. I learned that two men from New York had been making photographs in the Quincy, MA, yard which adjoins the town's

historical society, so I inquired at the society and found out who they were and telephoned them. Frances Duval and Ivan Rigby. I came upon a woman documenting stones in the old Grafton, MA, yard who in turn told me there was a large collection of gravestone photographs at the American Antiquarian Society in Worcester, MA, so I went to Worcester to see the collection, and I also looked up the photographer. Daniel Farber. I heard there was a history teacher at the Dublin School in New Hampshire

who was doing gravestone-carver research toward a graduate degree in American Studies at Boston University. I drove up to see him. Peter Benes. I learned that James Deetz, the archaeologist (who, with Edwin Dethlefsen, had written an article about gravestone motifs for *Nature*), was at Plimoth Plantation, so I arranged to see him there. (I remember seeing on the floor of his office an old cardboard box filled with hundreds of rolls of 35mm negatives of New England markers that he said he didn't know what to do with!) On a rubbing expedition to Newport, RI, I came across a man teaching a group of college students how to repair slate stones. Edwin Connelly. He told me he had documented all of Rhode Island's cemeteries. In a Northampton, MA, print shop a clerk mentioned having friends in North Brookfield, MA, who made rubbings and photographs and wrote about gravestone art. Ann and Avon Neal. I wrote them. I went to Gloucester, MA, to see Al Ducas, a sculptor who initiated a school-community project to restore an old yard. He had a grant and had brought together several scholars, Norman Weiss, the architectural conservator among them, and had published a collection of articles on graveyard restoration and conservation.

With newly trained eyes I took a second look at the stones in the old yard in South Hadley, MA, where I lived, and I discovered beauty where I had previously seen only uninteresting old sandstone slabs. I began to document this little yard, getting help with carver identification from Peter Benes and a graduate student Peter said was at the University of Massachusetts in nearby Amherst. I invited this young man over to see "my yard," and here came Bob Drinkwater, with a handsome collage of rubbings and an impressive paper, "Notes on Methods of Collection, Classification, Recording, and Analysis of Data for Stylistic and Demographic Studies of Early New England Gravestones." I found the mold-maker William McGeer dressed up like an American colonist, selling his castings and his book, *Reproducing Relief Surfaces*, at a craft show.

Those were heady days. All these people seemed to be working pretty much in isolation, and most of them

welcomed communication and the opportunity to help anyone who appreciated their unusual obsession. I began to think about arranging a conference at Mount Holyoke College, where I was teaching.

Then I learned from Peter that he was already in the process of planning a conference, working with Nancy Buckeye, author of an article about the cutter we later came to know as "our logo carver." Nancy, who later became our first Newsletter editor, was hard at work developing the conference program.

Peter's conference, called The Dublin Seminar, was held in the summer of 1976, the country's bicentennial year, and it was excellent in every way. It was not the small gathering of about forty that Peter anticipated hosting at the Dublin School. It was more than twice that size, a full-blown affair with excellent speakers and exhibits, not to mention good food, and, prophetically, the less-than-luxurious dorm accommodations we have come to know so well. Afterward, Peter edited the Seminar proceedings, which was published by Boston University as *Puritan Gravestone Art*. This publication became a model of a sort for what would later be our journal, *Markers*.

The conference went so well that Peter invited five of the participants, Nancy Buckeye, Ralph Tucker, Gaynell Stone Levine, Robert Mackreath and myself, to meet with him in Boston to consider forming an association. We called ourselves The Boston Six and, with the help of Ralph's clerical connections, held our meetings in the elegant Episcopal Diocesan House near Boston Common. There we settled on a name for the proposed association, a statement of purpose, and we made plans for an open organizational meeting to be held at the Dublin School the following summer.

To this 1977 organizational meeting anyone interested in furthering gravestone study was welcome. About forty people attended. We met in groups with assigned leaders and developed a constitution, selected a logo, elected officers, and (this was Gay's idea) even made an award to Dan Farber for his photographic work in this field. In his acceptance speech he told us about his recent discovery—the use of a mirror to light shaded stones. At the organizational meeting we also made arrangements, using Gay's connection with the State University of New York at Stonybrook, for incorporation as a non-profit organization in New York State. And it was decided that Peter and Jim Slater would seek housing for our future archives, which was accomplished that summer, I think, in an agreement with the New England Historic Genealogical Society in Boston. Fi-

nally, we made a decision to hold a conference the following summer.

All during this period, Peter's vision was expanding, and he began developing a second organization, to be called The Dublin Seminar for New England Folklife. DSNEF was to hold seminars on many aspects of early American culture, including but not limited to grave-stones. DSNEF held a seminar on colonial archaeology in 1977, the same summer we had our AGS organizational meeting. For the Seminar's 1978 meeting, Peter decided to focus again on gravestones, and he suggested that AGS hold its conference in conjunction with his Seminar. The AGS board of directors agreed to this, and it was done: AGS held its first conference with DSNEF at the Dublin School in 1978, Ralph Tucker presiding.

At this conference AGS made its first Harriette Merrifield Forbes award, and behind that event lies a little-known story. The AGS board predicted, correctly, that over the years the organization would want to continue making awards for outstanding contributions to the field. It was clear that we would want to list among those honored two outstanding contributors: Harriette Forbes, who wrote the seminal work on colonial gravestone art in the 1920s, and Ernest Caulfield, whose research in the 1950s set high standards for subsequent carver research. Our problem was that we didn't much like for our next two awards to be posthumous. We considered honoring Forbes and Caulfield together, but in the end—I think the idea was mine—we decided to name the award itself for Mrs. Forbes and to name Dr. Caulfield our 1978 recipient. We also decided that the award would not necessarily be annual and that the nature of a nominee's contributions to gravestone study would not be limited to any area of study, or geographic location or time period. Finally, we agreed that, unless posthumous, the award would be made only to recipients who could attend the award ceremony, and that the name of the recipient would be announced in advance. No secrets, no surprises. And those are our guidelines today.

I would like to digress here to mention a small incident at that first conference that I remember with amusement. The way I recall it, Ann Tashjian, author of *Memorials to Children of Change*, delivered a rather lengthy and very philosophical paper full of obtuse hypotheses. She then offered to take questions. President Tucker rose and asked Mrs. Tashjian if she would kindly summarize her remarks in a single sentence. There was a moment of stunned silence. Then Dan Farber, whose listening tolerance leans toward hard facts and

away from the hypothetical, jumped to his feet and applauded Ralph. Mrs. Tashjian, smiling and never missing a beat, simply proceeded to give us a neat summary in one single, well-phrased sentence, to a burst of applause for her cool. From the start, you see, there was no lack of audacity among us, or boldness, or flexibility and good will. We felt like a family, or at least a club.

It was a fine beginning conference, complete with a late-night show initiated by Francis Duval. There was only one drawback: no one could distinguish AGS members from the Seminar people, and it was impossible to separate the two groups' conference finances. Peter edited the proceedings, *Puritan Gravestone Art II*, as a DSNEF publication. In the fourteen years of AGS conferences that have followed, here are some milestones as I remember them.

Location. As we considered our second—1979—conference, we realized we needed to stand on our own as an organization, and that meeting in Dublin as one of Peter's two brain children was going to complicate our development. (Moreover, there weren't any very interesting stones around Dublin.) So we began to think about a possible new conference site. Moving from Peter's nurturing leadership and from our Dublin home of three years was a big step, and there was a good chance we would not be able to make it. By then Dan and I were a team, having married (the Reverend Ralph Tucker officiating) in 1978. With Joanne Baker, Dan and I volunteered to find a new site and organize a conference. We settled on Newport, where the stones, the John Stevens Shop, and the attractiveness of the town would, we hoped, lure participants. Edwin Connelly arranged with Salve Regina College for housing and meeting facilities. Rhode Island's Senator Claiborne Pell opened the conference with a welcome address, and Esther Fisher Benson, owner of the John Stevens Shop, after scolding us for paying too little attention to lettering, opened the Shop to us. Her son, the carver John Benson, was our guide. We had our first conference bus tour there. The Forbes Award went to Peter Benes, our founder, whose book, *The Masks of Orthodoxy*, had come out in 1977. The award ceremony was bitter-sweet for some of us, for we felt like kids who had left the nest. During the conference, Ann Guisecke and I agreed to work together to get out a regular, quarterly newsletter, a job that became mine alone when Ann moved from New England. The AGS Newsletter became a labor of love, but too much labor, and it took four years to find a successor—Deborah Trask, who took over in late 1983. Now, over eight years and thirty-four issues later, we are faced with

finding Debby's successor.

The 1979 conference presentation I remember most vividly was Jim Slater's seriously delivered spoof about color on gravemarkers, the thrust of which I must leave you to ferret out for yourselves.

Our second president, Joanne Baker, initiated our practice of holding our conferences co-sponsored by another organization with similar interests. In 1980 we met in Haverhill, MA, with the Bay State Historical League. Although this first try was not a perfect alliance, we recognized the advantages of co-sponsorship. Since then, our conferences have been successfully co-sponsored by a number of compatible organizations, including the American Antiquarian Society in Worcester and New York's Museum of American Folk Art when we met in New Brunswick, NJ.

Nineteen-eighty was also the year the first issue of *Markers* came out. Hot off the press of the publisher in Worcester, an unopened box of *Markers I* was brought by Dan and me to Haverhill, where the books were opened and inspected and, since AGS had no sales table back then, sold for us by Roberta Halporn. I was *Markers* editor for that one issue, followed by David Watters, who edited *Markers II, III, and IV*, and Theodore Chase, who edited *Markers V* through *Markers IX*. As we speak, our new editor, Richard Meyer, is preparing *Markers X*.

Nineteen-eighty was unique in our history in a way that few of us may be aware of. The Forbes award was refused by the two-person team the board of directors chose to honor. It was a philosophical thing; they said they didn't approve of awards. Fearing that naming a substitute or second-place recipient might detract from the honor, the board declined to make an award that year.

Conferences followed one another regularly and relatively smoothly. It was in 1983 that President Sally Thomas named a conference chairperson to assume the major responsibility for organizing the conference, and it was even later that we had a separate conference program chair and a conference registrar. Prior to that, the president and one or two volunteers did the whole thing. I forget how long it took us to be able to announce at a conference the site for the following year—rather recently, under Fred Oakley's stewardship, I think. Today's conferences seem to be organized and run by casts of thousands.

A big milestone year was 1985, the year we dared to

meet outside New England, at Rutgers University in New Brunswick. We thought the sky might fall in, but everything worked so well that in 1988 we ventured all the way to Lancaster, PA. This year, as we convene for our third meeting outside New England, we have, I think for the first time, more non-New England conferees than New Englanders. More than twice as many. For an organization that aims to be not only national but international in scope, our progress in this area has not been speedy. But progress is progress.

Until 1984 not only conference responsibilities but *all* AGS business was conducted by officers and board members designated as vice-presidents with specific responsibilities, such as correspondence, or research, or education, or conservation, or archives, or publications, or membership, etc., etc. Anything that got done was accomplished by these unpaid volunteers operating pretty much in independent isolation—and usually out-of-pocket as well. (In those days it seemed a bit crass to ask for reimbursement for travel, postage, or anything else.) Our handling of mail was a nightmare. Try to imagine board members forwarding and reforwarding mail they couldn't deal with—inquiries, requests, orders, membership applications, complaints, even bills and checks—to whomever they hoped could deal with it. And when that person was away on vacation or otherwise unable to function, well, our correspondence or sales or memberships or bill-paying or whatever just had to wait. That the organization functioned as effectively as it did amazes me. Only rarely did anything break down completely, though I do remember one instance. While Ted Chase was president, he received in the mail a box of unpaid pills and uncashed checks with a note of resignation from the treasurer, who explained that she had been too busy to deal with bill-paying and book-keeping for three months! One of Ted's many accomplishments was the enlargement of the board and the reorganization of the trustees' and officers' responsibilities. For several years AGS used a box made available to us by the American Antiquarian Society because we had to have an association address.

During Ted's presidency we began a rapid expansion of our activities and services. In the years after 1984 we have offered, through Laurel Gabel, the services of a research department and a lending library. We have developed a wide variety of information sheets, guides, and other publications, not to mention T-shirts, decals and the like for sale. We rent video tapes and lend books. We have compiled procedures for lobbying for protective legislation. We have enlarged the scope of our projects to include programs and workshops for genealogists, for teachers, and—thanks to Fred

Oakley—for those who are restoring yards and stones.

None of this could have happened, of course, had we not made a major change in our administration in 1984. By then, as our membership and our activity increased, it had become clear that we could not continue to function as a group of loosely coordinated volunteers. We knew we had to have a paid administrator. But being a conservative group used to operating in the black, we were not brave enough to even consider deficit spending. A more or less anonymous gift of \$20,000 made it possible for us to cover wages for part-time help for three years, with the expectation that it would take that long for the position to become self sustaining. We began a search for a director, and in this we were blessed with good fortune. Laurel Gabel gave us the name of a friend, a genealogist, who Laurel said was exactly what we needed. How right she was. Laurel's friend was Rosalee Oakley. Rosie took the job in 1984 and resigned in 1991, having made during her tenure contributions too numerous to list. Suffice it to say that she increased our efficiency and our membership and added to our income more than enough to pay her salary, and this was accomplished so speedily that we still have the \$20,000 seed money. By the time she resigned we had her house as our office and her husband as our president.

When Rosie left (taking Fred with her) we were forced to make another major move—and this move was literal. We had to find office space with an ugly word built in: R E N T. President Oakley led the long and careful search, which ended in our securing space in the handsome building of the Worcester Historical Museum, whose director and our landlord is Bill Wallace, a former member of the AGS board of trustees. It is an excellent arrangement. For the first time, our office and storage and archives and meeting room are housed under one roof. And we have our new director, Miranda Levin, and her assistant, Tom Harrahy, keeping the office open from 11:30 to 4:30 five days a week. Not quite like Rosie's twenty-four hour shifts, but more realistic. (I must explain here that Rosalie and Fred Oakley retired from only their positions as AGS executive director and president, respectively, not from AGS activity. Although they have moved from their home in Needham, MA, to Hadley, MA, both continue with us as active, contributing members.)

While reminiscing on the days of yore as I prepared this talk, I couldn't keep my mind from moving from the past to the future, and in the end I couldn't resist writing a Part II of this address for you to read, and give some thought to, if you will. I hope it will stimulate discussion.

"A Look Ahead" focuses on our current needs and problems, but I think it is upbeat. My own overall view of the future of AGS is that *all systems are go*. With fifteen successful years and many milestones behind us, the challenges and decisions that lie ahead, though important and challenging, seem less daunting to me than our moving from Dublin, or convening in Pennsylvania, or hiring our first director.

Thank you for your time. We welcome your views.



Dan and Jessie Lie Farber, from an article about them in the July 1, 1992 issue of Worcester Magazine.

A LOOK AHEAD

As AGS begins its fifteenth conference, it is appropriate to ask ourselves: Where do we go from here? If we as an organization want to increase interest in gravestones as cultural artifacts and foster their preservation, what steps should we now take?

To become more effective, our objective must be greater strength. That is, we must become a stronger organization whose voice is better heard. Our strength lies in our members, so it is to our membership that attention must first be paid.

First, we need to offer our members more for their membership fee. We now offer:

1. Services. Any member *who asks* for assistance or advice regarding carver research or cemetery legislation or gravestone conservation, etc., is given help.
2. Through membership, AGS provides access to our lending library and video tapes and, at a discount price, our publications.
3. And members are given personal contact with each other through our conferences.

These are valuable benefits of AGS membership. However, many of our members are in geographic locations that limit their interest in New England stones, and also limit their ability to attend our conferences. For too many of these people, AGS membership amounts to one thing only—a subscription to the AGS Newsletter.

We need to offer more than a subscription to a newsletter to keep members on our rolls. Our turnover

among members not on the eastern seaboard is high.

What more can we do for our members?

1. We can publish the AGS Newsletter in house. Deborah Trask's production of the Newsletter for the past eight years has been a gift in the true sense of the word. Now, with her resignation date approaching, we should rethink our situation and find a way to make the best of this big transition. This publication, our primary service to many, should become the AGS house organ, produced by paid help in house, where it can be more easily coordinated with organizational activities.

2. We can increase contact between our members and our Board of Trustees. From our beginning, we have leaned heavily for leadership on members who are in the east and can afford to travel out-of-pocket to attend board meetings, which is to say board members whose interest is focused primarily on eighteenth-century stones, their ornamental carving and carvers. We should begin to seek more trustees (we do have some) who represent other geographic areas and whose interests are more broadly based: historians, cemeterians, monument makers, members whose focus is on teaching, or genealogy, or geology, or legal matters, or on lettering or epitaphs, to suggest a few

variations on our current theme. To accomplish this we need, among other things, to reimburse at least the travel expenses of board members so that they can attend meetings, represent their areas, and be active leaders to a broader membership base.

3. We can offer programs that reach more of our members. Specifically, we can help those members whose geographic locations form clusters to contact one another and organize meetings that satisfy their interests and needs: lectures, video shows, tours, rubbing and photo sessions, restoration and documenting expeditions. Pat Miller's popular Connecticut tours demonstrated that activity for regional groups can be initiated, but Pat was ahead of her time. AGS was not then able to support her efforts, much less instigate and organize additional geographic groups. Now we should begin to develop ways to encourage and assist group activity in many locations.

4. We can produce more, and more broadly-based publications. We should have information sheets and cemetery guides for areas other than New England. Our journal, *Markers*, should increase its scope. (More than half the articles in the nine published volumes are about early New England stones; no cover picture features a stone outside New England.) First, though, we need to improve our procedures for distributing our publications. The one good seller we have produced, *A Graveyard Preservation Primer*, authored for us by Lynette Strangstad, was published and is sold by the American Association for State and Local History because we hadn't the resources and know-how to do it ourselves. Marketing has been an ongoing problem, especially with our journal, *Markers*. This publication is costly to produce and it takes us years to sell an edition. Can we get *Markers* into more libraries and historical societies by subscription so that instead of having a storage problem we can produce larger editions? Larger editions lower the price per issue, which of course fosters sales. Should we be including *Markers* with membership, or would the necessary increase in membership fees be counter-productive, not to mention wasteful—for we do not know that every member wants to own the publication? How should we go about producing and promoting and selling more publications?

5. We can move our conference sites farther from our New England base so that attendance is possible, at least occasionally, to more members who live farther from the east coast. New Orleans? Chicago? Canada? How about thinking ahead to Hawaii? To support successful conferences far from our New England base

of support, our overall membership would have to increase dramatically, and our conference planners would have to seek speakers and develop programs that reflect more varied interests.

Perhaps you are thinking that you prefer the close-knit, club-like atmosphere that our conferences now foster. But fellowship with others who share your interest need not be a casualty of growth and strength. On the contrary, one of our present problems, often the subject of conference complaints, is that our current conference programs do not—cannot—satisfy everyone's main interest. A conferee with an interest in epitaphs, twentieth-century stones, or protective legislation, for example, must sit through conference lectures and workshops and slide shows and tours that rarely touch on his/her subject. But if we were large enough, we could form permanent divisions by century or subject so that a member whose interest is, say, stone preservation or the study of nineteenth-century stones for children or tree stones, for example, could meet with others of similar or related expertise without restricting the eclectic member's freedom to roam and sample from a variety of special interest sessions. Except for perhaps two large, general conference sessions, a member who wanted to could really concentrate on his/her special interest and experience and enjoy not less but more group homogeneity and intimacy than is now possible. We could even have several simultaneous late-night shows! (And those of us who don't even see big, white obelisks or polished granite can settle down to our little folk art carvings without distraction.)

Our general sessions, on the other hand, should be sufficiently heterogeneous to offer something for everybody. Our awards ceremony, for example, should honor not just the people we have learned to know well—like-minded members of the club, so to speak—but people from far and wide who have made contributions we have not yet heard or thought of: someone in Oregon, say, who put together teams and documented and published information about all the stones in that state; a leading designer of twentieth-century stones; a photo-documenter of Mexican markers; a cemeterian who devised and promoted better ways to care for cemeteries; a teacher who developed programs for using gravestones as a primary data source for teaching art or history or whatever; a museum curator or historical society director who produced an outstanding exhibit presenting to the public an interesting and informative view of gravestones in our culture. I could go on and on, but you could, too.

In summary, to strengthen our organization we need to

offer our members more and broader-based materials and programs. This will keep our old members participating and add new ones to our roster so that the study and preservation of gravestones will reach more people and foster more coordinated research and study and inspire more good work and good writing.

Such changes can be troubling, like growing pains. I still mourn our logo change from the little Williamstown carving (Francis Duval's contribution), but our new logo speaks to a wider variety of gravestone interests and says more clearly, as a logo should, who we are and what we are about.

Basic to all of these developments is our need for a full-time administrator and other paid, professional assistance. A part-time administration cannot possibly initiate and guide the additional services I have mentioned—better promotion and publicity, more effective marketing of more and better publications, new programs, and a Newsletter produced in house. If one adds just the responsibility of dealing with a much larger membership, the day-to-day mail and phone and routine business alone would keep a part-time office staff hustling.

Where can we go to cover the cost of additional help? It is pertinent at this point, to mention that the donor who provided the seed money for employing our first paid help (\$20,000) also underwrote the cost of producing *Markers I* (\$9000), and some of the cost of operating the Research Department (\$6000 over 6 years), and is contributing toward our office rent (\$5000 over 5 years)—cash donations to AGS totaling \$40,000. It would be unrealistic for us to make plans for the future without developing ways to raise funds from new sources. What sources?

More members. Our membership continues to hover at just under 1000; we need a membership drive conducted by a professional in this field. Bigger conferences. We had 119 members at our 1979 conference; conference attendance is not that much larger today. Grants. We have never received a grant; we need an experienced grant writer. Fund raisers. We have had one fund raiser (under Dan Farber's presidency), which raised just over \$5000 as I recall; we need to look ahead to getting professional advice for reaching the interested public for support. Sales. We should make a good profit on our sales; we need professional help in promoting and publicizing our materials.

Are we ready for all this? Of course we are. Everything

points positive. Every time a newspaper or magazine mentions AGS, the AGS office is flooded with inquiries and a spate of membership applications. When Dan and I lecture, there are always in the audience several people who are committed students of gravestones, but have not heard of AGS. (Some of you will be interested to know that Fred Fredette, one of our most productive members, came to AGS that way. He sat in the front row of a lecture hall where Dan and I were speaking, and afterward he went with a group to a nearby cemetery and tried rubbing and bought a copy of *Markers I*.) Whenever we visit a yard, chances are that someone there will tell us about a local person who is knowledgeable and intensely interested in the yard. I imagine you have had these experiences, too.

Think of it. Cemeteries all over the country—all over the world—thousands and thousands and thousands of them. And many, perhaps most, of them are blessed with an interested individual or a group that works alone and needs but has never heard of AGS. We can find these people. I do not say it will be easy, but I do think making ourselves known and offering our services to a larger constituency is today's challenge, our next milestone.

Jessie Lie Farber is a founding member of the Association for Gravestone Studies.



Bob Wells, on the Early Stones Tour. Photo by Carol Perkins, Fairport NY.

**THE ASSOCIATION FOR GRAVESTONE STUDIES
15th CONFERENCE
Union College, Schenectady NY
June 25-28, 1992**



**co-sponsored by the Schenectady County Historical Society
and the Saratoga Springs Preservation Foundation**

PRESENTATIONS

Introductions - Cornelia Jenness, President
Conference Chair's Welcome - Barbara Rotundo
Program Chair - C.R. Jones
Slide report on AGS - W. Fred Oakley, Treasurer

"AGS: The Early Days" - Jessie Lie Farber

The text of this presentation is included in this issue of the Newsletter, p. 2-5.

Jessie Lie Farber, Professor Emeritus, Mount Holyoke College, is a founding member of the Association for Gravestone Studies. She has an extensive collection of her rubbings taken from the ornamental folk art carvings on early gravemarkers. Her interest in gravestones introduced Jessie to her husband Dan, a well-known photographer, and resulted in their present partnership in gravestone study, writing and lecturing. Their work has taken them to many areas of the United States and to six foreign countries. Both have served as AGS trustees, and have been Forbes awardees.

"In Memoriam: Marking the Loss of a Family Member" - Robert V. Wells

Bob Wells earned his Ph.D. at Princeton in 1969. His research and publishing have centered on American demography, especially what population statistics reveal about family life and social experiences in the eighteenth century. He has a national reputation among American historians and is listed in Who's Who in America. He has just finished work on a book that studies how a community, in this case Schenectady NY, deals with death, looking at the biology, sociology, psychology, business and art of death. He will be sharing some of the results of this cemetery research and interesting aspects of his field work.

"Civil War, Sight and Sound" - Laurel Gabel

Many evaluations from the 1991 conference requested that Laurel repeat this late night show for the whole conference audience.

Laurel K. Gabel of Rochester, New York, maintains the AGS carver files and is a Board member. She is co-author with Theodore Chase of numerous articles and the book **Gravestone Chronicles** about 18th century gravestone carvers. She operates the AGS Lending Library, is a popular lecturer, and is a tour guide and trustee for the Friends of Mt. Hope Cemetery in Rochester. She was the recipient of the 1988 AGS Forbes Award.

"The Stone in Gravestones" - William Kelly

A variety of stone has been used by carvers. Some are easy to identify, but several are confusing to the non-geologist. This talk will deal with the identification of stone and where it came from, with emphasis on New York and western New England.

Dr. William Kelly is a senior scientist with the New York State Geological Survey and Curator of Mineralogy for the State Museum. He was trained as a "hard rock" geologist but now works primarily as an economic geologist.

"Revelation in the Probate Records of Washington County, New York" - Sally Brillon

The desire to identify carvers and monument companies producing Washington County gravestones grew out of a country-wide survey of graveyards and cemeteries. An exhaustive search of the judicial settlements from 1830-1905 revealed numerous carvers and monument companies from New York, Vermont and Massachusetts.

Sally Brillon teaches art at Abraham Wing Common School in Glens Falls. She directed the historic resources survey for Washington County, teaches a course in county history at Adirondack Community College, and is a trustee and past president of the County Historical Society. She is an advocate for historic preservation and is restoring a 1786 saltbox house with her husband. A book on Washington County carvers is in the works.

"The Disappearing Shaker Cemetery" - Tom & Brenda Malloy

Over two hundred years ago a movement evolved for the establishment of nineteen Shaker communities in the United States. Most of these communities have now come and gone. What also seems to be disappearing are their cemeteries. This trend will be demonstrated through a slide presentation of Shaker cemeteries in New York and New England.

Tom Malloy is a professor of U.S. History at Mt. Wachusett Community College in Gardner, MA. Brenda Malloy teaches fifth grade at the Westminster Elementary School in Westminster, MA.

"The Kimball Family Carvers" - Fred Fredette

A significant migration of Windham, Connecticut families occurred to central New York in 1789-90. Among the group were Richard and Lebbeus Kimball, both of whom had carved gravestones for eastern Connecticut families. This presentation illustrates the work of the Kimball family for a period of more than forty years.

Alfred Fredette of Willimantic, Connecticut is a retired teacher of American History with a special interest in eastern Connecticut carvers. He is a former AGS trustee. He was featured in *Yankee* magazine for identifying the provenance of early Connecticut gravestones stolen and offered for sale.

"Cultural Assimilation Among Eastern Europeans in Western Canada: The View From the Graveyard" - James Darlington

Cultural practices associated with the death and the disposal of the dead are some of the most conservative elements in a society. In this study comparison is made between the gravemarkers found in Ukrainian Catholic, Ukrainian Orthodox, Polish Roman Catholic, and Romanian Orthodox cemeteries located in the Strathclair / Rossburn Eastern European block settlement districts of Western Manitoba with those of several nearby

Anglo-Canadian cemeteries. Findings suggest that the language inscribed on the marker, along with monument style and the material from which it was made each display a pattern of acculturation among the immigrant groups toward the Anglo norm. Of the variables considered, language appears to be the most reliable and monument material the least reliable measure of assimilation.

James W. Darlington is an associate professor of Geography at Brandon University, Brandon, Manitoba. As an historical cultural geographer, he is interested in stones and cemeteries as indicators of acculturation.

"Solomon Brewer: A Connecticut Valley Yankee in Westchester County" - Gray Williams

Solomon Brewer brought the Connecticut Valley style from his native Springfield to Westchester County New York, and was the leading carver there from 1786 to 1824. A transcript of his record book survives, making attribution easy. His work exemplifies the last of the 18th century soul-effigy tradition.

Gray Williams is a freelance writer on subjects ranging from health and gardening to history. He is an AGS trustee, and has written articles for *Markers* on Thomas Gold and the crypt of the Center Church in New Haven. He is also a trustee of the New Castle Historical Society, and contributed a chapter on local graveyards and genealogy to the recently published bicentennial history of that town. He is a former trustee of the Westchester County Historical Society, and has written about Westchester milestones produced by gravestone markers in the *Westchester Historian*.

"Secure the Shadow 'Ere the Substance Fade: The Use of Photography in Mourning and Memorialization" - Laurel Gabel

Since the 1840's, photography has been instrumental in documenting individual's rites of passage, including the rituals associated with life's final milestone - death. This paper explores the history of photography and its many applications to mourning and memorialization.

"They Were Who We Want Them to Be: Personal Identification of Gravemarkers" - Tom Graves

This paper will examine the role of personal identity on gravemarkers in the United States (mostly eastern) and will discuss trends that tie the nature of personal identity to historical, ethnic, and personal events and thought. Statements made by the living about the dead will also

be examined.

Dr. Thomas E. Graves is a freelance folklife consultant with a doctorate in folklore and folklife from the University of Pennsylvania. His studies of gravestones has centered around the changes of death revealed over time and ethnic symbolism. These studies overlap with his other interests in folk medicine and belief, vernacular architecture, folk craft and ethnicity. He has published articles on gravestones in *Markers* and *Keystone Folklore* and has a chapter in the forthcoming *Ethnicity and the American Cemetery*.

Excerpt from "Milo Lookingdale" - James Jewell

This short segment from an original play uses gravestones in an unusual way as the main character speaks to them. The play deals with one of the most important issues of our day - the AIDS crisis.

Jim Jewell, of Peru, Illinois has been teaching speech and drama at Illinois Valley Community College since 1968. He works with Stage 12, a theatre group in La Salle and recently has raised about \$1000 for the Ryan White Center with his play "Milo Lookingdale".

"Stones & Sites Related to the Salem Persecutions of 1692" - Donna La Rue

This paper looks at the stones that do not exist as well as the ones that do. Several Lamsons - and at least one Robert Mullikan - for accusers, judges, and the accused may be found in the North Shore and Boston Burying Grounds. Excommunicated "witches" were neither buried in consecrated grounds nor commemorated with stone (except where later family members placed one). In this Tercentenary year a look at Puritan beliefs and burial practices, and Boston precursors to the Salem persecution are especially instructive.

Donna La Rue is currently free-lancing and seeking a teaching position in the field of liturgical arts for a theological school or seminary. Her current gravestone

studies include a portrait matching project; completing a tour map of the old Cambridge Burying Grounds; creating slide shows, displays, and tours for family and special interest groups; and writing for local publications.

"O Death, Here is Thy Sting" - Roberta Halporn

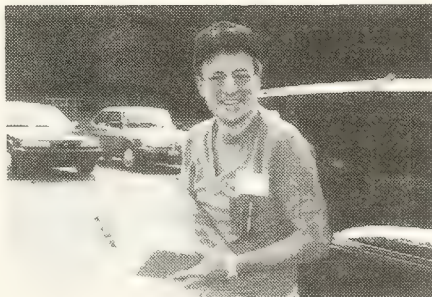
In spite of the fact that death is supposed to be the "great equalizer" graveyard evidence proves otherwise. Gravestones show obvious clues to discrimination between the rich and the poor, discrimination by race, ethnic origin, and religion, and messages that stand from time immemorial, showing how battles about national origin continue past physical extinction as well as anxieties about the causes of death. The paper will be illustrated with life-sized gravestone rubbings gathered through the author's travels around the United States.

Roberta Halporn is the Director of the Center for Thanatology Research and Education, where her work deals with aging, dying, and death. She has a special interest in ethnic issues related to gravestones and graveyards.

"Headboards, Headstones, and Quilts: The Origin and Survival of Puritan Symbols of Love and Death" - Jim Kettlewell

This presentation will show how the symbols of late 17th and early 18th century gravestones possibly originated in earlier carved or painted headboards for beds, then survived later in the ornament of applique quilts, an instance of the close association between love, sleep, and death that existed in the minds of early Americans.

James K. Kettlewell is an Associate Professor of Art History and Director of Art History at Skidmore College. He has lectured and written widely in the field of American architecture and produced a catalog of the Hyde Collection in Glens Falls. He currently serves as a Director of the Saratoga County Historical Society.



Jim Jewell

WORKSHOPS AND TOURS

Teaching Workshop

Neil Jenness lead this workshop. In the morning teachers and others presented their successful programs. There were handouts, and time was allotted to browse through books, kits, and other helpful material. After lunch the group went to Vale Cemetery to experience field work first-hand. Presenters included Joan Aldous, Claire De Loria, and Alexandra de Grandpre.

Restoration Workshop

Jim and Minxie Fannin of Fannin/Lehner Preservation Consultants, Concord MA, directed workshop activities. After classroom lectures and discussion, the group moved to Vale Cemetery for "hands-on" experience under the supervision of Roseanne Atwood-Foley, the Fannins, Fred Oakley, and David Via, all AGS members with wide experience.



Minxie Fannin, directing activities at the Restoration Workshop.



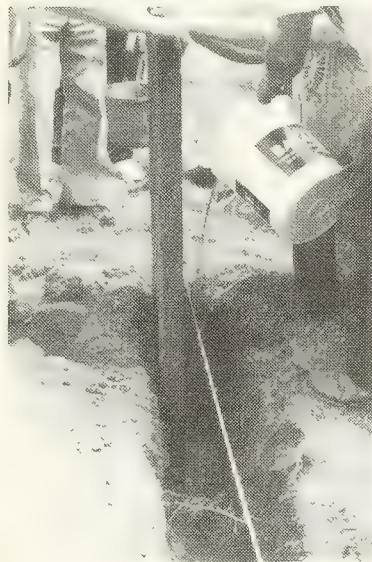
The Restoration Workshop attracted 41 devotees. Determined to experience conservation and restoration first hand, they were treated to instructional lectures followed by "field work". Casting a base with keyway (or slot) began the "hands-on activity, which included a "make-it-yourself" form, made of plywood and appropriate hardware (hinges and hasps). Another less elaborate form received properly prepared concrete mix. A key instruction: make castings as close to the point of use as possible since even a modest-sized one will weigh more than 130-150 lbs!

Particular interests were addressed in a series of activities. Cleaning marble and sandstone using

various materials and techniques (including poulticing) was a compelling activity for some participants because results are often immediately achieved. Resetting marbles on their bases provided opportunities to see the several ways tablets are mounted on bases—some with pins, others into keyways, and the materials used for each application. Then there are the slab stones set directly into the earth.

A large, frequently changing crew, undertook to re-set four large sandstones that had been down so long they were nearly covered by turf. Probing located the edges, turf was laid back and hand-holds excavated to permit the stones to be lifted horizontally and moved to clear the resetting area. Meanwhile the "cleaning" crew scrubbed the stones with water and soft brushes. Because the four stones in their original alignment were only 4-6 inches apart, a single trench





was excavated to several depths corresponding to the 40% of the stone to be below ground level. Appropriate foundation material was placed in the trench and each stone was eased into place, held temporarily by partial backfilling with a pea stone/sandstone mixture. When each stone's position was satisfactory, they were then checked for level plumb and alignment. Back filling was completed in stages as the material was tamped and flooded with water to help settle the surrounding material. A celebratory photo with the conferees' work in the foreground completed a very satisfying afternoon.

Thanks to Ann Hawkins of Washington DC, Carol Perkins of Fairport NY and Carol Shipp of Princeton IL for their photos of the various activities at the Restoration Workshop.



Above: (L) cleaning sandstone with water and soft brushes
(R) preparing a poultice to remove lichen;
Center: resetting of 4 stones completed.
Below, (R) cleaning marble before (L) resetting in keyway.



Stockade Tour

Nancy Jonas and Barbara Rotundo introduced this National Register historic neighborhood, explaining the outline of the original seventeenth-century stockade, pointing out street names and the location of early Dutch and English churches. The special appeal for AGS is the many old stones (most have been moved from graves) at both First Presbyterian and St. George's Episcopal churches. (Dutch Reform stones were taken to Vale Cemetery in the nineteenth century.)



*Barbara Rotundo, leading the Stockade Tour, Schenectady.
Photo by Carol Perkins, Fairport NY*

Tour A - Early Stones



the Stockade. Photo by Carol Perkins, Fairport NY

Sally Brillon guided us to Albany Rural Cemetery, where many early stones were moved in the nineteenth century. Then to Cambridge and lunch in Salem, then to Salem Revolutionary Cemetery, Middle Granville, and Coulter Burying Ground. All New York!

Tour B - Victorian

Barbara Rotundo guided us to Vale Cemetery in Schenectady, Albany Rural and to Oakwood Cemetery, Troy, for lunch. After lunch Carol Shepard took the tour around Oakwood and then to Green Ridge Cemetery in Saratoga.

Tour C - Mixed

Carol Shepard guided the bus to Green Ridge Cemetery, Saratoga. Then in Troy early stone fans were dropped off to explore Lansingburg Village Burying Ground and St. Augustine's. Later they joined the Victorians at Oakwood for lunch. After lunch Barbara Rotundo was the guide to Albany Rural and Vale Cemetery, Schenectady. In each of these, early stone enthusiasts went to the section of old stones that were moved after the rural cemeteries opened.

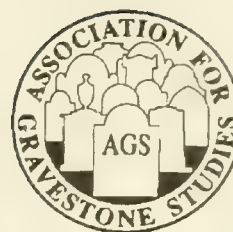


Carol Perkins, on the Early Stones Tour, with the graves of some of her ancestors, Salem Revolutionary Cemetery.

The Association for Gravestone Studies

1992 Annual Meeting

June 28, 1992



AGENDA

Call to Order - President Cornelia Jenness

Quorum Declared - Secretary C.R. Jones

Motion to Receive Minutes of 1991 Annual Meeting

Annual Reports:

Treasurer - FYE 1991 - W. Fred Oakley, Jr.

Archivist - Elizabeth Goeselt

Editor, Newsletter - Deborah Trask

Editor, Journal - Richard Meyer

Research Clearinghouse & Lending Library - Laurel Gabel

Planning Committee - Frederick Sawyer III

Remarks:

Executive Director - Miranda Levin

President - Cornelia Jenness

New Business

Recognition of Retiring Trustees

Announcing Election Results - CR Jones

Introduction of New Trustees

Adjournment - Cornelia Jenness, President

ANNUAL MEETING

Sunday, June 28, 1992

The meeting was called to order at 9:12 A.M. by President Cornelia Jenness at Union College, Schenectady, NY.

1) Secretary C.R. Jones reported that approximately 62 members were present, meeting requirements for a quorum.

2) Minutes of the 1991 Annual Meeting had been distributed. A motion by Katherine Roth, second by Barbara Rotundo to approve these minutes carried.

3) Fred Oakley discussed the Treasurer's Report. In spite of lowering interest rates, we are in a strong financial position. A motion made by Roberta Halporn, and seconded by Richard Meyer to approve the report carried.

4) In the absence of Archivist Jo Goeselt, a report was presented by Miranda Levin. A printed catalog is now available. For an appointment to use the collection, contact the Worcester Historical Society Librarian. Photocopies cost \$.25 per page. Donations are welcome.

5) Deborah Trask, Newsletter Editor, reported that the next issue will be mailed soon, with 5 more issues to go until her retirement from the position after 10 years of service.

6) Markers Editor Richard Meyer reported that **Markers X** is ready to go to the printer and will be out in early January.

7) Laurel Gabel reported that the Lending Library has seen moderate activity during the year. Another volunteer would be more than welcome to take on this small duty.

8) Fred Sawyer reported that the Planning Committee,



made up of members of the Board who live close to Worcester, has proposed several changes and problems to be addressed:

- *A new "supporting" membership category at \$50 will include one copy of Markers.

- *We need to remain aware of the production costs of this important publication.

- *The archives should have a collecting policy.

- *A search for a new Newsletter Editor must be undertaken - with an understanding of the importance of this membership link.

- *Suggestions are always welcome. A random telephone survey will be conducted in the near future to get ideas from the membership.

9) Miranda Levin, Executive Director, reported on current activities and accomplishments.

Forms are being reprinted to reflect the new membership structure. We will also have a Life Membership category at \$1,000.

Membership is up this year by about 50. Gifts are available to those who recruit new members. Our goal is a total of 1000.

The prepublication offer for *Markers IX* worked well. Sales are being encouraged to libraries and institutions. A standing order list is maintained.

10) President Cornelia Jenness reported that many helpers and an active Board made a smooth transition possible. Our goals remain to meet membership needs in a financially sound manner.

Our permanent office location, with staff and an answering machine, makes AGS available 24 hours per day.

The 1993 Conference will almost certainly be Connecticut College, New London. The suggested site for 1994 is Chicago. This will require volunteers for planning. Future sites might be determined by "bids" from members.

Our publications will remain an important and exciting part of AGS.

11) New business was called for.

A vote of thanks and a small gift were given to conference chairman Barbara Rotundo and her committee people were thanked. Total registration was 146 with many attending their first Conference. There were 27 one-day participants in the teaching workshop and 46 in the Conservation Workshop (only 4 repeats from last year).

The New London meeting in 1993 will be co-chaired by Ruth Fornal and Lorraine Clapp with Stephen Petke as program chair and Jim Slater in charge of tours.

12) Retiring Trustees

Fred Fredette and Joe Edgette were recognized.

13) The Nominating Committee Report was distributed. The Secretary announced that the following have been elected to two year terms on the Board of Trustees:

Michael Cornish

Roberta Halporn

C.R. Jones

Leona A. Kelley

Blanche Linden-Ward

Brenda Malloy

Ellie Reichlin

Frederick Sawyer, III

Maggie Stier

Gray Williams, Jr.

Harvard C. Wood, III

14) Other business was called for.

Richard Meyer announced the formation of an Oregon Historic Cemetery Association. Information is available in the Exhibition Room.

Miranda Levin announced that the Sales Table would be open after the meeting.

15) A motion to adjourn the meeting was made by Ralph Tucker, seconded by Barbara Rotundo and unanimously carried.

C. R. Jones
Secretary



John McCool stone, 1798, Turnpike Burying Ground, Cambridge NY, attributed to Zerubbabel Collins.

ARCHIVES REPORT

June 1992

The biggest improvement in the AGS Archives this year was checking the books, catalogue cards and computer listings to verify all entries. Once this was completed an announcement of the schedule of hours of the Worcester Historical Museum was made. It is a great asset to have the WHM librarian access our collection during their extensive hours. This system works best by advance appointment because of our specialized collection and his/her limited familiarity with our books. I am also delighted to arrange an appointment or prepare requested books for your visit. The catalogue is for sale through the AGS office.

Many new books and articles have been added this year. A vertical file has been established to keep newspaper clippings and subject files, such as techniques of recording gravestone data, photographing gravestones and gravestone symbolism. Photographs have been put in archival boxes and are being gradually catalogued. The new system separates items by format such as video cassette, audio cassette, microfilm, photographs and books and journals.

Many people have helped this year. AGS member Thelma Ernst has worked almost every other week since the last conference. Rosalee Oakley made all computer changes and additions. There are still plenty of jobs for anyone who wants to donate an afternoon. Many articles have to be read to be catalogued. Our space is climate-controlled and pleasant to work in.

Please continue to donate materials which you think are of interest to present and future members.

Jo Goeselt
Archivist

REPORT OF THE OUTGOING EDITOR OF MARKERS

Markers IX was published in May 1992, and was the fifth and final volume I will be editing. Stepping down from my role as editor to a more personal level, I should like to single out for special thanks a few of the many who have helped me. First, of course, are the members of the editorial board for their unflagging assistance in selecting and editing the articles which have come to us. The aid of Carol Davidson in the preparation of copy

and layout has been vital. Rosalee and Fred Oakley have given essential support both in matters of preparation and marketing. Dan and Jessie Farber have provided innumerable photographs to embellish many of the articles. *Markers VIII*, the Caulfield volume, is largely attributable in its final form to Jim Slater. And I am grateful to the Heffernan Press, Inc., of Worcester MA for the highly professional way in which the last three volumes have been produced.

Ted Chase

REPORT OF THE INCOMING EDITOR OF MARKERS

During the same time period that Ted Chase has been preparing *Markers IX*, the final issue of the journal under his editorship, I have been at work on a number of matters pertaining to *Markers X*, which I firmly intend to see out in January, 1993. In order to keep this report as concise as possible, I shall spare a number of details, though I would be happy to elaborate at a later point should that be desired.

After consultations with Ted following the 1991 AGS meeting, I made some changes in the Editorial Review Board functioning with regard to *Markers X* and thereafter. The size of the board has gone from five to seven, allowing me to appoint several new members with additional areas of expertise. The current board consists of these members:

- Jessie Lie Farber (Continuing)
- James Slater (Continuing)
- David Watters (Continuing)
- Theodore Chase (New)
- Richard Francaviglia (New)
- Warren Roberts (New)
- Barbara Rotundo (New)

AGS members will be familiar with the names of new editorial board members, with the possible exception of Richard Francaviglia, a historical geographer with considerable knowledge of old cemeteries and gravemarkers, currently serving as Director of the Center for Greater Southwestern Studies at the University of Texas. Along with a newly constituted board, several administrative changes have been implemented in manuscript review procedures. All members of the board have been active in reviewing submissions for *Markers IX*. I wish to take this opportunity to say formally that (a) I am deeply appreciative to Ted Chase for the advice and guidance he has given me during this

period of transition, and (b) I, as editor, am blessed with an editorial board of more than usual expertise and dedication, already proven several times over in their work to date.

As of this writing (14 May, 1992), four articles have been firmly accepted for publication in **Markers X**, with four others currently undergoing the review process. Markers X will be an exciting issue of our annual journal, incorporating some areas of enquiry new to the publication while maintaining a most solid core of representation from those types of studies which have distinguished it in the past.

A significant part of my energy in the past several months has been given over to the search for a suitable local typesetter and printer for the journal (the requirement that production be accessible to the editor is, in my view, essential): I am hopeful that this matter will be resolved soon.

This has been an exciting year: I feel honored to be the editor of a journal with the distinguished history of Markers, and I look forward to continuing — and furthering — that tradition.

Richard Meyer

AGS RESEARCH OFFICE

During the 1991 calendar year, the AGS research office responded to approximately sixty written requests for information, as well as more than twenty-five telephone inquiries. Questions centered around everything from finding a suitable epitaph for song lyrics to locating the original site of a "lost" gravestone. A fairly large percentage of correspondents were students, genealogists or researchers with specific, focused interests such as graveyard preservation/restoration, computer inventory projects, or where to find a particular resource. Roughly 50% of all inquiries involved some use of the 15,000 images in the Farber Photographic Collection.

Several on-going research office projects include:

- an index of name, date, location and carver for several hundred excellent gravestone photographs donated to AGS by Michael Cornish. Photocopies of the prints are being made for study purposes. Many of the photographs are beautifully matted and mounted for display and could be made available to schools, libraries or other educational groups for whom a large-

format, formal exhibition may not be desirable.

- carver identification for the Harriett Forbes photographs which are being preserved, printed and indexed by Dan and Jessie Farber. Photocopies of these 1200 prints will soon be made available to researchers.

- adding to the computer index of known 18th and 19th-century gravestone carvers and monument dealers.

Two projects "on the drawing board" for the coming year:

- a much needed integrated computer index (name, date, location, carver, subject) of large photographic collections of gravestones.

- a computer data base of AGS member research projects, special interests and resources.

Long-term volunteer assistance is needed to help compile a computerized bibliography of gravestone/cemetery-related material which will be accessible by author, title, date and subject.

Laurel Gabel

Research Clearing House Co-ordinator

AGS LENDING LIBRARY

The AGS Lending Library began three and a half years ago as a service to AGS members who are unable to obtain basic gravestone reference books by other means. Twenty books are currently available through the mail, including ***Silent Cities: The Evolution of the American Cemetery***, by Kenneth T. Jackson and Camilo Jose Vergara, and ***Seasons of Life and Learning***, by Vincetta DiRocco Dooner and Jean Marie Bossu, which were added during 1991. Approximately twenty books were loaned by mail during the past twelve months. A \$2.00 handling/supply fee and financial or book contributions by members enables the Lending Library to function without cost to AGS.

Laurel Gabel

Research Clearing House Co-ordinator



EXECUTIVE DIRECTOR'S REPORT

This last year has been a busy one at the AGS office. First and foremost, Thomas Harrahy was hired in October, and has been the main reason why we have been able to get a lot of additional projects done. We've done a lot, and we're looking forward to doing more in the future!

I am happy to report that membership has been increasing. Whether this will be born out by the end of the year remains to be seen, but as of June 10, 1992, we had 971 members, which is an increase of 44 members from last year's tally of 927. We are in the midst of a membership drive, offering gifts to members who recruit new members, and response has been good. So far, eight people have earned magnets, and one enterprising member has recruited five new members. Overall, there have been many more requests for additional brochures, and we have tried to be a little more aggressive on getting our name out there, through our mailings about conference, *MARKERS*, and directly to the press.

Getting our name out has also meant an increase in the amount of correspondence we have received at the office. We are getting more and more inquiries about AGS and its publications, most particularly about our publications on cemetery clean-up and repair. We have also had good sales of *MARKERS*; we sent a special mailing to Connecticut libraries marketing volume VIII, and got a decent response in orders. For *MARKERS IX* we had, for the first time, a special pre-pub offer to our membership. Although we got a good response of 100 orders, our pre-pub offer turned out to be a pre-pre-pub offer, as production problems pushed the publication of *MARKERS IX* from February to May. We think we've worked the bugs out so next year's offer will go more smoothly!

Finally, let me just say that I have enjoyed my first 18 months working for all of you, and have never had such a wonderful group of people with which to work. I hope to be in contact with even more of the membership next year; I'd love your suggestions, and look forward to hearing from you!

Miranda Levin
Executive Director



AGS Executive Director, Miranda Levin, relaxing at Union College. Photo by Carol Perkins, Rochester NY.

SOS!

AGS members may remember four or five years ago when the *Inventory of American Sculpture* did a national survey but refused to include gravestones, even the best slates, which represent American sculpture for the first two hundred years of American history. Now there is another organization under federal sponsorship, *Save Outdoor Sculpture!* You guessed it: this survey will NOT include gravestones. (The exception in both surveys—anything by a big-name sculptor.) SOS! is farming out the fieldwork on a state-by-state basis to groups that put in proposals. Sometimes several organizations will form such a group. Sometimes one organization proposes to do part of a state.

Because many of us are interested in stonecarving and sculpture, there are probably some AGS members who would be interested in volunteering to help with the field survey. Miranda has a half-dozen copies of the most recent SOS! bulletin that she can put in a self-addressed, stamped envelope. She can also send you the organization and phone number if a group has already been selected from your state. (So far only 21 states have "co-ordinating organization".)

We could also use a few computer-knowledgeable volunteers to arrange with the people entering the field data to offload any pertaining to gravestones. Let Miranda know if you are interested.



1992 CONFERENCE THE HARRIET MERRIFIELD FORBES AWARD

At the first annual conference of The Association for Gravestone Studies, it was resolved that an award should be made periodically to honor either an individual or an organization in recognition of exceptional service to the field of gravestone studies. This award, known as the Harriette Merrifield Forbes Award, recognizes outstanding contribution in such areas as scholarship, publications, conservation, education, and community service.

Past Honorees are:

1977 Daniel Farber	1985 Jessie Lie Farber
1978 Ernest Caulfield	1986 Louise Tallman
1979 Peter Benes	1987 Frederick & Pamela Burgess
1980 Allan I. Ludwig	1988 Laurel Gabel
1981 no award given	1989 Betty Willsher
1982 James A. Slater	1990 Theodore Chase
1983 Hilda Fife	1991 Lynette Strangstad
1984 Ann Parker & Avon Neal	

THE 1992 HARRIET MERRIFIELD FORBES
AWARD
is presented to

THE REV. RALPH L. TUCKER

for distinguished service in the field of
gravestone studies.

From May 12-15th, 1993, the Canadian Society of Landscape Architects will join forces with ICOMOS and the Quebec Association of Landscape Architects in Montréal to host an International Symposium on Conservation of Urban Squares and Parks.

In addition to landscape architects, this first international symposium will attract other professionals such as urban planners, horticulturists, geographers, historians, conservationists, architects, etc. Site visits include the Botanical garden, and Mount Royal Cemetery. For more information, contact:

SYMPOSIUM INTERVENTION-CONSERVATION,
Secrétariat: Coplanor Congres Inc.
511 Place d'Armes, #600
Montréal, QC Canada
H2Y 2W7

tel.: (514) 848-1133 Fax: (514) 288-6469.



Barbara Rotundo wants to make a final comment on the episode of the gravestones returned by Sturbridge Village, Massachusetts, to the graveyards in Gilmanton, New Hampshire, where they were originally erected. (See AGS *Newsletter*, Vol. 15 #4, Fall 1991, p. 5-6.) The man who is initially responsible for that rescue is rarely mentioned in the news articles and never had his picture in the paper. Before his retirement (to Fort Myers FL and Winnisquam NH) John Collins ran a bed and breakfast in an old inn that had once been run as a tavern by one Joseph Young. On a visit to Sturbridge he saw in the "graveyard" next to the church a stone for a Joseph Young with the year of death that was exactly right for his predecessor. He shared his suspicions with the editor of the *Manchester Union Leader*, and readers of the newsletter know the happy results. The moral of the tale is that in a project that requires publicity to insure its success, the credit may go to those who join late in the process. Obviously AGS members care more about the proper treatment of gravestones than the pampering of their egos; thus they shouldn't be surprised if their successes are not crowned with personal praise. But praise and thanks to John Collins.

THE REAL GEORGE ALLEN JR.

Vincent F. Luti

PART I

At Trinity College, Hartford, at the 1984 AGS Conference, I presented a paper on George Allen (Sr.), stonecarver of Rehoboth, Massachusetts. In my years of research on George Allen I was able to clear up confusion and errors on his body of work caused by Mrs. Forbes' erroneous summary attribution. There also remained the serious problem of her creation of a fictional George Allen Jr. to represent the number of signed "G. Allen" stones appearing after the death of George (Sr.) in 1774. My research showed these to be, in fact, the work of a son named Gabriel and I also presented a well documented case for Gabriel Allen and his work at that Conference.

Vital records showed, however, that there was indeed a George Allen Jr. and both Forbes and I knew that there was a single documented stonecarving payment to him in 1762 for Rev. Job Cushing, Shrewsbury, Massachusetts. We both knew that the stone in place there was a nondescript replacement urn and willow put up after his widow's death in 1790. The original was gone.

Meanwhile in researching thousands of stones in the Narragansett Basin, I found a small group of Allen-type stones was detaching itself not only from George (Sr.) Allen's work but from that of John New which it faintly resembled. As it became more coherent and unique as a body of work, I had to admit some other carving hand was involved. There turned up not much more than 35 stones clearly by this hand. There also turned up a small number more that appeared to be in part by this hand. The core group spanned only the years 1759 (first bunching) to 1764 or 5. It took very little analysis of the design elements of the effigy type stones to see their direct connection to the work of George Allen (Sr.). What was fascinating was that from the borders and lettering they connected directly to a body of handsome skull work, something not present at that late date in



Rev. Job Cushing, 1760, Shrewsbury MA

either Newport or mid-Basin carvers' work including George (Sr.) Allen.

Since none of the twenty odd carvers I had been studying in the Narragansett Basin fit the work, I decided to reconstitute George Allen Jr. Would he measure up? I thought he did. I presented at that same 1984 Conference the body of work, my theory and circumstantial evidence. There was not one bit of documented evidence. Eyebrows flew up and skeptics assailed me. Forbes had said "G. Allen" was George Jr. and that was that.

PART II

In Shrewsbury, Massachusetts, a Mr. Kenneth Samara, living in the house of the second minister of the Shrewsbury Congregational Church, was concerned about the condition of the old eighteenth century stones in the cemetery there. He attended a restoration workshop at the 1991 AGS Conference and formed and chaired the Shrewsbury Graveyard Restoration Project. Working on that committee were Martha Thomas and her eleven year old son, Matthew. In the early summer of 1992 Mrs. Thomas and Matthew were doing a probe project for old footstones to standing 18th century headstones visible or buried flat just behind. On orders from his mother to move away from her somewhere else to probe—one likes to imagine the tone of motherly annoyance here—he started poking behind the 1790 Job Cushing replacement stone. "Ma, come over here. I think I've found something," the conversation went. "Don't joke, Matthew," was the motherly reply. They pulled back the grass sod a bit and a goofy angel face peered up at them. Two weeks later the footstone was found. After two hundred years, the original head and footstone assumed lost, the Rev. Job Cushing stone saw the light of day again resurrected, as it were, back into this earthly paradise, or vale of tears, however you see it.

Laurel Gabel, who is everywhere at all times just when you need her, was in the Shrewsbury area. "You'd

better call Vincent Luti right away." Vincent Luti was wonderfully stunned but sure enough in his earlier research, analysis and theory not to undergo pangs of trepidation in anticipation of seeing the stone. Quite casually two weeks later he was in Shrewsbury standing before a very, very familiar old friend: to the last detail of design and lettering it confirmed every detail of design and lettering of the 1984 paper.

The real George Allen Jr. could now proudly stand up.

Vincent Luti, of Westport MA, is the author of the AGS Regional Guide to Narragansett Bay Area Graveyards.

TWO PENNSYLVANIA MEMBERS EXPAND AWARENESS OF AGS!

*Andi Hansberry of Langhorne PA writes: The word is out! Jim and I agreed in June to participate in AGS's effort to expand awareness of its existence. As a result of the following article, originally titled "Exploring Gardens of Stone" by Steve Hedgpeth [Bucks Co. PA **Courier Times**, August 27, 1992], she has been asked to speak at a local genealogical fair. "All major historical groups will be there, and I am renting a table to help promote AGS membership and awareness. Even they were surprised of AGS's existence!"*

At a local cemetery, Andrea Hansberry unearthed a vampire.

Well, not literally. While poring over cemetery records Hansberry came upon an entry which described one of the cemetery's "residents" as a reputed Nosferatu. Curious, Hansberry located the grave. The inscription says, "My soul roamed through the night and ceased not."

This is not Buffy, the Vampire Slayer. Hansberry is a Langhorne mother of two who has no desire to go mano-a-mano with the undead. She is both scholar and hobbyist when it comes to graveyards. She enjoys spending free time in cemeteries, reading inscriptions, admiring gravestones and researching cemetery records.

Another Bucks Countian, Jim Bodnar of Bensalem, shares Hansberry's interest. An amateur photographer, Bodnar takes snapshots of epitaphs and keeps a computer diary of tombstone inscriptions.

Hansberry and Bodnar know each other as members of the Association for Gravestone Studies, a 900-member organization devoted to the research and preservation of cemeteries. Their hobby may seem ghoulish to some, but to Hansberry and Bodnar, a graveyard isn't just a final resting place for the dearly departed. It is a library and museum and hall of records.

I don't think people really realize what a cemetery is for," says Hansberry. "They say, 'Oh, why would you want to go in there?' But it's really for the living. It's an open-air museum. It's not just a functional item. It's a way to relive the past, by reading the epitaphs and seeing the different types of carvings."

At the AGS's annual conference earlier this summer in Schenectady NY, Hansberry and Bodnar spent four days attending lectures, going on field trips to graveyards or talking about various aspects of their hobby such as the history and architectural development of American cemeteries, gravestone sculpture and graveyard preservation.

On a recent afternoon, Hansberry and Bodnar were visiting a small cloistered cemetery adjacent to the Bensalem Presbyterian Church in Bensalem. Having researched the cemetery records at the church, which dates to the early 1700s, Hansberry pointed to a grassy spot uncluttered with gravestones at the western end of the cemetery. "At one time, the original church stood there," she says. "During the Revolutionary War, churches would often be used as hospitals. So there's probably a fair amount of Revolutionary War soldiers buried here." A walk around the cemetery confirms her hunch, as weather-bitten gravestones reveal the graves of both Revolutionary and Civil War soldiers.

Over the last five years, Bodnar has visited more than 400 cemeteries in Pennsylvania, New Jersey, New York, Maryland, Virginia and New England. Like Hansberry, he finds New England cemeteries to be the most aesthetic and history-laden.

His cemetery treks have netted him a collection of 4,500 slides of the photographs he has taken. As well, he has entered some 10,000 full epitaphs or excerpts in his computer. "I record ones that are unusual or different," he says. Many of them to me are a final statement about a person's life. They're lovely; it's a form of poetry in a sense." Among his favorites is the epitaph of a Mars PA woman who died at age 20: "Decry not the brevity of her life, celebrate the beauty of it."

In their sensitivity for the sanctity of graveyards, both

Hansberry and Bodnar have found allies in cemetery groundskeepers—part custodians, part storytellers. “The groundskeepers that I’ve encountered were retired or semiretired men who enjoyed maintaining the grounds, and I think there’s a certain bonding with them,” says Bodnar. Once I start talking to them it’s difficult to break off the conversation and continue my work. They see that there are other people who have a genuine interest in cemeteries and are interested in

preserving them for historical purposes.”

Hansberry concurs: “They’ll drag you everywhere in the cemetery and talk your ear off.” Not that Bodnar or Hansberry really mind. Cemeteries to them are places of deathless fascination. “You could look at (our hobby) as another way to have appreciation for early American art and history,” says Bodnar.



Edwin Dethlefsen died very suddenly in October 1991 in Tampa, Florida. He had been a faculty member at Harvard, Boston University, Franklin Pierce College and William and Mary. As well he was a past-president of the Society for Historical Archaeology and a Fellow of the Explorers Club. His current research involved the use of video and computers in shipwreck research.

According to Jim Deetz, in the “Forward” of Richard Meyer’s *Cemeteries and Gravemarkers*, Edwin “Ted” Dethlefsen’s observation in the early sixties at a Concord, Massachusetts burial ground: “Look, you don’t really have to read the dates [on gravestones] to tell roughly how old the stones are [because] the designs are different at different times,” launched them onto the cutting edge of discovery (Allan Ludwig’s *Graven Images* had not yet appeared), as they spent the next four years examining hundreds of cemeteries for orderly stylistic change.

As the result of this casual remark, Dethlefsen, principally in association with Deetz, thus went on to publish such now classical gravestone articles as:

Deetz, James and Edwin Dethlefsen
1965 “The Doppler Effect and Archaeology: A Consideration of the Spatial Aspects of Seriation.” *Southwestern Journal of Anthropology*, vol. 21, no. 3.

Dethlefsen, Edwin and James Deetz
1966 “Death’s Heads, Cherubs, and Willow Trees:

Experimental Archaeology in Colonial Cemeteries.” *American Antiquity*, vol. 31, no.4.

Dethlefsen, Edwin and James Deetz
1967 “Eighteenth Century Cemeteries: A Demographic View.” *Historical Archaeology*, vol. 1.

Dethlefsen, Edwin
1969 “Colonial Gravestones and Demography.” *American Journal of Physical Anthropology*, vol. 31.

Deetz, James and Edwin Dethlefsen
1971 “Some Social Aspects of New England Colonial Mortuary Art.” *Memoirs of the Society for American Anthropology*, vol. 25.

Dethlefsen, Edwin and Kenneth Jensen
1977 “Social Commentary from the Cemetery.” *Natural History*, vol. 6, no. 6.

Deetz, James and Edwin Dethlefsen
1978 “Death’s Head, Cherub, Urn and Willow,” in *Historical Archaeology: A Guide to Substantive and Theoretical Contributions*. Edited by Robert L. Schuyler. Farmingdale, New York: Baywood Publishing Company Inc.

Dethlefsen, Edwin
1981 “The Cemetery and Culture Change: Archaeological Focus and Ethnographic Perspective,” in *Modern Material Culture: The Archaeology of Us*. Edited by Richard A. Gould and Michael B. Schiffer. New York: Academic Press.

Later, as you see from his obituary, Dethlefsen’s interests shifted towards underwater archaeology.

Cathy A. Wilson, Oakmont, PA 15139

REDISCOVERING GREEN-WOOD

Exhibition Opens OCTOBER 29, 1992

Brooklyn, NY - The Brooklyn Historical Society will open a new exhibition titled ***Rediscovering Green-Wood Cemetery*** on Wednesday, October 28 from 5:30-7:30 pm at 128 Pierrepont Street, Brooklyn Heights. Photographs, objects, drawings and prints will help interpret the cemetery's role in American culture. The exhibition is open through February 1, Wednesday - Sunday from 12 noon to 5 pm. Admission is \$2.50 for adults, \$1 for children, and free to all on Wednesdays. For more information, call 718-624-0890.

Brooklyn's Green-Wood Cemetery was incorporated in 1838 and quickly became one of New York's leading attractions. Its park-like grounds with artistic monuments were radically different from the older, traditional church graveyards. Scenic and beautiful, Green-Wood was designed as much for use by the living as the dead. Looking at its Victorian landscape—one that reflects issues of design, tourism, fame, history, class, people and change—reveals a great deal about 19th-century American culture. And Green-Wood's continued evolution tells us much about our own attitudes towards life and death.

Modeled on the rural cemeteries of other urban centers in the early 1800s—Boston's Mt. Auburn (1831), Philadelphia's Laurel Hill (1836), and Paris's Père Lachaise (1804), Green-Wood was created to provide permanence in times of extraordinary change: a permanent resting place for the dead, instant history through monuments and memorials, and the security that families would always be together, generation after generation.

Located several miles away from the hustle and bustle of the city, Green-Wood's expanses of manicured land stretched on and on. In the days before huge parks like Prospect and Central Park (in fact, Green-Wood would serve as a model for these later developments), this cemetery was a novelty. Designed and engineered by David B. Douglass, the cemetery was created as a community response to the overcrowded conditions of church graveyards. He drew on prevailing notions that nature was healthy, instructional, and an aid to helping people see death as a peaceful part of life—not something to be feared. He transformed overworked farmland into hills, lakes, and ponds, incorporating winding foot and carriage paths that revealed new vistas at every turn.

For many people today, it seems odd to go to a cemetery to do anything but visit a relative or friends' grave. Not so when Green-Wood was created.

Within ten years of its founding in 1838, its 200 acres (over 250 more were added later) were not only a choice site for burials but a major attraction for visitors. By 1849, sightseers could purchase maps of the cemetery which offered "the Tour," a suggested circuit of sites. Sundays, often the only day off for working people, were popular. Such visits were



often family outings. It is estimated that in 1860, almost 500,000 visitors passed through Green-Wood's gates.

Green-Wood Cemetery may also be one of the country's best repositories for outdoor sculptural art. Especially in the mid 19th century, in the days before gravestones crowded the cemetery, certain monuments had "celebrity" status, considered must-sees on a trip to the cemetery. They were not necessarily for well-known or famous people. Instead, their appeal often lay in the poignant stories, histories, exotic tales, or noble sentiments associated with them and which appealed to Victorian sensibilities. In addition, the sculpture itself was also often an attraction. In the days before big public museums, monuments held particular appeal for communities which often had little contact with fine art.

Green-Wood has not remained static. It has changed over the years, reflecting the new tastes and concerns of successive generations. As Brooklyn's population increased, so did Green-Wood's; the number of burials and monuments quickly began to fill up what had once looked like park land. In recent years, the cemetery has added a modern crematory, columbarium, and Urn Garden, as well as the Hillside Garden Mausoleum. And new kinds of monuments—ones that reflect 20th century tastes—now appear in the landscape.

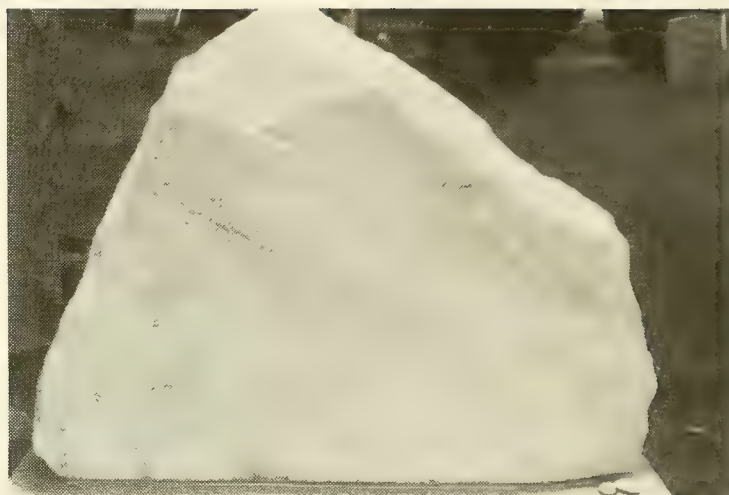
A series of walking tours through Green-Wood Cemetery will be scheduled throughout the fall. Focusing on different unique aspects of the cemetery, the walking tours will reveal the many treasures of Green-Wood, including its vistas, botanical and avian treasures, and celebrity landmarks.

The curator of the exhibition ***Rediscovering Green-Wood Cemetery*** is BHS Chief Curator Ellen Snyder-Grenier. Kenneth Ames of The New York State Museum and David Schuyler of Franklin & Marshall College and associate editor of the ***Frederick Law Olmsted Papers*** are the scholarly advisors on the project. The Board of Trustees of Green-Wood Cemetery has been an important partner in the project by providing access to The Green-Wood Cemetery Archives and support for the exhibition.

For more information, contact: Ellen Snyder-Grenier (718) 624-0890

NOTES & QUERIES

Anne Rogal, of West Bay, Nova Scotia, Canada, writes that she had a gravestone made to mark the grave of family members in 1990. This is of Nova Scotia marble, from Marble Mountain, Cape Breton, hand carved by Jim Boyd of Saint John, New Brunswick. The stone was erected in the Cudworth Cemetery, Scituate MA. Ms. Rogal has heard that the lettering on this stone has become indistinct in the short time since it was erected. She has asked what, if anything, can be done to restore the lettering. Any thoughts from the stonecarvers and conservators?



1991 Northfield Conferees!

Someone at the 1991 Northfield conference had several photos of Shaker "lollipop" markers which were in their possession. We would appreciate learning who has these markers. Several are missing from the cemetery in Harvard MA and perhaps from other Shaker cemeteries. Shaker burial records are quite complete, which will simplify their return. If you know anything about these Shaker "lollipop" markers, please notify the AGS office.

Allen Appell of Calhoun MO points out that something appears to be missing from the "8870 Formula" (AGS *Newsletter*, Spring 1992, p. 12). "I think one must use either 88 or 70 if the subtraction of either the month or day figure is greater than 88 or 70, otherwise use the subtraction as is. There was a print error in the year subtraction."

Ed. note: There was indeed a typing error in the year subtraction. The correct figure should be: 18179797.



For Sale:

Cast-iron inverted torches, one pair.
Modern castings from the original molds (these were not removed from a cemetery). Documentation places these handsome tomb enclosure torches to a private lot in Cypress Grove Cemetery, New Orleans, dated 1851. Each torch measures 5 x 26 inches. Satisfaction guaranteed: this matching-pair represents the symbolic and elegant lot enclosure ironwork of the mid-nineteenth century. \$110, plus UPS charges.
Robert Wright: 716-461-2553

FROM THE EXECUTIVE DIRECTOR

It seems that all this column deals with are deadlines—I guess it's the time of year—as the year winds down, I get the feeling that everything has got to be done! Anyway, I hope you can keep them straight—it's a lot to do!

Membership Drive

Our membership drive has caused an increase in membership, which is fantastic, but we still need about 125 new members by the end of the year to make our 1992 goal of 1,000 members. There's still time - please help by getting someone to join by January 1, 1993 and win yourself a gift at the same time. Information is available through the office.

For our Next Conference

Our 1993 conference will be held at Connecticut College in New London, Connecticut, and we're already in the middle of planning for it. You will find the Call for Papers elsewhere in this issue, and you are encouraged to send in a proposal. However, there are a couple of other items that we need to begin planning for now:

1993 Forbes Award

Nominations are being accepted for the 1993 Forbes Award. Recipients do not need to be members of AGS, but should have made an outstanding contribution to gravestone studies in some way. If you would like to nominate someone who is not familiar to the Board, then please plan on showing as much documentation as possible when making your nomination. If your nominee has published, then please provide copies of their publications - we will return them to you after the Board has been able to go through them. If you have other documentation of your nominee's contributions to gravestone studies, then please send it with your letter of nomination. If there are people who can testify to your nominee's work, then testimonial letters are in order. You get the idea - the more information you can provide, the better the Board can make a decision. Also, please be aware that the recipient of the Forbes Award must be able to attend our conference, so they can receive the award in person. Nominations must be received at the AGS office by December 1, 1992. Please take the time to nominate someone - the Board needs and welcomes your input on this!

New Trustees

Conference is also the time when our election results are announced. This year, I'd like to invite interested parties to let us know if you would like to be considered by the Nominating Committee for a position on our Board of Trustees. The Board of Trustees generally meets four times a year: January, April, at the conference in June, and in October. You must be able to attend those meetings at your own expense. There must also be a strong interest in being an active participant of the Board. If you have talents or skills that you think could help AGS, and are able to attend all of the meetings, please submit your name for consideration. Please send all information to the office by December 1, 1992.

AGS Takes Off?!?

I have been asked to "test the waters" for an AGS sponsored trip to Great Britain. If we did this, the estimated cost per person would be approximately \$2,000 for a 10 day to two week tour. If there's enough interest, then we will consider doing it. If you are interested, please let me know, and we'll keep you posted on any developments.

Sales Items

Everyone keeps saying, "if only you would offer a sweatshirt, I would buy one." Or, "Why don't you offer tote bags?" Well, here's your chance! Enclosed with your newsletter is a list of several items you might want to order. Included are sweatshirts, the last two years' conference t-shirts, postcards, mugs, and tote bags. However, unlike our publications list, where we try to keep everything in stock all of the time, this is basically, for now, a one-shot deal (except for the t-shirts). I will be ordering from our supplier (who also happens to be an AGS member), only what I get in orders. That is how you are able to get a choice of hooded or crewneck sweatshirt, and how we're able to afford to do this for the first time! If there's a lot of interest in items like this, then we will consider offering more in the future.

But for now - please, the deadline of December 1st is a firm one - get your order in on time and expect delivery in four to six weeks.

Miranda

CALL FOR PAPERS AND EXHIBITS
Conference '93

The Association for Gravestone Studies is seeking proposals and abstracts for its lecture presentation sessions scheduled for the AGS' 1993 Annual Conference, to be held June 24-27 in New London, Connecticut. Topics are solicited from a variety of media including rubbings, photographs, castings, photographic essays and videotapes from any perspective on gravestone studies.

Those interested are encouraged to send a 250-word abstract or proposal by January 1, 1993 to the program chair: Stephen Petke, 8 Cobblestone Road, East Granby CT 06026

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of Markers, the Journal of the Association for Gravestone Studies, Department of English, Western Oregon State University, Monmouth OR 97361. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order Markers (Vol. 1 \$20; Vol. 2, \$24.50; Vol. 3, \$38.95 (cloth only); Vol. 4, \$21.95; Vol. 5, \$22.95; Vol. 6, \$26.95; Vol. 7, \$15; Vol. 8, \$20; Vol. 9, \$20; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 16 NUMBER 4 FALL 1992 ISSN: 0146-5783

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Pat Miller, 36 Tammarack Ave, #197, Danbury CT 06810 spotted this stone in the Center Cemetery, Newtown CT. In the circle of the cross is a glass egg which reflects two views of the area, one upside down. Has anyone see anything like this? Does the cross style have meaning?

PUNXSUTAWNEY'S CASKET STONE

by Cathy Wilson, Oakmont PA.

Punxsutawney, Pennsylvania, is best known as the Weather Capitol of the World. That is, it is the community where every February 2nd, a fat, furry groundhog named Punxsutawney Phil emerges momentarily from hibernation high atop Gobbler's Knob in order to announce to an awaiting world whether it can expect six more weeks of winter. Cemetery enthusiasts, however, who might find themselves among the early morning throngs which gather outside of Phil's burrow on Groundhog's Day, should also plan to visit Calvary Cemetery on the western edge of town. Here they will discover one of the area's unique grave markers—the Gatti casket stone.

According to the local newspaper, Yolanda Giulia Gatti, one of nine children, was born November 11, 1906, to Felix C.V. and Mary Pettinata Gatti. Felix and Mary were Italian immigrants who initially settled during the late nineteenth century in Walston, a gritty, coal company town, six miles northwest of Punxsutawney. After a succession of successful positions in the company store, in addition to becoming the Walston postmaster and a local justice of the peace, Felix Gatti was able to move his family into Punxsutawney and to open Gatti's Pharmacy, two blocks from the main street of town. At the time, Yolanda, 15, was reportedly enrolled at the local high school. After her formal education she continued to reside with her parents and spent her days helping her sister behind the Pharmacy's counter. Then on October 2, 1936, the local paper reported that after five years of poor health, Yolanda had died the previous morning in her parent's home at the age of 29.

The body of the young woman was interred under the floor of her family's small mausoleum in Calvary Cemetery. Although the family had seemingly succeeded in local business, they were less successful in child rearing. Yolanda was their seventh child to die. Thus the family, in the midst of their grief, selected what they felt would be a suitable memorial to place within their mausoleum—a life-size reproduction of their



daughter as she appeared in her mourning photograph.

The monument was ordered through the local J.U. Rowbottom dealership. However, as Rowbottom was unable to produce such a memorial, he sent, according to his son, the family's explicit instructions to Italy's famous marble quarries at Carrara in the Apriane Alps. At Carrara, an unknown craftsman or craftsmen, using the mourning picture as a model, created a full-sized sculpture of Yolanda lying on her coffin. Unfortunately, as the packet of correspondence between Rowbottom and Carrara was destroyed, it is impossible to judge the extent to which any artistic license might have been incorporated into the finished monument.

Nevertheless, as it appears in Calvary Cemetery, the solid marble casket, designed to be placed upon two subbases, is simply decorated with an acanthus leaf at each corner, two Greek 'IHS' symbols, and four crucifixes. On its cushions, with her eyes closed and a rosary clasped in her hands, Yolanda reclines on a delicate lace or crocheted shawl. She is dressed in a square-yoked and gathered, long-sleeved tunic over a full, ankle-length skirt. Soft slippers or stockings cover her feet. A beaded choker encircles her neck, and a single strand of beads lie on her chest. A corsage of three lilies is pinned to her shoulder and a large bow with a sash winds loosely about her waist. On her head, the patterned shawl blends with a sweater hat.

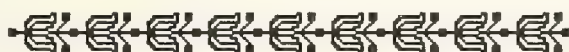


When the monument was completed in Italy, it was loaded on a freighter bound to New York City. From there the stone was shipped to Punxsutawney by rail. Unfortunately, it arrived during the winter, so Rowbottom temporarily placed the memorial in his showroom window. In the spring, the monument was finally installed in the family's mausoleum.

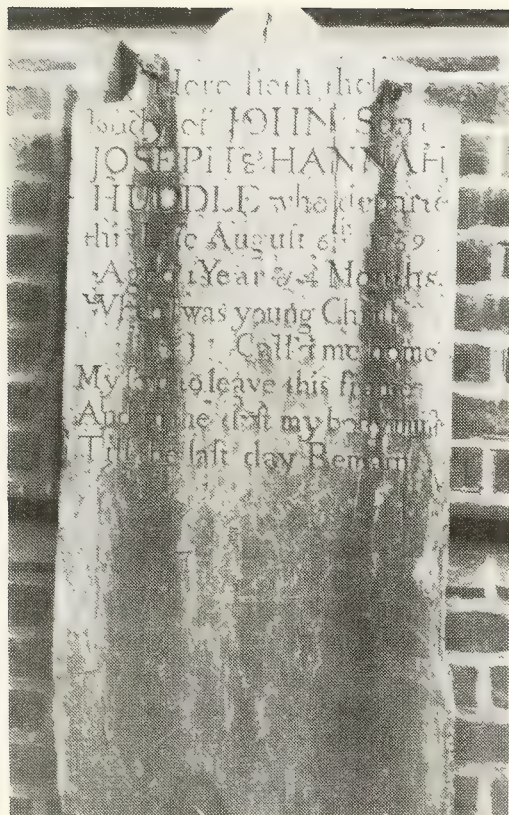
Two years later Yolanda's mother, Mary, died. The family's prosperity deteriorated. Her father, Felix closed the Pharmacy and became the proprietor of the local White Front bar and restaurant. In 1940, he died. As the years passed, the few remaining family members either moved or died, and the community forgot the Gattis. Their private mausoleum fell into disrepair. In fact, more than twenty years after her death, the glazed, tile structure, according to the current cemetery caretaker, had become an eyesore which the Cemetery

eventually dismantled. Consequently, when the building was torn down, Yolanda's monument became exposed not only to the natural elements but to the scrutiny of a populace largely unfamiliar with its history. As a result regional journalists have periodically photographed the marker as a local curiosity. Others have dismissed it as an ostentatious memorial of a wealthy eccentric. And still others have romanticized it as a tragic portrait of a betrothed buried in her wedding dress.

In reality, however, the weathering memorial is simply a natural depiction of a forgotten young woman. Nevertheless its scrupulous detail still survives and the stone remains an impressive monument to both American mourning photography and Italian craftsmanship.



STOLEN!



The enclosed photograph shows a very rare 1769 gravestone stolen from St. Peter's Church graveyard, Philadelphia, on August 7-8, 1992. It was removed from the wall of the church tower. If you have any information as to its whereabouts, please notify us right away.

The stone is carved soapstone measuring about 16"x36" with an ogee-carved head. Its inscription reads as follows:

Here lieth the
Body of JOHN Son of
JOSEPH & HANNAH
HUDDLE who departed
this Life August 6, 1769
Aged 1 Year & 4 months
When I was young Christ
Call'd me home
My soul to leave this frame
And in the dust my body must
Till the last day Remain.

We have notified the Art Loss Register of this theft. Please call (215) 925-5968 with any questions or information regarding this terrible loss.

Elizabeth S. Browne
Historic St. Peter's Church Preservation Corporation
313 Pine Street, Philadelphia PA 19106

"FNDOZBTKC:AMRY"

The Mystery Is Solved

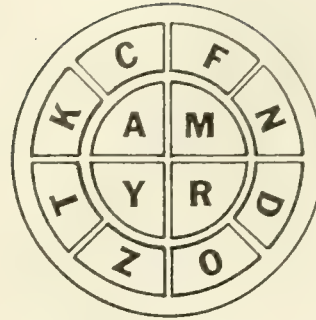
Several years ago the AGS research office received a routine inquiry about the meaning of this emblem (illustration) found on a 19th-century gravestone in Arkansas. When a similar insignia turned up on a stone in Louisiana, and another sighting was reported in Texas, the mystery of "FNDOZBTKC:AMRY" intensified. Although the emblem was almost certainly linked to membership in some secret fraternal auxiliary or benefit society, no connection could be found.

Fraternal organizations often used strings of letters in their emblems. Two of the many examples commonly found on gravemarkers are "HTWSSTKS," which stands for "Hiram the Widow's son sent to King Solomon," (one of the lessons central to the Masonic degree of Royal Arch Mason), and "TOTE," an acronym for "Totem of the Eagle," used by the Improved Order of Red Men.

In response to an AGS Newsletter request for information about the meaning of "FNDOZBTKC:AMRY" or details about other known examples, ten additional stones were documented. All twelve of the stones with this emblem marked graves of women who had died between 1863 and 1929 in Arkansas, Louisiana, Tennessee, or Texas. This suggested that the emblem was associated with a women's fraternal or auxiliary organization active in the south during the mid 19th and early 20th centuries. Significantly, one of the women's stones included a square and compass, an emblem most often associated in the United States with Freemasonry.

Libraries in the towns where the stones appeared were contacted and asked to provide names of genealogists and town historians who might be able to furnish more information about the deceased. Obituaries or town histories sometimes include details about fraternal affiliations, church societies, or popular local associations. One genealogist, Dollyie Martin, suggested that I contact Mr. W. J. Turney of Illinois. Mr. Turney had also been searching for information about this strange string of letters seen on gravestones. He forwarded a copy of an article by Wayne Spiller, which had appeared in the Fall 1986 issue of *The Texas Freemason*.

Mr. Spiller's article, "The Mystery of the Gravestone Emblem," also deals with the enigma of "FNDOZBTKC:AMRY." Spiller found these letters on the gravestone of a widow buried in the "Old Spiller Graveyard" in Southeastern McCulloch County, Texas. According to his research, the emblem is that of a little-known Masonic degree called Mason's Daughter. The Masonic Service Association in Silver Spring, Maryland,



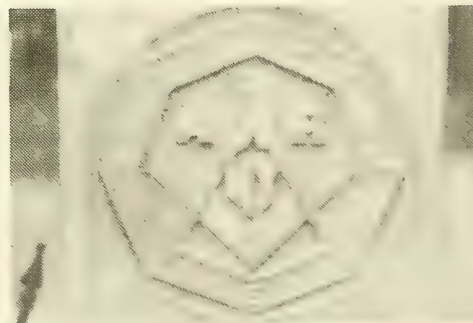
Emblem drawing by
Carol Perkins

referred him to a short entry in *Coil's Masonic Encyclopedia* as a source of information about this order.

Coil's Masonic Encyclopedia (Henry Wilson Coil. New York:1961, 11-13) states that the Mason's Daughter was a popular order in the mid 19th century, but probably originated much earlier. Once separate from the Mason's Wife, at some point (no one seems to know when or where) the two orders united. *Mackey's Revised Encyclopedia of Freemasonry* (Albert G. Mackey. New York:1916, 473) explains Mason's Wife and Daughter as "a degree frequently conferred in the United States on the wives, daughters, sisters, and mothers of Masons, to secure to them, by investing them with peculiar mode of recognition, the aid and assistance of the Fraternity... [The Mason's Wife and Daughter] had certain modes of recognition and a signet bearing the letters AMRY (Mary) encircled by the letters, FNDOZBTKC." But nowhere was there an explanation for "FNDOZBTKC!"

According to Coil, the order of Mason's Daughter was founded on the legend connecting Mary, sister of Lazarus, with Jesus' triumphal entry into Jerusalem. I turned to the Bible and the Gospel according to St. John in search of additional clues. In John 12:15, I finally found the following: "Fear not, daughter of Zion; Behold, thy King cometh." Amen.

Laurel K. Gabel, AGS Research



detail of Sallie M. Furniss Hobdy stone, 1900, Old City Cemetery, Homer LA, sent by Eric J. Brock, Shreveport LA

"CHILDREN OF THE HEAVENLY KING"

Surrounded in the Harvard Center Burying Ground by the arresting mask-like carvings produced by the Worsters and by the skillfully executed faces and portrait stones carved by the local Park family carvers, the lightly engraved slate gravestone for John Priest seldom receives a second glance. Like every grave marker, however, Priest's stone has a story to tell.

Below the ubiquitous urn and willow design on John Priest's stone is a lightly engraved musical notation encircling a coffin topped with crossed swords and "1824," the date of death. With careful scrutiny, one can also make out faint writing following the curves of the inner circle. It reads: "The funeral procession moved by, July 3rd." I don't believe that I have ever seen music on a 19th-century gravestone. Have you? I wondered if the notes were merely symbolic, or if they translated to an actual melody.

When transcribed, the notes produced music—a hymn or, in a minor key, a funeral dirge. My Mother played a few bars



of the melody over the telephone to my brother-in-law (a music historian), who recognized it immediately as "Pleyel's Hymn" or "Children of the Heavenly King," a very popular 18th-century hymn (still included in most modern-day hymnals), composed by Ignace J. Pleyel. Pleyel (1757-1831) was an eminent Austrian-French composer and pianist, a one time student of Joseph Hayden and a noted manufacturer of French pianos. *Baker's Biographical Dictionary of Musicians* (Nicolas Slonimsky, 8th edition, 1420-21) details Pleyel's many musical accomplishments. Ignace, "the 24th of 38 children born to an impoverished schoolteacher," was the father of Camille Pleyel, also well known as a pianist, composer, and piano manufacturer.

The words of Pleyel's Hymn were written by Rev. John Cennick (1718-1755). If you close your eyes and listen, you can almost hear the funeral procession as it passes by the old burial ground, singing:

*Children of the Heavenly King, As ye journey, sweetly sing;
Sing our Savior's worthy praise, Glorious in His works and ways.
We are traveling home to God, In the way our fathers trod;
They are happy now, and we Soon their happiness shall see.
Fear not, brethren, joyful stand On the borders of your land:
Jesus Christ, your Father's Son, Bids you undismayed go on.
Lord, obediently we go, Gladly leaving all below:
Only Thou our Leader be, And we still will follow Thee.*

249 Children of the Heavenly King.

Rev. John Cennick

Pleyel's Hymn 75

Arr. from Ignace Pleyel 1790

John Priest died on July 1, 1824, at the age of thirty-three. According to his epitaph:

*No Father near, watched his expiring child,
No anxious brother stood, his eyes to close,
No sister mourned, with frenzied sorrow wild,
As from his clay cold bed his spirit rose.*

Suited to his death. He was found dead at a distance from home.

The barely legible signature of a carver can be found at the bottom right corner of the gravestone:

"Engraved by W. N. (or H.) Peter (?)"

Laurel K. Gabel, AGS Research, Emblem drawing by Carol Perkins

**CEMETERIES AND GRAVEMARKERS SECTION:
AMERICAN CULTURE ASSOCIATION**

ABSTRACTS OF PAPERS/PRESENTATIONS

**1993 Annual Meeting
April 7-10, 1993
New Orleans, Louisiana**

*Section Chair: Richard E. Meyer
Department of English
Western Oregon State College
Monmouth OR 97361*

ALEXANDER, James R: Department of Art, University of Alabama at Birmingham, Birmingham AL 35294-1260

Hope for the Future, Reflections of a Past: The Gravemarkers of Hope Cemetery, Barre Vermont

The gravemarkers of Hope Cemetery in Barre, Vermont are the unique and distinctive work of the Italian stonecarvers imported to work in the town's quarrying and monument industries. These markers find hope for the future by reflecting the past in depicting common scenes of work, life and pleasure.

BARBER, Russell: Department of Anthropology, California State University / San Bernardino, San Bernardino CA 92407

Structural Relationships Between Ethnicity and Cemetery Layout in California Cemeteries

Given the importance of race and ethnicity to spatial and social patterning in life, one might also expect that these factors will have potent effects on the patterning of cemeteries. Using data primarily from rural and urban cemeteries in California, this paper will examine and analyze factors affecting the patterning and what this might reveal about social categories in life and death.

BETTERLY, Richard D.: Department of History, Southeast Missouri, State University, Cape Girardeau MO 63701-4799

Computer Mapping of Cemetery Material Culture

Computer aided drafting and design software (CADD) provides a method for drawing the location, size, shape, material composition, and other variables one desires to record about a cemetery's material culture. Fieldwork from a Tennessee project at St. John's Episcopal Cemetery in Maury County furnishes measurements that are transformed into a computer generated map.

BIRNBAUM, CHARLES A.: Preservation Assistance Division, National Park Service, Washington D.C. 20013-7127

BOLAN, Beth: National Register of Historic Places, National Park Service, Washington D.C. 20013-7127

LEACH, Sara Amy: Historic American Buildings Survey, National Park Service, Washington D.C. 20013-7127

A Preservation Planning Process for Historic Cemeteries and Burial Grounds: The National Park Service Perspective
[Panel Discussion]

Historic cemeteries and burial grounds are a significant presence on the American landscape. With over 860 such sites listed on the National Register of Historic Places and over 150 included in the Historic American Buildings Survey/ Historic American Engineering Record, the National Park Service (NPS) has a great interest in the documentation, identification, evaluation and treatment of these irreplaceable cultural resources. Panelists will highlight recent initiatives at the NPS, including *National Register Bulletin # 41: How to Evaluate and Document Historic Cemeteries and Burial Grounds* (newly published), and a Preservation Brief (in development) on the *Preservation of Historic Cemeteries*.

BLARE, Fred: Department of Anthropology, University of Hawaii at Manoa, Honolulu HI 96822

Occasional Gravemarkers and Sociocultural Identities in Hawaii's Cemeteries

This study describes the occasional grave markings (perishable and moveable decorations and offerings) by which members of Honolulu, Hawaii's multicultural community in expressing their regard for the dead also express different levels of ethnic and religious unity and diversity.

CHITTENDEN, Varick A.: Department of Humanities, SUNY College of Technology, Canton NY 13617

Laid to Rest?: Cross Cultural Differences in a Mohawk Indian Graveyard

Over the years various spiritual influences have vied with each other within the St. Regis Mohawk Reservation at Akwesasne, a condition evident in the several cemeteries, where, upon handmade markers of wood, stone and structural steel, motifs from Roman Catholicism and traditional longhouse culture faiths share space with images from contemporary occupational and popular cultures.

COOLEY, Francis Rexford: Department of History, University of New Hampshire, Durham NH 03824-3856

The Tablestone of the Reverend Nathanael Hooker: The Role of the 'Steward' and the Congregational Church in Connecticut, 1737-1770

The period of Reverend Nathanael Hooker's life (1737-1770) was one of dynamic change in Connecticut, a time during which the relationship of the minister and the Congregational Church to the colony fundamentally changed. The text of Hooker's tablestone captures this change in its chronicling of the life of one man.

DECOSTER, Jean-Jacques: Department of Anthropology, Cornell University, Ithaca NY 14853

Death Doeth Us Part: Processes of Separation and the Production of Social Identity in the Funerary Practices of a Quechua Community

This paper considers an extreme case of dualism in Accha, a small highland village of Peru, where burial practices, reflected in the establishment and maintenance of two separate graveyards at opposite sides of the village, reproduce those of the pre-Columbian Quechua culture at the same time as they mirror and foster the covert ritual social structure of the village.

EDGETTE, J. Joseph: Master of Liberal Studies Program, Widener University, Chester PA 19013

The Rescue of 'Bicycle Boy': The Restorational Case History of a Gravemarker at Risk

Commissioned by the VanKirk family and carved by Thomas Wood, Philadelphia's well-known 19th century "Bicycle Boy" eventually became the victim of vandalism and pollution. Now, a Wood descendant has breathed new life into this distinctive monument.

EULA, Michael: Department of History and American Studies, El Camino College, Torrance CA 90506

Working Class Culture and Italian-American Gravemarkers in New Jersey and New York, 1880-1980

This paper explores the social construction of respectability evident among Italian-American workers as expressed through the erecting of elaborate monuments in New York metropolitan area cemeteries. In addition to the expressions of sorrow found here, one may also note the process of class formation in an urban, industrial environment, and the role status plays in this regard.

EXNICIOS, Joan M.: U.S. Army Corps of Engineers, New Orleans District, New Orleans LA 70160-0267

Remembered Once But Then Forgotten: The Archaeology of Louisiana Cemeteries

Using Louisiana examples, this paper discusses some of the processes by which certain cemeteries evolve from remembered to neglected, abandoned, and eventually forgotten, and considers as well the role which archaeology can play in the location and preservation of such sites.

FARBER, Daniel:

FARBER, Jessie Lie: 31 Hickory Drive, Worcester MA 01609

America's Earliest Sculpture: The Art of the Graveyard [Special Feature Presentation]

Gravestones, America's earliest sculptural form and a continuing wellspring of primary source material for research in a broad spectrum of interdisciplinary areas, have long fascinated Daniel and Jessie Lie Farber. In this special feature presentation, Dan, whose photographs are found in the permanent collections of 110 museums, and Jessie, one of the founders of the Association for Gravestone Studies and the first editor of its scholarly journal, *Markers*, will discuss and illustrate the art of the graveyard as seen primarily during the 17th and 18th centuries, the period when, many would argue, folk carving traditions in America produced their most outstanding examples of this form. Consideration will also be given to the manner in which the images, carving styles, and language of inscriptions found upon these markers relate to the culture that bred them, and to questions pertaining to preservation and restoration efforts. Following the formal presentation, time will be reserved for questions and audience interaction.

FRANKS, Herschel A.: Earth Search, Inc., New Orleans LA 70185-0319

YAKUBIK, Jill-Karen: Earth Search, Inc., New Orleans LA 70185-0319

African-American and Euro-American Cemeteries in South-eastern Louisiana

In rural areas of southeastern Louisiana adjacent to the Mississippi River, cemeteries used primarily by African-Americans are different from those of Euro-Americans in terms of size, shape and location. These differences appear to date to the antebellum period when many African-American cemeteries were plantation-based.

GABEL, Laurel K.: 205 Fishers Rd., Pittsford NY 14534

'Secure the Shadow 'Ere the Substance Fade': Photography and Memorialization

Beginning in 1839 with Daguerre's "mirror with a memory" and continuing with today's video technology, photography has played a varied and significant role in the social rituals surrounding death and mourning. This paper discusses some of the forms and purposes of memorial photography, including that found on gravemarkers.

GAMBONE, Robert L.: Art Department, The College of St. Catherine, St. Paul MN 55105

Prairie Piety: Ethnic and Religious Associations Evidenced on 19th Century Minnesota Gravemarkers

This paper presents a works-in-progress account of a statewide survey of ethnic church cemeteries in Minnesota, exploring ways in which ethnicity and religious preference are reflected in tombstone sculpture, inscriptions and motifs. Concentration is on the period of peak immigration from the 1860s to the turn of the century.

GRADWOHL, David M.: Department of Anthropology, Iowa State University, Ames IA 50011-1050

An Archaeologist's Perspective on the U.S. Military Pet Cemetery at the Presidio of San Francisco

The pets of military personnel stationed at the Presidio of San Francisco are buried in a special cemetery with an extensive and varied array of mortuary marker types and grave decorations. These patterns contrast strikingly with the stark uniformity of markers in the nearby cemetery where humans are interred.

GRAVES, Thomas E.: 100 Pollack Drive, Orwigsburg PA 17961

Take Two Coffin-Nails and Call Me in the Morning: The Use of Coffins in Folk Belief

Coffins and coffin parts have several uses in folk medicine and belief. Not all relating to death, these uses range from cures to charms to conjuration, including a widespread appearance in wedding prophecies. This paper discusses the beliefs concerning coffins and how they relate to other beliefs.

HALPORN, Roberta: The Center for Thanatology Research and Education, Brooklyn NY 11217-1701

Memorial Impulse — Memorial Necessity

From a shrine to the first automobile crash to politicians' visits to M. L. King's grave, in dispensing with the "soul," we seem to be increasingly vesting sanctity in the deceased's corporeal site. Randomly selected media accounts illustrate that, perhaps to a greater degree than ever before, there is a growing necessity for marking these "last resting places."

HEADLEY, Janet A.: Department of Fine Arts, Loyola College in Maryland, Baltimore MD 21210-2699

The Conservative Cemetery: Private and Public Commemoration at Mount Auburn Cemetery

The monuments to Emily Binney and Nathaniel Bowditch, as well as a projected memorial to Edward Everett, illustrate the deeply entrenched conservatism at Mount Auburn. The Everett example, especially, demonstrates the dilemma Americans addressed in separating private and public commemoration, as his heirs debated the meanings conveyed by a proposed allegorical monument.

HECHT, Lea: Department of English, Southeast Missouri State University, Cape Girardeau MO 63701-4799

Highgate and Kensal Green: London's Verdant Preserves of Voluptuous Victoriana

Providing an urban refuge in their tranquil lanes, grand avenues, or lush undergrowth, London's Highgate and Kensal Green Cemeteries are filled with elaborate, sometimes garish, monuments whose designs reflect the achievement, inspiration, aspiration and pride of the Victorian period, reminding us of the age at its best and most bizarre.

HORTON, Loren N.: State Historical Society of Iowa, Iowa City IA 52240

Rural Cemeteries in the Midwest

After 1831, the "rural" cemetery movement became common in eastern American cities. This fashion also took hold in midwestern cities, and in many smaller communities as well. This paper examines the origins and designs of such rural cemeteries in several midwestern states during the mid-19th century.

HUANG, Nian-Sheng: School of Social and Behavioral Sciences, California State University / San Bernardino, San Bernardino CA 92407

Charles Bulfinch and His Memorial Urn for Benjamin Franklin

Bostonians, familiar with the motif of the funerary urn carved on gravemarkers during colonial days, saw as well its potential as public decorative art when, in 1794, Charles Bulfinch, generally regarded as America's first architect, built his memorial urn for Benjamin Franklin. Originally the centerpiece for an elegant row house project, the urn was later moved to Mount Auburn Cemetery.

HUNT, Melinda: Department of Visual Arts, SUNY at Purchase, Purchase NY 10577

The Nature of New York's Hart Island: Social Structures and the City Cemetery

New York is the only major American city which continues to maintain a potter's field. Since 1869, nearly a million children, immigrants, and victims of epidemics have been buried in mass graves on Hart Island. The burial process here remains tied to the early structuring of the penal and welfare systems.

La RUE, Donna: 7 Sherborn Ct., Somerville MA 02145

Stones and Sites Related to the Massachusetts Puritan Persecutions of 1692

The 1692 trials in Salem Village (Danvers), Salem, Beverly, North Andover, and Boston, among other places, sought to determine the extent of an infestation of witchcraft and punish by death its perpetrators. This paper focuses on the stones—some which do not exist as well as those which do—of those involved in the trials, whether as defendants, accusers, or as ecclesiastical, civil, legal or lay participants.

LEMMON, Alfred E.: Historic New Orleans Collection, New Orleans LA 70130

The Cemeteries of New Orleans: Preserving the Past for the Future

The cemeteries of New Orleans are the result of topographical, cultural, social, and ethnic forces that provide a valuable source for developing an emerging profile of the community. This paper will identify the sociocultural and artistic value of these cemeteries and will trace varying preservation efforts, including the inventorying of sites and existing documentation on them.

MALLOY, Thomas A.: Social Sciences Department, Mount Wachusett Community College, Gardner MA 01440-1000

Utilizing Local Cemeteries to Teach the Civil War

Utilizing a five-town area in north central Massachusetts, this paper will demonstrate how the Civil War can be made more relevant and understandable to students and to a community through the utilization of local monuments and the grave-stones of veterans.

MANHEIN, Mary H.: Department of Geography and Anthropology, Louisiana State University, Baton Rouge LA 70803

A Girl Named Alice, the Witch of Zachary, Louisiana

Only 19 years old when she was laid to rest in 1859, Alice Penny Taylor would, in the next 130 years, be in and out of her above-the-ground burial vault on several occasions. This paper details the origin and development of a modern myth, the scientific analysis of Alice's skeletal remains and wearing apparel, and the result of a recent facial reconstruction.

MATTURRI, John: Graduate Center, City University of New York, New York NY 10010

How Markers Might Mean: Cemetery Landscapes and Markers as Props for Make-Believe

Although originally formulated to provide a philosophical theory on the semantics of fiction, Kendall Walton's theory of representation as make-believe may also be applicable to many nonfictional cultural artifacts. Applying Walton's theory, this paper argues that cemetery landscapes and gravemarkers can be viewed as props serving to cue visitors to adopt culturally sanctioned attitudes, an appropriate make-believe stance, towards the dead.

MEYER, Richard E.: Department of English, Western Oregon State College, Monmouth OR 97361

'He Has Reached the Station': Gravemarkers of American Railroaders

Like loggers, cowboys, miners, and several other groups, those who work the rails are members of a "high context" occupational subculture with strong elements of shared worldview and a significant role in American history and folklore. Not surprisingly, the gravemarkers erected in their memory over the past 150 years constitute an ongoing visual and verbal reflection of this identity.

NELSON, Malcolm A.: Department of English, SUNY at Fredonia, Fredonia NY 14063

HOFFMAN, Elizabeth A.: Department of English, SUNY at Binghamton, Binghamton NY 13901

Flowers in the Desert: Gravemarkers, Decorations and Offerings in the American Southwest

Cemeteries, gravemarkers, and graveside offerings are clear indicators of the degree of Anglicization of the native cultures of the Rio Grande and Colorado River basins. In many Mexican-American and Native American communities, the old ways, as well as the beliefs they convey, interact and co-exist with mainstream American culture.

NEWSOM, Rollo K.: Department of Sociology and Anthropology, Southwest Texas State University, San Marcos TX 78666-4616

'Life is Tough, Then You Die': Age Distinctions in Central Texas Gravemarkers

Infant row is a widely observed form of age distinction in American cemeteries. Another form that is nearly as obvious in retrospect, though largely undocumented, is the distinctive characteristics given the individual gravemarkers of children, adolescents and young adults. Examples from 21 central Texas cemeteries clearly illustrate the prominent distinctiveness of these markers.

PEARSON, Charles E.: Coastal Environments, Inc., Baton Rouge LA 70802

The Cemetery and Material Culture: St. Louis II Cemetery, New Orleans

Recent study of St. Louis II, one of the oldest cemeteries in New Orleans, has employed archaeological techniques in conjunction with historical research to examine the cemetery's material culture, revealing both the ethnic variability of interment at this site and the distinctive nature of New Orleans burial practices.

RICHARDSON, Milda B.: Department of Art History, Boston University, Boston MA 02215

Lithuanian-American Cemetery Art: Visual and Verbal Imagery

After WW II and the incorporation of independent Lithuania into the Soviet Union, certain traditional visual images and inscriptions were officially banned from gravemarkers. But several of the more prominent images found new strength and significance in Lithuanian-American cemetery art, becoming both a symbol of emigre protest and a repository of traditional Lithuanian cultural values in America.

ROTUNDO, Barbara: 48 Plummer Hill Rd., # 4, Belmont NH 03220

'But What Does it Mean?' They Ask

Not only do many images used on gravestones have multiple meanings, they sometimes also have the tendency to shift meaning with the passage of time. This paper will explore how some symbols have added to, changed, or retained their primary significance.

SARAPIN, Janice: 6 Alexander Road, East Brunswick NJ 08816

Cultural Movements and Customs in New Jersey's Old Burial Grounds

New Jersey's historical status as a melting pot of cultures is evident when examining the older burial grounds in the state. Relying on fieldwork from all areas of the state, this paper will focus on a discussion of selected Native American, AfricanAmerican, Quaker, Moravian, Jewish, and Swedish cemeteries with burials prior to 1850.

SEXTON, Rocky: Department of Anthropology, University of Iowa, Iowa City IA 52242

Cultural Variation in Southwest French Louisiana as Reflected in the Cemetery Landscape

This paper argues that the cemeteries of southwest French Louisiana, owing to such factors as past immigration patterns, changes in religious affiliation, and evolving funerary technology, reflect greater cultural diversity than is commonly acknowledged, even within specific ethnic groups such as the Cajun French.

SHEUMAKER, Helen: Department of American Studies, University of Kansas, Lawrence KS 66045

The Ties Between Us: Gravestones of Georgetown, Kentucky and Nicodemus, Kansas

The all-black frontier town of Nicodemus, Kansas was settled in the late 19th century largely by former residents of Georgetown, Kentucky. A comparative study of gravemarkers from each community reveals the ties—familial, cultural, emotional—that existed between these settlers and their home areas, suggesting uses of gravemarkers in measuring cultural diffusion and frontier theories.

SZE, Corinne P.: Research Services of Santa Fe, Santa Fe NM 87501

The Dawson Cemetery: The Legacy of a Vanished Coal Mining Company Town in Northeastern New Mexico

This paper analyzes the primary surviving physical record of a vanished coal mining community, once a model Phelps Dodge company town. Of particular interest are markers for victims of two major mine explosions and those reflecting a diverse ethnically and linguistically mixed immigrant population.

VANDERSEE, Charles: Department of English, University of Virginia, Charlottesville VA 22903

Grave Site as Gift and Prophecy: The Adams Monument at Rock Creek Cemetery

Saint-Gaudens' renowned bronze figure in Washington (1891), is less memorial than challenge to interpreters: A mirror reflecting American spiritual dis-ease? A gift behaving as a reproach? A virtually inaccessible visual enigma? Assuredly, a postmodern site where texts struggle against image to control meaning.

van LENT, Peter: Department of Modern Languages and Literatures, St. Lawrence University, Canton NY 13617

'Je me souviens': Gravemarkers as Cultural Sustainers in the French-American Communities of Northern New York

French Americans in the Adirondacks and border areas of Northern New York refer often to the cemeteries associated with their parish churches and to the French they can still read on the gravemarkers. Some of these cemeteries have been lost or abandoned, but most remain, providing valuable clues to the cultural heritage of this vibrant ethnic group.

WARE, Thomas C.: Department of English, University of Tennessee at Chattanooga, Chattanooga TN 37403

The Price of Freedom: The History of the Chattanooga-Chickamauga National Cemetery

Establishment of Chattanooga-Chickamauga Cemetery was necessitated by the pattern of intense Civil War battles fought in Autumn, 1863. By 1865, more than 12,500 interments had been made, including 5,000 "unknowns." Selected for topographical and aesthetic reasons, it serves as the final resting place for veterans of every U.S. war since the American Revolution.

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FORUM: ?Cemete/ary (Mis)Information?

Was high ground water really the major factor contributing to New Orleans' distinctive above-ground burial customs? Did prohibition-era bootleggers really stash their hootch inside "white bronze" monuments?? Does the epitaph on W. C. Fields' gravemarker really say "Better Here Than Cleveland"??? Is the reason so many cemeteries are enclosed with high walls really because people are just dying to get in???? Is Jimmy Hoffa really buried in Elvis' grave????? Is this guy really serious?????? Come to this year's forum prepared to discuss (?debate? / ?defend? / ?debunk?) your favorite instances of suspectedly spurious cemete/ary beliefs.

TOUR: Walking Tour of Metairie Cemetery

Built on the site of a former racetrack, Metairie Cemetery is one of the most culturally diverse and architecturally significant of all nineteenth century American garden-type cemeteries. This walking tour, led by art historian Peggy McDowell of the University of New Orleans, will start inside the cemetery entrance at 2 PM on Wednesday, April 7 (directions to the cemetery and other details will be sent to section conference participants, and to others upon request to the section chair).

AGS SURVEY

Thanks to all of you who have returned the yellow survey form found in the last AGS Newsletter. By providing information about your interests, accomplishments and special projects, you help to determine the direction and focus of AGS. Once the information has been entered onto our computer, we look forward to linking members with similar interests. We strongly encourage all members who have yet to return a survey form to do so. If you no longer have a yellow form contact Laurel K. Gabel, AGS Research Coordinator, at 205 Fishers Road, Pittsford, New York 14534. *Send in your form and be included.*

BOOK REVIEWS

The Cemetery Book: Graveyards, Catacombs and Other Travel Haunts Around the World

by Tom Well

review by Gray Williams Jr.

Hippocrene Books Inc., 171 Madison Ave., New York NY 10016. \$22.50, 420 pages, no illustrations

The title for this book is perhaps too all-embracing. This isn't *the* book on cemeteries, nor does it pretend to be. Rather, it is a loosely organized but tightly packed compendium of funerary lore, based on the author's extensive travels, reading and research. It is also highly selective and personal. As the author, a travel columnist for the *St. Louis Post Dispatch*, freely admits, "I have included from my cemetery collection only a relatively small selection, specimens chosen to give the flavor of graveyards and their charms and delights."

The text is divided into six chapters. The first is a relatively short collection of general sentiments on death and graveyards—both the author's own and those of other writers ranging from St. Augustine to the *National Lampoon*—which reflect the expansive catholicity and impressionistic structure of the book as a whole.

The second chapter is a tour that samples graveyards in Europe, South America, North Africa and Asia. Many are quite well known, such as Père Lachaise in Paris, Zentralfriedhof in Vienna, the Egyptian pyramids and the Taj Mahal. Others, such as the Zaydi cemetery at Sada in Yemen, and the Moghul mausoleum at Tughlaqabad, are literally and figuratively more out of the way. No examples from this country, though; the author prefers to "emphasize lesser known, if no less fascinating, burial grounds located in far lands or otherwise difficult of access." The decision is defensible, but nonetheless somewhat disappointing.

The next chapter is devoted to the graves and graveyards of expatriates: those buried far from their original homes. Some of these locations are well-known tourist attractions, such as the Protestant graveyard in Rome, where Keats and Shelley are buried, and Robert Louis Stevenson's isolated grave on Samoa. But most—the resting places of soldiers, missionaries, explorers, colonists, and exiles—are obscure, and testify to the author's indefatigability as a world traveller.

Chapter Four is a fascinating though sometimes unappetizing description of the many ways humans have devised to dispose of the physical remains of their dead (other than simple burial or cremation). These range from charnel houses, ossuaries and catacombs to techniques of embalming and mummification. Some of the examples are memorably bizarre, such as the clothed, waxwork-headed skeleton of philosopher Jeremy Bentham, which presides at an annual dinner at the University of London, or the Capuchin catacomb at Palermo, where desiccated cadavers are dressed as they were in life and put on display.

Chapter Five, "Dear Dumb Animals," is devoted to animal memorials, particularly of horses and pets. Unlike other chapters, it contains many American examples, since pet cemeteries are especially popular here. I only regret that the author does not explore (although he amply documents) a curious feature of such repositories: human beings often display more heartfelt sentiment in the monuments for their pets than in those for their own kind.

The final chapter concentrates mainly upon graveyards of the Jewish diaspora, but also takes in catacombs within Israel itself, plus similarly scattered Armenian cemeteries. It also contains an account of the putative burying places of Jesus in Jerusalem. The descriptions of Jewish graveyards and of Jewish history are among the most poignant in the book, and evidently have deep personal meaning for the author. Somewhat surprisingly, he does not mention the most heart-wrenching Jewish memorials of all: the various cenotaphs for the victims of the Holocaust. But perhaps he found the subject too unbearable to explore.

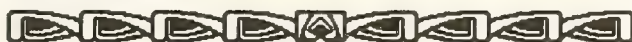
For graveyard buffs, one of the most useful elements of this book is its bibliography, listing about 150 standard works concerning graveyards, monuments and funerary practices. AGS members are likely to recognize many

of them, but some are out of the ordinary. Incidentally, among the recommended sources of information are both AGS itself, and trustee Roberta Halporn's Centre for Thanatology Research.

The greatest strengths of this book are the breadth and variety of the information it contains. The coverage may not be encyclopedic, but it sure is extensive. The author has visited cemeteries over much of the world, and enriches his observations with a wide range of references to history, art and literature. The book's weakest points include its rather impressionistic organization, which tends to lose the forest (and the reader) among thickets of detail. Also, its prose style occasionally lapses into pretentiousness or self-conscious cuteness, especially when the author tries to be funny. He appears unable, for instance, to resist the temptation of bad puns. In his chapter on animal

burials, after quoting an epitaph for a dog named Jip, "the only dog we ever knew that attended church every Sunday," he adds a gratuitous comment of his own "Hopefully the sermons Jip heard were not too dogmatic." And later in the same chapter he describes a couple that "buried several cats in the family plot, which thus became a catacomb, so to speak."

All in all, this makes a rich and satisfying read for all of us graveyard enthusiasts. It is best digested in small pieces—after awhile its density of detail tends to numb the mind. But Tom Weil doubtlessly speaks for many AGS members (including myself) when he defends his passionate interest in a subject that many still find morbid or repellent: "I would not deny a reader's charge that I have frivolously and even uselessly spent all too much time visiting cemeteries. But, dear reader, pray tell—have you spent your days and years any better?"



New from Heritage Books

Cemetery Inscriptions of the Town of Barnstable, Massachusetts, and its villages, 1600-1900
by Paul J. Bunnell

This new collection is an alphabetical arrangement of inscriptions from twenty-three cemeteries found in Barnstable and its neighboring towns (West Barnstable, Centerville, Cobb Hill in Barnstable, East Barnstable, Cummaquid, Marstons Mills and Oak Grove). The inscriptions include the name of the deceased, and, when available, the year of death and/or birth and the names of spouses and children. Additional commentary identifies such items as: who the deceased is buried next to or the family plot in which he or she was buried; the condition of the tombstone as a result of weather and time or vandalism; stones that were difficult to read; supplementary information provided by the compiler such as military involvement of the deceased, epitaphs, status (widow, infant, doctor, etc.), religious affiliation, age at death. A key identifies each person with the cemetery in which he or she was buried. Several photographs of some of the more unique stones are included.

1992, c400 pp., illus., paper \$30.00 #B856

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LITTLE ROCK, ARKANSAS: Mount Holly Cemetery Book

AGS member Sybil Crawford of Dallas, Texas, is the author of *Jubilee: Mount Holly Cemetery, Little Rock, Arkansas, Its First 150 Years, 1843-1993*, an illustrated retrospective. Often called the Westminster Abbey of Arkansas, Mount Holly's past is treated in an entertaining manner, with vignettes of many of those interred there—the prominent and obscure alike. A typical Victorian cemetery of its time, Mount Holly was placed on the National Register of Historic Places in 1970. Little Rock's amazingly complex family relationships, as well as iconography, fraternal and social relationships, burial artifacts, demographics and mortality are all touched upon.

Produced in hardback, 8 1/2 by 11 inch format, the book has approximately 160 pages, 90 illustrations, bibliography, glossary, and index. The price is: \$35.00 plus \$4.00 shipping/handling. Orders for Spring delivery should be directed to:

Commemorative Book Order
Mount Holly Cemetery Association
P. O. Box #250118
Little Rock, AR 72225

LETTERING ON STONE

A Review of New Publications

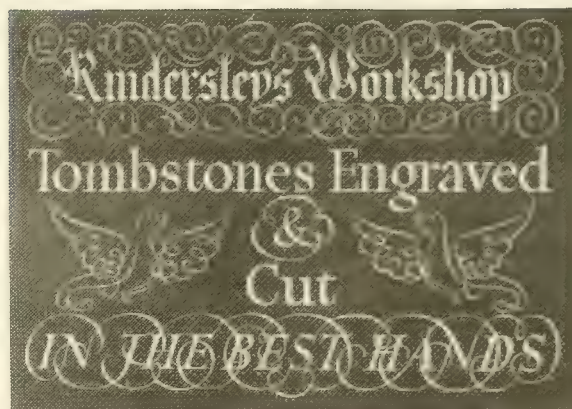
by Roberta Halporn

One of the subjects that has puzzled me since I joined AGS at the first conference in Newport RI is the lack of member interest in the stunningly beautiful lettering on the colonial stones. (I exclude Victorian markers because the lettering used on these monuments seems, to me, to have simmered down to just a few fonts, influenced by machine technology). I remember the important lecture given by Esther Bensen of the Bensen shop, trying to direct our attention to marker lettering and what we missed of the cutter's art by ignoring how he designed and executed the verbal messages of the stones.

Let me plead with readers to go back to their photographs, rubbings, and books with a fresh eye, cover up the pictorial image, and observe how beautifully the letters are formed, say of John Stevens II, (one of my favorites) or how different the capitals emerge, in the same epitaph, by John Zurichier or Uzal Ward. You will find a new appreciation of a critically important element of these exquisite works of art.

My own interest in lettering began when I worked as Promotion Manager for a publisher connected with a fifty-year old typesetting shop that had converted to linotype (letters forged at white heat in lead from molds connected to the typesetter's keyboard). The only font that the shop would use was Helvetica, an eminently readable and straight-forward form. But how do you make one publication look different from another if you can only use one type style? And how could I create innovative-looking promotion pieces with that singular font? I was drowning in Helvetica! I wandered out into the shop one day and saw, lying around gathering dust and rust, abandoned chases (the holders) of innumerable handsome old metal fonts, used before the linotype machine arrived, from the time when letters had to be picked out by hand—letter by letter. But I was never allowed to use them.

Now I am not a Luddite, proclaiming that all progress is all bad. In fact the Center for Thanatology is its beneficiary in our ability to cheaply obtain typeset material. But now that the computer has further contributed to the degeneration of our experience of letter forms (as well as split infinitives), I find myself drowning in *TimesRoman* and *Optima*, two of the most legible fonts of the electronic age. I can't tell you how I wish someone would create a John Stevens II font I could scan into my computer. But after seeing the following



three new publications, I would be satisfied with a Kindersley-Cardozo.

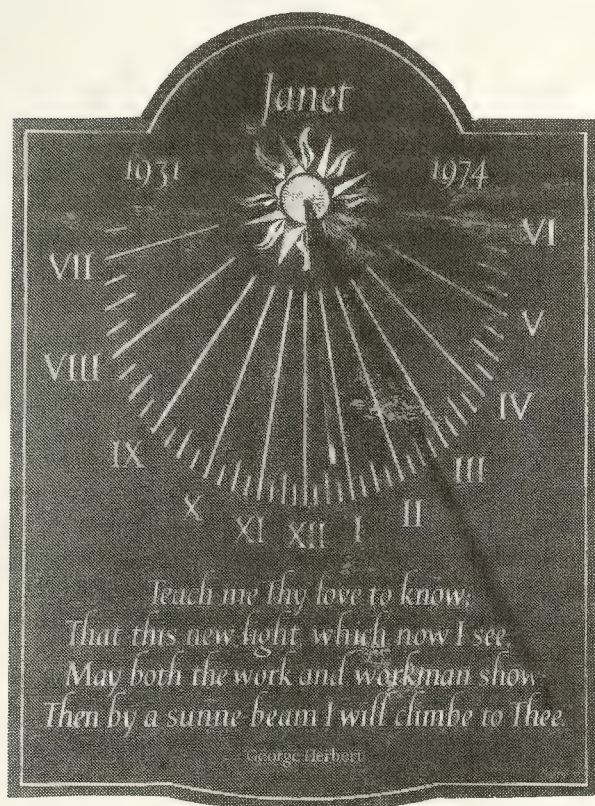
This group of books arrived for review from Cardozo Kindersley Editions, Cambridge, England, thanks to the suggestion of AGS member, Pamela Burgess. I had discovered Kindersley and Cardozo's exquisite carvings on slate when the Center was offering the original edition of *Letters Slate Cut, Workshop Philosophy and Practice in the Making of Letters*, but the publisher had disappeared and we couldn't locate more books. Now the two authors have joined forces to publish a revised edition themselves, more handsome than the first.

Letters Slate Cut offers a primer on monumental carving, with handsome drawings of the process from the initial sketches to the finished product. We learn how the shop selects its raw materials, how stones are trimmed to useful size, the tools used, how light influences the appearance of the inscriptions and why it would be better if all cutters were lefthanded! But we also become acquainted with the enormous erudition that has guided the art works that emerge, and the exacting philosophy that guides that learning. Of course, very few of us will become stone carvers, so the ultimate thrill of this book for gravestone enthusiasts is that the ample inclusion of photographs of finished pieces helps us to envision what our own beloved historical slates must have looked like when they were first set in the ground two centuries ago.

The second work from this press is *David Kindersley His Work and Workshop*, by Montague Shaw. This offers a short biographical sketch and charming photographs of the youthful Kindersley, who we learned was trained by an earlier, better known master, Eric Gill. The balance of this fascinating essay is a selection of studies which I believe will be of even greater interest to our members. They show how a number of his/her monumental pieces came about [Cardozo is Mrs. K and

an accomplished carver herself], accompanied by the original sketches, discuss the relationships with the clients who commissioned them, and show the finished works in place in their ultimate environment.

The book also makes us aware of the great variety of remunerative tasks still available to the stone carver in the twentieth century. There is a handsome memorial to the Baron and Baronet Story, complete with coat of arms, a wall-hung slate sun dial dedicated to "Janet" with quotation from George Herbert in Derbyshire, and a marvelous and controversial floor slate to the (revised) memory of Richard III, killed at Bosworth Field. My fingers itched to go rubbing.



But there is also the cut and painted carving of the brick wall of Peterborough, England's Magistrates' Court, which could have resulted in such pedestrian signage in less artistic hands, carving on crystal bowls and on brass, a War Memorial whose lettering refers to the Latin carving on Trajan's column, and a Finniston Award Plinth, for a bewildering, impossible triangle designed by an engineer.

The third publication, ***Lasting Letters, An Inscription for the Abbots of St. Albans***, edited by McKitterick and Lopes Cardozo is a handsomely produced case study of the creation of a new floor slate to mark the reinterment of the remains of medieval Abbots of the Benedictine Monastery on which the current cathedral is built, found

during an archaeological exploration of the old Chapter House.

A chapter by the archaeologists describes the excavation, a history of the House (pre- and post-Norman conquest), is offered from 1100-1539, on this occupation of one of the oldest Christian sites in Britain, and historian McKitterick advises us that the monks of St. Albans were the "principal disseminators and preservers of learning and knowledge through their libraries and book production" in England. This chapter contains many illustrations of the manuscripts created in the scriptorium, indicating the changes that occurred in style as the Norman influence blended with the earlier English monastic hands. Father Patrick Barry describes the Benedictine rule and how it fostered the spirit of enlightenment that led to St. Albans' development and preeminence. The final chapter, by Kindersley, is devoted to the memorial stone itself and how it emerged from the coordination of ideas and artistic philosophy of the architect, the carver, and the clients. Throughout, interesting and beautifully reproduced photographs add fascination to the wonderfully designed printed word.

Lettering Slate Cut, 1990, in paper has 56 pages; ***David Kindersley*** also in paper has 96 pages and ***Lasting Letters*** is a hardback, published in 1992. They are all available from the Center, and from The Cardozo-Kindersley Editions, 152 Victoria Rd., Cambridge CB4 3DZ England.



Lida Lopes Cardozo and David Kindersley. All illustrations are from the first (1981) Taplinger edition of ***Letters Slate Cut***.

Roberta Halporn is a member of the AGS Board of Directors and runs the Center for Thanatology Research, 391 Atlantic, Brooklyn NY 11217-1701.

NEW PROTECTIVE LEGISLATION IN GEORGIA

AGS member Neill Herring, 257 S. Elm St., Jesup GA 31545 has provided a copy of new legislation passed in the state of Georgia, HB402. This "was necessitated by indications from the judge in a cemetery case in Cobb County, Georgia, that he was going to rule the existing Georgia statute unconstitutionally vague, inadequate as to notice provisions and silent on the question of title to cemetery property. The new act seeks to correct these deficiencies. The new statute, while not perfect, represents a significant step forward in the protection of cemeteries, burial grounds and burial furnishings. The definitions of both archeologist and genealogist are also innovative." Mr. Herring worked directly with the county attorney of Cobb County in writing HB 402. He would like to initiate a discussion of other states' laws in this area.

To amend Title 36 of the Official Code of Georgia Annotated, relating to local government, so as to provide for the protection and preservation of certain cemeteries and burial grounds; to repeal Code Section 36-60-6, relating to the disturbing of a burial place in land development; to repeal Code Section 36-60-6.1, relating to the preservation and protection of abandoned or unmaintained cemeteries; to provide a statement of policy; to define certain terms; to authorize local governing authorities to preserve and protect certain cemeteries and burial grounds; to provide that no cemetery or burial ground shall be disturbed unless a permit is first obtained from the local government wherein such cemetery or burial ground is located; to provide for matters relative to an application for such permit; to provide for notification of certain persons; to provide conditions for the granting of such permit; to provide for appeal; to provide for certain activities by an applicant during the period of appeal under certain conditions; to provide for certain inspections for compliance; to provide for certain boards and commissions; to provide for certain financial responsibilities; to provide for penalties for violations; to provide for related matters; to provide an effective date; to repeal conflicting laws; and for other purposes.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF GEORGIA:

Section 1. Title 36 of the Official Code of Georgia Annotated, relating to local government, is amended by striking in its entirety Code Section 36-60-6, relating to the disturbing of a burial place in land

development, which reads as follows:

"36-60-6. (a) No known burial place of any human remains shall be knowingly disturbed by the owner or owners of the land for the purposes of developing or changing the use of any land unless a permit is first obtained from the governing authority of the municipal corporation or county wherein the burial place is located or from the superior court of the county where the burial place is located. The governing authority or superior court shall not issue a permit unless it first reviews the plans of the applicant for the permit for the proper reinterment of the remains in order to determine that suitable arrangements for reinterment have been made and that proper reinterment will be accomplished. If the governing authority or superior court does not believe that the plans are adequate to ensure proper reinterment, no permit shall be issued.

(b) Any person who knowingly fails to comply with subsection (a) of this Code section shall be guilty of a misdemeanor and shall pay a fine of \$1,000.00 per grave disturbed.", and inserting in lieu thereof the following:

"36-60-6. Reserved."

Section 2. Said title is further amended by striking in its entirety Code Section 36-60-6.1, relating to the preservation and protection of abandoned or unmaintained cemeteries, which reads as follows:

"36-60-6.1. (a) As used in this Code section, the term 'preserve and protect' means to keep safe from destruction, peril, or other adversity and may include the placement of signs, markers, fencing, or other such appropriate features so as to identify the site as a cemetery and so as to aid in the preservation and protection of such abandoned cemetery.

(b) Counties or municipalities are authorized to preserve and protect any cemetery which the county or municipality determines has been abandoned or is not being maintained and to expend public money in connection therewith."

Section 3. Said title is further amended by inserting immediately following Chapter 71 a new Chapter 72 to read as follows:

"CHAPTER 72

36-72-1. (a) The care accorded the remains of deceased persons reflects respect and regard for human dignity as well as cul-

tural, spiritual, and religious values. The General Assembly declares that human remains and burial objects are not property to be owned by the person or entity which owns the land or water where the human remains and burial objects are interred or discovered, but human remains and burial objects are a part of the finite, irreplaceable, and nonrenewable cultural heritage of the people of Georgia which should be protected.

(b) It is the intent of the General Assembly that the provisions of this chapter be construed to require respectful treatment of human remains in accord with the equal and innate dignity of every human being and consistent with the identifiable ethnic, cultural, and religious affiliation of the deceased individual as indicated by the method of burial or other historical evidence or reliable information.

36-72-2. As used in this chapter, the term:

(1) 'Abandoned cemetery' means a cemetery which shows signs of neglect including, without limitation, the unchecked growth of vegetation, repeated and unchecked acts of vandalism, or the disintegration of grave markers or boundaries and for which no person can be found who is legally responsible and financially capable of the upkeep of such cemetery.

(2) 'Archeologist' means any person who is:

(A) A member of or meets the criteria for membership in the Society of Professional Archeologists and can demonstrate experience in the excavation and interpretation of human graves; or

(B) Employed on July 1, 1991, by the state or by any county or municipal governing authority as an archeologist.

(3) 'Burial ground' means an area dedicated to and used for interment of human remains. The fact that the area was used for burial purposes shall be evidence that it was set aside for burial purposes.

(4) 'Burial object' means any item reasonably believed to have been intentionally placed with the human remains at the time of burial or interment or any memorial, tombstone, grave marker, or shrine which may have been added subsequent to interment. Such term also means any inscribed or uninscribed marker, coping, curbing, enclosure, fencing, pavement, shelter, wall,

stoneware, pottery, or other grave object erected or deposited incident to or subsequent to interment.

(5) 'Cemetery' or 'cemeteries' means any land or structure in this state dedicated to and used, or intended to be used, for interment of human remains. It may be either a burial park for earth interments or a mausoleum for vault or crypt interments or a combination of one or more thereof.

(6) 'Descendant' means a person or group of persons related to a deceased human by blood or adoption in accordance with Title 19.

(7) 'Genealogist' means a person who traces or studies the descent of persons or families and prepares a probative record of such descent.

(8) 'Human remains' means the bodies of deceased human beings in any stage of decomposition, including cremated remains.

(9) 'Preserve and protect' means to keep safe from destruction, peril, or other adversity and may include the placement of signs, markers, fencing, or other such appropriate features so as to identify the site as a cemetery or burial ground and so as to aid in the preservation and protection of such cemetery or burial ground.

36-72-3. Counties and municipalities are authorized to preserve and protect any abandoned cemetery or any burial ground which the county or municipality determines has been abandoned or is not being maintained, to expend public money in connection therewith, and to exercise the power of eminent domain to acquire any interest in land necessary for that purpose.

36-72-4. No known cemetery, burial ground, human remains, or burial object shall be knowingly disturbed by the owner or occupier of the land on which the cemetery or burial ground is located for the purposes of developing or changing the use of any part of such land unless a permit is first obtained from the governing authority of the municipal corporation or county wherein the cemetery or burial ground is located, which shall have authority to permit such activity except as provided in Code Section 36-72-14.

36-72-5 Application for a permit shall include, at a minimum, the following information:

(l) Evidence of ownership of the land on which the cemetery or burial ground is

located in the form of a legal opinion based upon a title search;

(2) A report prepared by an archeologist stating the number of graves believed to be present and their locations as can be determined from the use of minimally invasive investigation techniques, including remote sensing methods and the use of metal probes, which activities shall not require a permit;

(3) A survey prepared by or under the direction of a registered surveyor showing the location and boundaries of the cemetery or burial ground based on an archeologist's report;

(4) A plan prepared by a genealogist for identifying and notifying the descendants of those buried or believed to be buried in such cemetery; and

(5) A proposal for mitigation or avoidance of the effects of the planned activity on the cemetery or burial ground. If the proposal includes relocation of any human remains or burial objects, the proposal shall specify the method of disinterment, the location and method of disposition of the remains, the approximate cost of the process, and the approximate number of graves affected.

36-72-6. The applicant shall implement its plan for identifying and locating descendants no later than the date the application is submitted to the governing authority. The governing authority shall review the applicant's plan for identifying and notifying the descendants of the deceased persons and may require as a condition for issuing a permit that the applicant implement additional reasonable attempts to identify and locate descendants: Notice to possible descendants shall include information on how to contact the governing authority and a summary of the rights of descendants under this chapter. The governing authority shall promptly inform any descendant who indicates an interest in the disposition of the human remains and burial objects regarding any proposals for mitigation, the terms of any permit issued, the time and place of any scheduled public hearings, and appeal procedures and events.

36-72-7. (a) Within 15 days after it is satisfied that all reasonable effort has been made to notify descendants, as provided in Code Section 36-72-6, and following receipt of the

recommendations of a board or commission created pursuant to Code Section 36-72-9, the governing authority shall schedule a public hearing at which any interested party or citizen may appear and be given an opportunity to be heard. In addition to the notice required in Code Section 36-72-6, notice of the public hearing shall be advertised in the legal organ of the jurisdiction once a week for the two consecutive weeks immediately preceding the week in which any such hearing is held.

(b) Within 30 days after the conclusion of the public hearing, the governing authority shall notify the applicant in writing of its decision. The governing authority shall have the authority to deny the application with written reasons therefor, to issue a permit adopting the application in whole or in part, or to issue a permit which may include additional requirements to mitigate the proposed activity's adverse effects on the cemetery or burial ground, including but not limited to relocation of the proposed project, reservation of the cemetery or burial ground as an undeveloped area within the proposed development or use of land, and respectful disinterment and proper disposition of the human remains. The governing authority may adopt the applicant's proposal for mitigation.

36-72-8. The governing authority shall consider the following in making its determination:

(1) The presumption in favor of leaving the cemetery or burial ground undisturbed;

(2) The concerns and comments of any descendants of those buried in the burial ground or cemetery and any other interested parties;

(3) The economic and other costs of mitigation;

(4) The adequacy of the applicant's plans for disinterment and proper disposition of any human remains or burial objects;

(5) The balancing of the applicant's interest in disinterment with the public's and any descendant's interest in the value of the undisturbed cultural and natural environment; and

(6) Any other compelling factors which the governing authority deems relevant.

36-72-9. The governing authority of any county whose population is in excess of 290,000 as established by the United States decennial census of 1980 or any such future census shall be authorized to establish or empower a new or

existing commission or board to hear and review any application filed pursuant to Code Section 36-72-5. The board or commission shall conduct a public hearing within 60 days of the filing of an application and shall make a written recommendation to the governing authority no later than 15 days following the public hearing with respect to the sufficiency of the notice to (descendants, the plan for mitigation, the disturbance and adverse effects on the cemetery or burial ground, the survey of the cemetery, and plans for disinterment and reinterment.

36-72-10. The governing authority shall be authorized to impose an application fee which shall reflect the cost to the governing authority for processing and reviewing the application including, but not limited to, the cost of hiring an attorney, independent archeologist, and independent surveyor to assist in making recommendations regarding the applicant's plan. Such fee, if imposed, shall not exceed \$2,500.00.

36-72-11. Should any applicant or descendant be dissatisfied with a decision of the governing authority, he or she, within 30 days of such decision, may file an appeal in the superior court of the county in which the cemetery or burial ground is located in addition to the superior courts enumerated in Code Section 50-13-19.

36-72-12. Until the expiration of the time for appeal as set forth in Code Section 36-72-11, the applicant shall not begin or resume activities which comply with the permit issued by the governing authority. If an appeal is filed, the applicant may begin or resume activities which comply with the permit only upon consent of the governing authority and then party seeking judicial review or upon order of the reviewing court for good cause shown.

36-72-13. The governing authority or local law enforcement agency shall inspect as necessary to determine whether the applicant has complied with the provisions of this chapter requiring cessation or limitation of activity and with the terms of the permit as issued by the governing authority or as modified by the superior court or reviewing court.

36-72-14. (a) Notwithstanding any provisions of this chapter to the contrary, when any agency, authority, or political subdivision of the state seeks to file an application for a permit

under this chapter, the superior court having jurisdiction over the real property wherein the cemetery or burial ground is located shall have exclusive jurisdiction over the permit application. The superior court shall conduct its investigation and determination of the permit in accordance with Code Sections 36-72-6 through 36-72-8.

(b) When activities of an agency, authority, or political subdivision of the state adversely affect an abandoned cemetery or a burial ground, such agency, authority, or political subdivision shall bear the cost of mitigating the harm to the abandoned cemetery or burial ground or reintering the human remains as a part of the cost of the project and is authorized to expend public funds for such purpose. When activities of a private person, corporation, or other private entity adversely affect an abandoned cemetery or a burial ground, such person, corporation, or other entity shall bear the cost of mitigating the harm to the cemetery or burial ground or reintering the human remains. The cost of mitigating the harm to an abandoned cemetery or to a burial ground or reintering the human remains exposed through vandalism by an unidentified vandal or through erosion may be borne by the governing authority in whose jurisdiction the abandoned cemetery or burial ground is located.

36-72-15. Any disinterment and disposition of human remains or burial objects permitted under this chapter shall be supervised, monitored, or carried out by the applicant's archeologist and shall be done at the expense of the person or entity to whom the permit is issued.

36-72-16. Any person who knowingly fails to comply with the provisions of this chapter shall be guilty of a misdemeanor of a high and aggravated nature and, upon conviction, shall pay a fine of not more than \$5,000.00 for each grave site disturbed; provided, however, that any person who knowingly violates the provisions of Code Section 36-72-4 shall be guilty of a misdemeanor of a high and aggravated nature and, upon conviction, shall be incarcerated for not more than six months and shall pay a fine not less than \$5,000.00 for each grave site disturbed."

Section 4. This Act shall become effective upon its approval by the Governor or upon its becoming law without such approval.

Section 5. All laws and parts of laws in conflict with this Act are repealed.

NEW LIFE IN AN OLD FAMILY CEMETERY

Wallie Mitchell

In 1853, my great-great grandparents Charles and Eliza (Smith) Meredith bought 425 acres of land in Bastrop County. They came with four children and soon settled on this land having seven more children. The area where they settled is now within the Rockne area. A few years after this purchase, Charles sold 200 of his acres to his brother and was then left with 225 acres. Within these 225 acres of property was a half acre cemetery for family use as well as the family home referred to as the "Old Meredith Place".

Originally, I learned of the cemetery's existence from my research done on Bastrop County land deeds. I knew the cemetery existed, at least on paper, from 1853 to 1892, while the land was owned by Charles and Eliza. My uncle, Owen Meredith, recalled visiting the cemetery as a young child with his dad, my grandpa, in the early 1940s. Thus, it was a cemetery still fifty years later. During later years several of grandpa's brothers remembered this family cemetery and discussed where it was located and how to get there from young recalls in aging minds. On subsequent quests to find the cemetery, they failed to find it.

In 1989, after a lengthy search, my uncle Owen found the cemetery! Together he and I used the land deeds, his remembrances, some logical thinking, and he had gone to Rockne and asked a lot of questions of people in the area to accomplish the find. Once my uncle physically found the cemetery, he got permission to go on the land of the current owner, the aged son of the purchaser that bought from Eliza's estate. My uncle was happily allowed to see the cemetery's condition and take photographs. Uncle Owen discovered that the marker for Charles was a huge six-foot long by two-foot wide slab marker that was about ten inches above ground. It was in poor shape, having imploded in the center. There were field stones scattered near Charles' grave that probably marked some of the other known bodies within the cemetery.

Uncle Owen sent me the photos he took of the cemetery with a hand-drawn map of the approximate location. He had been given kindly treatment by the current aged owner's daughter who lived in a house near the cemetery. From the photos and information my uncle sent, I knew the grave would need to be saved before it was lost forever.

Fortunately, I am a member of the Association of

Gravestone Studies. I sent a letter to the Association requesting a local expert for Bastrop County. The nearest expert was located in Dallas. This gentleman was then contacted by me and we negotiated his fees for travel and the grave restoration itself. We also obtained permission to do this work from the current land owner. Once done, my uncle then was contacted to act in my behalf to make sure that the Dallas expert did the job. Uncle Owen supervised the restoration and took pictures of before, during and after. The property-owner's daughter again was kindly and helpful to our goal. The expert had difficulties working on Charles' broken grave. My uncle rolled up his sleeves and assisted so that together they accomplished the goal—a restored grave.

It is difficult to describe how excited I was at finally standing alongside Charles' grave. My great-great grandfather! He was finally found in a field cemetery thanks to lots of effort and his grave could now last the rest of my lifetime plus. It seemed such a fitting time and the completion of a circle. Charles died in 1889. One hundred years later his grave was restored and could now last another hundred years. Quite a commemoration and coincidence.

My uncle and I have closely worked with Mrs. Audrey Rother who for years has been compiling data about Bastrop cemeteries and markers. We have given her the updated information and pictures so when her books are printed the actual names and dates of the deceased will appear in the Meredith Cemetery information. Tasks which we have accomplished: the grave of my great-great grandfather restored and preserved for future generations and the grave of my great-great grandmother marked so that her contribution to the family is recognized. The cemetery marker gives recognition to the solemn and respectful final resting spots of our ancestors.

Thus an old cemetery has been brought to life. Now many can pay their respects to these ancestors who pioneered the area and see new life in an old family cemetery.

from STIRPES, Texas State Genealogical Society Quarterly, V.32 #3, September 1992, contributed by Kevin Ladd, Wallisville TX.



EQUALITY RESTORATION, CENTER CEMETERY

The 158-year-old brownstone tablet marking the grave of Pomp Equality has been removed from Center Cemetery, East Hartford CT for restoration by Beij, Williams and Zito. The Hartford Foundation for Public Giving agreed to let the Friends of Center Cemetery use the \$2,000. left from the fund for the Pitkin monument (AGS *Newsletter*, Winter 1990/91 p. 11, and Winter 1991/2 p. 8), and they are in the process of raising another \$2,000.

Pomp Equality, by coincidence, belonged in his slave days to a Pitkin—Daniel, who ran a tavern at the Connecticut River landing. Connecticut freed slaves between the ages of 25 and 44 in 1792. Pomp, who was then 33, had already been freed, we believe, because he is not listed among the 33 slaves in East Hartford in the 1790 census. Joseph O. Goodwin's history of East Hartford says he became a property owner and master of his own schooner. These facts, and the simple elegance of his marker, attest to a historical success story of a slave freed in the 18th century. Permission has been given by Probate Court to remove the stone for restoration, which it seriously needed before another winter.

from the Friends of Center Cemetery Newsletter, November 1992.



AGS Fa' 92 p. 21

TALKS IN MASSACHUSETTS

February 3, 1993 (Wednesday night) at the Salem, Massachusetts, Lyceum Hall: AGS members Betty Bouchard and Donna LaRue will present a slide/lecture on the North Shore's colonial burying grounds. Contact: Jim McAlister of Derby Tours, Salem, (508) 745-6314.

February 14, 1993 (Sunday afternoon) Donna LaRue will speak to the Medford (Massachusetts) Historical Society on the Salem Street Burying Ground, a slide/lecture to be given at the historic Isaac Royall House. Contact: Jay Griffin, Medford Historical Society, (617) 391-8739.

March 3, 1993 (Wednesday night) The North Andover (Massachusetts) Historical Society's March meeting will include Donna LaRue's slide/lecture "The Puritan Persecutions of 1692," which she presented at the AGS 1992 conference in Schenectady. Donna will focus on the stones and stories related to the North Andover community's experience of the 1692 witchcraft trials. Contact: Grange Hall, North Andover, or the North Andover Historical Society.

This unique grave is located in Ashe County NC.

The stone stele has the appearance of a petrified fence-rail, and was pulled from the New River by Daniel Boone. He carved the initials in it (Tc) for his friend, Thomas Calloway. Boone camped on the hillside across the river from the spot in his many hunting journeys, and thirty miles to the west carved his name, date, and "killed a bar" into an oak tree.

Information from the Yale archives tells how Calloway was buried under this stele, with his dugout canoe cut in halves to form the top and bottom of his coffin.

Local legend has it that actually Calloway's slave was buried under it. Behind the stele in the picture, you can see a number of fieldstones marking slave graves.

The slate stone to the left is for Elijah Calloway, father of Thomas, and a Revolutionary War hero at the battle of King's Mountain.

THE MYSTERY—HISTORY OF THE WILLIAM HALL STONE

by Jessie Lie Farber

This is a story that will, we think, have a happy ending. For a while, though, the events were mysterious and suspenseful, including even the possibility of criminal action. All the facts are not yet in, but the situation now looks much better. In fact, it looks very good indeed.

Our story concerns a fine eighteenth-century slate marker that was offered for sale to the Boston Museum of Fine Arts.

In early October, a member of the Museum's department of American decorative arts received a letter from Robert Serisky of the Davis Monument Works in Marshfield MA, asking if the Museum had an interest in purchasing an early headstone, a photograph of which accompanied the letter. Mr. Serisky said he could provide the necessary releases and that "rights are not in question." The photograph showed a handsome stone in good condition with a nicely designed winged face and abstract vine side borders. It bore the following inscription:

Here lies Buried ye Body
of Mr. William Hall,
Leatherdresser
who Departed this Life
Aug. 27 ye 16th 1771, AE 76

The Museum knew that AGS would be interested and helpful. Because the Museum knows Dan Farber as a photographer of gravestone art, they contacted him. They hoped he would ask AGS to look into this unusual offer. From what graveyard had the stone been taken? When, and under what circumstances was it removed from the yard?

Dan called Mr. Serisky, who explained that his monument company had bought the Evans Monument Company, in Boston, "within the last ten years" and that the Hall stone was among many items that were moved from the Boston company site to his company in Marshfield. He said the stone had been at the Evans Company location for "at least fifty years" and that it had been removed by that company from a graveyard with the permission of the deceased's family. The Evans Company, he said, had made and erected a replacement stone.

This was such a curious and hard-to-understand



The photo sent by Serisky

background that Dan and I couldn't believe it, surmising that the stone had, in all probability, been stolen by someone at some time. But if so, when and why? Mr. Serisky assured Dan that he had clear ownership. He mentioned that he had first approached some art galleries regarding purchase of the stone. Our first good news was that no gallery he approached wanted to get involved with such a purchase.

Dan and I sent a photocopy of the photograph with an inquiry to AGS's research department near Rochester NY. Laurel Gabel, head of research, was in Florida when our inquiry arrived, but when she returned she immediately made a computer check of her files. Less than ten minutes later, she telephoned us to say:

1. The inscription from a headstone for William Hall, 1771, was recorded in a book of inscriptions from the Granary Graveyard in Boston. This book of inscriptions was published in 1917. Although Laurel's file did not give the verbatim inscription, it did record that William Hall was the first President of the Irish Charitable Society, in Boston.

2. A stone for William Hall, 1771, Leatherdresser, was documented by the Boston Graveyard Initiative, a currently active restoration project that began its work in 1983. The listing gave the stone's location as the Granary, section A, row 14, stone number 411.

3. The stone appears to have been carved by John Just Geyer, a Boston cutter.

It was a bit breathtaking to discover that AGS (Laurel, that is) could so quickly and precisely place this mystery stone in the Granary, authenticate its presence there not once but twice over a span of about sixty years, and name its carver.

But when was it removed? Could anyone possibly steal this large headstone from a yard so publicly located—and do the deed relatively recently, after it was last documented? How could the monument company have had it for fifty years? Would anyone remove and replace this perfectly good stone with another? What, if anything, now stands in space 411, section A, row 14—a stone fragment of some sort, a footstone, a replacement stone, or an empty slit in the ground? What did it all mean?

A telephone call to Kathy Kattarides at her office in the Boston Parks and Recreation Department (which is in charge of the Boston Graveyards) and a quick visit by Kathy to the Granary resulted in a report that in space 411 there is a slate stone for William Hall, 1771. Because Kathy has not yet seen the Serisky stone or its photograph, she could not compare the carving on the stone she saw with the one in Marshfield. However, she reported that the stone in the Granary has ornamental carving—a face and a border design—and that the stone is entirely hand-carved, with one exception: the inscription on the Granary stone mentions that William Hall was the first President of the Irish Charitable Society, in Boston. This information, which is NOT inscribed on the original mystery stone, is sandblasted rather than hand-carved.

We don't have all the answers, but we have this hypothesis:

The Irish Charitable Society, at some time before 1917, when the book of Granary inscriptions was published, wanted William Hall's marker to show that he was the Society's first president. With (or perhaps without) the permission of Hall's family, his stone was removed at the Society's request by the Evans Monument Company in Boston and replaced with a new slate headstone on which mention of Hall's presidency was engraved (sand-blasted, that is). The original stone languished in Boston at the Evans Monument Company site, not far from the Granary, until that company was purchased in the 1980s. Then the stone was moved, along with other stones, to Marshfield. There it was erected on the grounds of its new home, the Davis Monument Company, where it now stands alone, in a sort of exile.

This hypothesis, if it holds up, doesn't explain every detail. For example, there is blank area under the inscription on the original stone, enough space to add the Irish Charitable Society's notation about its first president. Why, instead, was a new stone made? Why was the information about Hall's presidency sandblasted on the replacement stone and the rest of the carving done by hand? Did the Society's action in removing and replacing the stone abide by the legal procedures of the time? And what was the date of this removal and replacement? We assume that this occurred before the inscriptions were recorded because Laurel's record of the inscription mentions Hall's presidency.

We are inquiring into the present status of the Irish Charitable Society, and we expect to learn from the Society (or if it no longer exists, from its records) what part it played concerning the William Hall replacement stone.

Meanwhile, Mr. Serisky has indicated that he is willing to make a charitable gift of the original stone to the Museum, which Kathy Kattarides thinks could be best accomplished by his making the gift to the City, which would then turn it over to the safekeeping of the Museum.

When the dust settles, we hope to report on these pages the final denouement of this story. If the stone becomes property of the Museum, it will have travelled a very circuitous and hazardous and almost unbelievable path—from the Geyer stonecutting shop to the Granary, to the nearby Evans Monument Company, to the Davis Monument Company in Marshfield, then back to Boston to the Museum of Fine Arts, via Boston's Department of Parks and Recreation!



A number of people sending interest sheets to Laurel said they would like the names and addresses of members in their area. From time to time AGS exchanges lists with organizations which share our aim and purpose. If you object to your name being included in such lists, please notify the office.

NEGRO BURIAL GROUND

The very significant discovery of a Colonial era burying ground for blacks in lower Manhattan was reported in the fall 1991 issue of the Newsletter (p. 25-6). Some recent developments are detailed in the following article, by Sharon Fitzgerald, from American Visions, October/November 1992, p. 18-19.

"Don't walk there," cautions an archaeologist as an observer ventures onto a damp, red, unmarked strip of soil. "We still don't know what is beneath that spot." Several years ago, no one seemed to care what lay there. Until grass-roots indignation combined with the support of New York City's political leadership, the General Services Administration had determined to pour 34 stories of cement over this portion of African-American history.

Maps from the early 18th-century labeled this section of lower Manhattan as the "Negros Burial Ground," six unfarmable acres outside the city limits where the bodies of 20,000 enslaved and free blacks, as well as those of criminals and victims of epidemic diseases, were interred between 1712 and 1792. During the late 18th and throughout the 19th and 20th-centuries, the cemetery was layered with landfill and the surrounding area covered with commercial and municipal buildings. The burial site was now in the hub of the city—within walking distance of both Wall Street's financial district and the ports that harbored New York's shipping industry.

When the GSA, a federal government agency, purchased the property at the corner of Broadway and Reade streets from New York City in 1990, it was believed that the bodies once buried there had been removed or destroyed. Yet before construction could begin on the \$275 million office building and pavilion, historic preservation regulations required that the area be examined.

The exploration revealed what is arguably the most significant discovery in African-American history. Beneath 20 to 25 feet of landfill, the skeletons of an estimated 435 blacks (many of them the first Africans brought onto American soil) remained intact. Nearly

half of the remains were those of children.

The graves also contained approximately 500,000 artifacts, among these an African shroud, a shroud pin, a brass ring and brass buttons, and pottery. The teeth of one man buried there had been filed in a manner identified with West African tradition. This and other skeletons could provide insight into the diet, illnesses and geographic origins of the deceased.

Archaeologists, anthropologists and historians lauded the extraordinary find—this nation's only known cemetery for blacks dating back to the Colonial era. Thus began the battle between a government agency bent on progress and community activists determined to honor the memory of their ancestors.

New York State Senator David Paterson led a community task force in demanding that scientists and historians specializing in African-American studies be involved in the removal and study of the artifacts and skeletal remains. Anthropologist Michael Blakey of Howard University was contacted, and African-American "diggers" were brought in to assist in the excavation.

Then in what was later described as a "simple human error of miscommunication," 20 graves were destroyed when construction workers shoveled a portion of land and filled it with concrete footing. The dirt removed

contained broken bones. Claiming that the GSA's careless treatment of the cemetery and its failure to involve African Americans in decision-making was in violation of the National Preservation Act of 1964, the task force prepared a lawsuit and threatened to initiate acts of civil disobedience. It seemed that only an act of Congress would resolve the conflict.

At a hearing of the U.S. House of Representatives' subcommittee on Public

Buildings, which is the initial authorizing body for major GSA projects, the GSA acknowledged its failure to comply with the Preservation Act's guidelines. Subcommittee chairman, Representative Gus Savage of Chicago, demanded that excavation cease and told GSA administrators that the subcommittee would withhold approval from all GSA projects until the Burial Ground matter had been resolved. Days later, GSA



officials met with Savage in Washington, D.C., and agreed to halt excavation of the Burial Ground, pending the recommendations of an advisory committee composed of community leaders, preservationists and others.

Prior to the congressional hearing, a special advisory committee appointed by Mayor David Dinkins and headed by historian Howard Dobson, chief of the Schomburg Center for Research in Black Culture, had made the following recommendations: that reinterment of the bodies removed be considered; that the Burial Ground be designated a national historic site; that the cemetery, its artifacts and remains be placed under the auspices of either the National Park Service or the

Smithsonian Institution; that a committee be formed to oversee the research and development of an appropriate memorial and that a "world class museum" dedicated to blacks of the Colonial period be constructed upon or near the site.

Work on the building has begun, its foundation "culturally sterile" (not expected to contain skeletal remains). New York Senator Alfonse D'Amato has requested \$3 million from the Senate Appropriations Committee to finance modifications in the pavilion and to prevent further deterioration of the burial site. Eventually, the pavilion area may not only see the reburial of the bodies, it may receive landmark status and become a fitting memorial to these forgotten participants in American history.



Richard and Margery Dreselly of Brunswick ME wrote to AGS about some interesting stones. "We first read about these in *The Other Florida*, a beautifully written book [2nd edition, Florida Classics Library, 1978] on northern Florida by Gloria Jahoda, of Tallahassee. Following some misleading clues in that volume, with some effort and danger we found the stones 5 years ago. What is unusual about these few markers, now hidden in semi-jungle is that they are all that's left of the thriving pre-Civil-War town of Magnolia, which almost became the state capital. An inscription on each stone says 'of Augusta, Maine'. Magnolia was founded by the prototypical entrepreneurs, Hamlin and Ladd, who sailed down from Maine shortly after Maine had become a state and the Spanish left Florida. The final blow that felled Magnolia, after it survived hurricanes and tropical diseases, was the refusal of the Hamlins' cousin, Lincoln's vice president, to save his kin from the marauding Yankee troops. The Dresellys (207-729-4001) wonder if there is anyone concerned about preserving these stones.

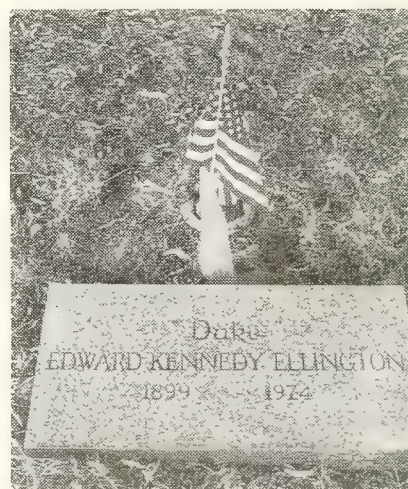


David Cross and Robert Bent, authors of *Dead Ends: An Irreverent Field Guide to the Graves of the Famous* (Plume/Penguin), are currently at work on *Honored Sites: A Brief History of Notable African-American Graves*.

The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn NY 11201 718/624-0890:

Wednesday, February 3, 1993, 6:30 PM
WINDOW INTO THE PAST: LOWER MANHATTAN'S AFRICAN AMERICAN BURIAL GROUND
Historian Christopher Moore will present slides and discuss how the study of the skeletal remains and cultural artifacts uncovered in the recently discovered cemetery has yielded a portrait of a diverse New Amsterdam in the late 17th and early 18th centuries and challenged long-held myths about black history.

Thursday, February 25, 6:30 PM
MEANING IN STONE: CHILDREN'S GRAVE MARKERS IN THE VICTORIAN CEMETERY
Ellen Snyder-Grenier, former Chief Curator, will discuss the current exhibition, "Rediscovering Greenwood Cemetery" which she curated.



GRAVESTONE ENTHUSIAST FINDS HER DREAM CAR

by Patricia Miller

*The following article, by AGS's own Pat Miller of Danbury CT, is reprinted from the June 1992 issue of **American Cemetery**, with permission of the author. The object of the article was certainly no stranger at many AGS conferences!*

My unusual hobby of visiting old cemeteries to study 18th-century gravestones led to my decision to buy a hearse.

I liked the idea and thought it would be convenient for carrying my paraphernalia—rubbing equipment, research books, etc. When I went looking for a hearse, I found two of the same vintage and price in Pennsylvania and in Connecticut and purchased the Connecticut one, because it was nearer to my home. No sooner had I made my first stop for gasoline than I had an offer to buy it!

This 22-foot-long, traditional black Cadillac hearse was a real parking problem in a shopping center, but on the road it was great—a powerful, extremely comfortable vehicle to drive. One of the unexpected advantages to driving the hearse was the respect it received on the road. Invariably, it was granted the right-of-way at intersections, though some drivers with an aversion to following a hearse passed unnecessarily.

And what a conversation starter! Strangers assumed I was approachable because of my unusual vehicle. People often came up to me to tell stories of people they knew who had found other-than-the-prescribed use for a hearse: to haul snowmobiles and apples from orchards. A number of bands use hearses to haul their musical instruments.

A bumper sticker [available from the AGS office] I put on the hearse with the saying, "I brake for old graveyards," started lots of conversations on that subject.

Although I had numerous offers to buy the hearse, I never found out if they were serious. I had quickly become attached to my "baby" and wouldn't consider parting with it.

A longtime camper, I quickly discovered that a twin-size mattress fit into the back compartment with plenty of room for a cooler, stove and provisions. So on occasion I used the hearse to camp in state parks. In a campground most of the campers, always friendly folk,

would stop by to chat and admire my hearse.

Another bonus to driving my "baby" was that friends recognized me even a long way from home. Eventually, wherever I went I'd hear a horn blow and glance over to see a friend waving. It certainly got me and my love of old gravestones a lot of publicity around the state.

Of course I was aware that some people thought me a bit strange to be driving such a vehicle. I was stopped quite often by police to check license and registration and was once accused of belonging to a Satan-worshipping cult. Only one person ever expressed surprise that a small, fiftyish female owned the big, black monster. Seeing me get out of it, he asked if it belonged to my son. He could not believe it was mine!

I personally have no fear of death or associations with it. But driving the old hearse, I soon realized that many people do have major fears or superstitions about death. I have had mechanics refuse to work on the hearse because of their fears. The friend who found my hearse for me is a big, strong he-man; yet, once when I asked him to test drive it for a possible mechanical problem, he refused, saying, "What? Me drive that!"

The hearse's size caused an unexpected problem in the rural area where I live, because it would not fit on the lifts in some local garages. I learned to call ahead to check this and the mechanic's willingness to work on a hearse before scheduling repairs.

Then too, of course, it loved gas! Ultimately, I had to give up my "baby" because with my job in health care, my budget just couldn't support its gas habit. Although purchasing the hearse took some explaining to my elderly patients, they enjoyed the luxuriously comfortable ride and, oddly, none of them seemed to be "spooked" by this ominous shadow of death.

I hated to let the hearse go. I don't know if I will ever adjust to driving a small conventional car again. After eight months, I have been able to modify my driving habits, but the pleasure of driving is gone. I cannot convince myself that the little, lightweight car is safe, and its seats don't adjust as well as the big, wide seat in the hearse did. I would love to have another hearse!

A photo of Pat Miller and her hearse was included in the Spring 1987 issue of the AGS Newsletter, p. 10.

FROM THE EXECUTIVE DIRECTOR

On November 7, the Board voted on two things that I think you will find interesting, and are areas where we need a lot of input from you:

1994 Conference

The 1994 conference will be held in ...Chicago! Although there has been some disagreement in the past, this will definitely be the furthest west that AGS has held a conference, by a long shot! The Board is very excited, but we need help from our members in the Chicago area to make this a success, and we must begin working now. If you can help us plan the conference in any way, or help us at the conference in June of 1994, please contact the office. We're looking forward to hearing from you! (And don't forget our 1993 conference in New London, Connecticut - I hope we'll see you there, and if you haven't sent Steve Petke your paper proposal, do so posthaste!)

Newsletter

As you already know, Deb Trask will be editing her final newsletter in the summer of 1993, as she is on to new projects after 10 years as newsletter editor. Deb is literally irreplaceable; there is no one volunteer who is willing and able to put in the hundreds of hours of work needed to put out the newsletter each year as Deb has done, and the Board felt very strongly that the present quality and tone of the newsletter had to be maintained. Paying to have the whole thing professionally done was out of the question, as that cost would be prohibitive; it was also felt that something would be lost having the newsletter produced in that way, anyway. What to do?

The Board has voted on a proposal, but right now, it's just a proposal, because it depends very heavily on the membership. The plan is to have different departments in the newsletter - some old, some new, and each with its own volunteer "editor" who would be responsible for compiling 1 - 2 pages of material for three issues of the newsletter. (The fourth is the conference issue.) Each editor would send their copy (on disk, if possible) to an executive editor, who would go over the material and then send it on to the office, where any administrative stuff would be added and the layout would be done. Some of the old departments that could be continued would be:

Preservation Notes
Tours & Programs
Book Reviews
10 Most Wanted

Some new departments that could be seen would be:

Regional Columns - i.e. Northeast, Southwest,
Southeast, Midwest, etc.
Carver Research column
19th Century column
Features

We'd really like to hear from you on this subject, as the newsletter is something we all treasure. What do you think of this format? What columns or subjects would you like to see covered on a regular basis that I haven't listed here? Would you be interested in becoming an editor? One thing is certain - this won't work if we need to cajole people to become editors, or if we can't get people who can adhere to deadlines and can find information for their columns if none is received from the membership. We also will know if we don't get the response from you now, then it's back to the drawing board! On the other hand, if there is enough interest from members, it was felt that this format might provide more in-depth representation of our members' and their interests, and provide a forum for members to know what other people are doing. Please take a moment to drop us a postcard to let us know what you think; it's essential that we hear from as many members as possible on this most important subject. Please write to the AGS Office, NOT the Newsletter!

Markers X

As you probably have already noticed, we are offering MARKERS X at our pre-pub price in this issue of the newsletter. The deadline is February 1 at the advertised price of \$25; after that date, the price will be \$28. If you were a Supporting or Life Member this year, don't forget that you will automatically receive a copy - there is no need to utilize this offer unless you would like a second one!

Finally, a happy and healthy 1993 to everyone, and we're looking forward to hearing from you about the new newsletter.

- Miranda

Would the person who ordered—and never received—*The Puritan Way of Death* and one other book from the AGS Lending Library, please contact Laurel Gabel, 205 Fishers Rd., Pittsford NY 14534. (716) 248-3453.

PLANNING AHEAD FOR THE '93 CONFERENCE?

Pat Miller presents something to do before or after the '93 conference! The conference will be in southeastern Connecticut. Pat suggests a day or two in beautiful northwestern Connecticut with visits to small early graveyards in the area—CT, NY and MA—with good food, conversation and tourist information. Let Pat know if you prefer bed & breakfast, motel or select private school accommodations. Contact her, at 36 Tamarack Ave. #197, Danbury CT 06810 [(203) 748-0289] if interested in details.

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of Markers, the Journal of the Association for Gravestone Studies, Department of English, Western Oregon State University, Monmouth OR 97361. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order Markers (Vol. 1 \$20; Vol. 2, \$24.50; Vol. 3, \$38.95 (cloth only); Vol. 4, \$21.95; Vol. 5, \$22.95; Vol. 6, \$26.95; Vol. 7, \$15; Vol. 8, \$20; Vol. 9, \$20; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778 Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609. (508) 831-7753



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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Wilbraham, Massachusetts cemetery commissioner Vincent Broz displays the "Scalloped" stainless steel collar used to repair marble monuments with that type of edge—for explanation, see story on page 2

THIS OLD MONUMENT

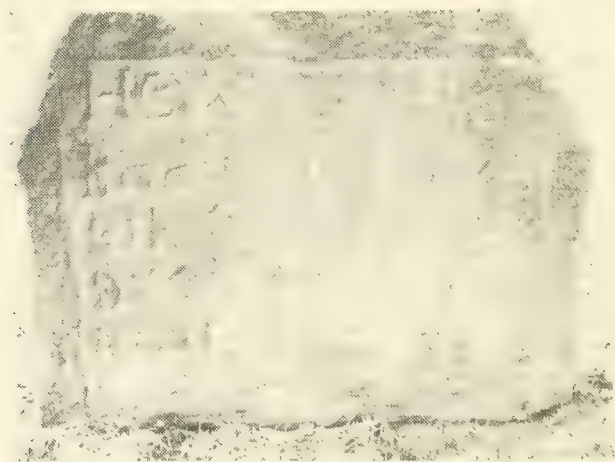
Wilbraham, Massachusetts, cemetery commissioners restore marble markers by 'collaring' them in a stainless steel brace.

by Peter W. Ablondi, Vincent F. Broz, and Richard A. Piaget

*The following article is reprinted from **American Cemetery** [V. 65 #5] May 1992, with permission. In it, the members of the Board of Cemetery Commissioners, Town of Wilbraham, Massachusetts, tell about the method they have devised to restore and preserve marble headstones. The commissioners very kindly also provided the Newsletter with their original photographs to accompany the article.*

Friends and relatives gathered. Tears were shed to match the gentle rain that fell as Mr. and Mrs. Otis Ladd buried their daughter Julia Amelia. Several weeks later a marble monument was placed on her grave. The monument was about two inches thick, 24 inches wide, and four feet high. It was mortised into a red sandstone base, which was placed so that its top was just below ground level. The monument stated Julia's name, her date of death, her age (17), and identified her as the daughter of Otis K. and Hannah W. Ladd. The year was 1866. Then it rained.

The place was Adams Cemetery, one of the three town cemeteries in the Town of Wilbraham, Massachusetts, which is on the eastern border of Springfield. The first burial there took place on April 28, 1741, after Elizabeth Cockril, age 39, had come from the Boston area to visit her sister and brother-in-law, the Samuel Warners, living in Wilbraham. When she took ill and died, she became the first burial in what was then known as the Old Burying Ground.



Elizabeth Cockril stone, 1741



Julia Amelia's restored marble monument in Adams Cemetery.

Two hundred and fifty years later, the Old Burying Ground is known as Adams Cemetery, so named for John Adams, deacon of the Congregational Church who lived in a home, built in 1794, adjacent to the land on which the cemetery was located. One of Adams' duties was to look after the cemetery.

Establishing a cemetery was in accordance with a state law that required each municipality to provide a "burying ground" for its residents. Adams Cemetery has been in continuous use since 1741, as has East Wilbraham Cemetery, since 1779, and Glendale Cemetery, since 1787. Coincidentally, present Adams Cemetery Commissioner Peter Ablondi purchased the Deacon John Adams house in 1970, not knowing that 18 years later he would be following in the footsteps of the original owner.

For the first 80 years, the rain caused little damage to Julia's marble monument. The rain and snow in winter did cause some tiny "freeze" cracks to develop, but the stone's integrity was sound. However in the 1950s, when the rain became slightly more acid, the marble began to weaken.

The red sandstone base into which the marble had been fitted was not affected (because it was below ground level), nor were the sandstone, slate, and granite monuments in Adams that marked earlier burials. The sandstone monuments, which were mined locally, retained in clearly legible form their carvings of angels and cherubs and their messages of faith and hope.

Wilbraham does have some pretty heavy storms each fall, and during one such storm a large limb from a 60-

foot oak snapped off. As it fell to the ground, it struck and broke Julia's marble monument. The cemetery commissioner of that day used mortar to repair Julia's monument, but balancing a 40 pound piece of marble on its corresponding two-inch-wide base resulted in a precarious situation at best. However, the repair "worked," so all was considered well.

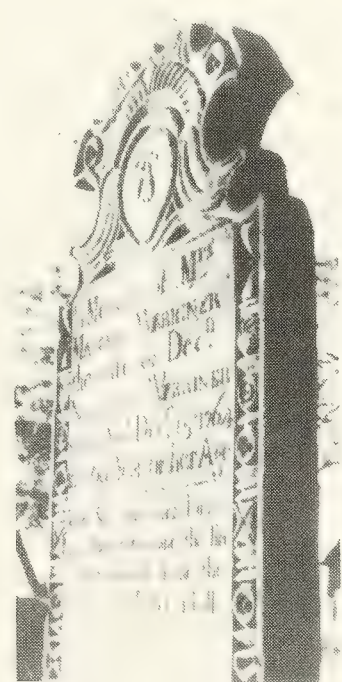
Some years later, an out-of-control power lawn mower bumped Julia's monument and once again it broke, this time right alongside the previous repair joint where the marble had become noticeably crumbly. In 1986, Mr. Ablondi, the newly elected Adams Cemetery Commissioner, re-repaired Julia's monument, using epoxy cement and fully realizing that the cement was stronger than the marble it was repairing.

Just as Julia's monument had been broken, other marble monuments in the three Wilbraham cemeteries had suffered similar fates. When repairs could be made they were temporary at best, since the inherent weakness of the marble meant that they would break again. Some stones were so weak that no repair could be done, because they could not be made to stand upright.

Many of the earliest "monuments" were native rocks placed on graves, such as Elizabeth Cockril's, the first grave in Adams Cemetery, and over the years a number have disappeared from the cemetery. In the late 1700s, sandstone was used for monuments. Some sandstone was taken from a quarry located on the adjacent Charles Merrick farm and from whose family some land was purchased for one of the later cemetery expansions.

The sandstone monuments were rugged, about 4 to 5 inches thick, and stood 3 to 4 feet above the ground. The carvings are beautiful and have withstood the ravishes of weather and acid rain fairly well.

The next generation of stone used for cemetery monuments was a white marble, such as Julia's, and this



*Margret Warriner,
sandstone, 1764*

is where the problems began for the cemetery commissioners of Wilbraham.

The white marble monuments come in different widths, and the individual designs, which were chiseled into the stone, vary in style. However, the thickness of the stone remains somewhat constant—about 1 1/2 to 2 1/4 inches. It is interesting to note that the earlier sandstone monuments were heavier and more rugged than the soft marble monuments that followed years later.

As years passed, problems began to develop with marble. In recent years, the effects of acid rain began to be noticed as carvings began to be obliterated. Secondly, the stone became more brittle as it aged and the marble monuments were snapping off, either at the baseline or partway up the stone.

The epoxy adhesives, which were available in the 1980s to Adams Commissioner Ablondi and supplied by a local monument company, worked very well on the granite stone repairs he was making. But the epoxy did not bond to the marble very satisfactorily. Using epoxy on marble seemed like trying to glue two pieces of Styrofoam!

Because the glued joint was stronger than the material either above or below the joint, the newly glued stone soon broke, either above or below the joint, usually crumbling a bit of the stone on one or both sides of the break. Repairing old marble monuments using epoxy was almost an impossible job!

The commissioners noticed that some of the older marble stones had been repaired some years ago by Walter Clark who had been Adams Cemetery commissioner for 21 years. The state-of-the-art method of his day was to use mortar. They noticed that a few mortared stones had been rebroken and some of the broken parts had become lost. So it was evident from an examination of the monuments repaired with mortar that this method was only marginally successful.

When Richard Piaget was elected in 1990 and became the Glendale Commissioner, he too experienced the same problems trying to repair the old Glendale stones. The third commissioner, Vincent Broz, had also experienced the same problems with broken marble monuments. At the monthly meetings of the Board of Cemetery Commissioners the discussion frequently focused on finding a better way to repair old marble monuments.

Solutions to large problems usually arrive piecemeal, and the solution to repairing broken historical marble monuments was no exception. As the commissioners were surveying several broken monuments in Adams

Cemetery, many of which had been repaired before, the thought occurred to them that some way had to be found to externally brace the monument stone, so that the full weight of the epoxied stone would not totally rest on the adhesive.

If some kind of a bracket could be constructed to take the weight, then the adhesive would have a better chance to survive the wind and bumps from careless equipment operators—the main hazards to the life of a Wilbraham cemetery monument.

We felt that we also had to be mindful of the history represented by these stones. So the braces would have to be unobtrusive yet strong enough to stand the test of time. Some monuments had no stone or concrete bases, they were slabs of marble just stuck into the ground. Others had a foundation system, which we would have to deal with.

The solution to the problem gradually evolved towards extending a U-shaped piece of steel wrapped around the stone and extending into the ground on each side to provide the necessary support, especially where there was no monument foundation. It was thought that perhaps the collar should be stainless steel, so that it would not rust and further damage the stone in the years ahead.

Now came the process. Commissioner Ablondi knew Richard Kleeberg, a local man who owned and operated Kleeberg Sheet Metal Company in nearby Ludlow, Mass. A phone call revealed that he would be glad to meet with the Commissioners to advise them on the practicality of a stainless steel support collar.

The only time he would be available to meet would be early in the morning. The meeting was scheduled at 6:00 a.m. on a chilly September 1991 morning in Adams Cemetery.

Out of that early morning meeting came two solid suggestions. First, a stainless steel collar could be applied over the top of the stone, whether it was standing upright, leaning, or flat on the ground. Second, the collar had to extend into the ground at least 12 inches below the surface to provide the necessary support, especially if the monument had no other foundation. Mr. Kleeberg determined that 14-gauge, number-304 stainless steel would be the material to use for this project.

Mr. Kleeberg came prepared—he had a large piece of cardboard with him in his truck. He said the best way to provide an accurate monument measurement was with a template—a fullscale tracing of the size of the monument including its thickness. A tight fit was needed on



Wilbraham cemetery commissioner Peter Ablondi shows the "Flat Top" stainless steel collar used to repair rectangular marble headstones.

all sides, yet the collar could not be too tight or it would not fit easily over the top of the monument.

Since it may be difficult for a reader to send a piece of full-size cardboard through the mail, a cardboard tracing could be carefully cut out and further retraced on a roll of paper, which then can be sent in a mailing tube to Kleeberg Sheet Metal. Dick's manufacturing people generally add a fraction to each measurement in the interest of ease of application.

One should remember that sometimes old marble monuments that are hand cut are not uniform in dimension from top to bottom, or in the thickness, which can vary slightly.

For the sake of "unobtrusive historical representation," the collars are made with the front channel slightly narrower than the rear channel. Now comes the application of the collar to the monument.

If the stone is standing upright, or nearly upright, then the collar can be fairly easily slipped over the top. If the monument is in several pieces, then our recommendation is to stand the collar on its "nose" on a solid surface such as a plank and thoroughly epoxy the inside of the "nose" as well as the sides for a tight bonding of the monument to the collar.

The piece that is the top of the monument is slipped upside down into the collar first. The front of the stone must face the narrowest edge of the collar with the back of the monument facing the widest portion of the collar. (As we stated above, the face of the collar has the narrow channel overlap and the reverse of the collar has the widest overlap.)

If there are more broken pieces to the monument, epoxy all the joints and keep adding them in reverse order so that when the collar-with-monument has been uprighted, all the pieces of the monument will be in the correct sequence.

If there is a foundation stone, be sure that the pieces of it lying directly beneath each side of the monument have been removed, so that the 12-inch extensions can easily fit into the ground. The extensions must be straight and kept tight to the sides of the marble monument.

In some cases, we first drilled holes in the base of the monument for the extensions to fit into the ground. This proved to be a lot of backbreaking work. We found that it was easier to switch to a blunt-point hammer for use with our electric rotary-impact drill, which would easily break away the ends of the foundation to allow for the extensions.

The drilled holes may look nicer, but unless you have a



Wilbraham cemetery commissioner Vincent Broz fastens a pipe clamp on the collar to secure it while broken pieces of a marble monument are reattached with an epoxy.

lot of time the blunt-point hammer is much quicker. (No one will notice the jagged work the bluntpoint hammer produces, because when the project is finished the base will be seeded or covered with a concrete - "mound".)

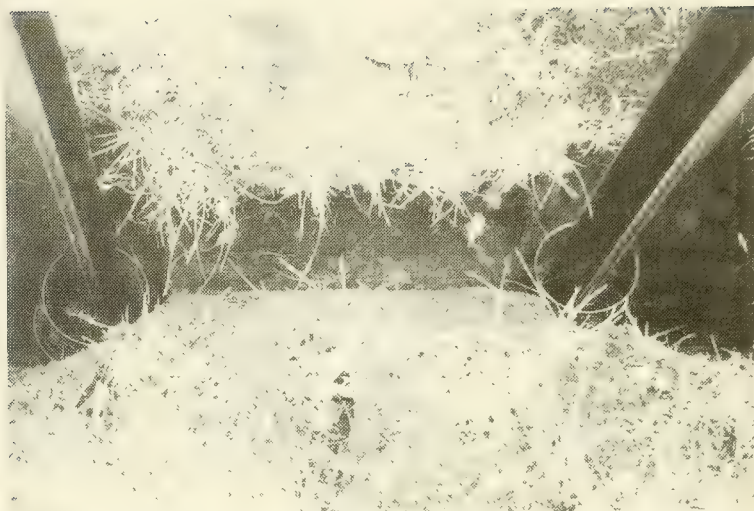
As the holes were drilled, or the stone was broken away, we used our heavy duty Sears Shop-Vac to clear away the small debris created by drilling/hammering. When one person used the hammer and the other one vacuumed, the process of removing residue was speeded up considerably.

If necessary, a heavy duty pipe clamp can be used to keep the steel collar from spreading too much, and this would keep the pieces of the monument from falling out. The pipe clamps are also very useful when the monument must be assembled on the ground by sliding all the pieces into the collar in a horizontal position. The pipe clamps make good "handles" for more than one person to assist in setting up the "col-lared monument."

Before the monument is hoisted into the vertical position, be sure that you have a tin or aluminum can the size of a tomato juice or coffee can, or one just a little bit smaller, carefully fitted around each extension. The cans will be placed in the hole in the ground so that each extension is inside a can. (We will explain their use below.)



Commissioner Pete Ablondi pointing to sandstone monument foundation drilled and waiting for collar.



The stainless steel collar extends about 12 inches below the marble stone's base and is anchored inside cans the size of coffee cans, which are filled with a fast-setting hydraulic cement.

If the can is to be placed in the ground inside a monument foundation in which you have just drilled-hammered, you may need a pair of tin snips to reshape the can to fit the hole area.

The monument is to be set upright after carefully applying epoxy to the base of the bottom-most piece and to the top surface of the foundation, which is already in the ground. If there is no foundation at all, then just place the cans in the ground and place the extensions inside them.

When the "collared monument" is uprighted, it must be level from left to right and from front to back. The front-to-back position can be maintained by propping a two-by-four piece of wood in the front and rear of the now-upright monument.

There is a reason we have suggested that the cans be placed in the ground and the 1 2-inch collar extensions placed in them. A way had to be found to lock the stainless steel collar tight against the sides of the monument in order to provide enough support to hold the monument pieces rigid as the epoxy dries.

To find a way to easily accomplish this, the commissioners conferred with Wilbraham True Value Hardware store manager Paul Cooling. We consider him our "resident expert" in many of the areas of cemetery management where "hardware items" provide the solution to a particular problem.

Paul was very helpful by supplying a solution to our problem of finding a way to support the stainless steel collar in the ground. He suggested that we use the juice can and fill them with a product made by Hartline Products Company, of Cleveland, Ohio, called "Rockite"—which is a fast-setting hydraulic cement. When mixed to a pourable consistency, it will flow around the stainless steel collar and within 15 minutes it will set up (and expand) enough to hold the collar extensions tightly. Its adhesion power comes from its expansion qualities, and when it is completely dry it will grip the metal in a permanent bond. We bought our material from Paul in a 25-pound box; it is also available in larger containers.

As the Rockite sets up, we mix a batch of Sakrete to fill the rest of the hole. Again, Paul recommended a mortar mix because it is easier to pour into nooks and crannies than any other type of mix.

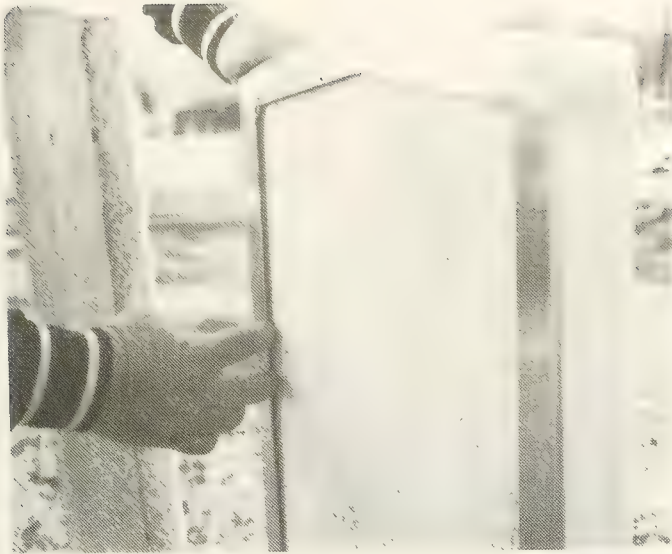
If you plan to use a concrete mound on the surface, then



Collar installed through existing foundation

you would fill the hole to the top with Sakrete, or equal, and let dry. If you plan to plant grass, then fill the hole with Sakrete to within four inches of the top. When the concrete is dry, fill the balance of the hole with loam and then seed.

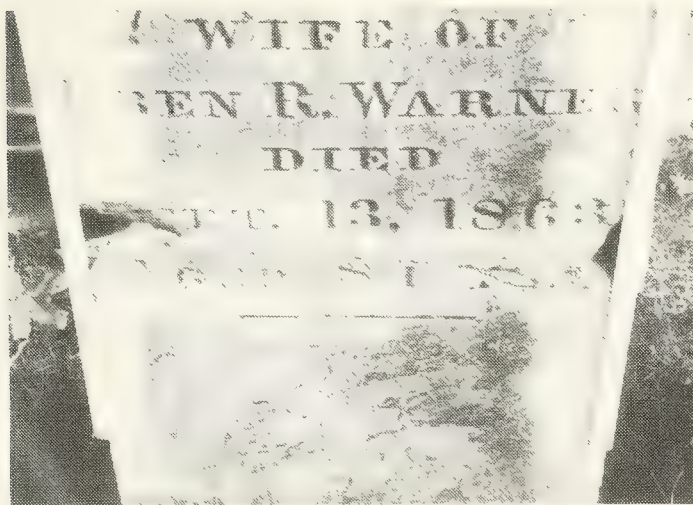
The next step in the repair process is to seal all surface areas where the monument stone comes in contact with the stainless steel collar. Paul recommended a good-quality clear-silicone caulking sealer. Be sure to caulk on each side of the monument with a bead that starts at the ground and goes completely up and around the monument back to the ground again. This should be done on each side of the stone.



The edge of the steel collar must be caulked with silicone to prevent moisture from seeping in between it and the marble monument.

If there are hollow spots inside the collar where it meets the monument stone because of broken or chipped pieces or an inexact fit, fill them with the silicone caulk.

In our area of New England, any moisture that gets into any of the recesses of the monument could freeze in winter and either buckle the stainless steel collar or cause the newly installed concrete to crack prematurely. We also recommend that you apply the same silicone caulk to the area between the bottom of the monument and the newly poured concrete base. In our opinion, moisture is the enemy of historic stone preservation!



Joint repaired some time ago with conventional epoxy. Collar is installed part way. Gaps on either side will be siliconed.

In November of 1991, an article in *American Cemetery* by George Malbasa, of Cleveland, Ohio, described how he tested many adhesives now on the market to see if they could be used with marble, and he had the same experience we had: none of them worked very well with marble repairs.

He had a new formulation made to his specifications, and he sent us a quart of each of the two-part epoxy to try. We used it on the last three stones we had to repair in the fall of 1991 before it became too cold in our New England area to continue outside work.

His material mixed very easily and applied easily to the stone. Its consistency made it easy to spread into the monument cracks and crevices as well. We won't know how strong the bond will be until this spring, and an even better test will be spring 1993. But the product did seem promising.

We mentioned earlier in the article the gauge of the stainless steel which Dick Kleeberg used for the collars, but we did not mention the cost. The reason we didn't is that there is no cost to the Town of Wilbraham cemetery system; Kleeberg Sheet Metal has donated all the collars to us. However Dick has provided the following estimated prices to those who might be considering using this procedure.

The "Flat Top" collar as shown in an accompanying photo would cost approximately \$125 each; our "Pitched Roof" model (Julia's monument shown in another picture) would cost about \$150; and the top-of-the-line "Scalloped Corner" model, as shown in a third photo, would be about \$200. All these prices are exclusive of shipping.

The members of the Wilbraham Board of Cemetery Commissioners would be happy to answer any questions about their on-going experiences in repairing historic marble monuments. Our address is: Town of Wilbraham, Board of Cemetery Commissioners, 240 Springfield Street, Wilbraham, Massachusetts 01095.

The Cemetery Commissioners wish to thank Mr. Charles L. Merrick, Wilbraham town historian, for technical assistance in preparing this article, and for providing a copy of the caption on the 1741 tombstone of Elizabeth Cockril, the first person to be buried in Adams Cemetery. The Commissioners also wish to thank Melvin G. Williams, Ph.D., chair of the English Department at American International College, Springfield, Massachusetts, for both assistance as Commission Grave Rubbing Consultant as well as for review of this article.

ROMANCING THE STONES

Tales told from old headstones

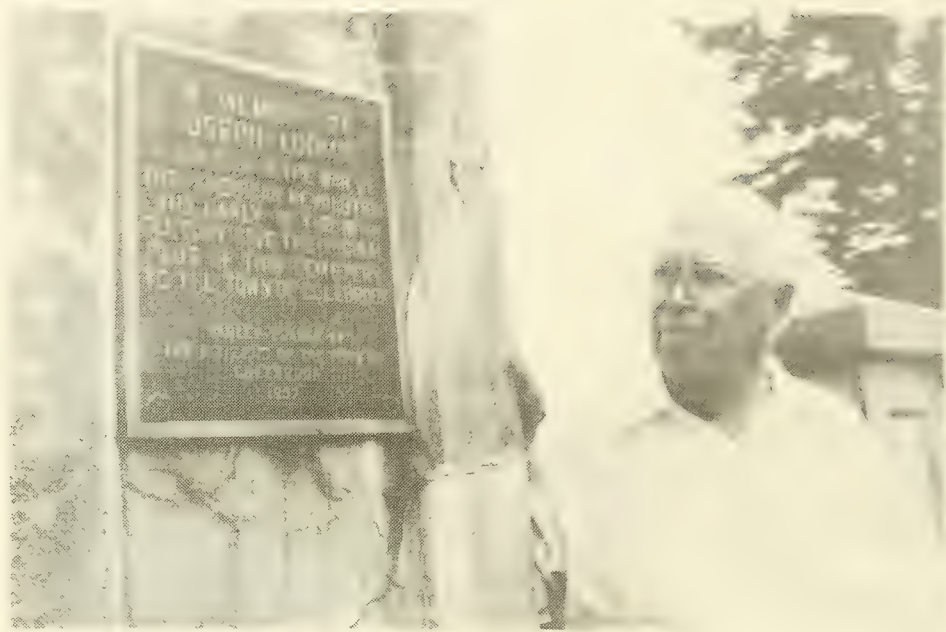
by Ellsworth Bunnell

Cemeteries are wonderful places to walk through. Traffic is minimal, the surroundings are tranquil and the solitude is conducive to meditation. Cemetery meditation can take many pathways. One can admire the countless shapes, sizes and ornamentation of the stones. One can also admire the odd names, the often lugubrious verse, or do what I often do, speculate on the lives of those beneath my feet. If there are eight million stories in the Naked City, there are also stories to be told of the inhabitants of every burial place one visits.

Since I live near the Colebrook Village Cemetery, I often walk there, not—as I am sometimes reminded—because most of my contemporaries are already resident there, but because for 200 years the dust of fellow citizens has lain there, entombed with their life stories.

One such person is Joseph Loomis, a veteran of the Revolutionary War, who gave part of his farm to augment the cemetery. The main gate is dedicated to his memory and just to its left lies the man himself, with his family in a long row beside him. What tales Mr. Loomis might have for us. Perhaps he saw the whites of British eyes at Bunker Hill. Maybe he spent the winter at Valley Forge and held the reins of General Washington's horse. Possibly he caught sight of Cornwallis at the Yorktown surrender. Or it could be that the one great challenge of his life was coming to the northern Coos and carving out a home for his family. The adventures of his life are buried with him, but we do know that his instinct for the military remained strong, because his son, Lewis, became a general in a later conflict.

Nearby is the stone of Elizabeth Bridge, born in 1825 and died a few days short of her 100th birthday in 1924. Just think about the events that passed before her in that century. When she was born, John Adams and Thomas Jefferson, both signers of the Declaration of Independence, were still living, and before her death 68 men had already flown the Atlantic Ocean and she could have heard the news on her radio. She could have not only told us about the Indian Stream War, but



every conflict up to World War I. She must have known all about the war that took place at Battle Bridge on Route 26 in Kidderville. (And, boy, would I like to talk to her about that one!)

Sometimes a stone needs but little imagination, as the epitaph tells it all. Witness the stone of one Mahala Hutchinson, who departed in 1861. Her stone reads:

*There is rest in heaven,
I am not weary now.*

Such a sentiment leads one to believe that she was delighted to depart this earth.

Our cemetery has had its share of suicides, although such facts are not emblazoned on the stones. However, one stone stands out and is part of our local lore. The stone stands just north of the Loomis lot and indicates that Dr. James Hartwell is the occupant of that bit of earth. He was both a doctor and minister, for many years carrying on both professions in Whitefield. After the death of his first wife, he transferred his practice to Colebrook. Later, he married again, but his second wife lived only a few months. The two tragedies were too much for the poor man and he committed suicide. This act brought out all the worst in his fellow townsmen and they would not allow his body to be buried in the cemetery among "decent folk". Fortunately, William Loomis, youngest son of the Revolutionary War veteran, still owned the family farm and, although in his eighties, feared neither "contamination" nor Christians and allowed the doctor to be buried on land he owned just outside the sacred precincts. The passage of time and the grim reaper has greatly enlarged the cemetery and Dr. Hartwell now sleeps in close quarters with the uncommonly good.

A short distance away are two stones, both flying the American flag. The flag-holder of one proudly bears the seal of the Grand Army of the Republic, but the holder on the other grave is severely plain and merely says "Veteran". These are the graves of Henry and Cummings Marshall, brothers who fought on opposite sides in the Civil War. Cummings being the unflinching Union soldier and Henry the unrepenting Rebel. One can't help wondering what led to their differing points of view. The story has it that they remained sworn enemies to the end of their lives. Cummings marched proudly with the G.A.R. in every Memorial parade and, just as faithfully, Henry rode horseback, weaving in and out of the marchers and emitting Rebel yells on the top of his voice. People who remembered them said it was quite a sight to see. Cummings has long since answered his last muster and Henry's Rebel yell is forever stilled beneath this hallowed earth. Together they sleep side by side beneath the Stars and Stripes—although Henry would quite likely have preferred otherwise.

One lot in our cemetery has only the small marble marker of a four-year-old girl. But the interesting occupant of the lot is her father, buried beside her. His name was Elmon Williams and he arrived in Colebrook from his native Warren, New Hampshire, in the early 1850s. Being a bright young man and a born merchant, he quickly worked his way into partnerships with several businessmen and, after the great fire of 1870 which hit Colebrook's Main Street, he built the two buildings that still stand at the corner of Main and Spring Streets, one for his own store and the other as a millinery shop for his wife, Mary (the only daughter of Dr. Snowe of Columbia). Williams was enormously successful and respected and, since the town did not yet have a bank, he functioned as a sort of private bank. People would bring him their cash for safekeeping in his vault and for the modest interest he paid them for the privilege.

However, in the late 1880s a serpent arrived in town in the guise of a fascinating lady of clouded background and calling herself Mrs. Stanley. Williams was now well into his sixties, but he was wealthy and she charmed the



The Marshall brothers, side-by-side: Henry wore gray and Cummings wore blue during the Civil War.

heck out of him. They both disappeared one morning on the early train thoughtfully taking the contents of Williams' vault with them. The town was both numbed and impoverished by this and although the two were eventually tracked down in Manitoba, Canada, the money was gone forever. After serving several years in the state prison in Concord, Williams, a broken old man, returned to his native Warren, built himself a small house and committed suicide, in that order. His body was returned to Colebrook to be laid to rest in the lot he purchased so many years ago. His widow refused to share the same ground and lies beside her father in the Columbia cemetery. The one happy result of the whole affair was that the next year the First Colebrook Bank was established and the town's wealth has been safe ever since.

Perhaps our most famous gravestone—the one that most visitors ask to see—is familiarly known as "Blasted Hopes". It marks the grave of Esther Fletcher, who departed from this world in 1869 at the age of 25 years. Her bereaved husband had a tintype of his pretty young wife embedded in her gravestone and now, 122 years later, it is still to be seen with the words "Blasted Hopes" above it. Time and the elements have nearly obliterated the picture, but I can remember back more than 60 years ago the face with the pink-tinted cheeks of a young lady in a Civil War era dress smiling out from that picture.

These are some of the things to be found in a cemetery I'm sure every burial place has similar stories to be told, for here is where we bury our crooks and clowns, our princes and paupers and movers and shakers of centuries past. Want to find out more? Put on a pair of walking shoes, bring your imagination and a notebook and I'll meet you at the gate.

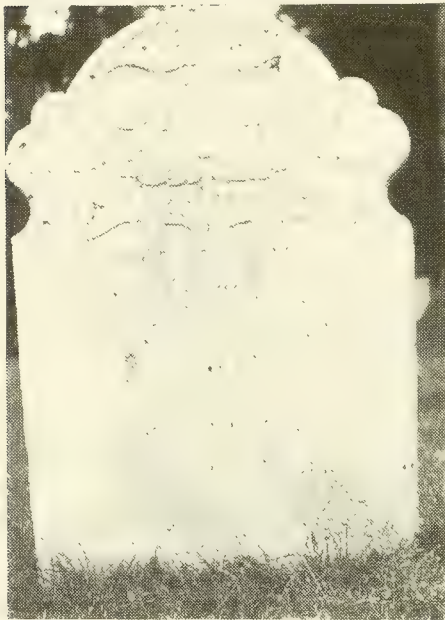
from **Coos Magazine**, Coldbrook NH 03576, October 1991, contributed by the editor, Charles J. Jordan, and by Bill Wallace, Auburn MA



A close-up of the Esther Fletcher stone shows the toll that time has taken on the old tintype photograph and the message above it, "Blasted Hopes".

BITS & BITES

Laurel Gabel and Theodore Chase are doing a series of short articles about Essex County, Massachusetts, gravestone carvers for the *Essex Institute Historical Collections*. The first article, "John Holliman: Eighteenth-Century Salem Stonecarver" was published in the July 1992 issue (Vol. 128, #3, pages 147-161). A second article is on James Ford, also of Salem. The third installment is about Robert Fowle of Boston, Salem and Newburyport. The Ford and Fowle pieces are due out in the summer, 1993 issue. The last article, which they have yet to write, will be about carver Levi Maxcy.



Readers of the *Newsletter* will be familiar with the work of Shaftesbury VT carver Zerubbabel Collins (1733-1797), a member of a distinguished Connecticut family of carvers written up in Slater's *Colonial Burying Grounds of Eastern Connecticut* (p. 10) and in *Markers VIII*. This handsome monument seems to be the example of Collins work that migrated furthest from his home base. The 1796 Amos Wright stone is the oldest marker in the Blue Church burying ground just west of Prescott, Ontario, Canada. This was a region settled by loyalists who migrated north after the Revolution, but political differences did not deter the Wright family from sending back to Shaftesbury for this marker. Amos' land petition of 1789 calls him late of "Shasburry" and he appears to have been a son of a loyalist soldier, Ebenezer Wright, who with his wife Mercy Leach had moved from Connecticut to Shaftesbury, buying land there in 1766. Amos was a resident of Yonge Township at his death, and administration of his estate was granted to his widow Sabra, daughter of a New York loyalist, Captain Hazard Willcox of Delancey's Corps, who was wounded at Bennington and killed at White Plains. Three sons and two daughters survived Amos. If the stone was erected by a literal brother, then either Asahel Wright of Augusta Township or David Wright of Cornwall was the man responsible. Both named a son for Amos, Asahel in 1797 and David in 1801.

contributed by Bruce S. Elliott, Department of History, Carleton University, Ottawa, Ont., Canada K1S 5B6.

A new book has just been published in Italy titled *Licheni E Conservazione Dei Monumenti* (Lichens and conservation of monuments), by Pier Luigi Nimis, Daniela Pinna and Ornella Salvadori. From the English text in the promotional brochure, it appears very interesting. "The growth of lichens on monuments causes a series of complex problems in the field of conservation and restoration. Lichens can produce not only a chromatic alteration of the stone surfaces, but also a pronounced chemical and/or physical weathering of the rocks. Different species have a different action on the substrata. Any measure against lichens should be based on a detailed knowledge of the lichen flora and vegetation, and of the main ecological factors affecting lichen growth on a particular monument.

This volume presents a general review of the researches in this field, including ecological studies, the mechanisms of weathering by lichens, the origin of the calcium oxalate films, the main methodologies adopted until now against lichen growth.

A large part of the book is devoted to the description of the most frequent lichen species occurring on Italian monuments. These are illustrated by 110 colour pictures, and by a synthetic comment on their morphology, ecology and distribution. The book includes also a table reporting all substances which have been used until now to prevent lichen growth on monuments, and a list of references with 251 titles.

contributed by Karen Casselman, Halifax N.S.

ICONS FOR OUR MODERN AGE

An exhibition at the Edmonton Art Gallery, Edmonton, Alberta, Canada, March 7 - April 26, 1992



Desjarlais, Alberta, 1990, Duraflex photographic print by Randy Adams, 40.6 x 50.8 cm

During 1990 and 1991, Edmonton writer and photographer, Randy Adams, travelled to relic graveyards along the band of settlements following the poplar belt extending from Alberta to Manitoba. His project was to photograph the Christ figures on the gravemarkers and to produce a series of colour prints as part of the visual component of a wider study of the people and rural history of the Prairie provinces of Canada.

REGISTRATION

for the
ASSOCIATION FOR GRAVESTONE STUDIES
Sixteenth Annual Conference and Meeting
Connecticut College, New London, Connecticut



A time for sharing ideas and information relating to all aspects of gravestone studies, including carver identification, gravestone conservation, graveyard preservation, and new research advancing the knowledge of historic and modern funerary art.

PROGRAM HIGHLIGHTS:

(All meetings will take place in air-conditioned buildings.)

THURSDAY

REGISTRATION begins at noon.

CONSERVATION WORKSHOP 2:30-4:00. Pre-Conference Lab for those conferees selecting Conservation Workshop as Friday activity. Adhesive repair techniques will be featured.

KEYNOTE SPEAKER Lance Mayer, Conservator at the Lyman Allyn Art Museum, will set the tone for the conference by speaking on "Eastern Connecticut: A Cultural Crossroads".

FRIDAY

CONSERVATION WORKSHOP 9:00-3:30. After initial lectures, the workshop will continue in Cedar Grove Cemetery. Participants will be organized into teams; each team will engage in three activities - cleaning, resetting and adhesion. Staff leaders: Fred Oakley, Coordinator; Jef Foley, Rosanne Foley, C.R. Jones, Charles Marchant, David Via, and Tracy Walther.

SELF-GUIDED MINI TOURS 9:00-4:00. Graveyards in the immediate vicinity have been identified for conferees to visit on their own today. Maps and directions will be available at the Registration table. A shuttle bus will make the circuit between graveyards and the campus for those who prefer not to drive.

PARTICIPATION SESSIONS 9:00-4:00. A wide range of topics will be covered in 18 different hour-long sessions designed for everyone from novice to expert. Select up to 6 from the enclosed list.

LECTURES Friday and Saturday evenings and Sunday morning. Presenters include, among others, C.R. Jones, Vince Luti, Betty Willsher, Charles Marchant, and Susanne Ridlen.

INFORMAL LATE NIGHT SHOW Thursday, Friday, and Saturday evenings. After the evening programs, those with slides to share on a more informal basis are invited to gather at a specified location. Slides of research in progress or unusual markers are especially encouraged. Bring along whatever you might feel motivated to share with others in a relaxed setting. Please tell us your topic and timing in the space provided on the back of the registration form so we can organize things!

SATURDAY

COLONIAL TOUR Old Lyme, Durham and Essex. You will see stones by a wide variety of Connecticut River Valley carvers. The stones are primarily sandstone, with several interspersed slates imported from Boston and Newport.

VICTORIAN TOUR Explore a superb setting at Elm Grove in Mystic, fantastic family plots in Cedar Grove, New London, and unique heart-shaped curbing in Yantic, Norwich, all 3 cemeteries with interesting monuments.

BANQUET AND PRESENTATION of the Harriet Merrifield Forbes Award

SUNDAY

ANNUAL MEETING AND FINAL PAPERS

REGISTRATION INFORMATION

TO REGISTER

The conference is open to anyone. A registration fee is required for all conferees; however, note the exception on the Registration form for ONE DAY PARTICIPANTS. The fee for AGS members is \$70 until June 1; thereafter, \$85. Full conference and partial conference registration are available. Fill in the prices for all desired options on the enclosed registration form, and mail with your check or money order (U.S. funds, please) payable to AGS to the Association for Gravestone Studies, 30 Elm Street, Worcester, MA 01609. Registration closes June 10 so the Registrar can report our figures to the college. All fees should be paid by this time. Please do not plan to arrive without a confirmed registration.

CANCELLATION POLICY

Cancellations will be accepted on the following terms: Before June 1, full refund; June 1-10 registration is not refundable, but meals and lodgings will be refunded; AFTER JUNE 10, NO REFUNDS WILL BE MADE.

ACCOMPANYING SPOUSES

Spouses accompanying conferees, participating only in meals, receptions, and lodgings, do not have to pay the registration fee. If spouses wish to go on the bus tour or attend workshops or lectures, they must register as either full or partial conferees and pay the registration fee.

ACCOMODATIONS (No Smoking in any indoor locations)

The dormitory rooms are arranged for single occupancy only. Couples may request adjacent rooms (use the space provided on the back of the registration form) or may wish to consider off-campus accomodations. We will be staying in the usual dormitory rooms with bathrooms at the end of the hall. Men's and Women's bathrooms will be designated on alternating floors. The rooms will be furnished with bed linens, pillow, small towels, blanket, soap, and glass. You may wish to bring a desk lamp and a fan (the dormitories are not air-conditioned), a washcloth, a large towel, and perhaps a plastic bag for a wastebasket. There is no smoking in the rooms.

Other accomodations within a 10-15 minute drive of the campus include Holiday Inn (\$79) and Coleman Lodge (\$45 single, \$55 double) of New London, and Sojourner's Inn (\$95 single, \$105 double), Best Western (\$95 single, \$103 double), and Econolodge (\$35 single, \$45 double) of Groton.

FOOD SERVICE will be provided by Connecticut College. Menus were arranged by Lorraine Clapp with the expert assistance of Dan Goldman. All meals except the banquet will be served cafeteria style. Let us know if you have particular dietary needs (see the back of the registration form).

HANDICAPPED ACCESSIBILITY

There are steps at the entrance to most buildings. There are no elevators in the dormitories, although you can request a room on the first floor - see the back of the registration form.

TRANSPORTATION

The campus is 2 miles from downtown New London and is easily accessible by car, bus (Greyhound) or train (Amtrak). Air travelers can fly into Groton-New London airport on USAir connecting through Philadelphia or New York (LaGuardia).

EXHIBITS AND SALES

Exhibit space is available for your gravestone-related photographs, drawings, etc. Conferees may bring gravestone-related books and items to sell. Conferees will be responsible for their own sales. There will also be an AGS sales booth with publications, MARKERS, etc. To reserve sales or gallery space, please see the back of the registration form, or for more information, contact Dan Goldman, 115 Middle Road, E. Greenwich, RI 02818. (401) 884-7875.

SCHEDULE

Thursday

12:00 - 10:00PM	Registration
12:00 - 5:00	Set up exhibits
	Self-Guided Mini-tours
2:30 - 4:00	Conservation Workshop Lab
5:30 - 6:45	Dinner
7:00 - 9:30	Lecture Session #1
10:00 +	Informal Late Night Show

Friday

7:30 - 8:15	Breakfast
7:45 - Noon	Registration
9:00 - 12:00	Participation Sessions
9:00 - 12:00	Mini Tours - Self-Guided & Shuttle Service
9:00 - 11:15	Conservation Workshop Lectures
11:15 - 12:30	Lunch
1:00 - 4:00	Participation Sessions continue
12:00 - 3:30	Conservation Workshop (Cedar Grove Cemetery)
1:00 - 4:00	Mini Tours - Self Guided & Shuttle Service
3:00 - 5:00	Registration
4:30 - 5:30	Reception
5:30 - 6:45	Dinner
7:00 - 9:30	Lecture Session #2
10:00 +	Informal Late Night Show

Saturday

7:30 - 8:15	Breakfast
8:30 - 9:00	Late Registration
9:00 - 4:00	Bus Tours
4:30 - 5:30	Forbes Award Reception
5:30 - 7:00	Award Banquet
7:30 - 9:45	Lecture Session #3
10:00 +	Informal Late Night Show

Sunday

7:30 - 8:15	Breakfast
8:30 - 9:45	Annual Meeting
10:00 - 12:00	Lecture Session #4
12:30 - 1:15	Farewell Lunch

Friday, continued

1993 AGS
CONFERENCE
REGISTRATION
FORM
June 24-27, 1993

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

Please choose either plan I, II, or III below and complete applicable information on back.

DEADLINE JUNE 10, 1993

Please make checks payable to AGS, and mail to:
The Association for Gravestone Studies, 30 Elm Street, Worcester, MA 01609

I. FULL CONFERENCE: If you plan to come Thursday afternoon and stay through Sunday noon, eat meals, stay in dorm, and attend activities, fill in this section and section IV on back of this form:

A. Registration fee (covers rental of facilities and equipment, copying, and other overhead expenses)

Before June 1: member \$70; non-member \$80*
After June 1: member \$85; non-member \$95*

Before June 1

After June 1

A. _____

B. Lodging 3 nights, all meals, all activities
Single \$210

B. _____

GRAND TOTAL (Add A, B)

TOTAL: _____

II. PARTIAL CONFERENCE: If you plan to attend only certain activities and stay only part of the time, fill in this section and section IV on back of this form:

A. Registration fee (see above description):

Before June 1: member \$70; non-member \$80*
After June 1: member \$85; non-member \$95*

Before June 1

After June 1

A. _____

B. Lodging on campus (Single occupancy only. Couples may request adjacent rooms.)

Thurs. \$45 single _____ Sat. \$45 single _____
Fri. \$45 single _____

TOTAL FOR B: _____

C. All meals and activities:

Thurs. \$20 _____ Sat. \$50 _____
Fri. \$36 _____ Sun. \$20 _____

TOTAL FOR C: _____

GRAND TOTAL (Add A, B, C)

TOTAL: _____

III. ONE DAY PARTICIPANTS: (No conference registration fee is required if you attend ONLY ONE activity)

A. Friday Activities Only: \$35/day including lunch

_____ Conservation Workshop _____ Participation Sessions

For Participation Sessions, mark your choices on the back of this form!!

A. _____

B. Bus Tour Only: \$35/tour including lunch

Which Tour? _____ (Colonial or Victorian)

B. _____

C. Evening Lectures Only: \$10/session

_____ Thurs. _____ Fri. _____ Sat.

C. _____

TOTAL _____

*Membership in AGS is \$20 a year. For information, write: AGS, 30 Elm St., Worcester, MA 01609

IV. PLEASE SELECT ACTIVITIES

Friday 9:00 - 4:00 (Select one):

- ☐ Conservation Workshop (Note: a Preparatory Session will be held Thursday 2:30 - 4:00)
☐ Mini Tours (Self-guided; Directions, information, & minivan will be made available)
☐ Participation Sessions: (See included page for descriptions)

Period	Check only one Session per period.		
1	<input type="checkbox"/> 1A	<input type="checkbox"/> 1B	<input type="checkbox"/> 1C
2	<input type="checkbox"/> 2A	<input type="checkbox"/> 2B	<input type="checkbox"/> 2C
3	<input type="checkbox"/> 3A	<input type="checkbox"/> 3B	<input type="checkbox"/> 3C
4	<input type="checkbox"/> 4A	<input type="checkbox"/> 4B	<input type="checkbox"/> 4C
5	<input type="checkbox"/> 5A	<input type="checkbox"/> 5B	<input type="checkbox"/> 5C
6	<input type="checkbox"/> 6A	<input type="checkbox"/> 6B	<input type="checkbox"/> 6C

(It is not necessary to attend every hour; select only those which interest you. Please do not attend those you do not register for; seating is limited.)

SATURDAY 9:00 - 4:00 (select one):

Colonial Tour _____ Victorian Tour _____

ADDITIONAL INFORMATION

Informal Late Night Topic _____ Length _____ Slides(Y/N) _____

☐ I wish to room next to _____

☐ I need to be on the 1st floor.

☐ I request vegetarian meals. Exceptions (i.e., I can eat fish, eggs, etc.) _____

GALLERY RESERVATION

To reserve appropriate display space, please complete the following:

Description of display _____

Type of space or wall surface required for display _____

Approximate size of display (maximum 4'x 8') _____

Please plan to have your display ready for viewing by 4:00 PM, June 24, in time for the reception.

Displays will be coordinated by Dan Goldman (401) 884-7875.

SALES TABLE RESERVATION

To reserve a sales table, check below and remit appropriate amount to AGS:

6' table \$10 _____ 1/2 table \$5 _____ 1/3 table \$3.50 _____

For additional information, please contact the AGS office:

30 Elm Street, Worcester, MA 01609

(508) 831-7753



NOTICE OF ANNUAL MEETING

Notice is hereby given that the Annual Meeting of the Association for Gravestone Studies will be held at Connecticut College, New London, Connecticut on Sunday, June 27, 1993 at 8:30 AM to hear annual reports and transact such other business as may come before the meeting.

C.R.Jones, Secretary

NOMINATING COMMITTEE REPORT

The nominating committee has proposed the following candidates for election to fill vacancies which will exist as of June 27, 1993. Nominated as Trustees for 2 years:

For a 3rd two-year term:

Barbara Rotundo
Ralph Tucker

For a 2nd two-year term:

Roseanne Atwood-Foley
Laurel Gabel
Rosalee Oakley
Jim Slater

New Candidates:

Daniel Goldman
Robert Montgomery
John O'Connor
Stephen Petke
Virginia Rockwood
Deborah Smith

Continuing on the Board are Roberta Halporn, C..R. Jones, Leona A. Kelley, Blanche Linden-Ward, Brenda Malloy, Ellie Reichlin, Maggie Stier, Fred Sawyer III, Gray Williams, Jr., and Harvard Wood III. There are two ex-officio members - Elizabeth (Jo) Goeselt, Archivist, and Richard Meyer, Markers Editor.

For the offices of President, Vice President, Secretary, and Treasurer the following are nominated for two year terms unless otherwise noted:

President - Rosalee Oakley

Vice-President - James Slater

Secretary - C.R. Jones (one-year term because C.R. will be concluding his sixth year in 1994)

Treasurer - Daniel Goldman

Respectfully submitted,

1993 Nominating Committee - Bob Drinkwater, Chair, Jessie Lee Farber, Rosalee Oakley

BALLOT

THE ASSOCIATION FOR GRAVESTONE STUDIES 1993-1994 BOARD OF TRUSTEES

BOARD MEMBERS (2-year terms): (Vote for **not more than twelve**)

<input type="checkbox"/> Daniel Goldman	<input type="checkbox"/> Stephen Petke
<input type="checkbox"/> Roseanne Atwood-Foley	<input type="checkbox"/> Virginia Rockwell
<input type="checkbox"/> Laurel Gabel	<input type="checkbox"/> Barbara Rotundo
<input type="checkbox"/> Robert Montgomery	<input type="checkbox"/> James Slater
<input type="checkbox"/> Rosalee Oakley	<input type="checkbox"/> Deborah Smith
<input type="checkbox"/> John O'Connor	<input type="checkbox"/> Ralph Tucker

OFFICERS: (Vote for **one for each office**)

<input type="checkbox"/> President:	Rosalee Oakley
<input type="checkbox"/> Vice-President:	James Slater
<input type="checkbox"/> Secretary:	C.R.Jones
<input type="checkbox"/> Treasurer:	Daniel Goldman

Please return completed ballot to The Association for Gravestone Studies,
30 Elm Street, Worcester, MA 01609 by June 1, 1993

New Candidates' Biographies

Daniel Goldman, East Greenwich, Rhode Island

Dan has served as Hospitality Chair for recent AGS conferences and will be Exhibits Chair for the '93 Conference. His expertise and skills developed as an investment broker will be brought to his new position as AGS Treasurer.

Robert Montgomery, Bedford, New Hampshire

Robert is Professor Emeritus at Boston University. His areas of expertise are communications, marketing, and public relations.

John O'Connor, Springfield, Massachusetts

John is an instructor of genealogy and computer classes at the Connecticut Valley Historical Museum in Springfield. He is currently putting on computer all inscriptions on gravestones in Irish Catholic cemeteries in the four western-most Massachusetts counties.

Stephen Petke, East Granby, Connecticut

Stephen has been as AGS member since 1988. He has lectured on gravestones at the American Culture Association conference, AGS conference, and for local groups in Connecticut. His articles on the Connecticut carver, Calvin Barber, has been published in Markers X. He is serving as program chair for the '93 Conference.

Virginia Rockwood, Greenfield, Massachusetts

Virginia is an art teacher with 14 years of public school experience, preschool through adult. She has provided leadership for our conference Teaching Workshop in the past.

Deborah A. Smith, Rochester, New York

Deborah has extensive museum experience and currently is a curator at the Strong Museum in Rochester. Her article on Delaware children's gravestones was published in Markers IV. Deborah received a British Council fellowship in 1992 to study mourning customs and gravestones in Northern Ireland.

WORKSHOP & PARTICIPATION SESSION DESCRIPTIONS

THURSDAY-FRIDAY CONSERVATION WORKSHOP

Thursday, 2:30-4:00 - Early arrivals meet with Fred Oakley and other staff members in the meeting room of our dorm for a demonstration of adhesion and some hands-on experience adhering stone fragments.

Friday, 9:00-3:30 - Lectures on cleaning, adhering, and resetting in Room 210 of Blaustein Center (9-11). Adjourn to Cedar Grove Cemetery for group work until 3:30 PM under the guidance of experienced conservators. Lunch fixings will be provided. Wear your work clothes.

FRIDAY PARTICIPATION SESSIONS

PERIOD 1 - 9:00-9:50

1-A - LECTURE-SEMINAR: "History Comes Alive in the Cemetery"

Claire F. Deloria

This lecture-seminar will give teachers and community historians a project model for using the local cemetery for historic research with students. The information discussed will be adaptable to planning classroom sessions and cemetery visits for a variety of age groups.

1-B - SEMINAR: "How to Make a Slide Show"

Gray Williams, Jr. and Laurel K. Gabel

Leaders of this seminar will share with participants their valuable tips on how to plan and produce a slide presentation from concept to conclusion.

1-C - SLIDE LECTURE-EXHIBIT: "Rubbing Shoulders with English History"

Beckie and Dick Strachan

Monumental brasses dating from the 13th Century are found in English churches. The Strachans will display and show slides of rubbings which they have made on trips to England. Books and materials for further study will be suggested.

PERIOD 2 - 10:00-10:55

2-A - WORKSHOP: "Making Rubbings from Castings"

Rosalee F. Oakley

This workshop is for anyone who has never made a rubbing but think it might be fun to try. We will be using castings and lumberman's crayons. Each participant will have an opportunity to make and mount several small rubbings. Teachers may wish to try out the castings for classroom use.

2-B - SEMINAR OR LECTURE: "Common Rarities in Victorian Cemeteries: White Bronze, Tree Stumps and Languishing Ladies"

Barbara Rotundo and Warren Roberts

Regular conference participants have been introduced to tree-stump stones and white bronze markers. But what do you know about the draped lady leaning on an anchor, or about the "Rock of Ages" origin of the woman at the base of the cross, or other such fascinating revelations? Let our Victorian experts tell you what it all means.

2-C - SEMINAR: "Groton, Massachusetts' Old Burying Ground Restoration Project"

Linda Matisse

This seminar will describe the work of the Old Burying Ground Commission in Groton, MA. Experiences of surveying, creating a computer database and digitized map, raising funds, and gaining community support for their ongoing restoration project will be shared. This seminar will be particularly interesting to anyone who is considering beginning a local restoration project.

PERIOD 3 - 11:00-12:00

3-A - DEMONSTRATION: "Advanced Rubbing Techniques"

Mary Ann Calidonna (watercolor dabbing), Alice Bunton (oil dabbing), Susan Kelly and Anne Williams (enhancing techniques)

Three advanced techniques will be demonstrated with examples exhibited by three experienced rubbers. For those who make rubbing an art form, here are techniques that go beyond the lumberman's crayon.

3-B - SLIDE LECTURE FOLLOWED BY DISCUSSION: "Civil War Epitaphs in Your Community's Cemetery"

Brenda and Tom Malloy

This slide presentation will show Civil War epitaphs from a five-town area in north-central Massachusetts in order to demonstrate how the epitaphs of veterans document a community's involvement in the Civil War. This lecture could be of interest to those who view the cemetery as a historical source or as a teaching tool, to Civil War buffs, or to collectors of epitaphs.

3-C - SEMINAR: "What are FRIENDS For?: How to Begin a Local Cemetery Association"

Doris C. Suessman and Mary Goodwin

This seminar will provide details on setting up a local organization--getting members, money and grants, arousing interest, setting goals, meeting legal requirements, making things happen. Members of the 3-year-old Friends of Center Cemetery of East Hartford, Connecticut will share their experience, providing a checklist of useful approaches and steps that must be taken.

LUNCH 12:00-12:30 - Fixings for box lunches are available at the Harris Refectory.

PERIOD 4 - 1:15-2:00

4-A - LECTURE: "Have Enthusiasm: Will Lead Tour"

Barbara Rotundo

For enthusiasts with no experience and limited knowledge about how to put together a cemetery tour to meet a goal such as preservation or fund-raising for organizations, civic groups, or schools. There will be handouts based on personal experience and material gleaned from veteran AGS members.

4-B - SIMULATION GAME: GENERATIONS: A Board Game for Families and for Classroom Use"

Jessie Farber

This board game allows you to use your deductive reasoning and story-telling to find one ancestor or to "grow" a family tree. With a strategy similar to "Clue" you end up being a detective as you search for missing (fictional) ancestors, US birthplaces, careers, and lifestyles! It's also a great tool for teaching history in the classroom.

4-C - DISCUSSION-SIMULATION: "How to Do Carver Research"

Panel of experienced researchers

Are you mystified by the methods researchers use to discover facts about the lives and times of gravestone carvers? Do you need help with the research you are doing - or want to do? Come sit down with some of AGS's most enthusiastic and successful researchers. They will tell you what, how and why they do what they do.

PERIOD 5 - 2:10-3:00

5-A - SLIDE SHOW PREVIEW: " Early New England Gravestones & the Stories They Tell"

This slide show, written by Laurel Gabel, is AGS's introduction to the many things that can be learned from old New England gravestones. Available for rent or purchase from the AGS office, it is an excellent resource for classroom, civic groups or individual study. Here is a preview opportunity.

5-B - LECTURE-DEMONSTRATION: "Capturing the Image of the Graven Image" or "The Photographic Dead Ringer"

Frank Calidonna

This session for beginners to advanced photographers will address proper techniques for producing high quality photographs of gravestones and cemetery landscapes. Topics covered will include equipment, color and black and white film, processing, proper exposure, outdoor lighting, camera handling, and special problems.

5-C - SLIDE-LECTURE-DEMONSTRATION WITH AUDIENCE PARTICIPATION: "How to Make Use of Your Slide Collection (and Promote Gravestone Scholarship) Without Trying People's Patience or Putting Them to Sleep"

Dan and Jessie Lie Farber

If you have collected a lot of slides that you would like to share, come to this session. It is designed to help you let groups know you are available to show your slides, set your fees and arrange bookings, organize your show, and avoid common pitfalls. There will be opportunities to question, argue and to add your own how-to and don't do anecdotes.

PERIOD 6 - 3:05-4:00

6-A - SLIDE SHOW PREVIEW: "The Development of the Modern Cemetery and Gravestone Design in the 19th Century"

This slide show, written by Barbara Rotundo, is AGS's introduction to Victorian cemeteries, monuments and symbolism. Available for rent or purchase from the AGS office, it is an excellent resource for classroom, civic groups or individual study. Here is a preview opportunity.

6-B - DEMONSTRATION-WORKSHOP: "Displaying the Image: Photos, Rubbings and Dabbings"

Frank Calidonna

Discussion of proper methods of mounting, matting, and framing will include materials and supplies, equipment, selection of colors, frames, and assembly techniques. We will demonstrate how a person with simple, inexpensive equipment may do a professional job of displaying their images. Then participants may try their hand. Bring a piece of mountboard or foamcore, matboard of appropriate color, and a frame.

6-C - SHARING DISCUSSION: "What Major Projects in Gravestone Studies Should Be Undertaken?"

Rosalee Oakley, convenor

Are you looking for a good research topic? Are there projects AGS members could be doing at home that would benefit the association? Do you have a project you wish AGS would develop? Let's share some suggestions and discuss what you have in mind.

Victoria B.C.—Old Quadra Street Burying Ground

by John Adams

Victoria, British Columbia, is the capital city of Canada's westernmost province. Home to aboriginal people for thousands of years, it was selected as the site for a son's Bay Company fur trading post in 1843. Today the mixture of cultures representing mainly First Nations, Europeans and Asians enjoy a legacy of natural beauty, heritage buildings and about twenty old cemeteries which combine to give Victoria a reputation for quiet charm and a laid-back lifestyle.

By 1855 Fort Victoria had outgrown its tiny graveyard and a new community burying ground was opened in the shadow of the colony's first church. Over the years it has had many names, but historians have come to call it the Old Quadra Street Burying Ground (OQSBG), while locally it is better known to some as Pioneer Square since it became a civic park in 1908. Originally it was divided into two parts: one for Anglicans and the other for Roman Catholics (mostly French Canadians in the employ of the Hudson's Bay Company). Later, however, it was used by many religious denominations. Black burials were integrated throughout the burying ground, but separate sections were established for Chinese and Kanakas (Hawaiians). Other cemeteries entirely were used by First Nations and by the Jewish community.

As a result of gold rushes, Victoria grew faster than was expected and in 1872 the site for a bigger, new rural cemetery was purchased. When Ross Bay Cemetery was opened in 1873 the Old Quadra Street Burying Ground was closed and quickly fell into disrepair. Wandering animals, vandals and neglect conspired to make to old site an eyesore which was a constant source of public outrage, but all attempts to improve it failed. In desperation, civic officials decided to take drastic action and in 1908 they ordered the burying ground to be cleared, graded and converted into a downtown park.

Opposition at the time was ignored and countless tombstones, wooden headboards, curbs and fences were removed and apparently discarded or buried. Some were stored in a city works yard, but eventually found their way into a private patio where they were used as pavers. About 100 were gathered into a tight semi-circular grouping along the eastern fenceline of the new park. Only 13 were left in their original locations, like lone sentinels amidst the green lawns and trees.

Most of the surviving tombstones are locally carved from a poor quality sandstone found about sixty miles north of Victoria. The inevitable result is delamination and extensive crumbling, and many have lost all their inscriptions. Nevertheless, some superb examples of the stonemason's art of the 1850s and 1860s have survived, the majority signed by Robert Foster. He borrowed extensively from classical motifs (particularly acanthus leaves) for his work and several appear to be copy-book examples of Greek stela.

The Old Cemeteries Society of Victoria encourages the enjoyment and preservation of all of Victoria's old cemeteries and since 1987 has conducted a year-round program of Sunday afternoon cemetery walking tours that attracts about

2,500 participants annually. In 1991, at the request of the Victoria Civic Heritage Trust, it prepared a report about the Old Quadra Street Burying Ground, with recommendations for its future preservation. Basically the report called for the retention of the park space, but with conservation measures for the surviving tombstones. It suggested that the collection of stones on the eastern edge be removed temporarily for safekeeping and conservation and that it be replaced by three small groupings on their original locations.

The proposal took one year to work its way through a series of civic committees and public meetings. However, in spite of an attempt by a parks activist group to have all the tombstones removed entirely or to leave them to crumble gracefully into dust, Victoria City Council gave unanimous consent to the proposal in November 1992. One of the ironic arguments used against the proposal was that people are not interested in looking at old tombstones, and would prefer not to be reminded of death as they stroll through the park. To counter this, the Old Cemeteries Society was able to point to its own highly popular tour program, but also used information from Halifax, Boston and New Orleans to prove that cemetery restoration projects have received wide public support.

Work on the Old Quadra Street Burying Ground is to take place over about 15 years, with most of it complete by its 150th anniversary in 2005. It is hoped that some funding will be forthcoming from available grants, but most of it will be raised by the Old Cemeteries Society. The Society will also provide much of the necessary volunteer labour required to complete aspects of the project. So far it has conducted an inventory, has located available archival information, has had a preliminary conservation assessment done, and removed some of the most vulnerable monuments. The next stage is threefold: to remove temporarily the remaining tombstones subject to vandalism and weathering, conduct a detailed conservation report, and make casts of some of the most vulnerable monuments before they disintegrate totally. Further historical research will continue.

Anyone who has information to share about restoring partial groupings in a cemetery converted to a park, or who is interested in additional information about the Old Cemeteries Society's activities is invited to write to John Adams, President, Old Cemeteries Society of Victoria, Box 40115, 27-910 Government St., Victoria, B.C., V8W 3N3 Canada, or telephone (604) 384-2895.

A CALL FOR EXHIBITS

Association for Gravestone Studies 1993 Conference

Feeling Creative? Do you have something to share?
WE WANT YOU (to exhibit)

Photographs, Rubbings, Castings, Videos, Works in Progress, etc... wanted for exhibition at 1993 AGS Conference, June 24-27, 1993, Connecticut College, New London CT

Please send a brief description by **May 15, 1993** to:
Daniel B. Goldman, 115 Middle Rd.
East Greenwich RI 02818

The Restoration of the Jewish Cemetery at The Hague

by Cora Greenaway, Dartmouth, N.S.

The oldest cemetery in The Hague is the Jewish Cemetery where the first burial took place in 1694. It contains about 2800 graves in which between 9,000 and 10,000 people are buried. It has served both Ashkenazim and Sephardim.

During and after the Second World War the cemetery deteriorated greatly as the decimated Jewish community was unable to see to its upkeep, let alone its restoration. Fortunately, in 1984 the Foundation for the Preservation of the Jewish Cemetery in The Hague was formed: its aim to restore and preserve the venerable cemetery which is on the Heritage Sites List. The restoration project included extensive work on the 500 metre wall surrounding the cemetery, cleaning, repairing and re-setting of the stones, repairs to the Metaher-House and the caretaker's house and care of the centuries-old oak trees. Photographic work, before and after, was executed, and a careful inventory and genealogical documentation made. The trees were treated and further landscaping is contemplated.

The Sephardim have their own section which is divided from the Ashkenazim part by a chain. Traditionally Jewish gravestones are in the vertical position, but in the old Jewish Cemetery in The Hague nearly all stones lie flat. The Sephardim always place the gravestone



The Jewish Cemetery in The Hague, after restoration.

horizontally as was the custom in Spain and Portugal, their place of origin. To lift the stones during the restoration project an ingenious piece of equipment was devised—the gravemobile. Its grappling arms would lift the stone and a slab of pre-fab concrete was placed underneath to rest the gravestone on. Broken stones were given a stainless steel belt.



Device for photographing flat gravestones

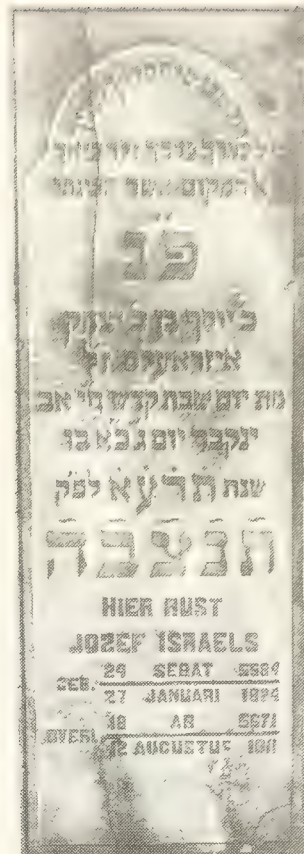


Mobile lifting device—the "gravemobile"

The estimated cost of the project was about fl. 1.500,000 or roughly \$1,100,000 Can. The Dutch government contributed a little over two-thirds of the cost while the remainder came from private and public donations. Such institutions as the Provincie of Zuid-Holland, Prince Bernard Fund, Frans Mortelmans Foundation, M.O.A.C. Countess van Bylandt Fund, Dr. Hendrik Muller's Patriotic Fund, Foundation Levi Lasson and the Foundation Netty van Zwanenberg all gave generously.

The City of The Hague funded a beautiful publication and on September 11, 1992, the first copy of ***De Joodsche Begraafplaats Aan De Scheveningsche Weg In Den Haag*** was presented to the President of the Senate Chamber Mr. H.D. Tjeenk Willink by Dr. F.H. Enthoven, the Foundation's President. The book contains 108 pages and is illustrated with 150 photographs in colour and black and white. Retail price is fl. 26.50 or about \$21.00 Can.

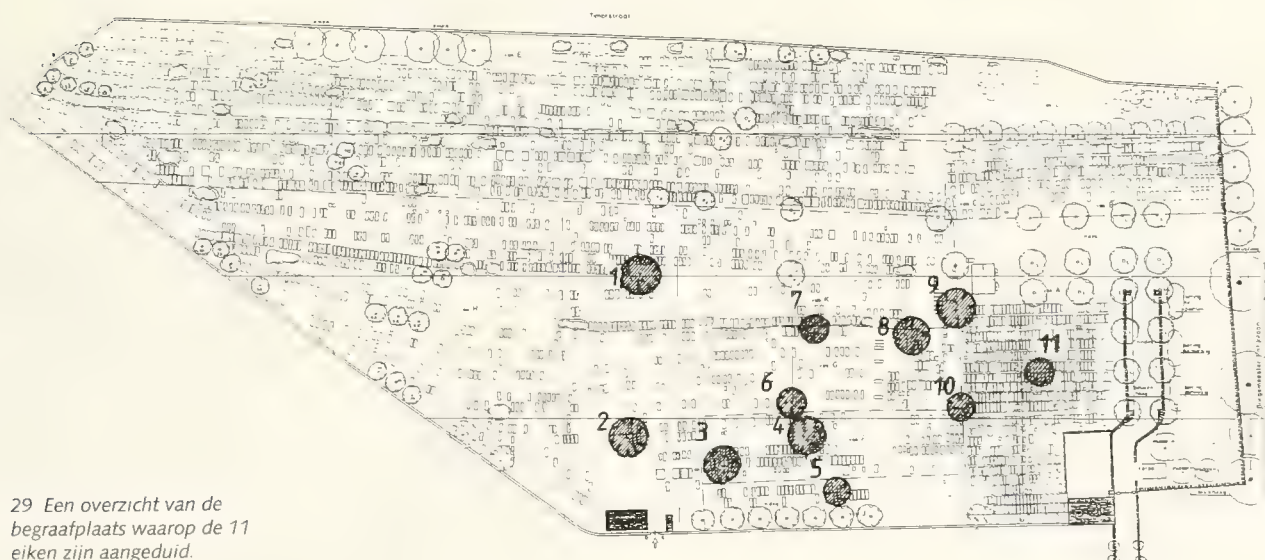
The cemetery is open to the public every day, except Saturday.



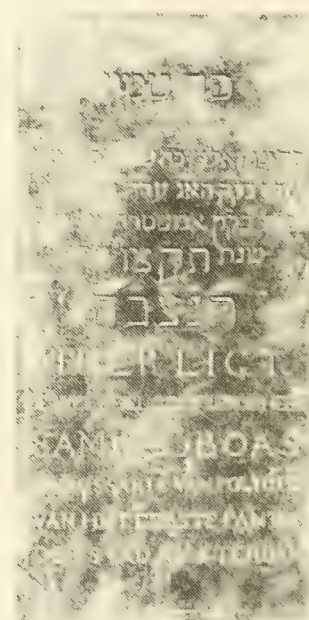
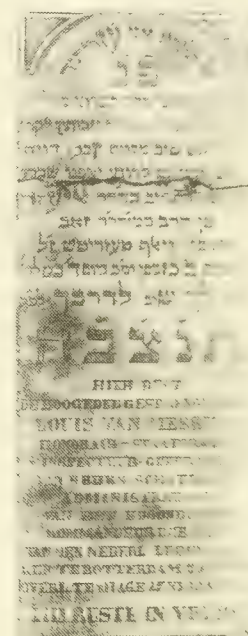
(above) gravestone of the artist Josef Israels, died August 12, 1911.

(left) restoration in progress

(below) plan of the cemetery. The dark circles signify oak trees which are eleven centuries old.



29 Een overzicht van de begraafplaats waarop de 11 eiken zijn aangeduid.



Jewish symbols:

Two hands—giving the blessing

Basin & ewer—used before giving the blessing

Sjofar (rams horn)—used at Rosh Hashana and Yom

Kippur. Above and below circumcision instruments

Crown of the Torah

Star of David—by the end of the 19th-century was a

symbol of pol Zionism

Stair to Heaven—with hand holding a curtain

FIRST PARISH BURIAL GROUND RESTORATION PROJECT GLOUCESTER MA

report to January, 1993, by Ann G. Campbell

In the spring of 1987, a small group of volunteers in Gloucester MA embarked on a project which they could not imagine would take over five years to complete. Headed by Edith Sparling, who has been active in many local historic preservation efforts, the group began work on the First Parish Burial Ground Restoration Project. The old cemetery on Centennial Avenue was overgrown with brush and had been heavily vandalized. Trash was strewn around the broken stones and grass fires were common occurrences. The Massachusetts Historical Commission indicated that an inventory should be the first step, and the group began a search for documents that would reveal the history of the cemetery.

They found that the cemetery was the city's oldest. John J. Babson's *History of the Town of Gloucester*, 1860, showed that the land had been designated as a burial ground as early as 1644. A previous inventory made for the city by William H. Dolliver in the 1890s was discovered in the Department of Public Works. An outline map made by the W.P.A. was obtained from the Engineering Department. With the map, and a compass and measuring tape, a datum point was chosen in the field, and the first grid squares laid out by Bruce Campbell, and his wife, Ann. The group decided on a format for recording information and decided to make color slides of all the gravestones and carved stone fragments. Mr. Campbell offered to do the photography and Mrs. Campbell agreed to keep the records. The project was a bigger job than it appeared, for the area of the cemetery is about two-and-a-half acres, and Mr. Dolliver's inventory recorded just over 600 stones.

With permission from the city, work began. It went slowly the first year, as the group had to cut brush and clear each square before recording, probing, etc. Only seven grid squares were completed that year! In subsequent years a few more volunteers came on board. Mrs. Sparling obtained Massachusetts Arts Lottery Grants and private donations to help pay for film and developing, office supplies, wood for stakes, a "weed whacker", and so on. Various volunteer groups and city workers have helped to clear brush and cut long grass, one of the major obstacles to recording, and to pick up trash.

Now, after six seasons, the end of the first phase is at last in sight. We estimate that about five-sixths of the stones have been recorded, and probably two more seasons' work will see the inventory and photography completed. To date, 99 grid squares have been re-

corded, which includes 542 markers or fragments numbered. Forty-two rolls of film (1178 color slides) have been taken, which, along with the field sheets of inscriptions, sketches and data, will be the only future visible record of many of these crumbling markers. In addition, all the statistics recorded from the start of the project have been entered on an Apple computer by Mr. Campbell. Each grid square has been diagrammed by Mrs. Campbell with a view to a large overall map to be produced at the end of the first phase of the project. Throughout, Dolliver's record has been invaluable in identifying burial locations and fragments of inscriptions.

The earliest date on a gravestone in this cemetery is 1715. Earlier burials may be marked by the many field stones we have found, some in deliberate rows or pairs. Burials continued until the 1880s. Most of the markers here are slate or marble upright slabs. Some of the marble stones have bases, some don't. There is one marble obelisk and seven crypts or tombs of brick or granite with a horizontal slab of stone on top. There is at least one concealed underground crypt. Though the cemetery is in Essex County, there were only three or perhaps four markers which could be called "Essex County style". Three of these have been identified, by the Rev. Ralph Tucker, as carved by Lt. John Hartshorne. Most of the slate markers are "Boston style" and several of the most handsome ones seem to be products of the Lamson workshop in Charlestown.

One fallen marker, that of the Rev. Samuel Chandler, who died in 1775, has been mounted on a granite slab and re-erected by the Trinity Congregational Church. One other gravestone has been reset by volunteers, and four fragile markers have been removed, with permission, to be preserved. We hope to place reproductions in the cemetery, later. The major work of resetting stones and possible repairs to some markers is all in the future and will belong to a second phase of the project with new fund-raising efforts. The question of provision for permanent maintenance is a vexing one and has not yet been solved.

An important part of the restoration and preservation of this historic site is the involvement of its neighbors, and the community in general. An abutting neighbor, Bill Grandmont, has watched over the site for many years, and three years ago the Tyrian Lodge of Masons, to which he belongs, offered their help. A donation for film and processing was given, and a work group set up to cut and clear the grids ahead of the field recorders. This help has been invaluable in terms of speeding up the field work and recording of markers, as well as visual proof that the site is cared for and valuable. It has also given the project volunteers a morale boost.

The Trinity Congregational Church has also been

supportive, raising the money to have the Rev. Chandler marker repaired and re-set. A local monument company, Mt. Pleasant Memorials, owned by Bruce and Theresa Lane, offered their professional help. The company removed, crated and transported the marker to Barre VT for repairs. They also returned it to a newly prepared base in its original site on Chandler's grave.

The cost over the amount raised by the church was absorbed by Mr. Lane.

This year the Gloucester DPW, under a new public properties manager, will work with the project to help clear and remove overgrowth and debris. We are eager to start our seventh year of the project!



FROM THE EXECUTIVE DIRECTOR

As usual, things have been hopping here in the office. I have several things to report . . .

Membership

First of all, I am thrilled to report that, as of January 1, we had 1,006 members. We made it!!!! Thank you to everyone who worked to get us all these new members; in all, 33 people earned magnets, and there were two people who got four new members each, earning shirts, mugs, and sweatshirts on top of their magnets. One enterprising individual got six new members, and received some special gifts on top of everything else. This program was a success, thanks to all of you!

I've received several inquiries as to whether we're going to keep going with this program, and the answer is "of course!" To give everyone a chance to get a gift, we're going to keep the incentive program going through 1993. By 1994 I should come up with new gifts for everyone to earn (suggestions would be great!) so we'll do something new, but for those who would still like a magnet, shirt, etc. don't despair. The only thing to remember is you start fresh this year - if you earned a magnet last year and get another new member in '93 you're going to get a magnet, although the designs are different. But once again, many thanks - and let's go for 1100 in 1993!

Publications

As those of you who are Life or Supporting members, or took advantage of our pre-pub offer know, *MARKERS X* is out and it's great! Other new items in the 1993 pub list are:

* a Conference Guide: Capital District, New York

Cemeteries. This is a compilation of the bus tour and mini-tour field notes and maps from the 1992 conference which has been expanded upon by Barbara Rotundo. It's \$3.00 to members, and is what we hope will be the first of a series of Conference Guides.

*The AGS Archives are now on disk (Microsoft Word 4.0) for \$19.95, and the hard copy has been updated. We are also offering (although not through the pub list) a 1992 Supplement for anyone who bought an Archives Index in 1992. If you would like a copy, please send me a note telling me what you want, where you want it sent, and a check for \$1.50 and we'll get a copy out to you.

*Back to the pub list - we are offering new postcards this year. They are taken from Farber rubbings and feature four designs, some of which are on the cover of the pub list. They're 30 cents each, or get an Assortment Pack of 8 for \$2.00. And, as we are finally almost out of 1988 calendars (if you were waiting for 2016, when you could enjoy the Farber photos **and** use the calendar, better order one now!), we are offering a sampler packet of one of each postcard for those who order \$25 or more.

*In the book department, we are selling *MARKERS X*, obviously, and have in the list two "old" new titles. While they're new for us, they're not new books, but we thought that there might be some interest in owning these as they were integral to the formation of AGS and are the precursors of *MARKERS*. *PURITAN GRAVE-STONE ART*, volumes I and II are both listed for \$16.00 each. You should also note that Jim Slater's *THE COLONIAL BURYING GROUNDS OF EASTERN CONNECTICUT* is down to the last few copies at the publisher's - this is definitely the last year we will be selling these, and I suggest you order early, as the publisher might not have them through 1993.

*Finally, if you regret never having ordered a sweatshirt, t-shirt, or tote bag through our special offer in the fall, now's your chance - they're in the pub list.

If you are interested in getting a pub list, drop me a note and we'll get one right out to you!

Conference

As you may have already noticed, registration information for our 1993 conference is enclosed in this newsletter. As you can see, this conference is much expanded from our past conferences, as we're offering many more programs for everyone to enjoy. We hope to see you there! And don't forget that in 1994 we're going to be in Chicago!

Newsletter

Although I've received several responses already concerning the new format for the newsletter, (beginning in the Fall 1993 issue), we need to hear from you now if this format is going to work. If you are interested in being one of the "editors", "columnists" or whatever it is you want to call them, please let me know A.S.A.P. Don't put this off - we need to have all of our ducks, I mean editors, in line to make this a success!

Goals for 1993

Last year, we set the goal of 1,000 members and, thanks to your efforts, we now have more than 1,000 members. We now have some great momentum in the membership department for us to keep growing, which serves the purpose of educating more and more people about historic gravestones and also keeps AGS financially sound without having to raise dues. You can still earn your gifts by getting a new member (see above), but it's time for us to concentrate on another of the organization's activities that needs a little boost - MARKERS sales.

Historically, not much has been done to market MARKERS outside of the membership. That was fine as long as the publication costs were reasonable. However, they're not reasonable anymore. As you can see from MARKERS X, the Board is absolutely committed to producing MARKERS at the same level of quality as we've been enjoying the past several years. But producing a book of that quality is expensive. The upshot of all this blathering is this - we need to sell more copies of MARKERS. It's that simple. And, while Tom and I are doing everything that we can to do just that, I was hoping you could help me a little bit here. We presently sell about 150 copies the year each volume comes out. We actually need to sell about 400 copies

to be in really good shape. I would like to propose a 5 year plan to attain that goal, which means in 1993 I would love it if we could sell 200 copies, and here's what you can do to help us achieve that goal:

* ask your local or academic library to carry the series. If you need some publications lists or flyers on MARKERS to do this, let me know and we'll send them to you. (If your library orders MARKERS, we would be happy to send you one of our famous magnets! (See above))

* do you know of any magazines, journals, or newsletters that could review or announce each issue? Please let us know.

* do you know of any index that should list us but doesn't? Tell us!

* do you know of any catalogs that might be a good match to carry MARKERS?

* do you have any other ideas on ways we can market MARKERS to libraries - please share your knowledge, because we can use all the help we can get!

* do you know of any professional organizations or individuals that might be willing to help many a book has) feet? (Of course, all contributions will be acknowledged!)

AGS is definitely a non-profit organization, and I am not talking about making oodles of money for no reason. However, any glance at the Treasurer's report in the summer issue will tell you that just about every extra penny AGS has goes towards MARKERS. Now don't get me wrong; it's a very worthwhile project, and, as I said before, the Board is committed to it. But, as operating costs increase, and other projects present themselves, it would be better in the long run if MARKERS were more self-sufficient. Thanks to the wonderful work of the Board, past and present, AGS is doing a lot better financially than many other non-profit organizations and we want to keep it that way. In MARKERS, we have a product that can go a long way towards paying for itself and we should make the effort to maximize that opportunity. I hope you'll help, and I'm looking forward to hearing from you on this.

See you at the Conference!

- Miranda

BOOK REVIEW

*Graveyards of North Kingstown, Rhode Island
by McAleer, Hofflus and Nunes, 1992, privately
published.*

review by Vincent Luti

This large, substantial volume of documentation belies any notion that a survey of a town's cemeteries need be anything but of interest to local residents. It is a book that reaches out, exemplifies and entertains. Its appeal is far reaching and will intrigue the larger as well as the local audience. It invites any reader to come to Rhode Island and enjoy cemetery scavenging with the best of all possible guides to the treasures of North Kingstown founded in 1641. For those planning or preparing a town study, this is a model of depth, intelligence and love. I read through each of the 140 cemetery surveys for fear of missing the delightful anecdotal information that brings the past and its people to life through thoughtful comments on a variety of subjects therein related.

The introduction alone would encourage anyone hesitant about doing a town survey. It addresses the unexpected depth of support and help lying at hand. This is followed by a fine synopsis of town history. Then a section on the graveyards follows and deals intelligently and informatively on a number of topics generally such as yard types, their general history, illnesses noted, designs and to a small degree, the carvers. A special feature is the attention paid to the Forgotten People, for which the authors are to be especially commended, and an article is dedicated to that topic and followed up throughout the text. Slaves, Indians and the poor are dealt with with great understanding.

Then each of the 140 cemeteries is dealt with, one by one, in what is more than just dry lists. A pocket map is included and is excellent. One could always wish for more photographs, of which a handful are included, and I would suggest a skilled photographer be part of any research team for further survey teams.

Most impressive in the cemetery by cemetery survey is the thorough, intelligent care in which earlier extant

surveys, some half dozen, are collated and corrected into this volume to make a nearly definitive final survey. A few were untraceable and an occasional one totally impassable. It doesn't seem possible but there apparently was a limit to this team's formidable endurance. An appendix lists graveyards that existed in the past that were either moved (carefully documented) or have disappeared. A rather extensive bibliography follows with an index by cemetery number.

The extraordinary effort of this team, the depth of their research, both indoors and out, is a measure of their love, doggedness and intelligence. Personal time and expense of this kind unfortunately goes unrewarded and we can only hope that not only in Kingstown and Rhode Island but further beyond, this volume will reach distribution and a market.

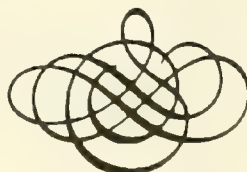
I would also like to make a constructive comment to future compilers. There is a limit to the range of skills any one person or team can muster. Where finances and availability allow, teams should include not only, as mentioned, a skilled photographer, but in the publication stages, a book designer. Local colleges and universities with art and design departments can be utilized for staff or student projects. How a book looks and reads is as important as its content. This book under review is printed on heavy stock, well bound and clearly typed.

Available from:

Graveyards
c/o McAleer
60 Elam Street
No. Kingstown RI 02852

\$17.95 plus \$2.50 postage and handling, \$1.25 tax for RI residents. Checks payable to Althea McAleer.

*Vincent Luti is the author of AGS Regional Guide #1,
Narragansett Bay Area Graveyards.*



POINTS OF INTEREST

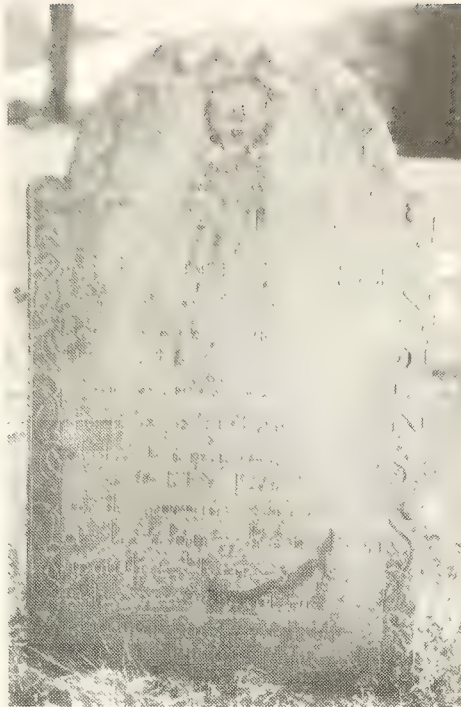
by William Hosley

"Points of Interest", a column that was introduced in 1991, has been adopted by AGS trustees as a regular feature of the **Newsletter**. Its purpose is to provide a forum for members to share pictures, ideas and information about the "discoveries" we all make from time to time. Each issue (with the exception of the conference report) will contain a report on members' findings from the previous "assignment", and a new assignment. Subject matter will be wide-ranging and members are encouraged to suggest topics for discussion. "Points of Interest" will work best if **you** participate. We need legible photographs, taken in raking light. Pictures may be small (even color snapshots), but they must be sharp and clear. Only those submitted in a self-addressed, stamped envelope can be returned. Send to: William Hosley, Old Abbe Rd., Enfield CT, 06082. (Do not send them to the **Newsletter**!) Thank you!

The last inquiry (Fall 1991) about historical inscriptions drew a fascinating story from member Ralph Bennett of Suffield, Connecticut. In 1987, as part of the Bicentennial of the United States Constitution, history buffs in old Hampshire County, Massachusetts, commemorated Shays' Rebellion, a tax revolt that turned violent and made national news while the authors of our Constitution were gearing up to debate the importance of central government, law and order.

Mr. Bennett wrote in with the story of Jacob Walker, whose slate marker stands in the old burying ground in Hatfield, Massachusetts. The inscription on the stone tells most of the story of how "Jacob Walker...while manfully defending/ the Laws & Liberties/ of the Commonwealth/ Nobly Fell/ by the impious hand/ of Treason & Rebellion" in February of 1787.

Stones like this make for great story telling. A little research may be required to fill out details left unexplained on the marker. Mr. Bennett informs us that Jacob Walker was one of the armend horsemna (or dragoons) dispatched by the United States government in hot pursuit of Daniel Shays and his armed co-



conspirators. On a dramatic snowy evening, Walker and the horse guard caught up with the rebel Jason Parmenter of Bernardston who shot and killed Jacob Walker. Although Parmenter was a Revolutionary War veteran (and thus elicited popular sympathy) he was convicted of high treason and sentenced to hang on the green in Northampton. He was granted a pardon at the gallows, no solace to Walker's family who arranged for burial with full military honors. Walker's death sparked continued controversy and became a significant factor in the impact of Shays' Rebellion.

For the next issue, let's take a look at childhood. One of my favorite images of childhood is the Margaret Pitkin stone (c. 1875) in the rural cemetery in Montpelier, Vermont. Vermont's marble cutters were the nation's best so it's not surprising to find work of this quality in the Green Mountain State. Aspects of childhood are revealed in burying grounds and cemeteries of all periods and in a variety of styles. Children's stones are almost always distinctive in form and design. Send along pictures of your favorites and tell us why you like them.

Send to: William Hosley, Old Abbe Rd., Enfield CT, 06082.



In preparation for an exhibition and catalogue, the Chancellor Robert R. Livingston Masonic Library & Museum is conducting a census of Masonic stained glass in New York State. Stained glass windows with Masonic motifs commonly appeared in mausoleums, churches and Masonic temples in the period 1860 to 1950. Masonic mausoleum windows usually contain a square and compass surrounding a capital letter G, but may also feature a cross and crown symbol, a double-headed eagle, or an emblem composed of a scimitar, a star and a stylized Egyptian bust. Readers with information concerning Masonic stained glass windows are requested to contact



William D. Moore
Director
Livingston Masonic Library & Museum
71 West 23rd Street
New York NY 10010-4171



*The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the **Newsletter** and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the **Newsletter** are available for \$3.00 per issue from the AGS office. The goal of the **Newsletter** is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The **Newsletter** is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of **Markers, the Journal of the Association for Gravestone Studies**, Department of English, Western Oregon State University, Monmouth OR 97361. Address **Newsletter** contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order **Markers** (Vol. 1 \$20; Vol. 2, \$24.50; Vol. 3, \$38.95 (cloth only); Vol. 4, \$21.95; Vol. 5, \$22.95; Vol. 6, \$26.95; Vol. 7, \$15; Vol. 8, \$20; Vol. 9, \$20; Vol. 10, \$28—higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609. (508) 831-7753*



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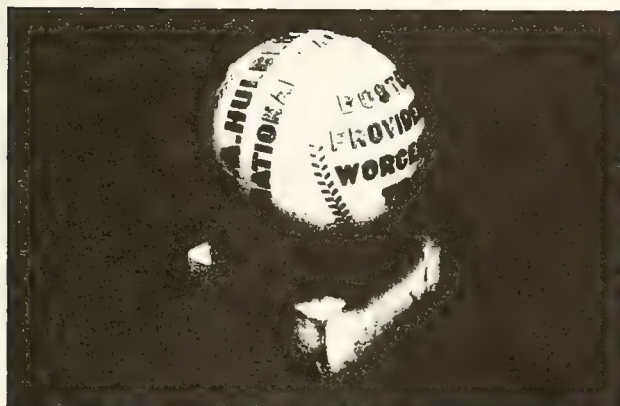
NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 17 NUMBER 2 SPRING 1993 ISSN: 0146-5783

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American Culture Association

The "Cemeteries and Gravemarkers" Permanent Section of the American Culture Association is scheduled for the ACA's 1994 Annual Meeting, to be held April 6-9 in Chicago, Illinois. Those interested in more information should contact the section chair:

Richard E. Meyer
English Department
Western Oregon State College
Monmouth, Oregon 97361
(503) 838-8362

“Totenbretter” in the Bavarian Forest

Angelika Krüger-Kahloulou

On a hike in the Bavarian Forest near the border of the Czech Republic last January, I came across a number of “Totenbretter” (“dead-boards”), wooden boards put up in remembrance of people who have died. Such boards are not to be confused with the wooden gravemarkers that have long been in use in this part of the world, although they may be quite similar in shape, inscription and decoration. “Totenbretter” do not mark burial places. Rather, they are placed at crossroads, along paths leading to churches, in the vicinity of wayside shrines or other religious landmarks, or on the property of the deceased. They come individually or grouped; they may be attached to chapels or nailed to barn walls.

When the tour guide noted our northerners' ignorance of local customs, he explained that the boards were originally used as biers (much as the “cooling boards” of the southern United States), for laying out the dead as well as taking them to the cemetery for burial. Later these boards were inscribed and painted and set up at some way station to the churchyard. It was believed that the soul was at rest when the wood had rotted away. I suspect that the guide was not ignorant of the custom of saying a prayer when passing such a board but figured we were Protestants or agnostics who did not want to hear about such superstitions. Of course, he could have been an atheist, for all I know! His explanation of the “R.I.P.” at the bottom of the inscription to mean “Ruhe im Paradies” (“Rest in Paradise”) makes more sense for “Requiescat in Pace” than the German translation “Ruhe in Frieden”.

A thick layer of ice on every outdoor surface prevented me from looking up more samples on the last day of my holiday, so I consulted a few books in the library after my return from Bavaria. The two works I found most comprehensive dealt with the use of and traditions surrounding memorial boards in Lower Bavaria and Upper Palatinate:

Harald Fähnrich, *Totenbretter in der nördlichen Oberpfalz - ein Brauch im Wandel*. Tirschenreuth: Missionsbuchhandlung St. Peter, 1988

Reinhard Haller, *Totenbretter: Brauchdenkmäler in Niederbayern und der Oberpfalz*. Grafenau: Morak 1990.

The first historical records of upright memorial boards date from the nineteenth century. Interestingly, a much earlier document mentions the “old tradition” (as the contemporary author, Johann Will, notes in 1692) of



*Gebetsangedenken
an Frau*

*Therese Oswald
geb. Graf
aus Weißenstein
welche Gott am
25. Mai 1961
nach längerem
Leiden, versehen
mit den heilg.
Sterbesakramenten
im 69. Lebensjahr
zu sich gerufen
hat.*

*Wer im Gedächtnis
seiner Lieben lebt,
der ist nicht tot, der
ist nur fern, tot ist
nur, wer vergessen
ist.
R.I.P.*

*Prayer memory
of Mistress*

*Therese Oswald
née Graf
from Weißenstein
whom God on
25. May 1961
after long
suffering, having been
administered the holy
last sacraments
in the 69th year of her life
called to
Him.*

*Who in the memory
of his beloved lives,
is not dead but
only far away, dead is
only the one who is
forgotten.
R.I.P.*

placing the board that served as a bier over flowing water, to be used as a footbridge, in remembrance of the deceased and of the flow of time, the shortness of a human life. It refers to Protestant communities around Hof in Franconia (Fähnrich 94). This usage was still common in the nineteenth century in the Catholic areas studied by Fähnrich and Haller. People stepping on the boards (which were neither painted nor inscribed) were supposed to say a prayer for the soul of the deceased in Purgatory. Incidentally, a Protestant informant, unfamiliar with the belief in Purgatory, called them “Himmelsbretter”, “heaven boards”. Those who did not bother to pray were sure to feel pain in their feet or have some other misfortune befall them later.



Gotthard
 von Vegesack
 Geb. 15.9.1923 in
 WeiBenstein
 Gefallen 30.3.1944 in Osten
 Die Aehren sinken, wenn
 das Korn sich neigt.
 Die Blüte fällt, wenn Frucht
 aus ihrem SchoBe steigt.
 Und alles wächst und
 möchte sich vollenden.
 Du aber bist
 gefallen vor der Zeit.
 Du muBtest ohne Frucht
 mit leeren Händen
 Dich selbst verschwenden.
 Und bleibst nun jung
 in alle Ewigkeit.

Gotthard
 von Vegesack
 Born 15 Sept. 1923 in
 WeiBenstein
 Fallen 30 March 1944 in the East
 The ears sink when
 the corn bows.
 The blossom falls when the crop
 comes from its lap.
 And everthing grows and
 wants to be accomplished.
 But you fell
 before the proper time.
 Not having borne any fruit,
 with empty hands,
 you had to waste yourself.
 And now you will stay young
 to all eternity.

Styles varied according to region, period and financial means. Among the earlier dead-boards, some were marked with three crosses only, others were inscribed with the name and year of death or provided with more biographical information, a poem or psalm. Painted symbols such as hearts, anchors, ivy leaves, palm branches, death heads, broken candles, crosses, flowers, clocks set to the hour of death, God's eye in a triangle, and pictures of people kneeling in prayer became increasingly popular in the nineteenth century, whether on dead-boards or the equally wooden grave boards as well as on the sculpted gravestones. If such richly decorated boards had been around before the nineteenth century, they were lost to decomposition and history before folklorists started to study the tradition.

These boards were no longer placed over brooks or on marshes but put up, vertically or horizontally, single or clustered, at prominent places to remind passers-by of the deceased and ask them to pray for the soul. Depending on local traditions, the availability of craftspeople (in some documented cases the lettering was done by a woman, the joiner and the painter not being necessarily good at writing) and the purse of the surviving members of the family, one or the other way of disposing of the "cooling board" was chosen. Early twentieth century photos show that this does not have

to be imagined as one large board, but rather that several of smaller width were put next to each other to support the corpse laid out in bed for the usual three days (and nights of wake) between death and burial.

In the first decades of this century, parish and municipal mortuaries were established all over the country. Only in the villages not yet reached by such triumphs of civilization were corpses still laid out, on beds and boards, and wakes still held. The latter had been denounced as heathenish practice by the Catholic priests for a long time.

Fewer dead-boards were put up from the 1940s to the 1960s, and the tradition seemed to be dying out, its major component having become dysfunctional, when a revitalization set in. The new boards were bought at the joiner's to serve the only function of memorial. Made from fir, pine or spruce wood, they are still placed at strategic crossroads, on chapel walls or private property. They commemorate individuals in a doubling of the gravemarker in the cemetery, without much of the religious investment that characterized their humbler predecessors. Whereas they were formerly made for limited durability, meant to be as transitory as human life, their existence is now artificially prolonged, and even renewed. When the paint flakes off, boards are repainted, restored or replaced, thus losing their illus-

trative symbolism of decay and oblivion on the one hand, release from Purgatory on the other. The folklore surrounding them points to the persistence of ancient customs and beliefs about the returning dead as potential avengers or protectors of the living.

Since my return from Bavaria I have been wondering about the wooden crucifixes and small stone markers that have been spreading at quite a rate in the past decade all over Germany. They mark places where people were killed in traffic accidents. Many of them are regularly provided with fresh flowers and potted plants, so they must be visited frequently. Whereas the medieval "Sühnekreuz" (monument of expiation), however, was put up by the murderer on the spot where he had killed, it is now the family or friends of the victim who build a memorial on the site of the killing. In the few cases where I have been able to identify the deceased, they were children killed when trying to cross the road. My guess is that some of the crucifixes I see by the roadside commemorate juvenile drivers who killed themselves by crashing into trees. I do not recall seeing any such signs by the road when driving in the United States but would be happy to learn more in the pages of a forthcoming AGS *Newsletter*.



*Gebets-
Andenken
an Frau
Maria
Graf
Schmiedemeisters-
Gattin v. WeiBenstein
* 23.7.1890
+ 4.12.1970
Du warst so gut im Leben,
Tatst willig Deine Pflicht,
So werden wir die leben,
Auch Dein vergessen nicht.
R.I.P.*

*Prayer
Memory
of Mistress
Maria
Graf
Master smith's
Wife from. WeiBenstein
* 23 July 1890
+ 4 Dec. 1970
You were so good in life,
Did your duty willingly,
Thus we who live
Will not forget you either.
R.I.P.*



WeiBenstein Chapel

*Angelika Krüger-Kahloulou, Franz-
Shubert-Str. 14, D-63322
Rödermark 2, Germany*

TWO PRESIDENTIAL GRAVESITES: BUCHANAN AND ARTHUR

by Jim Jewell

A *Life* Magazine feature in the late 1950's focused on photographs of the (then) twenty-nine burial sites of American presidents. William H. Rapp, an advertising man from Philadelphia, set upon a 3500-mile trip to visit each president's grave when he heard a contestant on a radio quiz show lose \$1,000 because the contestant didn't know who was buried at The Hermitage.

Subsequent events have changed the *Life* story. Taft's grave is called the only presidential burial in Arlington National Cemetery; Kennedy was interred there several years later. And the article revealed that Rapp discovered that all the sites were east of the Mississippi. Since then, Hoover, Truman, Eisenhower, and Lyndon Johnson have been buried west of it.

AGS conferences have included visits to two presidential gravesites: James Buchanan's (Lancaster PA, 1988) and Chester Alan Arthur's (Troy NY, 1992). Neither was particularly successful in the White House yet both men—as well as their gravesites—are worthy of notice. Their names are the answers to two presidential trivia questions: Who was the only president to remain a bachelor throughout his term? (Buchanan) Who was the last incumbent president not to receive his party's nomination for election to a second term? (Arthur)

James Buchanan was born April 23, 1791, at Cove Gap, near Mercersburg PA. He was the oldest of the ten children of James and Elizabeth Speer Buchanan. He attended the Old Stone Academy and was graduated from Dickinson College in 1809. Prior to his presidency, he was elected to the U. S. House of Representatives in 1820 and was appointed by Andrew Jackson as Minister to Russia in 1831. Three years later he was elected to the U.S. Senate, and he later served as Secretary of State in the James K. Polk administration. Franklin Pierce appointed him Minister to Great Britain in 1853, a position he held until his election as President in 1856.

The election of 1856 revolved around both foreign and domestic issues. Along with ministerial colleagues to France and Spain, Buchanan—during his ministry to Great Britain—supported the Ostend Manifesto, which advocated purchase of Cuba from Spain and taking the island from the Spaniards if they refused to sell. It gave the appearance of strong foreign policies advocated by Buchanan.

On the home front, both of Buchanan's major rivals—incumbent Franklin Pierce and Sen. Stephen A. Douglas (D.—IL) lost favor for their support of pro-slavery issues in Kansas, where a bitter little civil war had broken out; a portend of things to come. Buchanan won the nomination because of his distance from the Kansas issues and acceptance to the South.

Two new parties splintered from the recently-defunct Whigs: the anti-slavery Republican party nominated John C. Fremont; and the more conservative Whigs, calling themselves the "Know-Nothings", nominated Millard Fillmore, who had served as thirteenth president. Buchanan carried five free states and every slave state except Maryland, which went to Fillmore, in amassing 1,832,955 popular votes and 174 electoral votes to Fremont's 1,339,932 popular votes and 114 electoral votes. Fillmore received 871,731 popular votes and eight electoral votes.

Buchanan's presidency was not emblazoned with success. By supporting Kansas' entry into the Union as a slave state, Buchanan appeared to have waffled on the issue from his campaign stance. He announced his intentions to purchase both Cuba and Alaska, but negotiations with both Spain and Russia proved unsuccessful. Both his domestic and foreign policies—once brightly-shining beacons foreshadowing his future—appeared to have back-fired upon assuming residency in the White House. In the last two years, he became more and more of a figurehead, especially after the South became convinced that secession from the union was the only way they could protect themselves from northern abolitionists. He did manage to stave off fighting between the North and South until Lincoln assumed the presidency so the onus of a civil war would fall upon the Republicans.



James Buchanan, Woodward Hill Cemetery, Lancaster PA.
photo by J. Jewell

"If you are as happy in entering the White House as I shall feel on returning to Wheatland," he said to his successor on March 4, 1861, "you are a happy man indeed." Buchanan lived seven years after leaving the White House, dying at his family home, Wheatland, on June 1, 1868. He was interred at Woodland Hill Cemetery in Lancaster PA. The article in *Life* reveals that the stone marking Buchanan's grave "is beginning to crack": since then, through donations and privation contributions, it has been replaced.



*Chester Alan Arthur, Albany Rural Cemetery, Albany NY.
photo by J. Jewell*

Chester Alan Arthur was born October 5, 1830, in Fairfield, Vermont. He was the oldest son and the fifth of nine children born to William and Malvina Stone Arthur. He attended public schools and Lyceum School and was graduated with honors from Schenectady's Union College at the age of eighteen. He was elected to Phi Beta Kappa and worked as a school teacher and principal before being admitted to the bar to practice law in New York City in 1853.

In October of 1859, Arthur married Ellen Lewis Herndon. They had three children: William Lewis Herndon (1860-1863), Chester Alan, Jr. (1864-1937), and Ellen (1871-1915). After twenty years of marriage, Mrs. Arthur, who had been the daughter of a U.S. Navy officer, died on January 12, 1880, the year before her husband became President. She was buried at Rural Cemetery, Albany NY.

Arthur's father, a Baptist minister, was an ardent abolitionist; and Arthur himself became known as a reputable abolitionist attorney after earning freedom for six slaves when their owner mistakenly believed he could transport them through New York—a free state. He also won a \$500 damage settlement for Lizzie Jennings, who had been thrown off a New York City horsecar because she was black.

Arthur attended the first Republican state convention at Saratoga and campaigned for Fremont for President in 1856. He also worked hard for Gov. Edwin D. Morgan's re-election in 1860 and was rewarded with the honorary

appointment to the post of state engineer-in-chief with the rank and uniform of brigadier general. When the Civil War broke out, Morgan appointed him acting quartermaster general to help supply the volunteer troops being organized in New York. Shortly afterward, the governor gave Arthur the title of state inspector general of militia, which also carried the title of brigadier general.

Democrat Horatio Seymour succeeded Morgan as governor in 1863, and Arthur returned to his law practice. Still, he continued to use the title "General" for the rest of his life! He also continued to work unstintingly for the Republican party, chairing the New York club that worked for General Grant's nomination and election in 1868 and being recognized as the "Number Two Man" in Senator Roscoe Conkling's state Republican machine.

Grant appointed him Collector of the Port of New York in 1871. This was considered the most important federal job in that city because he controlled the appointment of more than 1000 employees of the New York Custom House. He held the position eight years, amassed a sizable personal income, and built a loyal and strong political machine.

After eight years in the position, Arthur was removed by Grant's successor, Rutherford B. Hayes, as part of Hayes' reform effort to remove politics from the civil service. When support at the 1880 Republican Convention went to up-and-comer James A. Garfield of Ohio, Arthur was given the vice-presidential nomination to insure support from the traditional party stalwarts and cement Republican unity.

The Garfield-Arthur ticket won a popular vote squeaker 48.5% to 48.1%, but took the electoral vote by 214 to 155. The brilliant ticket—perhaps the most intellectual in American history (Garfield was President of Hiram Eclectic Institute at 25, less than a year after his graduation with honors from Williams College. He became a classical language specialist who could simultaneously translate English into Greek writing with

one hand and Latin with the other!) was looked at as a great solution to the problems that had plagued the country since the ending of the Civil War nearly two decades earlier.

But no one foresaw that on July 2, 1881, as Garfield and Secretary of State James Blaine entered Washington's Baltimore and Potomac railroad station, where the President was to board a train to take him to his twenty-fifth college reunion, that a disappointed and mentally disturbed office-seeker named Charles J. Guiteau would fire two shots: one wounding Garfield's arm, the other penetrating his back. He lived until September 19, 1881, and Arthur took the oath of office the following day.

And no one foresaw that Arthur was going to become his own man as President. He became an advocate of reform of the civil service system, his own long-time history of success via patronage notwithstanding. He pledged support to any reasonable merit system Congress approved of, and he made political friends—and enemies—by signing the Pendleton Civil Service Act into law in January of 1883. He never fully regained the support of his own party. Even though he believed he had a good chance of winning the presidency on his own merits in 1884, his record (which pleased the country!) did not captivate the Republican Party, which saw Blaine, his political enemy, capture the nomination (and subsequently be defeated by Democrat Grover Cleveland).

Arthur returned to New York and resumed his law practice, but he was forced to retire due to ill health. Some speculation exists that Arthur knew of his impending fatal illness—Bright's disease—and did not actively pursue the 1884 nomination, fearing that losing two consecutive Presidents would have been too much for the country to have borne. Arthur died November 18, 1886, and was buried next to his wife in Albany Rural.

The grave is marked by a black marble sarcophagus with an Angel of Death looking at it. The sarcophagus is for ornamental purpose; the Arthurs are buried in front of it. When Rapp, the photographer in the *Life* article, inquired at a Troy gas station as to the location of Arthur's grave, the attendant responded, "Chester Arthur? President of the United States? Cripes, that's a new one on me!"

Buchanan and Arthur. Hardly two of the most illustrious Presidents, but still worthy of note. Buchanan was the last of seven Presidents to have served in the twenty years since Andrew Jackson left the White House: a

score of years fraught with frequent turmoil (two died, two only completed their terms, one was voted out of office for frivolity, one suffered from alcoholism and depression, the last died just three months after leaving office from overwork during his term). The tribulations Buchanan endured are the basis for John Updike's novel, *Buchanan Dying*.

Arthur, the last President not to receive his party's nomination for another term, was the victim of doing what he believed best for the country rather than advocating a system through which his own political-career flourished. He, however, like Buchanan, is recalled with great praise in a book. Bill Davidson's *President Kennedy Selects Six Brave Presidents* (Harper and Row, 1962) includes Arthur along with George Washington, John Quincy Adams, Abraham Lincoln, Andrew Johnson, and Theodore Roosevelt.

Jim Jewell, Peru IL, is a frequent contributor to the Newsletter.



Did you know...

that there are two small cemeteries in Ohio owned by the President of the United States? One, in Wooster, was willed in 1853 to President Franklin Pierce and all succeeding presidents. The other, near Lancaster, was deeded to President James Monroe and his successors in 1817.

from an Ohio Telephone Bill insert

'LEADBELLY' TRIBUTE: For four decades, a plain granite stone marking the grave of Huddie "Leadbelly" Ledbetter bore only the name and the dates of birth and death of a man who sang his way out of prison and performed for royalty. Now, thanks to more than \$9,000 from fans, the grave behind little Shiloh Church in Shreveport, La., bears a long black marble slab engraved with a guitar, and a headstone listing Ledbetter's honors and awards. "It was a shabby looking little thing, and we wanted a better stone up there," said the singer's niece, Tiny Robinson. Ledbetter wrote "Goodnight, Irene" and "The Midnight Special."

from the Chicago Sun-Times, April 4, 1993, sent by Jim Jewell, Peru IL

LICHENS IN CHURCHYARDS

F. H. Brightman & J. R. Laundon
British Lichen Society, London, 1984

Lichens are very sensitive to the nature of the surfaces on which they occur. They often take a long time to become established, and are slow growing. They flourish in comparatively undisturbed habitats, but are unable to withstand competition from other, more vigorously growing, plants. Churchyards provide a considerable variety of different surfaces, and, compared with public parks and gardens, are little disturbed. In urban and agricultural areas they are often oases surrounded by a lichen desert, and many species grow in them that cannot be found elsewhere in the vicinity. In some churchyards over 80 different lichens have been recorded.

It is the lichens that grow on stone that are the most abundant. This is because churchyards provide significant areas of ancient stonework, often in areas where rock outcrops are absent. The majority of parish churches are of twelfth century origin, or even earlier, and in many parishes are the oldest buildings, with stone walls which have stood for hundreds of years. It is this antiquity which accounts for churches having a better lichen flora than, for example, country houses, which are mostly of more recent date.

The church building offers the greatest variety of habitats. The lintels of the windows may be of smoothly worked stone, while the walls are often of more roughly dressed blocks. Most surfaces, including brick and tile, after years of weathering become colonised by lichens. The mortar between the building blocks offers a differently textured surface, and a different chemical composition, especially if the stone used is of an acid nature. Many old churches were covered with plaster in medieval times; it has long since been removed, but sometimes sufficient traces remain to alter subtly the nature of the surface now exposed. Even metal, such as lead and iron, may be so weathered that lichens grow on it, although this is uncommon. Lichens sometimes grow, though rarely, on the ancient glass of the windows. Aspect is important; the shaded north side of a church always has a different lichen flora from the sun-illuminated south side. The complexity of the external shape and form of these buildings, compared with more modern and utilitarian structures, provides further variety, especially in the exposure of surfaces to light and weather. Some species are found more commonly on the walls of churches than anywhere else.

In the churchyard the gravestones often date from the

late seventeenth century; they are usually of several different kinds. Chest-tombs provide extensive horizontal surfaces and headstones vertical substrates. Some stones are dressed smooth, and may even be polished; they take longer to become colonised than those that are left rough. Carving creates microhabitats that may be more favourable than flat surfaces; sometimes the incised letters of inscriptions support the growth of lichens when the rest of the stone does not. On the other hand, when lead lettering has been used, lichens are generally absent from the water run-off from the lettering because of their sensitivity to heavy metals, thus giving the stone a streaked appearance. Aspect is important; the lichens on the face of a headstone differ from those on the back. The tops of stones are frequently enriched with nutrients from bird droppings and have species that prefer such conditions. The overriding importance, however, is the chemical nature of the stone; lichens on limestone are more abundant and different from those on sandstone, granite, or slate. In towns some lichens are confined to the oldest limestone headstones as relicts from earlier times of rural surroundings and clean air, and are unable to colonise new surfaces because of a loss of vitality due to the spread of air pollution.

Lichens that grow on the ground are usually absent because churchyard soils are rich in nutrients and usually support a close-growing sward of grasses and other herbaceous plants. Even so, when the surfaces of graves have been dressed with fine chippings or other materials intended to discourage the growth of weeds, lichens eventually succeed in colonising them.

Churchyard trees usually reach a considerable age, and their weathered bark then often comes to support various common lichen species. Conifers, including ancient yews, however, have very acid bark which is not favourable to lichen growth.

Cemeteries are usually more recent than churchyards, some of the oldest dating from the early nineteenth century. Therefore their lichen vegetation is much less well-developed than that found in ancient churchyards.

In the interests of conserving lichens the church walls and memorials should not be cleaned unless it is essential to preserve the stonework in its original state or to keep inscriptions legible. Lichens do no harm, indeed they give memorials a pleasing venerable appearance, and their removal ought to be kept to a minimum. If removal is necessary, the part of the stone to be cleaned should be covered for a month or two with sacking so that the lichens are deprived of light and die away underneath, leaving the stone unharmed.

Churchyards should not be so neglected that they become bramble-infested jungles. On the other hand, they should not be so well trimmed and cultivated that all natural vegetation is destroyed. The grass should be cut or grazed in June after it has seeded. Above all, churchyards should not be cleared of memorials because this causes the disappearance of lichens. The placing of gravestones around the outer wall and the conversion of the churchyard to lawns or gardens renders the area sterile and empty, so that all interest is lost. The British Lichen Society would be grateful to be notified of intended churchyard clearances, so that the threatened memorials can be visited and their lichens recorded. Advice will be given if desired by the Society's Conservation Officer, Dr Anthony Fletcher, Leicestershire Museums Service, 96 New Walk, Leicester, LE1 6TD. It is hoped, however, that the lichens might be allowed to rest in peace.



ELMORE, Gloucestershire, in the Severn Vale. The picturesque rural churchyard has some of the finest Baroque and neo-classical memorials in England, including this lichen-encrusted limestone chest-tomb of c. 1707 to Arthur Knowles. Photograph: J. R. Laundon, 1982.

contributed by Karen L. Casselman, Cheverie, Nova Scotia, Canada.



Warden quits over 'too tidy' graveyard

BY RUTH GLEDHILL
RELIGION CORRESPONDENT

A CHURCHWARDEN has resigned because he was told his graveyard was too tidy. The departure of Reg Canning, 70, from St Mary and St Milburgh in the village of Offenham, Hereford and Worcester, comes amid a national debate about the role of churchyards in wildlife conservation.

With a team of unpaid volunteers, Mr Canning transformed the overgrown churchyard and won a county tidy churchyard contest. But in its latest report, the diocesan advisory committee for the care of churches said: "Perhaps the yard is too tidy, too ordered for a rural churchyard."

Mr Canning said: "I shan't be doing

the churchyard again. I couldn't after what has happened. If that's all the thanks I get for 24 years of dedicated hard work then I think the time has come to call it a day.

"The committee's remarks are almost laughable, but it's just left me hurt and sad. It was a labour of love and I was very proud of it, but it's over now. What a way to end 24 years of dedication."

Tony Higgs, the Worcester diocese's assistant properties secretary, said: "We did comment that we felt the churchyard was too tidy. In a rural setting the warden should encourage wild flowers and wildlife. It was nicely laid out, but not in a way you would expect in a rural churchyard."

"There is a national debate going on about how a churchyard should be

managed. If you have them closely mown, like an urban cemetery run by the local authority, it does not allow flora and fauna to inhabit the churchyard."

The Bishop of Oxford, the Right Rev Richard Harries, is heading a move to create wildlife havens in churchyards. The diocese has joined its local wildlife trust to launch the churchyard care and wildlife conservation project.

Bishop Harries wants vicars and parishioners to defend churchyards and manage them "with wildlife conservation in mind".

He said that churchyards in towns could be rare wildlife havens, while in rural areas they were often unaffected by pesticides and by modern farming practices.

from the London *Times*, contributed by Angelika Krüger-Kahloul, Rödermark, Germany.

IRON GRAVEMARKERS IN THE NEW JERSEY PINE BARRENS

Richard Veit, 905 Franklin Ave., South Plainfield, NJ 07080

Scattered through New Jersey's Pine Barrens are a handful of simply made iron gravemarkers. Produced in the first decades of the 19th century, they are an unusual product of a once thriving iron industry.

The Pine Barrens, officially know as the Pinelands National Reserve, cover over one million acres of southern New Jersey. They were largely overlooked by early settlers who doubted their agricultural potential, hence the name "Barrens". However, by the mid 18th-century the ability of the Pinelands to produce iron had been realized. All the key ingredients were available there. Limonite, or bog iron, dredged from the swamps, provided the ore. The extensive stands of scrub pine and pin oak furnished the fuel for the furnaces, while sea shells provided the lime for flux. Numerous fast-flowing rivers gave the forges both power for their trip hammers and a cheap way to transport their products. Later the Pinelands were home to thriving glass, lumber, and charcoal-making industries.

In 1765 and 1766 the Atsion Forge and Batsto Furnace were established, motivated in part by the French and Indian Wars. Soon other forges and furnaces were at

work throughout the Pinelands including Weymouth, Martha, Stafford, Speedwell, and Aetna. Their products included pig iron, stove castings, tools, firebacks, hollowware, and water pipe. During both the Revolutionary War and the War of 1812, the ironworks turned out cannonballs and other iron products to aid the patriots' cause.

While blessed with the resources needed to produce iron, the Pinelands are noticeably lacking in workable stone. As is true of much of southern New Jersey, the region's earliest gravestones were imported from Philadelphia. Often graves were marked with less permanent markers made from wood. In some cases large blocks of bog iron were crudely lettered and used as gravestones. At some point an anonymous craftsman working in one of the company towns decided to make an iron gravemarker. The inspiration may have come from the bog iron gravemarkers or even the firebacks produced at the forges. Firebacks, used to protect the bricks in a fireplace from the heat of the fire, strongly resemble 18th-century gravestones.

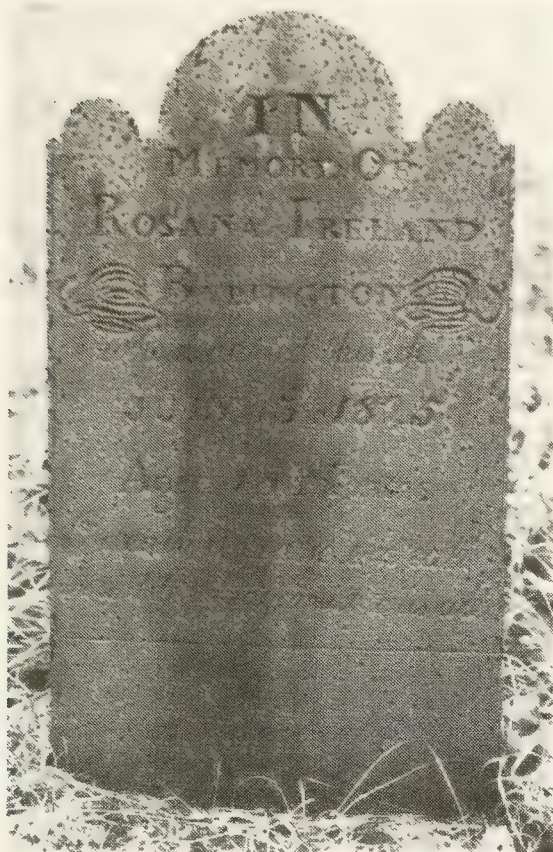
From roughly 1825 to 1840 iron gravemarkers were produced in the Pinelands. At least two forges, Batsto and Weymouth, produced them. Both were owned by the wealthy Richards family. So far, only eleven iron gravemarkers have been located. They are found in the old cemetery at Weymouth, the Batsto-Pleasant Mills Cemetery, and the burial ground of the Second Cape May Baptist Church in Upper Township, Cape May County. It is likely that others exist.



Two iron gravemarkers in the Batsto-Pleasant Mills Cemetery.

The gravemarkers were produced in two types and three styles. Those produced at Weymouth are over one inch thick, while those from Batsto are thinner. To date three tympanum styles have been identified, the tripartite or cherub shape, the urn shape, and the shallow arch. All of these forms were common to New Jersey gravestones from the early 19th century. While the thicker markers were probably cast in sand or clay molds, the thin markers from Batsto may have been cut out of sheet iron. The lettering appears to have been done by hand using a cold chisel, after the casting was complete.

Some were apparently made as headstones, while others may have been used as footstones. Unfortunately, the lack of legible inscriptions makes it impossible to determine every marker's function. All the gravemarkers, whether made at Batsto or Weymouth, are small less than 32 inches tall and 14 inches wide.



While most of the gravemarkers were inscribed, only one is decorated. The Rosana Ireland Babington marker in the old cemetery at Weymouth has some incised decorations. Most of the markers made at Weymouth are still legible, while none of those at Batsto can be clearly read. The reasons for this are not clear. Perhaps the lettering on the markers at Batsto was very shallow to begin with. At this point none of the gravemarkers appears to be deteriorating. The manufacturing of iron using charcoal instead of coal imparts fewer sulfur impurities to the iron and lessens the rate of oxidation.

From the dates which can be read, it appears that the gravemarkers were made during the latter years of the furnaces' operations. They were probably made by iron workers for members of their immediate families. It is possible that the individuals who made the markers knew each other. In fact, the small number of markers and their similarities may indicate that as few as one or two individuals made them.

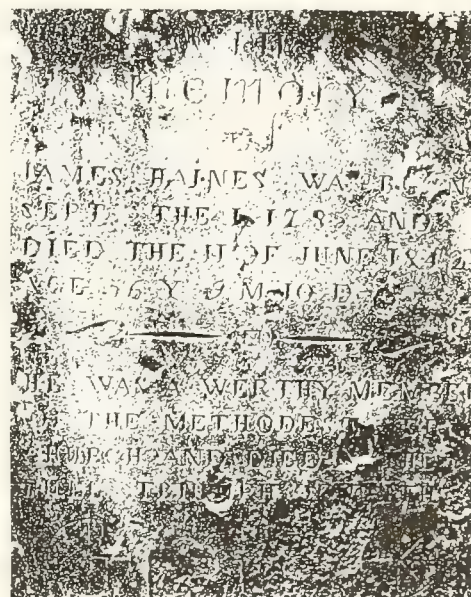
By 1848 the bog iron industry had collapsed, replaced by cheaper coal-smelted iron from Pennsylvania. The once thriving iron towns in the Pinelands closed down, one by one, to be replaced by other, often less successful enterprises. The handful of iron gravemarkers seen today marks the final resting place of New Jersey's forgotten iron industry.

The Rosana Babington Ireland gravemarker (1827), Weymouth, New Jersey.



Donna K. Flowers, State Coordinator, North Carolina Cemetery Survey, North Carolina State Archives, 109 E. Jones St., Raleigh NC 27601-2807 forwarded the inquiry of Ann D. Marion of Chester SC concerning geometric markings on a stone. The stone is that for James Haines who died in 1842, and is located in the Tabernacle Church Cemetery in Lincoln County NC.

"Can anyone help with the symbols of the two circles cut into triangles near the bottom of the gravestone?"



CONSERVATORS RESPOND!

The last issue of the *Newsletter* contained a reprint of the article "This Old Monument", originally published in *American Cemetery*, (V. 65 #5) May 1992. The article elicited responses from two leading experts in stone preservation and conservation work—Frank Matero and Lynette Strangstad:

UNIVERSITY of PENNSYLVANIA

Graduate Program in Historic Preservation
The Graduate School of Fine Arts
115 Meyerson Hall
Philadelphia, PA 19104-6311

Re: "This Old Monument" (Vol. 17, No. 1)
Board of Cemetery Commissions, Town of Wilbraham,
MA

To the Editor:

Fragmented marble and limestone headstones, footstones and ground tablets present some of the most difficult conservation problems encountered in historic burying grounds and cemeteries. Because of their often inadequate thickness in relation to their height and width and the high vulnerability of these stones to attack by atmospheric pollution and ground water and salts, these markers often fall prey to breakage from weathering assisted by external impact by either human or natural forces. Once fragmented, deterioration and damage naturally accelerate eventually leading to loss of the fragments from disintegration and/or theft.

It is therefore understandable that over the years many different solutions have been attempted at sites across the country to address the problem of repairing and preserving broken and fragmented markers. Such attempts, in fact, are among the earliest repair techniques for gravestones as practiced in the late nineteenth century and observed by this author at numerous sites in North America and Europe. Such techniques often included: surface mounted straps and bolts (often of iron), bronze pins and mortar, new backing supports of stone or metal, and enframements of metal (often bronze or sheet copper), stone or concrete.

Modern conservation practice places a high regard on original historic fabric and its interpretation, attempting to find reasonable solutions which offer both stabilization and visual or aesthetic improvements. For large outdoor cultural sites, such as historic burying grounds and cemeteries, ease of application, low cost, and low maintenance are also necessary prerequisites to any

treatment considered.

The proposed solution of stainless steel collars for fragmented marble markers reprinted in AGS *Newsletter* (Wi 92-93 pp) offers an interesting variation on a traditional solution to the problem of reintegrating fragmented stones and the Cemetery Commissioners of Wilbraham should be commended for their interest in solving the problem. Perimeter bracing offers structural stability which could keep stones together even if further breaks or vandalism occurs. I believe it would be useful; however to offer some additional comments on the viability and preference for other methods of reassembly and caution the membership on aspects of the published treatment which could cause severe problem in the future with this treatment.

As the Commissioners correctly noted, mortar is not an appropriate adhesive for most breaks as it is completely ineffective in tensile strength and is too bulky, restricting a good fit at the broken surfaces. High strength synthetic adhesives such as epoxies are excellent materials for such repairs; however their improper use in the past and still today as coatings and patches in stone, and as poorly installed adhesives has given them a bad reputation. Such adhesives, when selected, mixed, and applied correctly, and when used in combination with reinforcement pins of a non-corrosive material such as stainless steel, titanium or threaded nylon rod can provide excellent repair solutions to sound broken stone. If the stone has become friable through weathering, then consolidation of the fragments must be undertaken before readhesion in order to avoid the failures reported by the Commissioners in their observations on previous epoxy repairs. Where vandalism is active or high strength is not required, threaded nylon rods should be used instead of stainless steel (or any rigid material) as nylon can bend under impact and will not break or crack the face of the stone, causing additional damage.

Regarding some installation details of the proposed steel collar method, first I would suggest avoiding the use of epoxies or any high strength adhesive to attach the collar to the stone edges. This could cause great difficulty in the removal of the collar in the future and damage to the stone should other techniques be sought in the future (and they will). Additional deterioration could also occur at the interface of the collar and the stone from salt and frost by the collar's impediment and redirection of water and water vapor into the stone faces. Perhaps the use of an elastomeric sealant such as silicone could be substituted instead.

Secondly, the use of dense cement mortars for setting

should be avoided as they will restrict ground water evaporation around the marker and will instead redirect water and salts into the stone causing damage. Reset stones should be set with good drainage materials, well packed. It should be sufficient to simply ground the ends of the frame below grade in isolated concrete bases as described but without a surface cement or concrete footing. I cannot stress enough the damage and difficulty in the removal of old concrete footings and beds from historic stone markers.

Resetting

All monuments are subject to soil subsidence and, in cold climates, frost heaving. As a result, a range of structural conditions ranging from sunken to tilted and fallen is common. Monuments which are tilted more than 15 degrees, sunken to below inscription level, or fallen, or which require complete removal for treatment should be reset according to guidelines developed specifically for the purpose. Proper resetting should assist legibility; improve structural stability and vulnerability to grade level abuses including water and salt damage and abrasion from lawnmowers; and allow for better and easier maintenance.

Where monuments have become fragmented or incomplete, such as in the case of truncated head- and footstones or table tombs without bases, partial reconstruction and resetting should be advocated, especially if it allows the return of these monuments to their site. In the case of tombstones, bases should be integrally attached either through reinforced cast or stone attachments depending on the situation. Resetting in concrete footings or other dissimilar materials should be avoided. Table tomb slabs, lacking their original bases, can be effectively reset on simple brick perimeter bases incorporating sterile fill and geo-textiles designed to isolate the slabs from the ground, provide continuous support, and restore their overall form.

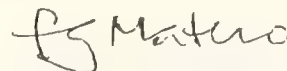
Structural Adhesive Repair

For reattachment of fragments or structural repairs which require additional reinforcement, high strength structural adhesives provide the strength, durability and moisture resistance required for such difficult site conditions. Tested over a period of years in a broad range of cemetery environments from Massachusetts to New Orleans, the most promising class of adhesives for fragment reattachment are the two-part polyamide epoxy resins, either alone, filled, or in combination with non-corrosive reinforcement rods. Threaded rods of nylon, fiberglass/resin, and stainless steel all provide stable, non-corrosive reinforcement; however each

material has advantages depending on its specific use. Nylon and fiberglass/resin rods come in a wide variety of diameters—as small as 1/8 inch—and can be easily cut on site. Both provide good general strength and avoid the internal condensation problems metallic reinforcements exhibit. Nylon, while rigid enough for reinforcement in short lengths, possesses the added advantage of having the ability to bend when stressed, which can be extremely beneficial in avoiding rupture and damage to the stone itself. Where situations require high strength reinforcement, stainless steel should be used.

Successful conservation depends as much on good technique and installation as on the selection of proper materials.

Frank G. Matero



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To the Editor:

I read with interest the "This Old Monument" article in the Winter 92/93 newsletter. It is apparent that the individuals involved care about the markers and have some awareness of their historic significance.

However, as a professional specializing in historic burial ground preservation and conservation, I would like to comment on the article and some of the methods they advocate.

They note that an earlier mortar repair "worked" but was unsightly. They also observed that epoxy repairs may fail when the stone material is weaker than the bonding adhesive.

Mortar or cement repairs indeed are generally unsightly. Further, they do not usually incorporate an internal pinning system which is necessary to most long-term repair success. In addition, they may set up chemical interactions which ultimately will cause joint failure.

Epoxy repairs, particularly of the last decade, frequently fail because they are not the correct formulation

for a particular stone type. In the case of most failures, an epoxy formulated for granite is used on marble or a similarly soft stone. Such an epoxy is too strong for marble and is incompatible with it, resulting in an adhesive joint failure. While epoxies are commonly used by conservators in stone repair, it is essential that the appropriate formulation is used for a particular stone. Epoxies vary greatly in strength and other characteristics, and using the right one is essential.

And, as the writers noted, like any other bonding or adhesive repair, the strength of the repair is limited by the strength of the stone material being joined. When marble, for example, is eroding (sugaring) so badly that it has lost much, if not most, of its structural integrity, it is quite true that adhesive repairs may not last. After all, adhesive repairs of any sort can only be as strong as the two units joined together.

When gravestones are the units to be joined, occasionally it may be appropriate to use an external bracing system. This is the conclusion that the writers of the article reached.

However, the "steel collar" method suggested by them presents a number of problems. First, coefficients of expansion and contraction of marble and steel are very different. Thus, in the heating and cooling which takes place in the course of a year, the two materials will expand and contract at very different rates. When one material must therefore "give", it is the weaker material, the marble, which is likely to crack. This problem is compounded when an effort to enclose the marble "tightly" is made. It is further complicated when the outer edge of the stone is epoxied to the steel.

Even stainless steel will eventually corrode, causing staining problems first, and then exerting pressure against the marble as it expands as corrosion advances. Despite efforts to keep moisture from between the steel and the stone, moisture will wick into the stone material both from the atmosphere and the earth. Moisture trapped at the point where the two materials meet is almost sure to be a problem.

Then there is the problem of defacing original stone bases (which were intended to be seen, a style characteristic of a particular historical period) by drilling through them or breaking away the ends, since "the blunt-point hammer is much quicker". These bases are a part of the historic artifact which is the point of the preservation effort.

Filling the hole with Sakrete, ending in a "concrete mound" which the article represents as acceptable, is

unsightly in itself and sets the stage for further deterioration when, in time, the concrete and stone interact.

Better than filling voids with a silicone caulk is to fill voids with a cementitious composite stone mix, pigmented to match the existing stone and carefully applied by an experienced practitioner in an attempt to match the original material in strength and appearance (color and texture).

My intention in bringing these points to your attention is first, to alert readers to potential problems that may develop if the techniques described are used, and second, to encourage would-be gravestone restorers to check with a stone conservator before attempting to devise repair techniques of their own.

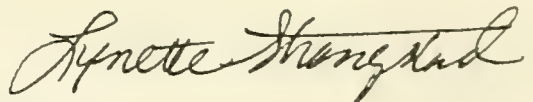
As to correct techniques to deal with these problems, here are a few tips:

Sometimes (usually in fairly extreme cases) external bracing systems may be necessary. Avoid metals coming into contact with stone in creating supporting devices, and avoid permanently encasing a stone in a structure. Differences in expansion/contraction rates are often a problem, and chemical reactions (such as oxidation) which take place in the metal, may affect the stone material.

Sometimes a bracing system of wood and lexan—which does not encase the stone, and which is reversible—may work as a temporary solution until a better one is found. Any external bracing system alters the exterior appearance of the marker to some degree and is therefore visually undesirable. Conservators attempt to develop treatments which are reversible, in case problems develop or new and better treatments are developed at a later date.

I hope these comments may be of interest to those concerned with the long-term preservation of our historic burial grounds.

Sincerely,



Lynette Strangstad



RESEARCH

AGS MEMBER SURVEY

Thanks to all of you who responded to the AGS member survey. One hundred sixty-three questionnaires were returned, providing valuable information about the interests and concerns of our very diverse membership. Seventy-seven per cent of the responses came from east of the Mississippi, roughly thirty per cent from New England. Eighteen per cent came in from states west of the Mississippi, and five per cent came from outside the United States. A total of thirty-five states and five foreign countries were represented.

Most respondents described themselves as "hobbyists/enthusiasts"; nearly half are active researchers; approximately thirty per cent are published authors; and almost a quarter of the respondents are educators or teachers. Our membership also includes archaeologists, archivists, art historians, historians, photographers, cemetery caretakers and trustees, conservators, genealogists, and monument dealers.

Photography tops the list of member interests, followed by preservation/restoration, symbolism, and genealogy. Forty-five percent answered "yes" to the question "Do you use a computer for any gravestone/cemetery related projects?"

Many of you praised AGS publications and conferences. There were also constructive suggestions for increasing AGS efforts to reach out beyond New England, ideas for regional conferences and workshops, and requests to make area membership lists available. We do plan to expand our regional focus (the '94 Conference will be in Chicago), and will need your continued support as we attempt to grow in this direction.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged and misattributed works of art. In 1991 it joined with partners in London to form the Art Loss Register (ALR), an international clearing house for information on stolen art, which maintains an image database of some 40,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen (\$50. fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFAR Reports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property and authentication. The magazine circulates to art dealers, museums and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers and museums can register and publish a theft (\$65. per item) if it has been reported to the police and has a value in excess of \$1,000. An example of interest to AGS members is an article in the December 1991 issue of *IFAR Reports* on one policeman's successful effort to recover a Tiffany window stolen from a mausoleum in Cedar Grove Cemetery, New London CT.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year free of charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert and prepare a report. Please call Nancy J. Little should you have inquiries or need information about this service, or wish to support IFAR's efforts.

GRAVESTONE THEFT REPORTED

The Truro (MA) Cemetery Commission reports the theft of three 18th-century gravestones from the Old North Cemetery in Truro. The slate headstones, each having a face-with-wings motif, disappeared sometime between late April and very early June. If you have any information about these missing gravestones, please contact the AGS office:

Jerusha Dyer, daughtr of Shebna and Mary Dyer, died Sep 17th 1775 in the 3rd year of her age.

Betty Cobb, daur of Thomas and Ruth Cobb, died Sept 26, 1761 in ye 8th year of her age.

Thankful Lumbard, daur of James Lumbard Junr. and Thankful Lumbard, died March ye 28th 1759 in ye 3rd year of her life.

Robert Wright Donates Extensive Research Collection

The AGS research clearinghouse recently received a valuable new collection when member Robert Wright donated his extensive files on the rural cemetery movement and related topics. Wright's collection includes files on the development and design of nineteenth-century rural cemeteries as well as information about important landscape designers such as Adolph Strauch and Ossian Simonds. Many files contain source material on the history of mausoleum and monument design and symbolism. Egyptian Revival monuments and mausolea are documented within the Harold Allen Egyptomania Collection included in the files. The Wright collection's articles and notes, gleaned from different sources, offer information about a wide range of Victorian funerary and mourning practices.

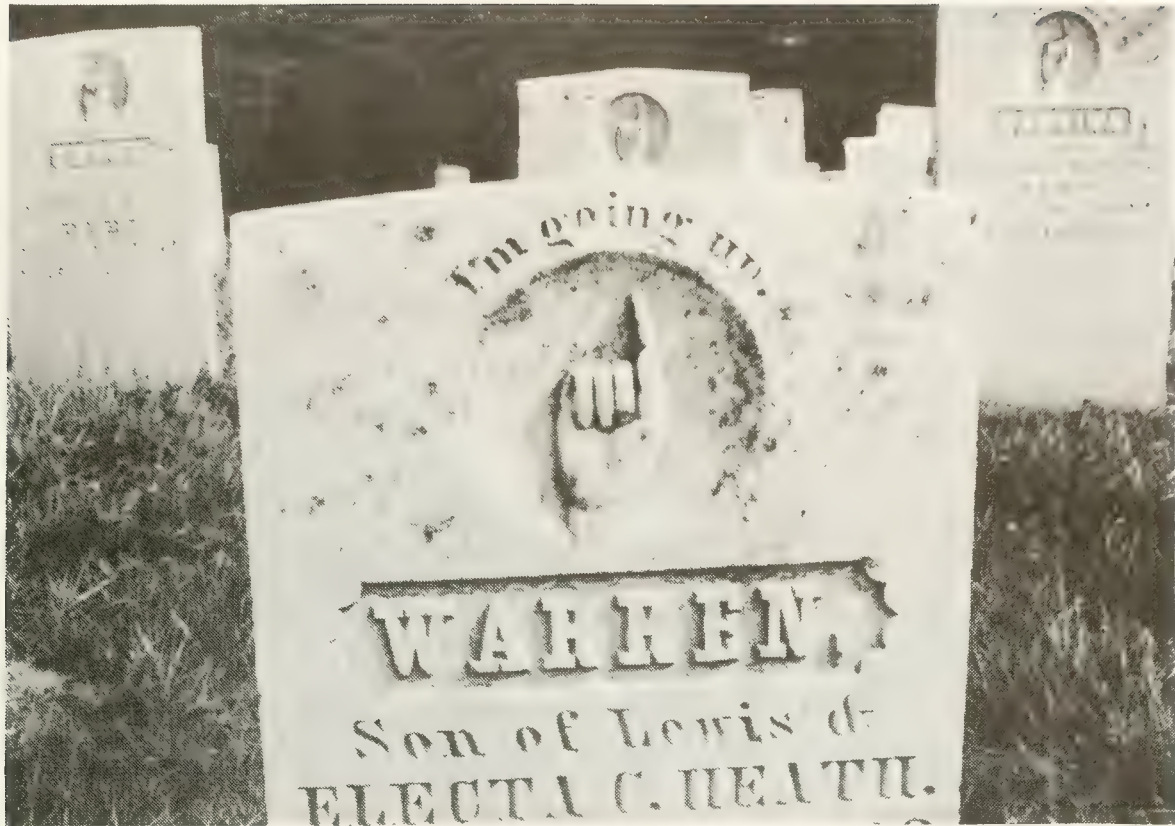
Below is a list of the files included in the Wright collection. If any of the following categories coincide with your research interests, please feel free to contact the AGS research clearinghouse for further information. Laurel Gabel, (716) 248-3453 or 205 Fishers Rd., Pittsford NY 14534. THANK YOU Robert!

Ancient Monuments, Rituals, Funeral
Bibliographies
Boston Burial Grounds
Cast Iron
Cemeteries:
California
England
Kentucky
New Orleans
New York
Philadelphia
Wisconsin
Miscellaneous
Cemeteries as Anthropology
Cemeteries - Cultural Institutions
Cemeteries - Development of
Cemetery Handbook, The
Cemetery Photographs and Photography Techniques
Conservation
Cremation
French, Daniel Chester
Funerary and Mourning Customs
Korbel, Mario
Launitz, Robert
Loudon, John Claudius
Masonic Symbolism
Mausoleum Design
Mills, Robert

Monument History
Motifs/Symbols - Ideologies
New Orleans - SOC (Save Our Cemeteries)
Obelisks
Odd Fellow Symbolism
Specific cemeteries:
Albany, NY - Albany Rural
Atlanta, GA - Oakland
Baltimore, MD - First Presbyterian Churchyard,
Greenmount
Bronx, NY - Woodlawn
Brooklyn, NY - Greenwood
Buffalo, NY - Forest Lawn
Cambridge, MA - Mount Auburn
Charleston, SC - Magnolia
Chicago, IL - Graceland, Oakwoods, Rosehill, other
Cincinnati, OH - Spring Grove
Indianapolis, IN - Crown Hill
Louisville, KY - Cave Hill
Madison, WI - Forest Hill
Milwaukee, WI - Calvary, Forest Home
Minneapolis, MN - Lakewood
New Haven, CT - Grove Street
New Orleans, LA - Metairie
Paris, France - Pere la Chaise
Philadelphia, PA - Laurel Hill, Monument, Mount
Vernon, Odd
Fellow's
Pittsburgh, PA - Allegheny
Richmond, VA - Hollywood
Rochester, NY - Mount Hope
Roxbury, MA - Forest Hills
St. Louis, MO - Bellefontaine
Savannah, GA - Bonaventure
Rustic Tree Stump Monuments
Simonds, Ossian
Sphinxes
Strauch, Adolph
Stone and monument articles
Strickland, William F.
Symbolism
Urban Planning and Development
"Victoriana"



POINTING HANDS



South Hill Cemetery, Stewartstown NH

Charles J. Jordan, editor of Coös Magazine, P.O. Box 263, Colebrook NH 03576, notes in the October 1991 issue that a goodly number of people buried in the South Hill Cemetery in Stewartstown NH knew exactly where they were headed. The image of a hand pointing upward is common on white stones of the late 1800s across North America.

But what if the hand is pointing down? Mr. Jordan notes the existence of two such stones in the area of Whitefield. "Rather than being crowned by a hand with finger pointing toward Heaven, their hands point down—leading one to believe that the occupant of the plot directly below was going to The Other Place."

If any AGS members know of other examples of downward pointing fingers, Charles Jordan would be interested to hear from them.



"Jesus wept" Henry A. Lane stone, 1866, Whitefield NH

MORE MUSIC ON STONES

Sybil Crawford, of Dallas TX writes:

One of your recent *AGS Newsletter* articles concerned music on a gravemarker. You asked if readers had knowledge of other examples. In reply:

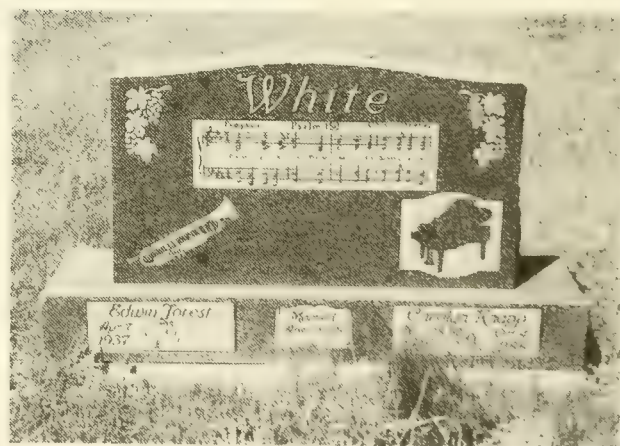
Yes ... there is something similar in Little Rock's Mount Holly Cemetery, marking the grave of Sandford C. Faulkner, who popularized the celebrated folk song "The Arkansaw Traveler".

Faulkner was born March 3, 1803, at Georgetown, Scott County, Kentucky, son of Nicholas and Sallie Faulkner. He made his way to Arkansas in 1829 and settled in Chicot County, on the Mississippi River, as a cotton planter. His fortunes were uneven throughout life; he was a farmer at time of the 1860 census; military storekeeper at Little Rock Arsenal in 1861; door-keeper for the Arkansas Constitutional Convention of 1874, and a Pulaski County (Arkansas) Magistrate. He was baptized on July 26, 1874, and died on August 4.

According to Faulkner's *Arkansas Gazette* obituary, the "Arkansaw Traveler" story was based on an incident which occurred during an 1840 political campaign, when he toured the State in company with such local notables as Hon. A. H. Sevier, Governor Fulton, Chester Ashley, and Governor Yell. One day in the Boston mountains, the party approached a squatter's cabin, hoping for information concerning the route, and "Colonel Sandy" was made spokesman of the group. It was upon the squatter's witty responses the tune and story were founded. On the return to Little Rock, a banquet was given in the Anthony House and the Colonel was called upon to play the tune and tell the story.

When Faulkner subsequently went to New Orleans, the fame of the "Arkansaw Traveler" had gone before him and at a banquet, amid clinking glasses and brilliant toasts, he was handed a violin by the then governor of Louisiana and requested to favor them with the favorite tune. At the old St. Charles Hotel a special room was devoted to Faulkner's use, bearing in gilt letters over the door, "Arkansaw Traveler".

Faulkner's final resting place remained unmarked until January 23, 1955, at which time the Pulaski County Historical Society dedicated a marker honoring this man who had done so much to bring the State's name before a national audience.



North of Watkins' Glen NY. photo by Carol Perkins

Sandra Markham of New Haven CT writes that she is searching for instances of printing iconography appearing on gravestones as part of her research on a particular printer and his memorial. The stone was put up in Rochester NY for Reuben Manley, a member of "the typographical profession" who died of consumption in 1842 at the age of 24. A printed silk memorial ribbon was made up for his funeral. The carver seems to have worked directly from the ribbon and adapted the patterns created by the type ornaments to his design in stone. The most prominent features on the gravestone are the printing press in the center and the bold geometric patterns in the borders, with the latter copied directly from the ribbon.

Does anyone know of other cases where a gravestone was designed after a memorial ribbon? Have you seen other stones that employ printing themes in their design (besides Horace Greeley's monument in Green-Wood Cemetery, Brooklyn NY).

Please respond to:

Sandra Markham
56 Lawrence Street
New Haven CT 06511-2648
tel: 203-773-1127
fax: 203-432-4047

e-mail: markham@yalevm.ycc.yale.edu



POINTS OF INTEREST

"Points of Interest" was started to provide a forum for members to share pictures, ideas and information about the "discoveries" we all make from time to time. Each issue of the Newsletter reports members' findings from the previous "assignment" and concludes with a new assignment. Member participation is essential and you are welcome to suggest topics for discussion.

The last inquiry (Winter 1992/3) asked members to think about childhood. The outcome was the best we've received yet. We heard from members all over the United States and Canada and it was especially exciting to receive pictures of truly outstanding Victorian sculpture. My favorite was sent by Eric Brock of Shreveport, Louisiana, who wrote describing a stone (c. 1858) marking the graves of the children of William and Mary Crenshaw, Magnolia Cemetery, Baton Rouge (figure 1). The children died in a smallpox epidemic and Brock suggests that the figures are actual and faithful post-mortem portraits. The marble is discolored but appears to have held up well and is signed by "Enoch's, Philadelphia", a firm about whom we would welcome information from our Philadelphia area members. Brock noted the "cross-looking: expressions on the children's faces and reminds us that in spite of a major Civil War battle occurring at the cemetery in 1862, this monument survived intact and unscathed". Might the family have actually purchased the memorial after the War? Working dates for Enoch would provide a useful clue.



figure 1. Crenshaw children, Magnolia Cemetery, Baton Rouge LA, 1858. photo by Eric Brock



figure 2. Basham daughters, Mount Holly Cemetery, Little Rock AR, photo by Sybil Crawford.

Another fascinating children's monument was submitted by Sybil Crawford of Dallas, Texas, who has recently published a book on Mount Holly Cemetery in Little Rock, Arkansas, (*Jubilee*, see notice in AGS **Newsletter** Fall 1992, p. 13). There she found a marble monument marking the graves of the daughters of George L. and Julia P.B. Basham. Basham, a Confederate officer, attorney and plantation owner obviously could afford the best and most expensive in Victorian children's memorials (figure 2). Crawford recounts the fascinating details of the Bashams' commissioning these stones (1870s) through a Little Rock stonecutter named William L. Funston who apparently subcontracted the work with a marble cutter in Carrara, Italy. These lifelike figures of "Mama's Pet" Pearl R. Basham and "Papa's Baby" Martha P. Basham are standing upright at the head of a rare but intriguing funerary form—a bath or basin with covered urn. Although rare, this form is also found in New England and the Mid-Atlantic. Can any report what purpose was served by the basin and urn? The Basham children are remarkably intact, artistic and well-documented, a terrific find by Sybil Crawford.

Unfortunately, space does not permit us to illustrate all of the submissions on this popular topic. Frank Hegner of Denver and Bruce Elliot of Ottawa also contributed, Elliot's being an astonishingly life-like post-mortem portrait (1800s) of a recumbent child, the Stanley family tomb in Cumberland, England.

For the next issue, let's take a look at portrait stones. Although the Victorians made many of them, we occasionally find portraits of men, women and (rarest of all) children on colonial stones. Modern laser-cut stones also offer a tremendous range of decorative possibilities, and it would be no surprise to find a revived interest in portraiture. Over the years I've seen dozens, perhaps hundreds, of 1840-era stones cut with panels to receive a daguerreotype. I've never found a photograph or even a frame intact. Have any of you? A recent colonial profile portrait marking the grave of Moses Rice of Wallingford, Connecticut (1799) (figure 3) may interest students of early stonecutters. This stone is the only example of work in this style that I have ever seen which is signed by its maker, "S. Cowles".



figure 3. Moses Rice, Wallingford CT, 1799, signed "S. Cowles".

Pictures may be small (even snapshots), but they must be sharp and clear. Only those submitted in a self-addressed stamped envelope can be returned. Thank you!

Send to: William Hosley, Old Abbe Rd., Enfield CT 06082.

Two interesting articles were featured recently in the **APT Bulletin**, the Journal of Preservation Technology, (Vol. XXIV, numbers 3-4, 1992) in a special issue on "Conserving Historic Landscapes".

"Approaches to Landscape Preservation Treatment at Mount Auburn Cemetery" by Shary Page Berg: The master plan for this landmark near Boston deals with preservation treatments in an intricate landscape. The evolution of the cemetery through time and changing tastes had to be balanced with the need to preserve its dramatic physical features and its primary purpose as a burial ground and retreat. Shary Page Berg, ASLA, is a landscape preservation consultant based in Cambridge MA. She also teaches in the Radcliffe Seminars Landscape Design Program and is President of the Alliance for Historic Landscape Preservation.

Landscape Management of Abandoned Cemeteries in Ontario" by Cecelia Paine: A review of existing landscape conditions in municipally maintained cemeteries demonstrates how their heritage value has been compromised. An initial process that considers fiscal restraints is suggested to encourage a more sensitive approach that will result in long-term conservation. Cecelia Paine is an Associate Professor of landscape architecture at the University of Guelph and principal of Cecelia Paine and Associates Inc., Guelph, Ontario, Canada.

The APT Bulletin is published by Association for Preservation Technology International. For more information, contact APT, P.O. Box 8178, Fredericksburg VA 22303; 703-373-1621.

Notes from the Executive Director

I'm going to try to keep things short! Here goes . . .

Conference '92, from all indications, was a total success. The facilities at Connecticut College were terrific, the new participation sessions were very well received, the papers were up to our usual high standards . . . it was great! All of us at the Conference were treated to a couple of previews of Conference '94, which is going to be held in Chicago, and it looks like it's going to be fantastic. Everyone there was really excited about it - there will be updates here in the newsletter, of course, and I hope you'll plan on attending. After seeing what's in store for us out there, the vast majority of '93 conference participants plan on being there!

Before we get to Chicago, however, we are taking on several new projects here in the office. One of the things for which I've felt there a need, not to mention a demand, is a "Forming a Friends Group & Raising Money" leaflet. Besides describing the actual process of forming a group, I would like to go into the various ways you can go about finding funds to achieve the goals your group has outlined. Fundraisers, grants, getting government funds - I'd like this to be as complete as possible. Therefore, if you're part of a friends group, or have attained monies for graveyard preservation or study or some other program on an individual basis, would you mind dropping me a note with tips for newcomers? It would help me and everyone getting started enormously, as you out in the field have more experience doing this than I do. I'm trying to get this leaflet together in time for the 1994 Publications List, so please have all of your information to me by October 1. Thank you!

The other major project the office is going to be working on is this newsletter, for as you know Deb is soon ending her stint as editor. If you don't already know, we will be switching to a bunch of geographic and topical departments, with a volunteer responsible for each, and production is moving to the office. You will get a lot more information about this in the next issue of the newsletter. We've had several volunteers and have filled most of our positions, but, as of this writing, we could still use a volunteer to help us with the northwest (including western Canada) column. If you're interested in helping us for three issues a year (the fourth is taken up with conference information), please let me know A.S.A.P. Also, because Deb has more than enough information to keep her going for the remaining two issues she is going to edit, and we want to give our new group of correspondents some material to work with, we have a temporary backlog of your clippings and

news here at the office. Please continue sending them here to the office, and we will pass them along to the appropriate person in the next couple of months.

Finally, just a reminder that AGS qualifies for many company employee matching gift programs - if you give us even a tiny gift and send us the correct form, we will get twice as much money. And a lot of tiny gifts add up! You can instruct us if you want the money applied to a certain program we have, such as MARKERS, or just put it in the general fund. I hope you will keep us in mind for this!

Happy Summer!

-Miranda

EDITOR'S EXCUSES

You are probably wondering how it can be that you are seeing the Spring 1993 issue of the *Newsletter* for the first time, and outside the leaves are beginning to turn. Well, I could tell you that I have been overextended, that I've been working three days a week in another museum 165 km away, that the weather has been too nice/too awful... I won't bore you with my excuses. Suffice it to say that the *AGS Newsletter* has always been a labour of love for me, squeezed out of available volunteer time. As the latter is in increasingly shorter supply, I am embarrassingly late with this issue. You will be happier to learn that the *Newsletter* is soon to be prepared by committee and produced by the AGS office. This should ensure that, after ten years of haphazard production schedules, the *Newsletter* will at last be available more or less on time. Look for the Fall issue, maybe even this Fall! DT

Warren Roberts of Bloomington, IN writes: "I am sure that every member of AGS realizes that Harriet Merrifield Forbes was a remarkable person. A brief summary of her contributions, to gravestone study as well as a few biographical details are given by the editor in *Markers VII*, pp. 1-2. I was even more deeply impressed by her energy and accomplishments when I opened a book by Esther Forbes entitled *Paul Revere & the World He Lived In* (Boston: Houghton Mifflin Company, 1942). The opening sentences of the "Acknowledgments" on p. v read as follows:

This book was written in collaboration with my mother, Harriette M. Forbes, who has done most of the work on the original papers, court records, deeds, etc., newspapers, manuscript diaries, and letters—which is the hardest part of a book like this.

A remarkable person indeed! How she found the time and energy we will never know."

SOME ART IS TO DIE FOR

For as little as \$1,100., people in Holland can spend the rest of eternity under a work of modern art. An exhibit of the artistic gravestones opened in May in the village churchyard in Kortenhoef, Netherlands, to show that a cemetery need not be such a grave place. Forty monuments hacked out of stone by Dutch sculptors were on display: an upright heart-shaped boulder, a white marble iceberg, an abstract sailboat.

"We're trying to show that there's so much more possible than the same old boring tombstone," said the Rev. Henk Abma, who believes a personalized sculpture helps in remembering the beloved. "In this time of strong individuality, the 'me generation' people want to emphasize the personal in their remembrance," the ecumenical pastor said in an interview in Kortenhoef, 12 miles southeast of Amsterdam.

Some in the burial business also see a growth in demand for gravestone art as Dutch and other baby-boomers begin burying their parents, and come closer to their own funerals. "The plain gray monument designs have been around long enough, it's time for some variety in this business, said Linda Damhuis of Royal Rock, the nation's largest gravestone cutter.

from an item in the Waterbury CT **Republican American**, reprinted in the New Hampshire Old Graveyard Association (NHOCA) newsletter, **Rubbings**, V. XVIII, #2, Summer 1993, p. 4.



USA Today, 13A 2-26-93 Ed Stein, Rocky Mountain News, Newspaper Enterprise Association

Jane Bromley Wilson, AGS member and author of **The Very Quiet Baltimoreans: a Guide to the Historic Cemeteries and Burial Sites of Baltimore**, died in January at the age of 58.

BOOKS

now in paperback!!

Cemeteries and Gravemarkers Voices of American Culture

edited by Richard E. Meyer, with a foreword by James Deetz

347 pages, 97 photographs, 27 illustrations. \$19.95 paper; shipping \$2.50 for 1-4 books, \$1.00 for each book thereafter; Utah residents add 6.25% sales tax. order from: Utah State University Press, Logan Utah 84322-7800

Cemeteries and Gravemarkers: Voices of American Culture is a pioneering work in American studies and material culture, now available in paperback. Cemeteries house the dead, but gravemarkers are fashioned by the living, who recorded on them not only their pleasures, sorrows and hopes for an afterlife, but also more than they realized of their history, ethnicity and culture. With a cemetery in virtually every settled community in America, each one a revealing array of artifacts, cemeteries and gravemarkers offer one of the richest yet least exploited sources of information on American culture, past and present.

In this volume, Richard E. Meyer, founder and chair of the Cemeteries and Gravemarkers permanent section of the American Culture Association, has gathered twelve original essays, examining burial grounds through the centuries and across the land. From the opulent French mausoleums of New Orleans to the graves of slaves in New England, from loggers headstones in the Pacific Northwest to the desert burials of the Navajo and Zuni, gravemarkers from the seventeenth to the twentieth centuries yield a wealth of insights into both the unity and the diversity of American culture.

The contributors to **Cemeteries and Gravemarkers** include such leading researchers as James Deetz, Ann and Dickran Tashjian, Blanche Linden-Ward, Keith Cunningham and D. Gregory Jeane. Their approaches are as diverse as the disciplines they come from—folklore, art history, cultural geography, anthropology, history, American studies and English. Together, their essays form a wide-ranging introduction to a fascinating field, one that promises a deeper understanding of the history and cultural values of communities, regions and America at large.

GRAVEMARKERS DESIGNED BY ARTISTS

On behalf of 'Vereniging de Terebinth', a dutch association that strives for the preservation of historic cemeteries, I am researching the ways leading western artists and architects of the twentieth century are or have been involved with the design of gravemarkers. I am not looking for artists who specialize in the design of grave-monuments, but rather the incidental grave-monument in the work of well-known artists or architects of this century. This research will culminate in a publication: an inventory of artists and their work for cemeteries. The project is subsidized by the 'Praktijkbureau Beeldende Kunstopdrachten', a department of the dutch Ministry of Culture.

I ask your help with the inventory of American gravemarkers. Do any of your members know of grave monuments made by leading artists? Do they know artists who are or have been engaged with the design of monuments (executed or not)? Any relevant information would be most welcome.

Anja Krabben, Rombout Hogerbeetsstraat 111, 1052 VW Amsterdam, The Netherlands
phone (020) 686 9349; fax (020) 676 2036

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of Markers, the Journal of the Association for Gravestone Studies, Department of English, Western Oregon State University, Monmouth OR 97361. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order Markers (Vol. 1 \$20; Vol. 2, \$24.50; Vol. 3, \$38.95 (cloth only); Vol. 4, \$21.95; Vol. 5, \$22.95; Vol. 6, \$26.95; Vol. 7, \$15; Vol. 8, \$20; Vol. 9, \$20; Vol. 10, \$28; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609. (508) 831-7753.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

DEBORAH TRASK, ED. VOLUME 17 NUMBER 3 SUMMER 1993 ISSN: 0146-5783

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ASSOCIATION FOR GRAVESTONE STUDIES
Conference '93

1993 Conference t-shirt design

The 16th Association for Gravestone Studies Conference and Annual Meeting was held June 24-27, 1993, at Connecticut College, established in 1911 in historic New London CT.

New London is famous for the variety of its old gravestones. In the eighteenth century, gravestones were shipped to New London from Boston and Newport, as well as supplied by a number of Connecticut stonecarvers. The area's nineteenth century cemeteries tell the stories of fortunes made in whaling and shipping. The bus tours also took us westward and inland into the Connecticut River Valley, where the sandstone monuments are completely different in style and material from the gravestones of eastern Connecticut.

The 16th Conference was co-sponsored by the New London County Historical Society and New London Landmarks, Inc.

June 25:

FRIDAY PARTICIPATION SESSIONS

For the Friday sessions this year, AGS tried something new: conferees were able to choose from an amazing array of lectures, demonstrations, workshops and discussions:

"History Comes Alive in the Cemetery", Claire F. Deloria

"How to Make a Slide Show", Gray Williams, Jr. and Laurel K. Gabel

"Rubbing Shoulders with English History", Dick and Beckie Strachan

"Making Rubbings from Castings", Rosalee F. Oakley

"Common Rarities in Victorian Cemeteries: White Bronze, Tree Stumps and Languishing Ladies", Barbara Rotundo and Warren Roberts

"Groton, Massachusetts' Old Burying Ground Restoration Project", Linda Hoffman Matisse

"Advanced Rubbing Techniques",
Mary Ann Calidonna (water dabbling),
Alice Bunton (oil dabbling) and
Susan Kelly (enhancing techniques)

"Civil War Epitaphs in Your Community's Cemetery",
Tom and Brenda Malloy

"What are FRIENDS For? How to Begin a Local Cemetery Association", Doris Suessman and Mary Goodwin

"Have Enthusiasm: Will Lead Tour", Barbara Rotundo
GENERATIONS: A Board Game for Families and for Classroom Use", Jessie Lie Farber

"Capturing the Image of the Graven Image" or "The Photographic Dead Ringer", Frank J. Calidonna

"How to Make Use of Your Slide Collection (and Promote Gravestone Scholarship) Without Trying People's Patience or Putting Them to Sleep",
Jessie Lie Farber

"Displaying the Image: Photos, Rubbings and Dabbings", Frank J. Calidonna

"What Major Projects in Gravestone Studies Should Be Undertaken?", Rosalee F. Oakley

Also available were the two AGS slide shows: *Early New England Gravestones and the Stories They Tell*, written by Laurel Gabel; and *The Development of the Modern Cemetery and Gravestone Design in the 19th Century*, written by Barbara Rotundo. Both are available for rent or purchase from the AGS office.

SESSION LEADERS AND FACILITATORS

Frank J. Calidonna, Rome NY Frank has been a serious photographer for the past 44 years and a professional since 1968. He is the owner of Diversified Photographic Services that specializes in architectural photography. Frank holds degrees in Social Work, Education of the Deaf, and Elementary Education and Administration from universities in Pennsylvania, New Hampshire, and New York. His interest in cemeteries began 30 years ago with photographing gravestones. It developed into a serious study during the past six years, and the past three years he has devoted exclusively to the documentation of cemeteries and gravestones in Central New York.

Mary Ann Calidonna, Rome NY Mary Ann studied paper making and printmaking at Rome Art and Community Center in Rome and Munson-Williams School of Art in Utica. She owns Linden Street Paper where she produces handmade papers and dabbings, marbled Japanese foldbags, and one-of-a-kind jewelry from the paper.

Claire F. Deloria, Baldwinsville NY Claire is Staff Development Coordinator for the Liverpool, New York, School District. She also has nearly 30 years experience teaching junior and senior high social studies. She has made presentations to many local and state historical and social studies organizations as well as classroom presentations on cemetery study ranging from elementary school through university. She has received the special honor of being named New York State Teacher of the Year.

Laurel K. Gabel, Rochester NY Laurel is a recipient of the AGS Forbes Award and serves currently as an AGS trustee and the AGS Research Coordinator. She is a popular lecturer and co-author with Theodore Chase of numerous articles and the book *Gravestone Chronicles*. She operates the AGS Lending Library and maintains files for the Farber Photographic Collection.

Dan and Jessie Farber, Worcester MA Jessie is a founding member of AGS. Dan is a past-president of AGS. Both are recipients of the Forbes Award. In the course of their years showing slides and viewing other people's slides, they believe they have stumbled upon every pitfall and success known to this generally harmless and pleasurable activity.

Mary Goodwin, Glastonbury CT Mary is secretary of the Friends of Center Cemetery in East Hartford, CT. A former journalist for *The Hartford Courant* and publications supervisor for Hartford public schools, she was a member of the editorial committee for the history of East Hartford published in 1976. She is active in historical, social service and environmental groups besides being a long-time AGS member.

Tom and Brenda Malloy, Westminster MA Brenda, AGS trustee, is an elementary school teacher in Westminster and was a presenter at the 1992 AGS Conference. Tom, who holds his Ed.D. from the University of Massachusetts, is a Professor of American History, Mount Wachusett Community College, Gardner, MA. He was a presenter at the past two AGS conferences and is a regular presenter at the Cemeteries and Gravestone Section of the American Culture Association. The Malloys co-authored an article for *Markers IX*.

Linda Hoffman Matisse, Groton MA Linda is an artist and poet who lives across from the Old Burying Ground in Groton, MA. It was her artistic appreciation of the work of the early stone carvers that led her to do something about Groton's broken stones. She is a graduate of Bryn Mawr College and studied art and theater for two years each in Paris, France, and Kyoto, Japan. She attended her first AGS conference in June 1990, and initiated the Groton project soon thereafter.

Rosalee F. Oakley, Hadley MA Rosalee is an AGS trustee and former AGS executive director. She holds an M.R.E. from Boston University and has helped design past AGS conference teacher workshops. She is AGS president-elect, taking office at the 1993 Annual Meeting.

Warren Roberts, Bloomington IN Warren holds a B.A. from Reed College and an M.A. and Ph.D. from Indiana University. Dr. Roberts is Professor of Folklore at Indiana University in Bloomington and is a leading scholar in the field. In his forty years of teaching folklore, he has become interested in gravestones as a form of folk art, particularly the tree-stump tombstones and sandstone slabs of the early and mid-19th century.

Barbara Rotundo, Belmont NH A retired professor of English at SUNY-Albany, Dr. Rotundo now visits cemeteries around the globe and is an energetic correspondent on subjects relating to Victorian cemeteries. A frequent lecturer and writer, she has written numerous articles and led Victorian cemetery tours through Mount Auburn Cemetery in Cambridge, MA.



Rosalee Oakley (left) observes Barbara Rotundo in action. Photo by Nancy Hannan, Hyde Park MA

Dick and Beckie Strachan, Columbia SC Beckie is a retired Elementary School Principal. Her interests are art, history and social studies. She and her husband, Dick, a retired Colonel, own Thistledo, Inc., a center for classes and workshops in monumental brass rubbings. They take their interest in cemetery rubbings and monumental brasses into approximately 15 schools from South Carolina to Florida providing enrichment for Medieval and Renaissance units, and developing students' interest in history and art.

Doris Suessman, East Hartford CT Doris is president of the Friends of Center Cemetery in East Hartford, CT, emeritus board member of Connecticut Preservation Action, board member of Greater Hartford Architecture Conservancy, and treasurer of Greater Hartford Association of Historic Houses and Museums. She is former vice-president of Connecticut League of Historical Societies, former president of East Hartford Historical Society, and current chair of its Huguenot House Committee. She is chair of East Hartford Historic District, board member of East Hartford Chamber of Commerce, and tour guide at the State Capitol.

Gray Williams, Jr., Chappaqua NY Gray is a freelance writer on subjects ranging from health and gardening to history. He is an AGS trustee and a writer whose articles on carver Thomas Gold and the crypt of the Center Church in New Haven have appeared in *Markers*. He is also a trustee of the New Castle Historical Society and contributed a chapter on local graveyards and genealogy to their recently published bicentennial history.



Lance Mayer holds a mirror for Ralph Tucker in New London's Ancient Burying Ground. Photo by Carol Perkins

CONSERVATION WORKSHOP

The Conservation Workshop ran concurrent with the Participation Sessions. After initial lectures, the workshop continued in Cedar Grove Cemetery, engaging in cleaning, resetting and adhering.

WORKSHOP LEADERS:

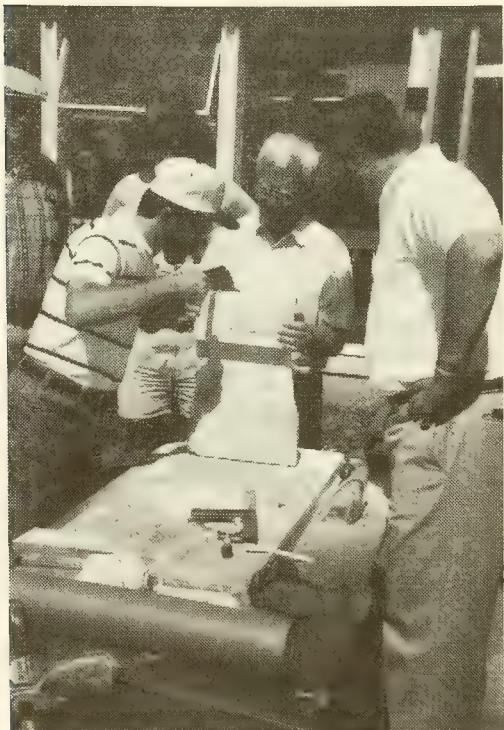
Fred Oakley, Hadley MA Fred initiated the first restoration workshop at the 1989 AGS Conference in Byfield, Massachusetts. Since then, under the supervision of Minxie and Jim Fannin, professional gravestone conservators, he has learned various conservation techniques appropriate for "low tech" repair and cleaning. Fred has worked in each restoration workshop since 1989 as well as leading additional workshops in Mashpee and Pelham, Massachusetts.

C. R. Jones, Cooperstown NY C.R. has been a leader in previous AGS restoration workshops, has done conservation work in the Cooperstown area and led a restoration workshop for the New York State Historical Association of which he is a curator.

Charles Marchant, Townshend VT Charlie has been a Town Cemetery Commissioner for more than 20 years, secretary of Vermont Old Cemetery Association and is currently acting principal of Leland and Gray High School. Over the years Charlie has performed numerous restoration projects in Vermont and has been a workshop leader at numerous AGS conferences.



Carol Perkins of Fairport NY photographed some of the action during Friday's conservation workshop. Above, C.R. Jones; below, Charles Marchant (in straw hat).



PRESENTATIONS

Introduction - Cornelia Jenness, President
Conference Chair's Welcome - Ruth Fornal
Co-Sponsor's Welcome -
 William Hare, Curator, New London County
 Historical Society
 Elizabeth Friedman, Acting Director, New London
 Landmarks
Slide Report on AGS - W. Fred Oakley, Jr., Treasurer

Eastern Connecticut: A Cultural Crossroads **Lance Mayer**

New London and eastern Connecticut were discussed as crossroads for the cultural influence of other regions. Cabinet-making and gravestone carving were discussed, with a special emphasis on why some eighteenth-century families patronized local craftsmen, while others sent to Boston or Newport for their best furniture and gravestones.

Lance Mayer is conservator at the Lyman Allyn Art Museum in New London, Connecticut. He has long had a special interest in Connecticut gravestones. He has been a member of AGS since its founding and has previously been on the AGS Board of Trustees and served as AGS's representative to the National Institute for Conservation.

The Newport Master & the Connecticut Imitator **Vincent Luti**

There is a clear linkage of design elements done on slate gravestones in Newport, Rhode Island, 1728-1734, that is first transferred to sandstone in Connecticut by the same carver(s) and then accounts for the dramatic emergence there of a new workshop style linked to the Johnson shop of Middletown that Dr Ernest Caulfield was not able to explain.

Vincent Luti teaches in the College of Visual & Performing Arts at the University of Massachusetts (Dartmouth). For over ten years he has been working on carver identification of some 22 bodies of work found in the Narragansett Basin region. Most of the research is now done and the findings have appeared in part in *Markers; Rhode Island History*, and at four AGS conferences. He has also served on the AGS Board of Directors and was responsible for the program and bus tours at the Bristol, Rhode Island conference.

The Park Family Carvers: Part 1: From Scotland **Laurel Gabel**

William, John, and Thomas Park were talented and very influential gravestone carvers who emigrated from Glasgow, Scotland to Groton, Massachusetts during the second half of the eighteenth century. This slide presentation explored the Park family roots in Scotland and introduce the audience to a representative sampling of their work.

Laurel K. Gabel of Rochester, New York maintains the AGS carver files and is a Board member. She is co-author with Theodore Chase of numerous articles and the book, *Gravestone Chronicles*, about 18th century gravestone carvers. She operates the AGS Lending Library, is a popular lecturer, and is a tour guide and trustee for the Friends of Mount Hope Cemetery in Rochester. She was the recipient of the 1988 AGS Forbes Award.

Humble Stones: A Study of Four Ulster Carvers **Deborah A. Smith**

This paper studied the stones of four carvers working in the vicinity of Bangor, County Down, Northern Ireland between 1808-1858, in particular the urn motif each rendered in his own style. Secondly it made comparisons to American stones of the same period, and pondered the adoption and revision of folk emblems by later commercial monument makers.

Deborah Smith is curator of advertising and documentary artifacts on paper at the Strong Museum in Rochester, New York. Her M.A. thesis on Delaware children's gravestones was published in *Markers IV*. Her last presentation to AGS was in 1983 on a Victorian era Kentucky carver. More recently, she received a fellowship from the British Council to research Irish mourning customs and gravestones in 1991-1992, upon which this paper is drawn.

Looking for Iron Gravemarkers in New Jersey's Pine Barrens **Richard Veit**

During the 18th- and 19th- centuries, New Jersey's pine barrens were home to a thriving iron industry. Along with more typical products such as pig iron, stove castings and hollowware, the furnaces also made iron gravemarkers. This paper examines the production, distribution, and designs of these unusual vernacular gravemarkers.

Richard Veit is an historical archaeologist with the Cultural Resource Consulting Group in Highland Park,

New Jersey. He is particularly interested in New Jersey's 18th-century gravestone carvers. This paper is his first foray into southern New Jersey gravestones.

Grave Decorations in Central & Eastern Kentucky
Beverly R. Morris

This paper was a discussion and presentation of a series of photographs from central and eastern Kentucky including both small, rural family cemeteries and large, urban public cemeteries. "Everyday" decorations as well as "holiday" decorations, focusing particularly on the graves of infants and children were illustrated.

Beverly R. Morris is a cultural anthropologist with a strong interest in archaeology. Her current position is post-doctoral scholar in the Department of Behavior Science, College of Medicine, University of Kentucky Lexington. As part of her responsibilities, she teaches a course, "Behavioral Factors in Health and Illness," to third-year nursing students. This course includes a lecture on death and loss using her collection of cemetery photographs that relates the change in gravestones to the change in attitudes towards death in American culture.

Scenes from Quarles' Emblem Books on Gravestones

Betty Willsher (Given by Jessie Lie Farber)

In Scotland, England, and the United States there are a small number of gravestones with scenes inscribed from Francis Quarles' Emblem Books. These stones were discussed and the reasons for the choices of the subjects considered.

Betty Willsher, M.A., F.S.A.S., is the author of *Stones* (18th Century Scottish Gravestones) and *Understanding Scottish Gravestones*. She was the recipient of the 1989 AGS Forbes Award. On behalf of the Ancient Monuments of Scotland she has almost completed mini-surveys of all the Scottish Lowland parishes.

The Generation Gap
Charles Marchant

As population shifts place new demands on what was forest land, what are the issues for so-called abandoned cemeteries in terms of access, location of existing burials, sale of lots, and restoration work? Are there any solutions?

Charles Marchant is interim principal at the Leland and Gray Union High School in Vermont. He is cemetery commissioner for the town of Townshend, Vermont;

secretary of the Vermont Old Cemetery Association (VOCA) and trustee of the Historical Society of Windham County, Vermont.

Who Was That Masked Man?
Mary Dexter

Among upstate New York cemeteries are several hundred native sandstone gravemarkers displaying curious images out of sync with time and place. Soul-effigy countenances distinguished by a masked-eye feature, repeated use of the archaic coffin, and creative urn and willow interpretations comprise a unique post-1800 inventory attributed to migrating folk carvers whose traditions appear to be rooted in eastern central Vermont.

Mary Dexter is a professional bus driver in Chapel Hill, North Carolina, a job which coincidentally subsidizes her avocation: graveyards, gravemarkers, and stone carvers in upstate central New York. A summer resident of Cortland County, New York, the area serves as the base for her summer research projects. She is a former Cortland County Historian, and former Kellogg Library staff member for the Cortland County Historical Society. She received her B.A. in American History from the University of North Carolina at Chapel Hill where she wrote her honors thesis: "Remember Me as You Pass By: Cortland County Stonecarvers." She has lectured before several groups concerning cemetery conditions and preservation.

Gravestones That Never Were
C.R. Jones

Gravestones sometimes turn up in strange places patios, cellar walls, print shops, and in drainage ditches. This raises goose bumps in some people and questions with others about their origin, history, and "ownership". This talk traced the story of a few such stones which never became gravemarkers, and the clues that led to their discovery.

C.R. Jones is conservator for the New York State Historical Association in Cooperstown. He first became interested in gravestones and funeral customs while a student in the Cooperstown Graduate Program in History Museum Studies. He developed an exhibit on the subject in 1967 while he was Director of the Museum of the Concord Antiquarian Society. His interests include American architecture, pre-industrial technology, art conservation, old motion picture theatres, and the graveyards of whichever community he is in at the moment.

Tree-Stump Tombstone: Meaning of Motifs and Symbols Found on Rustic Funerary Art

Dr. Susanne S. Ridlen

The design motifs and symbols found on Indiana treestump tombstones provide insight into their now-deceased makers and users. To establish meanings, these motifs and symbols are grouped by category: animals; birds; clothing; fruits, plants and leaves; fraternal emblems; furniture; military accoutrements; monograms; railroads; scenes; and tools.

Susanne Ridlen received a B.A. from DePaw University, an M.A. in Folklore, and a Ph.D. in Folklore and American Studies from Indiana University. Her doctoral dissertation was on tree-stump tombstones.

SATURDAY'S BUS TOURS

The Colonial Tour, led by James Slater and Lance Mayer, went to the Durham Burying Ground (full of large and elaborate sandstones carved by John Johnson); the Essex Burying Ground and the Duck River Burying Ground at Old Lyme CT.

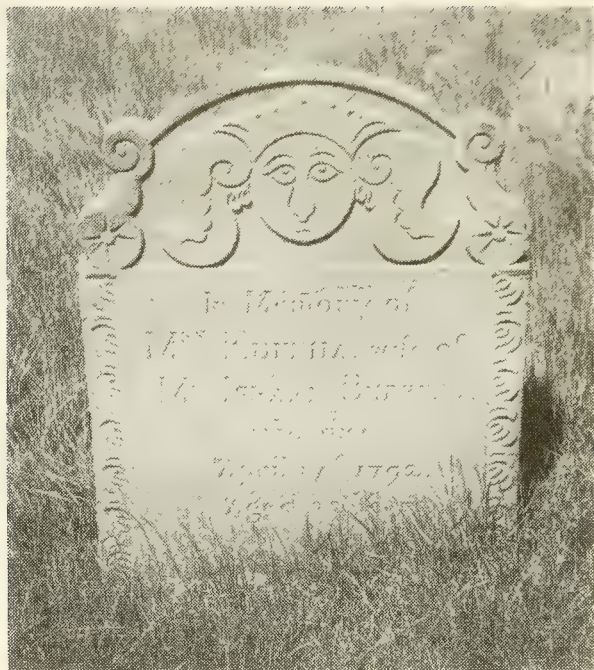
The Victorian Tour, led by Barbara Rotundo, went to Yantic Cemetery, Norwich; Cedar Grove Cemetery, New London; Stonington Cemetery and Elm Grove Cemetery in Mystic.

Both Cedar Grove Cemetery and the Ancient Burying Ground in New London were also available for the shuttle tours on Friday.



Photos by Carol Perkins, Fariport NY. Top left: Zechariah Marwin, 1792, slate, Old Lyme CT. "Laurel said this was recaved." Bottom left: Samuel Gray, 1713, slate, Ancient Burying Ground, New London. Below: Cedar Grove Cemetery, New London.





Photos by Carol Perkins, Fariport NY. Clockwise from top left: Edith Burritt, 1792, sandstone, Durham; willow and urn, marble, Old Lyme; Eloise West taking a break from the sun, Durham; Durham massive sandstones.



**The Association for Gravestone
Studies
1993 Annual Meeting
June 27, 1993**



AGENDA

Call to Order - President Cornelia Jenness

Quorum Determination - Secretary C.R. Jones

Approval of Minutes of 1992 Annual Meeting

Annual Reports:

Treasurer - W. Fred Oakley, Jr.

Archivist - Elizabeth Goeselt

Editor, Newsletter - Deborah Trask

Editor, Journal - Richard Meyer

Research Clearinghouse & Lending Library -
Laurel Gabel

Remarks:

Executive Director - Miranda Levin

President - Cornelia Jenness

Slide Presentation

New Business

Recognition of Retiring Officers & Trustees

Election Results - Secretary C.R. Jones

Introduction of New Officers & Trustees

Passing of the Forbes Book

Adjournment - Rosalee Oakley, President



The meeting was called to order at 8:55 a.m. by President Cornelia Jenness at Connecticut College, New London, Connecticut.

1) Secretary C.R. Jones reported that approximately 51 members were present, meeting the requirements for a quorum.

2) Minutes of the 1993 meeting have been distributed. Motion was made, seconded, and carried to approve these.

3) Officers of the Association were introduced and the following reports were presented.

4) Fred Oakley, treasurer, discussed the printed report. Our transition to the new Newsletter production method may require improvements in our computer equipment. Probable cost is \$2,500 and an additional \$1,000 for staff training. We will be providing staff time for this beginning with the fall issue. The balance sheet includes a large savings bond and a certificate of deposit. With lowering interest rates, we will be looking into investing in a mutual fund. Motion was made, seconded, and carried to accept this report.

5) Elizabeth Goeselt, archivist, reviewed her printed report and will welcome questions.

6) Deborah Trask noted that many costs for the *Newsletter* have been provided by her employers, the Government of Nova Scotia. AGS will now have to cover these costs.

7) Richard Meyer, *Markers* Editor, noted in addition to his printed report that *Markers XI* will be out in December. He expressed his thanks to the Editorial Board, which consists of Jim Slater, Barbara Rotundo, Jessie Lie Farber, Ted Chase, Warren Roberts, Richard Francaviglia, and David Watters.

8) Laurel Gabel reported on research and the lending library. A replacement volunteer for the latter is being sought.

9) Executive Director Miranda Levin reported that our membership stands at 1,006, or 6 over the goal set last year. She suggested that we all encourage libraries to buy our *Markers* each year.

10) Fred Sawyer reported that the Planning Committee continues to meet and advise. More members near

Worcester are needed.

11) President Neil Jenness noted her printed report. Retiring officers and trustees were recognized: Bob Drinkwater (6 years of "perfect attendance") and Fred Oakley (treasurer and past president).

12) The Nominating Report was read by the secretary. The following were elected by mailed ballot:

Officers

President - Rosalee Oakley
Vice President - James Slater
Secretary - C. R. Jones (1 year term)
Treasurer - Dan Goldman

Trustees at Large

Roseanne A. Foley	Virginia Rockwell
Laurel Gabel	Barbara Rotundo
Robert Montgomery	Deborah Smith
John O'Connor	Ralph Tucker
Stephen Petke	

Newly elected persons were introduced.

13) A first edition copy of Harriet Merrifield Forbes' "Gravestones of Early New England" was passed from retiring president Neil Jenness to new president Rosalee Oakley.

14) President Rosalee Oakley took over the meeting, thanking and recognizing Neil for her hard work as president. Looking forward to the next two years she noted it would be a time for growth without losing our unique flavor and emphasis.

15) Final business was called for. Next year's meeting will be in Chicago, Illinois. In 1995, we plan to meet back in New England, in 1996 slightly outside, and in 1997 "way outside" again. Location suggestions are always welcome, recognizing the need for 1) enough interesting stones, 2) a facility where we can meet, and 3) a conference chair and committee in the area.

16) A motion was made, seconded, and carried to adjourn the meeting at 9:25 a.m.

Respectfully submitted,

C.R. Jones
Secretary



PRESIDENT'S REPORT

As I reach the end of my term as President, I look back on two years of growth for AGS.

Our membership has reached 1,010 - more than a 10% increase over the past year. This growth was thanks in a great part to the efforts of our office staff; Miranda Levin, Executive Director, and her assistant, Tom Harrahy.

Judging from the increase in the volume of letters and phone calls handled by the staff, interest in gravestones and gravestone related issues has continued to grow.

I feel that at this time some thank you's are in order:

To Miranda and Tom, who continue to do an exceptional job meeting the needs of the membership - and the Board, and the press, etc.

To the Planning Committee and its chairman, Fred Sawyer, who have been of great assistance to me as we dealt with issues facing the Board of Trustees.

To the Board members who made the effort to travel to Worcester and participate in the policy making decisions for AGS.

To Fred Oakley, our conscientious treasurer, and his wonderful computer. Financial stability continues.

To Laurel Gabel, our research coordinator and lending librarian, for her continuous interest in connecting individuals with the information they seek - and then keeping track of all of it for us.

To Jo Goeselt for her continuing dedication to maintaining and cataloging our archives.

To Dick Meyer for the time, effort, and expertise he has brought to the task of editor of Markers.

To Deb Trask, for her years as newsletter editor. One of the challenges that faces AGS is filling her shoes - so far we seem to need 14 people!

To Carol Perkins and Mike Cornish for their artistic contributions.

And a thank you to everyone for their continued interest in AGS and contributions to the study and preservation of gravestones.

In June 1994 our conference will really move west! Plans are being firmed up for an exciting time in the Chicago area!

Finally, I feel that I am leaving AGS in capable hands. We've rarely had a president as familiar with the workings of the organization. Congratulations and great success, Rosalee!

*Neil Jenness
Outgoing President*

ARCHIVES REPORT

The archives are located at the Worcester Historical Museum, as you probably all know, and are available at the WHM library.

Members continue to donate new (and old) books, journals, academic papers, cemetery data, photographs, slides, videos, and computer disks. Approximately 60 items have been donated this past year. All are greatly appreciated. There are now over 800 items and several thousand photographs. You can keep in touch with recent donations when you purchase an updated catalogue, available at the AGS office, or use the copy at the WHM Library.

A collection policy is being worked out to determine the scope of the archives collection, to see if it is practical or desirable to collect beyond our present shelved books arrangement. Space is limited but other important items need to be saved.

Volunteer help is always appreciated. Thelma Ernst has been a loyal volunteer. Rosalee Oakley has entered catalogue additions and changes into a computer and printed up-to-date cards based on this information. Others who would like to help could choose a project of their own. Various conservation projects could and should be undertaken, specifically cataloguing and protecting our more specialized photographic collections.

You are invited to come and use the archives. Appointments made in advance are the best way to have material ready for your use. Please continue to think of us when you write your own book or record cemetery data or run across a book which would be of use to researchers now and in the future.

Jo Goeselt Archivist

REPORT OF THE EDITOR OF MARKERS

Markers X rolled off the presses in early December and was in the AGS offices by the end of the month, allowing for distribution to begin in January. The process of production went very smoothly and the product, I hope you will agree, matches the high standards which the publication has set in recent years.

Plans for *Markers XI* call for the same production and distribution schedule as applied to *Markers X*. As of this writing (Memorial Day weekend), five articles are firmly accepted for the new edition, and several more are either under review or about to be. The content will once again reflect the diversity of scholarly interests in and approaches to the study of gravemarkers and cemeteries which have come to typify the field in recent years.

Preparing *Markers X* was a wonderful learning experience for me. Though I have served as an editor before, this is the first time I have ever had to immerse myself in the actual day-to-day physical decisions relating to the production process itself, and the experience has been valuable. I am grateful to the personnel at Oregon Typography and PrintTek West, both located in Salem, Oregon, for their patient tutelage. This would also be the time to express my boundless gratitude to the members of the journal's editorial advisory board: their thoughtful and seemingly tireless efforts in reviewing manuscript submissions have helped to make my responsibilities as editor much more manageable and have provided extremely valuable assistance to prospective authors in preparing their work for publication.

Earlier this year, in a move designed to achieve the dual effect of widening the journal's recognition and soliciting quality submissions from scholarly areas not previously tapped to any large degree, I placed a "Call for Papers" in a number of newsletters of scholarly associations. The response has been greater than I could have possibly anticipated (more than twenty letter and phone enquiries to date), leading me to the confident prediction that *Markers* will have a large number of new submissions from which to choose in the months and years to come.

I have enjoyed the challenges of the past year and anticipate those to come. Thank you for affording me the continuing honor of editing what I feel to be the finest journal currently being published in American material culture studies.

Richard E. Meyer Editor

RESEARCH OFFICE

During the 1992 calendar year, the AGS Research office responded to approximately eighty-five written requests for information in addition to an almost equal number of telephone inquiries. As in previous years, a fairly large percentage of these questions came from students and genealogists, or researchers with specific special interests. Roughly 30% of all inquiries involved some use of the Farber Photographic Collection.

An AGS member survey was distributed in the July issue of the *Newsletter* in an attempt to learn more about member interests and accomplishments. One hundred forty-nine (or about 15%) of the questionnaires were returned, providing valuable information about the interests and concerns of those who responded. Seventy-seven percent of the returns came from those living east of the Mississippi, roughly 30% of these from New England; 17% arrived from west of the Mississippi, and 5% came from outside the United States. Most respondents described themselves as "hobbyist/enthusiast". Almost half are also active researchers. Photography, gravestone symbolism, and preservation/restoration were the most popular topics of interests. AGS publications and conferences received a good deal of praise. The most common suggestion for improvement recommended that AGS increase efforts to reach out beyond New England, consider holding regional conferences and workshops, and make area membership lists available to others living in the same geographic region.

The needs and demands of this office have far outgrown my ability to keep up with all of the work that needs doing. Listed below are just some of the projects that are waiting to be expanded or completed. If you are willing to make a long-term commitment to working on any of these projects, please contact me for more information.

- * There is a real need for a standardized series of bibliographies on specific gravestone-related topics: cemetery landscaping, preservation/restoration, carvers, epitaphs, African-American cemeteries, etc.

- * Several collections of photographs are waiting to be organized, cataloged, archivally preserved and the data entered into a computer index that can be used by researchers.

- * Information about 19th-century gravestone carvers and monument dealers is now in a lengthy word processing file. This material needs to be entered into an IBM compatible data base program to make it more accessible.

- * We need to compile short formatted biographies and reference citations for each of the more than 175 identified carvers whose work is filed in the Farber/Forbes/ Caulfield Photographic Study Collection.

- * The Research office needs a resource handbook listing the names, addresses and telephone numbers of all individuals, institutions, organizations, businesses, libraries, museums, or publications that possess special knowledge or expertise on a wide range of special topics related to gravestones.

- * A **much-needed** integrated computer gravestone index (name, date, location, carver, subject, photograph #) of large photographic collections is still on hold until a standard format and computer program can be designed and implemented.

Laurel K Gabel
Research Coordinator

LENDING LIBRARY

The AGS Lending Library was started as a service to members who are unable to obtain gravestone reference books by other means. Twenty-two books are currently available through the mail, including *Pillars of the Past: A Guide to Cypress Lawn Memorial Park, Colma, California*, by Michael Svanevik and Shirley Burgett, and *Understanding Scottish Graveyards*, by Betty Willsher, both of which were added during 1992/3. Approximately fifty-five books were loaned by mail during the past nine months, almost three times the number circulated in the previous twelve month period. A \$2.00 handling/supply fee along with financial or book donations by members, allows the Lending Library to function without cost to AGS. (For the current Lending Library list, see p. 26)

Laurel K. Gabel





I am happy to report that 1992 was a banner year for the AGS office. First and foremost, we reached our goal of 1,000 members by the end of the year - as of December 31, 1992, we had 1,006 members, more than 10% more than we had at the end of 1991. This was due in large part to a record number of new members that signed up in 1992 - we had many more requests from members for brochures to pass out, and that enthusiasm paid off! Thank you to everyone who helped us reach our goal, and it looks like we're continuing our trend, as we have 1,029 members as of June 16.

Sales are also up significantly. Last fall, we had a special offer through the newsletter which provided sweatshirts, magnets, tote bags, and conference t-shirts to the membership. We had a terrific response; so good, in fact, that several of those items are now listed in our publications list. If you have an idea for something you think we should sell, or know of a book you think we should list, please let me know - many of the new items last year were originally suggestions made to me by members - I welcome your input!

All these increases are well and good, but the volume of work is increasing, and we are finding it harder and harder to keep up our level of service. One of our major

challenges this year is to do just that, while keeping our costs down. As we find more efficient ways to do things, weed out those services that aren't necessary or aren't worthwhile, hopefully some of the pressure can be relieved.

1993 also brings with it two major projects: marketing Markers and the first issue of the "new" newsletter. We are trying to sell 200 copies of MARKERS X this year, and are providing incentives to members who help us reach our goal; a sheet describing this project is included with your membership renewal, or you can contact us at the office for more information. As for the newsletter, Tom and I are very excited (and a little nervous) about working with everyone on that, and we hope that we can keep up the fantastic level of quality that Deb has maintained for the last ten years.

As a final note, I would just like to remind you that AGS is your organization, and I hope you will let us know if there is any way we can help you with your work, or if there is any way we can improve the services that we provide. We love to hear from members - we love your suggestions, and we hope to hear from you!

Miranda Levin
Executive Director

Epoxy Resins in Stone Consolidation

The publication of this seventh volume in the Getty Conservation Institute's Research in Conservation series, *Epoxy Resins in Stone Consolidation*, marks the first such work on architectural conservation. This book presents a review of research on the use of epoxy resins as consolidants for sculpture and buildings. It deals with both the methods and materials used by conservators, focusing on a detailed chemistry of the materials as well as the practical methods of application.

Epoxy resins have been widely used as structural adhesives to repair cracks in commercial and historic buildings, but the application of this technology to the stabilization of fragile stone has generally failed. However, the proper formulation of epoxy systems with solvents has solved problems of viscosity, penetration, crust formation, and discoloration, leading to two different schools of treatment detailed in the publication. Conservators in Europe have concentrated on the treatment of statuary and isolated sections of structures, with alcohol solutions of the resins maintained in contact with the surface for a period of time in order to get deep penetration. In the United States, treatment has focused on stabilizing entire structures or major portions of buildings by spraying them with acetone solutions of epoxy resins.

The various techniques of application are discussed and evaluated. The book seeks to provide an expanded inventory of these different techniques allowing the conservator to make informed judgments.

from the Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey CA 90292-6537;
phone 310-822-2299; fax 310-821-9409. contributed by Gay Stone.

**1993 CONFERENCE
THE HARRIET MERRIFIELD FORBES
AWARD**

At the first annual conference of The Association for Gravestone Studies, it was resolved that an award should be made periodically to honor either an individual or an organization in recognition of exceptional service to the field of gravestone studies. This award, known as the Harriette Merrifield Forbes Award, recognizes outstanding contribution in such areas as scholarship, publications, conservation, education, and community service.

Past Honorees are:

1977 Daniel Farber	1985 Jessie Lie Farber
1978 Ernest Caulfield	1986 Louise Tallman
1979 Peter Benes	1987 Frederick & Pamela Burgess
1980 Allan I. Ludwig	1988 Laurel Gabel
1981 No award given	1989 Betty Willsher
1982 James A. Slater	1990 Theodore Chase
1983 Hilda Fife	1991 Lynette Strangstad
1984 Ann Parker & Avon Neal	1992 Ralph Tucker



Deborah Trask, dancing with gravestone.

**THE 1993 HARRIET MERRIFIELD
FORBES
AWARD
is presented to**

DEBORAH TRASK

***for distinguished service in the field of
gravestone studies***

NOMINATIONS FOR '94 FORBES AWARD SOUGHT

All members are invited to submit nominations to be considered by the Board of Trustees for receiving the Forbes Award in June 1994. Please send to the AGS office, 30 Elm Street, Worcester, MA 01609 by January 15, 1994.

NOTES FROM THE PRESIDENT

LIFE MEMBERSHIPS SOUGHT

AGS now has a membership category called "life memberships" for \$1,000. This one-time membership fee is put in a separate fund earmarked endowment.

The benefits for this membership category include:

- * the quarterly AGS Newsletter—full of articles, book reviews, research material, and items of general interest to AGS members
- * all issues of *Markers*, our scholarly journal—full of longer articles with many illustrations and photographs, to be sent on publication
- * discounts on AGS publications
- * access to the research clearing house with its many photographic resources for researchers
- * access to the lending library a number of books which can be checked out for a minimal fee for three weeks
- * access to the audio-visual library currently comprised of two slide shows which can be rented or purchased—one on early New England gravestones and one on Victorian cemeteries and monuments.
- * beyond these obvious benefits to the member, it provides the resources for investment income to sustain AGS programs.

All of these are life-time privileges. If you are a longtime member you might wish to consider this membership category which makes every membership benefit automatic for you and builds AGS's endowment fund.

CONFERENCE '94 COMMITTEE IS SET

As you know, the '94 AGS Conference is going to be in Chicago. Plans are going along well for activities next June 23-26. Conference staff so far includes Co-chairs, Steve and Carol Shipp; Program Chair, Joe Edgette; Publicity Chair, James Jewell; Registrar, Steve Shipp; Conservation Workshop activities, Fred Oakley; Friday Class Activities, Rosalee Oakley; Tours, Helen Sclair.

UNITED AIR LINES OFFERS 1994 CONFERENCE DISCOUNTS

Through United Air Lines and Your Partners In Travel of Northampton, Massachusetts, a 5% discount below the lowest fare at the time reservations are made will be available to AGS members anywhere in the U.S. on United Air Line flights originating within three days before and departing within three days following the conference. AGS members who are served by United Air Lines may avail themselves of this discount by writing or calling Your Partners in Travel (1-800-282-9748) Before calling they should check with their local travel agent to determine the lowest fare they can get on other airlines.

NOMINATING COMMITTEE REQUESTS SUGGESTIONS

The Nominating Committee is looking for suggestions for Board Members for next year, beginning June 1994. If you would like to be considered or know of someone who would be a valuable addition to our governing body please submit your name or their name to Dan Goldman, Chair, AGS Nominating Committee, 115 Middle Road, East Greenwich RI 02818. Include information about skills, expertise, and accomplishments that would assist the Nominating Committee in considering the person for nomination.

Rosalee Oakley President



**NOTES FROM
THE EXECUTIVE DIRECTOR
(AND SOON-TO-BE
NEWSLETTER COORDINATOR!)**

Lately, it seems the only appropriate buzzword for the AGS office is "transition". We've had a lot of change happening to us over the past few months!

Our first change happened over the summer when longtime assistant Tom Harrahy moved out of the Worcester area. He tried to keep working here, but was unable to continue, and had to leave us at the end of the summer. I hired a new assistant, who was going great guns in September, but became quite ill and had to resign. This happened to be one of those times when the third time really was lucky, as AGS was extremely lucky to find Sean Redrow to work for us. He's been great, and we've made great inroads on the backlog of work that has been building up.

The second big change that is happening to the office is the newsletter. As most of you know, this issue is Deb's last, and we're going to a new format beginning with the next (Fall) issue. I wanted to take a little space to tell you how it works.

To fill you in—Deb graciously gave us a couple of year's notice concerning her resignation, and there was a lot of discussion on how best to proceed. The first thing that became apparent was that Deb is one of those rare people who are truly irreplaceable, as there was literally no one person who could take on this job (and was willing to!) Therefore, the Newsletter Committee (which was formed to deal with this transition) had to come up with a Plan B.

While we were coming up with a Plan B, the Committee decided that they were going to try to better meet the needs of our changing and growing membership while we were at it. Recently members have been asking for more regional news and more sharing of information among members of a particular region, and we wanted to come up with a way to deal (in a timely and useful manner) with the terrific contributions of clippings that comes in. The other thing that we wanted to do was bring the final production of the newsletter into the office, so as to better coordinate everything.

Keeping those two points in mind, the Newsletter Committee came up with the format of having a group of Regional and Topical Correspondents who would each be responsible for a small portion of the newslet-

ter's contents. The final copy editing and layout would be done in the office.

We are very excited about this, and have been working over the past few months to bring all this together, but all this is predicated on one major thing: that all of the members who have been so supportive and generous in providing us news and clippings of the goings-on in their area will continue to do so. We need you even more now! We have thirteen wonderful volunteers who have agreed to be our correspondents for three issues a year (the summer issue will be an expanded conference issue). Their job will be easy if you continue to send them news, clippings, personal reports and news of works-in-progress, legislative happenings, book and exhibit reviews and announcements, etc. Their job will be excruciatingly difficult if you don't. So please keep it up! Although the next issue will introduce each of the columnists to you, should you want to send them something right away, you can send your material here to the office and we'll forward it to them.

One final note - these correspondents (and I) have firm deadlines. Therefore, if you're submitting something which is time sensitive, pay particular attention to the lead times when you send it. The columnists' and calendar's deadlines for the next few issues are as follows:

Spring '94: February 1
Summer '94: May 1
Fall '94: September 1

Please remember that the newsletter will be mailed six weeks after this deadline.

You're going to hear a lot more about this in the next issue of the newsletter, which you will be getting shortly. Thank you for your patience during this transition and I look forward to getting your comments and suggestions for improvement.

Miranda Levin



POST CONFERENCE TOUR



Sybil Crawford (with mirror) and Mary Dexter, getting some light on the subject. Photo by Jim Jewell.

The first annual "post-conference" conference took place at Cornwall CT from June 27-30, 1993. Pat Miller of Danbury CT organized the event at Cornwall Bridge; and the participants were Andi Hansberry of Langhorne PA, Sybil Crawford of Dallas TX, Mary Dexter of Chapel Hill NC, Ann Dexter of Courtland NY and Jim Jewell of Peru IL. Among the cemeteries visited were the Salisbury CT Cemetery, where Mary Dexter discovered a sunburst face; Ellsworth Hills in Sharon CT; the Amenia and Old Amenia cemeteries in New York; Valley View and the Catholic Cemetery in Dover Plains NY; Hillside and Boland Cemeteries in Sharon CT; Cornwall and St. Bridget's Cemetery in Cornwall; Warren Center (CT) Cemetery; Baldwin Hill in New Preston CT; Grassy Hill in Falls Village CT; and Canaan CT Mountain View.

Jim Jewell showed photos taken early in June in Indiana and Illinois; and Sybil Crawford presented a talk and videotape of Mount Holly Cemetery in Little Rock AR. Sybil has written a book on that Victorian cemetery. Pat Miller also showed photos of many New England stones. The group rated the conference a success, and it was agreed that future conferences should attempt to have a "post-conference" extra.

contributed by Jim Jewell, Peru IL



Sybil Crawford, Mary Dexter, Pat Miller and Ann Dexter. Photo by Jim Jewell.

RESEARCH

Laurel Gabel is helping to conduct a national survey of early (pre-1890) photographic images found on grave markers. One of the purposes of this study is to identify the types of early photographs used, the specific time period of their use, and information about the age, sex, ethnic background and photographic pose of the deceased. Laurel would appreciate hearing from anyone willing to survey cemeteries in their own locality. Both the presence and/or absence of early photographs is of interest to the research. If you would like to assist in this study—by simply viewing all the monuments in some 19th-century cemetery—please contact Laurel at (716) 248-3453 or 205 Fishers Road, Pittsford NY 14534. She will supply a survey questionnaire and instructions.



Eric Brock, Shreveport LA, has provided a bit more regarding music on markers. This marker, of gray Canadian granite, is found in Greenwood Cemetery, Shreveport, Louisiana. McCann, who died at 45 years of age in 1911, was a salesman according to his obituary, which gave no clues as to why the music should be engraved on his monument.

For four decades a plain, one-and-a-half foot tall stone marked the final resting place of one of America's greatest folksingers. Now a "big, nice headstone" sits atop the grave of Huddie "Leadbelly" Ledbetter, thanks to private contributions by fans, largely from New York and California, said Tiny Robinson, the musician's niece. The headstone reads:

HUDDIE
(LEAD BELLY)
LEDBETTER
1889-1949

A LOUISIANA LEGEND
has been duly elected to
The Songwriters' Hall of Fame
New York 1972
The Nashville Songwriters' Hall of Fame
Nashville TN 1980
The Rock and Roll Hall of Fame
New York 1988
The Southern Songwriters' Hall of Fame
Shreveport LA 1989
Northwest Louisiana Hall of Fame
Bossier City LA 1991

A long, black slab bearing the imprint of a guitar, and inscribed "king of the 12-string guitar" has also been placed over the grave. Robinson, through her Leadbelly foundation, sent letters soliciting donations to acquaintances in various states. She received back more than \$9000 in contributions to help make the gravesite improvements at Shiloh Baptist Church, near Shreveport LA. Ledbetter, a singer, songwriter and guitarist, popularized such tunes as "Goodnight Irene" and "The Midnight Special".

from the Shreveport LA Times, April 3, 1993, sent by Eric Brock.



BOOK REVIEW

by Eric J. Brock

Graven Images. Graphic Motifs of the Jewish Gravestone

By Arnold Schwartzman; Foreword by Chaim Potok
Harry H. Abrams, Inc., 100 Fifth Avenue New York, NY
10011 1993 \$24.95 Hardbound, 144 pp., 240 color
photographs, map



*An elaborately carved Dutch-Jewish grave marker from the 18th-century. Jewish markers such as this are discussed in **Graven Images**.*

Despite its title, this book is not to be confused with Allan I. Ludwig's ***Graven Images***, first published back in 1966. Ludwig's book was about colonial American grave markers while Schwartzman's book is about European Jewish grave markers from the Middle Ages to our own century.

Schwartzman's ***Graven Images*** is a visually stunning little book with lots of beautiful color photographs taken throughout Europe's largely forgotten and neglected old Jewish burial grounds. The photos are especially poignant because the stones they depict tell so poignant a story. The lichen and vine covered markers, the finely crafted monuments half buried in sand or lying face-up with grooves filled with rainwater, the cemetery walls made of bits and pieces of superbly carved medieval markers, smashed to bits by the Nazis only half-a-century ago. Each of these markers represents a person, a life. The markers' neglect attests to the annihilation of the descendants of those buried beneath.

As one who has made a speciality of studying Jewish cemetery sculpture, I was especially pleased to discover this recent addition to the relatively miniscule body of literature on the subject. My own area of research has concentrated primarily upon American Jewish markers and the development of the American Jewish cemetery (although cemeteries and markers of all sorts interest me deeply). Much is to be learned, however, from the markers and cemeteries of European Jewry, for therein lie the roots of American Jewish marker and cemetery design and custom.

I was, therefore, both elated and disappointed in this little book. My elation, as I said, comes as a result of simply finding a book — any book — in print on the topic, as well as the visual appeal of the photographs. My disappointment, however, stems from a few sources. First, the book is quite small (6 1/2 x 7 3/4 inches), which doesn't allow the photos to be very large. Second, even with all the color photos, the price is rather steep for a small-format book (though I shouldn't be surprised since Abrams publications are never inexpensive). Third, despite a nice eleven page introduction by noted Jewish novelist Chaim Potok, the book isn't too scholarly.

The captions accompanying the photographs tell something about the meaning of symbols found on the markers illustrated and also give the location of the markers by city, but no attempt was made to give the name of the deceased nor the date of death (which would, typically, be a year prior to the marker's being carved). While I would hardly call myself an accomplished Hebrew scholar, I was able to quite easily read the names of the deceased and the date of death on the Hebrew inscriptions of a number of the stones photographed. The fact is, however, that most readers of this book are unlikely to be versed in any Hebrew at all, making such deciphering an impossibility (though surely the author could have done so).

Additionally, in many cases only a portion of the marker is shown in the photograph, making a determination of any specifics about the marker or the deceased difficult if not altogether impossible. If the captions had given the name of the deceased, the date of death, and the name of the specific cemetery in which the marker shown is to be found, it would have been most helpful (in all fairness, however, I must say that many of these towns would only have had one Jewish cemetery and, in some instances, the author does give the specific cemetery, though this is typically not the case).

Despite my criticisms, I feel that ***Graven Images*** will prove to be a valuable book for those interested in European Jewish monument carving and the elaborate symbolism found on the older monuments of Eastern and Central Europe's old Jewish cemeteries. Much of this same symbolism was brought to the Americas by Jewish immigrants and is to be found in many of the older Jewish burial grounds of the United States. ***Graven Images*** provides the reader with a visual tour of some of Europe's forgotten, yet invaluable rich, places; it is a sad but fascinating tour. Nevertheless, the definitive work on Jewish monument carving remains to be done.

THE NAVAL CEMETERY

CROQUE,
GREAT NORTHERN PENINSULA,
NEWFOUNDLAND, CANADA

by Avon R. Fancy

This small cemetery is known locally as "the French cemetery", but it is actually a naval cemetery dating back to at least 1792. The navigational charts of 1939 describe the location as "Epine Cadoret is entered between Observation Point...and Blanche Point (which) extends to Freshwater Creek at its head. Cemetery Point on its northwestern shore, lies a quarter of a mile westward of Observation Point, and on it, stands a cross." (*Newfoundland and Labrador Pilot*, Vol. II, seventh edition, 1939.) The cemetery contains 16 marked graves. Twelve are marked with concrete crosses about three feet in height with places for name plaques to be mounted. Either this was never done or the plaques have been removed. There are three wooden markers, two are made of carved wood while the other is a five foot high wooden cross. The oldest marker is for Mr. Philip Brock. Made of carved wood with painted inscription, this may indeed be the oldest existing grave marker on the Great Northern Peninsula. The inscription reads: "Sacred to the memory of Mr. Philip Brock, midshipman on His British Majesty's Sloop Echo 1792." (fig. 2)



fig 1. The plaque on the high cross reads:

Laventure 1856
Cimetiere
Restaure
Par
Laventure
31 Juillet 1957
HMCS Resolute
1960
CST Bourhis
1963
1969

The second carved wooden marker is for two midshipmen from the British ship, *Narcissus*. The inscription reads, "Sacred to the memory of Mr. Walter Hughes, aged 15 years and Mr. John Crallan, aged 15 years who were drowned by the upsetting of a boat in the river near this spot, August 25, 1811" (fig. 3). The third wooden marker is the five foot high wooden cross. On its crossbeams there is the following inscription: "Ici repose Edouard Villaret de Joyeuse, officer de la Marine Francaise, Mort en Mer a bord L'Iphigenie, 1854." [Here lies Edward Villaret de Joyeuse, officer in the French Navy, died at sea, on board the *Iphigenie*, 1854]

fig. 2. Croque, Newfoundland

The brass plaque reads:

"Sacred to the memory of Mr. Philip Brock
midship man
His British Majesty's Sloop Echo 1792"



fig. 3. Sacred/ to the memory of/ Mr. Walter Hughes/ Aged/ 15 years/ and Mr. John Crallan/ Aged 15 years/ midshipmen of H.M.S. Narcissus/ who were drowned by the/ upsetting of a boat in the/ river near this spot/ Aug 25 1811

brass plaque:

"Mr. Walter Hughes
midship man
John Crallan
midship man
His Britannic Majesty's Ship Narcissus 1811"

In 1960, the village of Croque was settled in the area adjacent to the cemetery. In recent years the village people have put up a new fence and repainted the inscriptions. Unfortunately, the inscriptions are not always copied correctly, but then the restorations in the past have not always been quality work, as shown in the plywood attached to the Brock marker. (fig. 4)

The early graves (1792 and 1811) date from a period when the British navy provided protection for the summer fishery along the coast of Western Newfoundland. The French grave dates from the period when the French had fishing rights in this part of Newfoundland. The twelve concrete crosses are also thought to be French in origin.

The cemetery also has a large, twenty foot high cross (fig. 1) which was erected in 1956 and likely replaced one that was formerly there. The cemetery has been "restored" by members of the British, French and Canadian navies. The last of these restorations was in 1971 when the French ship *Boudrais* visited. From the plaques on the wooden markers and the large cross, one finds record of at least ten naval visits and/or restorations between 1891 (fig. 4) and 1971. At some point the graves were all covered with chipped marble, but this is now hidden by the tall grass. Such covering is thought to be French in origin as it is also found in the abandoned French cemetery on Quirpon Island.

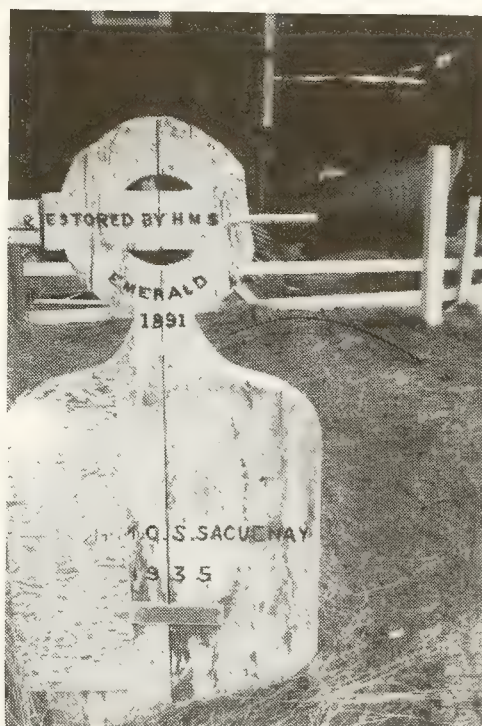


fig. 4. back view of fig. 2.

Avon R. Fancy is Consultant with the Vinland/Strait of Belle Isle Integrated School Board, Flower's Cove, Newfoundland, Canada.

AGS CROSSWORD PUZZLE

#1

by Laurel K. Gabel

(for answers, see p. 27)

ACROSS

1. Author of the first important book about early New England gravestones; the name of an AGS award presented in recognition of outstanding contributions to gravestone studies.

4. A flower associated with sleep or death; since World War I, sold by veteran's groups during the week preceding Memorial Day in honor of those who died in the service of their country.

6. A classical container; cinerary vase.

9. Part of plot.

10. The widely used monogram of Christ which originated from the Greek name for Jesus.

12. William H. Bonney (Billy the Kid) is buried at Fort Sumner in this southwestern state. (Abbreviation)

13. The initials of an ancestral organization that marks the graves of Revolutionary War soldiers.

15. The insignia letters which denote membership in the Improved Order of Red Men fraternal organization.

18. Interred.

20. For Christos; Chi Rho.

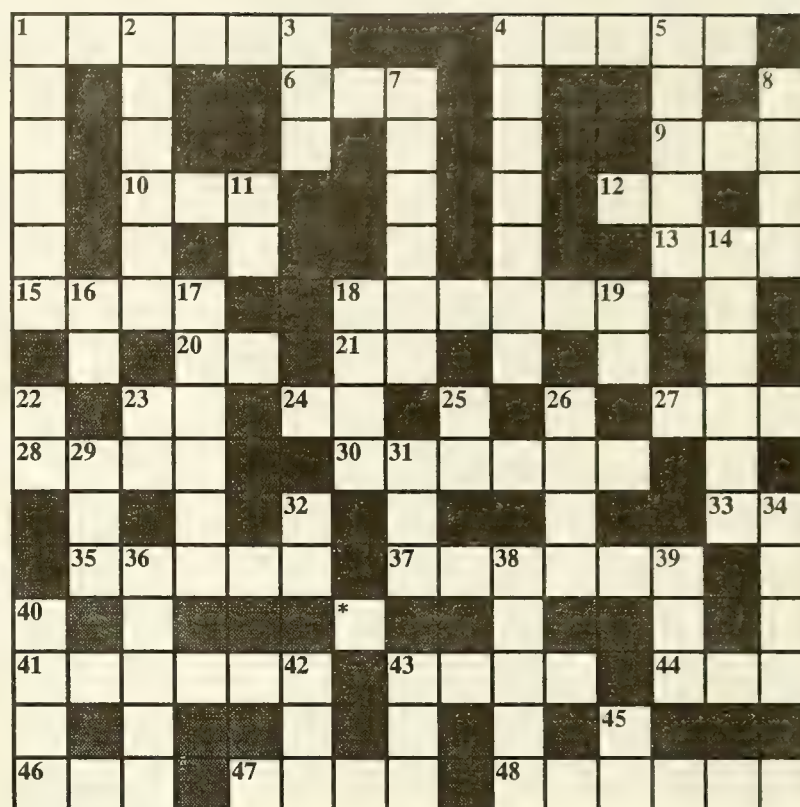
21. Old style. (Abbreviation)

23. An archaic form of "the."

24. Our AGS Newsletter is compiled and edited by Deborah Trask in this Canadian province. (Abbreviation)

27. A headstone and a footstone define the grave_____.

28. Deceased, departed, crossed over, gone home, exchanged this life, fell asleep, lost, gone before, expired, etc.



30. From the Greek word for flesh; root of sarcophagus, originally a flesh consuming stone coffin.

33. Charleston, a southern coastal city with charm and some great old burying grounds, is located in this state. (Abbreviation)

35. In the Georgian calendar, the__begin on January 1st.

37. A vertical support or column.

* Draw the symbol for "Omega," the end.

41. The circle or disk around the arms of a cross.

43. A symbol for demons or the hell they inhabit.

44. The "Cemeteries and Gravemarkers" papersessions, chaired by Richard Meyer, are part of an annual convention sponsored jointly by the American Culture Association (ACA) and its sister association, the_____.

46. A three-year project sponsored by the National Institute for the Conservation of Cultural Property and the Smithsonian Institution's National Museum of American Art, whose goals include inventorying and preserving our country's outdoor sculpture. Their toll-free number for more information = 1-800-422-4612. (Abbreviation)

47. In many New England graveyards the carved face of the headstone faces in this direction.

48. Ancestor of a Roman general. His sarcophagus was discovered in a tomb on the Appian Way and became a prototype of 19th- and 20th-century gravestones.

DOWN

1. A form of swastika often used in medieval church decoration and heraldry and also seen on early American gravemarkers, particularly in isolated areas of Pennsylvania and North Carolina.

2. Obsolete word for widow.

3. Sol, sul, Ra; God or Son.

4. Used for tombs in ancient Egypt — and found marking the graves of the wealthy families in some 19th-century cemeteries.

5. A plant whose hand-shaped leaves symbolize victory.

7. The circle or disk around the arms of a cross. #41 across, ditto.

8. A symbol for birth, life; the heavenly sphere.

11. Abbreviation for saint.

14. Messengers between God and man.

16. St. Luke the Evangelist is often depicted as this winged beast.

17. An out-of-doors seat or bench, often placed as a memorial.

18. A protuberant ornament like a knob or stud; on a cross, said to represent Christ's wounds.

19. Helen Keller and Woodrow Wilson are among the notables buried at the National Cathedral here. (Abbreviation)

22. The U.S. Naval Academy Chapel in this state holds the remains of John ("I have not yet begun to fight") Paul Jones. (Abbreviation)

23. Ditto #23 across.

25. **Markers** editor Richard E. Meyer lives and works in this northwestern state. If you have a completed manuscript for consideration by the Editorial Review Board, you may send copies to Richard E. Meyer, English Dept., Western Oregon State College, Monmouth, ____ 97361. (Abbreviation)

26. A winged face or skull carved on a gravestone may represent the departing ____ of the deceased.

29. Symbol of fidelity, friendship, memory.

31. A venomous snake.

32. Mt. Auburn, dedicated in 1831, is generally acknowledged as the first rural-cemetery in the ____ .(abbreviation for country).

34. A curved outline; part concave and part convex.

36. A family of talented and influential carvers who worked in Boston and Rhode Island in the 1700s.

38. Egyptian water lily, symbolic of life, prosperity. (Also a car denoting some degree of worldly prosperity.)

39. Requiescat in Pace/Rest in peace. (Abbreviation)

40. Burden of proof. In the case of a stolen gravestone, for example, the ____ for proving legal provenance is required of the person holding the stone.

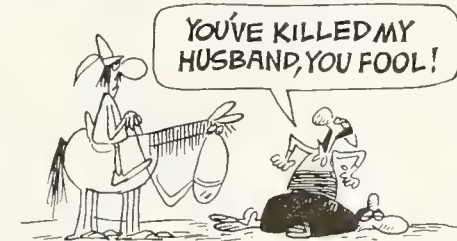
42. Francis/Frances = he/ ____.

43. Railroad iconography combined with these three initials often appear on the graves of railroad trainmen who belonged to this occupational brotherhood.

45. The nation's oldest Jewish synagogue is in this state. (Abbreviation)

WIZARD OF ID

parker and hart



from *Barre Life*, Winter 1992

THE FLYING CODONAS

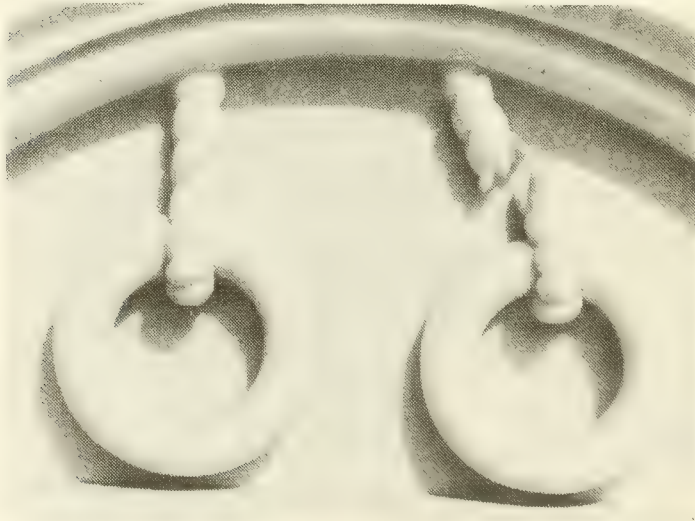
by Carolyn Elayne Alexander

Deep within the marble forest of tombstones at Inglewood Park Cemetery in Inglewood, California, is a very unusual grave marker. It represents probably the most tragic story ever to come out of circus annals.

Trapeze aficionados and the press alike, have periodically congregated at the spot where Alfredo Codona, in depression-gripped America, declared his love for Lillian Leitzel in a 17-foot-high statue. On December 10, 1931, hundreds of fans gathered at the \$35,000 Italian-commissioned statue when Alfredo placed a silver urn with Lillian's ashes in the base, tears coursing down his face. A clergyman said it was the pair's last act together under God's bigtop.

The story behind this tragedy began during the roaring 20s, before television and other varieties of modern entertainment were established in this country. Americans were still leaving their homes for amusement and one place they were going was to the circus.

For years, Alfredo Codona was the star of Ringling Brothers Barnum and Bailey Circus. It was his triple somersault that set him apart and above any other principal flyer of his day. He was the undisputed king of the big top. And tiny Lillian was the queen, with her swingover rope act. She threw her body in a series of vertical circles, (her record was 239) while hanging from a line suspended high above the center ring. It was one of the great stories of the decade when the two fell in love. Circus fans all over the world rejoiced at the story of their marriage between Chicago performances in 1928. But these were star-crossed lovers and Fate had a different scenario ordained for their future.



Memorial to Lillian Codona in Inglewood Park Cemetery, Inglewood CA

In 1931, at a Friday the 13th performance in Copenhagen, the rope attached to Lillian's wrist ring snapped and sent her plummeting 24 feet to the arena floor. Codona flew from Berlin to Denmark and rushed to her hospital. However, his wife convinced him that she would be all right and that he must return to his own act. When he stepped out of the plane in Germany, he was notified of her death.

After recovering from a complete emotional collapse, Alfredo commissioned the graceful, lifelike statue that now stands in Inglewood Park Cemetery. It depicts his winged self-image catching Lillian on her fatal fall. At the base of the statue are carved two rings attached to ropes. One rope is broken and the word "Reunion" is seen underneath.

But life had other misfortunes in store for Alfredo Codona, too. He returned to his trapeze act in 1933 and married Vera Bruce on the rebound. And then, during the execution of his famous triple somersault in Madison Square Garden, he injured a shoulder. Circus doctors terminated his career when they announced that he would never fly again. He left the show, dispirited, and opened a gas station in Long Beach, California.

Vera Bruce Codona could not cope with his depressions and fits of extreme anger. In 1937, she filed for divorce and demanded a large property settlement. Circus people believe that misfortune always occurs in threes and so it was that fateful day in late July. Codona requested that their lawyers leave the room during a conference to determine the amount of Vera's settlement. He shot her five times, then turned the gun on himself. The great flyer died instantly and Vera passed on also, after two agonizing days in a Long Beach hospital.

Later, a suicide note was found among Alfredo's possessions. "I have no home, no wife. I'm going back to Leitzel, the only woman who ever loved me." He was interred in front of the unique white marble statue he erected as a tribute to their love, just six years earlier.

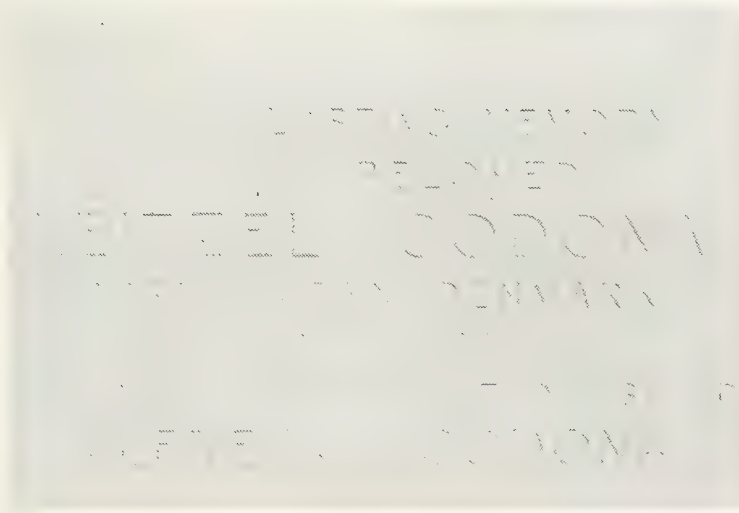


photo of Alfredo Codona, on his slab stone, in front of Lillian's memorial

Visiting the tombstone today, one can see the entire Codona family buried around the unusual marker. Their involvement with the trapeze is evident by grave symbols. But interest in the story and the circus magic has eroded since the 1950s, say cemetery officials. The town, itself, has declined and is considered a gangland district by most residents of south Los Angeles County.

A number of books and even a screenplay have been written about the tragedy of Codona. As yet, it is unproduced but Tito Gaona, a circus flyer who considers himself a modern counterpart to the ill-fated artist, hopes to play the lead.

In his day, Alfredo Codona was an unparalleled star. It was nearly forty years before another trapeze performer would be able to reproduce the fantastic triple somersault. Codona was to the circus what Chaplin was to the movies and Barrymore, to the stage. His name will shine forever in circus annals and the story of his love for Lillian Leitzer will stand symbolized by the winged gravestone as one of the most touching in written history.



Elayne Alexander, of Hawthorne California, is the Venice(CA) Historical Society Archivist and a professional Genealogist. She writes that she is "an ex-trapeze artist (for a short period in my youth)"!

LENDING LIBRARY



The following books are currently available from the AGS Lending Library:

Benes, Peter
THE MASKS OF ORTHODOXY: FOLK GRAVESTONE CARVING IN PLYMOUTH COUNTY, MASSACHUSETTS, 1689 - 1805 (2 lbs. 7 oz.)

Benes, Peter, Editor
PURITAN GRAVESTONE ART I (1 lb.)
The Dublin Seminar, 1976

Benes, Peter, Editor
PURITAN GRAVESTONE ART II (1 lb.)
The Dublin Seminar, 1978

* Chase, Theodore and Gabel, Laurel K.
GRAVESTONE CHRONICLES: SOME EIGHTEENTH CENTURY NEW ENGLAND CARVERS AND THEIR WORK (1 lb. 14 oz.)

Combs, Diana Williams
EARLY GRAVESTONE ART IN GEORGIA AND SOUTH CAROLINA (2 lbs. 8 oz.)

Dooner, Vincetta DiRocco and Bossu, Jean Marie
SEASONS OF LIFE AND LEARNING: LAKE VIEW CEMETERY, AN EDUCATOR'S HANDBOOK (12 oz.)

Duval, Francis Y. and Rigby, Ivan B.
EARLY AMERICAN GRAVESTONE ART IN PHOTOGRAPHS: 200 OUTSTANDING EXAMPLES (1 lb. 7 oz.)

* Eills, Nancy and Hayden, Parker
HERE LIES AMERICA: A COLLECTION OF NOTABLE GRAVES (1 lb. 13 oz.)

Forbes, Harriette M.
GRAVESTONES OF EARLY NEW ENGLAND AND THE MEN WHO MADE THEM, 1653 - 1800 (2 lbs.)

George, Diane Hume and Nelson, Malcolm A.
EPITAPH AND ICON: A FIELD GUIDE TO THE OLD BURYING GROUNDS OF CAPE COD, MARTHA'S VINEYARD, AND NANTUCKET (1 lb.)

Halporn, Roberta
LESSONS FROM THE DEAD: THE GRAVEYARD AS A CLASSROOM FOR THE STUDY OF THE LIFE CYCLE (11 oz.)

Huber, Leonard V.
CLASPED HANDS: SYMBOLISM IN NEW ORLEANS CEMETERIES (2 lbs. 4 oz.)

Jackson, Kenneth T. and Vergara, Camilo Jose
SILENT CITIES: THE EVOLUTION OF THE AMERICAN CEMETERY (2 lbs. 3 oz.)

Ludwig, Allan
GRAVEN IMAGES: NEW ENGLAND STONECARVING AND ITS SYMBOLS (3 lbs.)

Meyer, Richard E., Editor
CEMETERIES AND GRAVEMARKERS: VOICES OF AMERICAN CULTURE (2 lbs. 6 oz.)

* Pateman, Jean
IN HIGHGATE CEMETERY (9 oz.)

* Schwartzman, Arnold
GRAVEN IMAGES: GRAPHIC MOTIFS OF THE JEWISH GRAVESTONE (1 lb. 6 oz.)

Slater, James
THE COLONIAL BURYING GROUNDS OF EASTERN CONNECTICUT AND THE MEN WHO MADE THEM (3 lbs. 9 oz.)

Stannard, David E.
THE PURITAN WAY OF DEATH: A STUDY IN RELIGION, CULTURE, AND SOCIAL CHANGE (1 lb. 6 oz.)

* Svanevik, Michael and Burgett, Shirley
PILLARS OF THE PAST: A GUIDE TO CYPRESS LAWN MEMORIAL PARK, COLMA, CALIFORNIA (12 oz.)

Tashjian, Dickran and Ann
MEMORIALS FOR CHILDREN OF CHANGE: THE ART OF EARLY NEW ENGLAND STONECARVING (2 lbs. 13 oz.)

Trask, Deborah
LIFE HOW SHORT - ETERNITY HOW LONG: GRAVESTONE CARVING AND CARVERS IN NOVA SCOTIA (1 lb. 9 oz.)

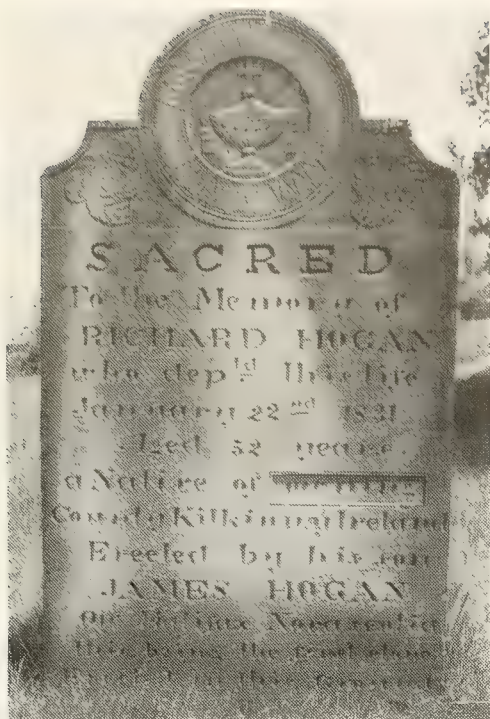
Wallace, Charles E.
AMERICAN EPITAPHS GRAVE AND HUMOROUS (1 lb. & oz.)

Welch, Richard
MEMENTO MORI: THE GRAVESTONES OF EARLY LONG ISLAND, 1&80 - 1810 (1 lb. 4 oz.)

* Willsher, Betty
UNDERSTANDING SCOTTISH GRAVEYARDS (9 oz.)

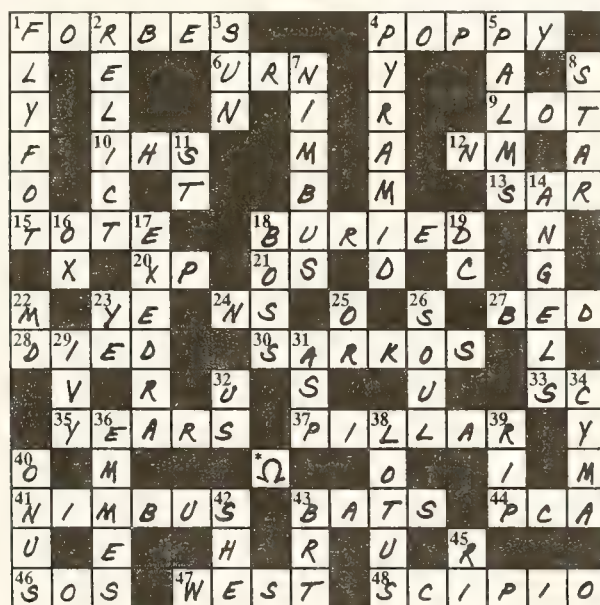
Wust, Klaus
FOLK ART IN STONE: SOUTHWEST VIRGINIA (13 oz.)

* = New titles



Bruce Elliott, Department of History, Carleton University, Ottawa, Canada K1S 5B6 sent this photo of the Richard Hogan stone, 1831, in the old R.C. burying ground in Perth, Ontario. "Brown sandstone markers are very rare in eastern Ontario, and if it is true that this was "the first stone/Erected in this Ground" then it must clearly have been brought in from some fairly distant point....The logical bet for this one would seem to be Halifax, the residence of the son who had it erected, though it would have been quite a trek to bring a stone from there to Perth in that period, even though most of the journey would have been by water. You can only make out parts of "Ilo" on the photo, at bottom right, but the stone is signed 'J. Dillon/Stone cutter'....[This stone and another sandstone dated 1828] are, nonetheless, among the most legible in the cemetery; many of the white marble markers are becoming badly eroded. Acid rain has been making bad inroads on the markers in some of the graveyards closer to Ottawa that I first visited in the 1970s."

Answers to Crossword Puzzle, p. 22



CALL FOR PAPERS & EXHIBITS
Conference '94

The Association for Gravestone Studies is seeking proposals and abstracts for its lecture presentation sessions scheduled for the AGS 1994 Annual Conference, to be held June 23-26 in Chicago, Illinois. Topics are solicited from a variety of media including rubbings, photographs, castings, photographic essays and videotapes from any perspective on gravestone studies.

Those interested are encouraged to send a 250 word abstract or proposal by January 30, 1994 to Dr. J. Joseph Edgette, Widner University, One University Place, Chester, PA 19013. For further information, please call (508) 831-7753.

The AGS Newsletter is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received and ends one year from that date. A one year membership entitles the members to four issues of the Newsletter and to participation in the AGS conference in the year membership is current. Send membership fees (individual \$20; institutional, \$25; family \$30; contributing \$30) to The Association for Gravestone Studies, 30 Elm Street, Worcester MA 01609. Back issues of the Newsletter are available for \$3.00 per issue from the AGS office. The goal of the Newsletter is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. It is produced by Deborah Trask, who welcomes suggestions and short contributions from readers. The Newsletter is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of Markers, the Journal of the Association for Gravestone Studies, Department of English, Western Oregon State University, Monmouth OR 97361. Address Newsletter contributions to Deborah Trask, editor, Nova Scotia Museum, 1747 Summer St., Halifax, Nova Scotia, B3H 3A6, Canada, FAX 902-424-0560. Order Markers (Vol. 1 \$20; Vol. 2, \$24.50; Vol. 3, \$38.95 (cloth only); Vol. 4, \$21.95; Vol. 5, \$22.95; Vol. 6, \$26.95; Vol. 7, \$15; Vol. 8, \$20; Vol. 9, \$20; Vol. 10, \$28; higher prices for non-members) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland MA 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street, Worcester MA 01609. (508) 831-7753



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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1994 CONFERENCE UPDATE

Elmhurst College in Elmhurst, Illinois, has been selected as the site for the 1994 Conference. Located in residential suburban Elmhurst, the college is sixteen miles west of downtown Chicago. Easy access to major highways, airports, and trains enhances this location as our conference site. All in all, Elmhurst College satisfies all of our facilities needs and provides ready access to major and ethnic cemeteries in the greater Chicago area. There will be much more information for you in upcoming issues of this newsletter, but please note that we are looking for speakers, as well as session and workshop leaders. See page 3 for further information.

FROM THE PRESIDENT'S DESK

Rosalee Oakley



With this issue, we begin a new era in the life of the *AGS Newsletter*. For the past ten years we have been incredibly fortunate to have long-time AGS member, Deborah Trask, in Nova Scotia, as our *Newsletter* editor. She has volunteered countless hours of what would otherwise have been her "free time" to produce four issues of the *Newsletter* each year.

Her work involved reading mountains of clippings and articles, selecting some for inclusion, typing the articles into a computer, making half tones of each of the photographs, laying out the pages for each issue and preparing the master for the printer—an enormous job when added to her busy workload at the Nova Scotia Museum and the possibility that she might like to have a life outside the Museum.

It was courtesy of the Nova Scotia Museum that we were able to use their high-tech equipment to produce the master. The Museum's computer system and laser printer reflected the latest in technology. The Museum further enabled Deborah to carry out her project by allowing her to accept newsletter-related telephone calls at her desk.

During these past ten years, Deborah responded to readers' suggestions and used the opportunities that computer technology made possible to change the shape of the *Newsletter* from the difficult-to-file 8 1/2" x 14" size to the more convenient 8 1/2" x 11" size. Deborah accepted the challenge with grace and designed the excellent product we have today.

AGS has indeed been the recipient of many gifts from both Deborah and the Museum for the past ten years. We extend to both our gratitude and to Deborah our best wishes as she now moves on to other tasks. Deborah's position at the Museum is expanding, and her free time is becoming severely limited. With the summer issue, she completed her work for us, and as a result, the Board of Trustees has developed a new plan for producing our *Newsletter*.

THE NEW NEWSLETTER NEEDS YOU

At the core of the new plan is a cadre of volunteers. You will be introduced to some of them as you read through this issue. You will meet regional and topical editors. But there are more. **Each of you reading this is needed to make this operation a success.** Your editors need the sharpness of your eyes and ears to spot work being done in gravestone studies and to send the information to them—news of cemetery projects, legal disputes, books, exhibits, and articles you write yourself. Please don't let your regional editor down.

The data processing and layout for each issue will now be carried out by our paid staff, Miranda Levin and her assistant, Sean Redrow. A Newsletter Committee of the Board of Trustees will oversee the entire operation, evaluating each issue for content and design and making adjustments as needed. Members of this committee welcome your comments and suggestions. Comments may be sent to the AGS office to the attention of the Newsletter Committee.

Some of you have been known to complain that there is no news from your part of the world in the *Newsletter*. You've always had the chance to send contributions to Deborah, but now we really need you to send at least one item for each issue. Many things are happening in gravestone studies that get very little publicity. Help us fill the knowledge gap by making our *Newsletter* the foremost source of information in the field of gravestone studies.

Our deep appreciation goes to Deborah Trask for a job well done. Let's keep up the high standard she has set for us.

Rosalee Oakley
President

The list of newsletter editors is on the next page. You may send your contributions directly to an editor, or to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609, and we'll forward the material. If you have any confusion about which editor should get something, send it to the office and we'll make the decision for you. Just send your news! M.L.

NEWSLETTER EDITORS

Topical Editors

17th & 18th Century:

Ralph L. Tucker, Post Office Box 414, Georgetown, Maine 04548

19th & 20th Century:

Barbara Rotundo, 48 Plummer Hill Road, Unit 4, Belmont, New Hampshire 03220

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John Sterling, 10 Signal Ridge Way, East Greenwich, Rhode Island 02818

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Fred Oakley, 19 Hadley Place, Hadley, Massachusetts 01035.

Book & Media Reviews, Calendar, Notes & Queries:

AGS, 30 Elm Street, Worcester, Massachusetts 01609.

Points of Interest:

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Northwest & Far West (*Alaska, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming, Alberta, Saskatchewan, British Columbia*):

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Southwest (*Arizona, Arkansas, Louisiana, New Mexico, Oklahoma, Texas*):

Ellie Reichlin, X9 Ranch, Vail, Arizona 85641.

Midwest (*Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, Ontario*):

Jim Jewell, 828 Plum Street, Peru, Illinois 61354.

Southeast (*Alabama, District of Columbia, Florida, Georgia, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia*):

Lucy Norman Spencer, 2312 North Vernon Street, Arlington, Virginia 22207.

Mid-Atlantic (*Delaware, New Jersey, New York, Pennsylvania, Quebec*):

G.E.O. Czarnecki, 2810 Avenue Z, Brooklyn, New York 11235.

New England/Maritime (*Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, Labrador, New Brunswick, Newfoundland, Nova Scotia*):

Robert Klisiewicz, 46 Granite Street, Webster, Massachusetts 01570.

1994 CONFERENCE PLANS UNDERWAY SPEAKERS AND WORKSHOP LEADERS WELCOME

You are invited to join us for the seventeenth Association for Gravestone Studies Conference and Annual Meeting, to be held at Elmhurst College, Elmhurst, Illinois, on June 23-26, 1994. More information will be provided in upcoming issues of this newsletter, but please note that we are looking for participants in the following areas:

J. Joseph Edgette has agreed to be Program Chair, assisted by Harvard C. Wood III. The call for papers has been issued, and responses are to be sent to Joe at Widener University, One University Place, Chester, Pennsylvania 19013.

Rosalee Oakley is organizing the participation sessions for Friday, June 23. Those persons with skill in a particular field who would like to lead a session are asked to contact Rosalee at 19 Hadley Place, Hadley, Massachusetts 01035 or speak with her at (413) 584-1756.

W. Fred Oakley, Jr. will manage the conservation lectures and workshop. Professional conservators and experienced practitioners are being sought to staff four venues: cleaning, re-setting, adhesive repair, and the care of granite memorials and bronze commemorative plaques. Fred Oakley can be reached at 19 Hadley Place, Hadley, Massachusetts 01035 or by telephone at (413) 584-1756.

Please contact the above if you are interested. Conference registration forms will be mailed on or about March 1, 1994.



TOPICAL COLUMNS

17th and 18th CENTURY GRAVESTONES AND CARVERS

Ralph Tucker



How a Genealogist Found AGS

As an incipient genealogist in the process of hunting down my ancestors, it was surprising to discover the gravestone of my seventh-great grandfather, Francis Wyman, one of the original settlers of Woburn, Massachusetts. I discovered upon reading Harriette Forbes' book, *Gravestones of Early New England*, that the gravestone, dated 1699, was carved by Joseph Lamson.

My home was at this time only a stone's throw from Francis Wyman's original habitation, and as many of the nearby burial grounds went back to colonial times, I went seeking other gravestones of my relatives. There were several, but in the process of searching I became more and more interested in the stones themselves. Soon I was able to identify the earliest Boston area carvers and started photographing their work. This led to my continuing interest in the Lamson family. Later when I moved to the Newburyport area the stones of Lt. John Hartshorne and the other Merrimac Valley School were at hand and led me to work with them.

Through the Association for Gravestone Studies my interest in gravestones has been stimulated and supported. Hence my accepting the assignment as your 17th-18th-Century editor.

This column on seventeenth and eighteenth century stones will entertain papers of about 1000 words on the stones of this period. We are primarily eager to encourage studies of the pre-revolutionary stones. While this may seem to be only open to the Boston, Massachusetts, and Newport, Rhode Island, areas, there are many coastal areas from Nova Scotia to Georgia where such stones can be found, as well as the river valleys where water transportation was available. Short articles on special stones, interesting carvers, and related subjects are solicited. Extended studies would be more suitable to our journal, *Markers*.

Papers should be typed double spaced, and if a Macintosh computer is available, accompanied by a disk with the article on it. Please send them to:

Ralph Tucker
PO Box 306
Georgetown, ME 04548

19th & 20th CENTURY GRAVESTONES

Barbara Rotundo



How a Victorian Found AGS

As a result of my article on Mount Auburn Cemetery (Cambridge, Massachusetts) that the *Harvard Library Bulletin* published, I spent the summers of 1979 and 1980 in the basement of the cemetery office digging out records and finding odd bits of material - that is now all neatly catalogued and stored in optimum archival conditions. I had no office but used the supply room that contained a couple of chairs and tables. One day I looked up and saw a young woman standing in the doorway. She smiled and said meekly, "They told me at the reception desk to come down here. Could you take a few minutes to answer some of my questions about the cemetery?" That stranger was Laurel Gabel, (now the AGS Research Clearinghouse Coordinator), who had been asked by the volunteer guide organization, Boston by Foot, to give a talk on the old Boston burial grounds and Boston's famous Mount Auburn Cemetery. For the next two hours we talked up a storm. Later in the week she came back to spend the day, bringing a gourmet cold lunch. (Our Research Coordinator is a superb cook.)

One of the many things I learned from her in those first two days was the existence of the Association for Gravestone Studies. I joined immediately. I can't remember who was the treasurer then, but our address was c/o the American Antiquarian Society in Worcester. It was years before we had any paid staff.

The next June the conference was held at Storrs, Connecticut, home territory for Jim Slater, who chaired the conference and guided the bus tour. (In those days we used school buses - no springs, no toilet and no air-conditioning.) Laurel and I gave a joint paper. We even used two projectors. (Of course the carousels

got switched. I kept saying "on our left" when the slide was on the audience's right.) We talked about the colonial revival that resulted from the centennial of the Declaration of Independence and the very popular Philadelphia Exposition in the summer of 1876. Laurel showed a colonial gravestone on one projector and on the other a nineteenth or twentieth century stone which copied the early slate or used the imagery in new ways. It was apparently the first time anyone had presented anything that recent. After the talk, Jessie Lie Farber sought me out, thanked me for the presentation, and urged me to continue to be active in AGS. Since Jessie is not personally at all interested in nineteenth and twentieth century stones, this action shows her wisdom and her forward-looking concern for the future of AGS. She knew her beloved colonial stones represented only a small portion of American gravestones and that the number of people who had access to them (except through the photographs of her husband Dan Farber) was exceedingly small. For AGS to realize its potential to be an international/world organization it would have to spread its interests beyond 1800 and beyond the northeastern United States.

Only in recent years has the conference had a separate Victorian tour, but even in the old days I discovered that about half of the cemeteries we went to had modern sections where I could browse happily. As a result I also looked more closely at modern stones. Now one of my greatest missions is to get people out of their cars and walking around in cemeteries so that they can appreciate the individualization that is occurring in contemporary stones. (See the next issue of the *Newsletter* for a discussion of the reasons for this new development.)

I am interested in any and all gravemarker designs. Since memorial parks are in part responsible for the sad decrease in the potential use of interesting monument designs, I am also interested in the changing attitudes toward death as expressed in cemeteries, cremation and columbaria. (Miss Allis, who taught me Latin in 10th and 11th grade, was a strong and exacting teacher. I simply cannot bring myself to write *columbariums*. She impressed on me forever that the plural of a noun ending in -um was -a.)

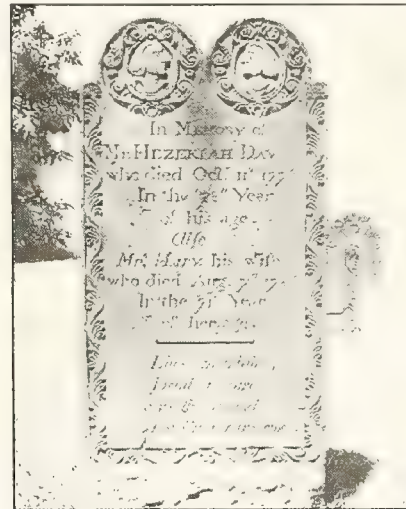
If you can think of topics you'd like to write about or have someone else's ideas on, do write and let me know. I have never been in the army, but I know all about the army technique for getting volunteers. If you are an expert through field visits, book research,

or hands-on experience, you may be "volunteered" to contribute an article. Think it over, and consider a "free will" offering. The *Newsletter* belongs to all of us, and we are responsible for making it a publication that we look forward to receiving.

Barbara Rotundo
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

MARKERS XI IS HERE!!!!!!

If you're not a Supporting or Life member, (who will automatically be getting their *Markers* in the next couple of weeks, if they haven't already), use the enclosed order form to get *Markers XI* at a discount. Order before March 15 and get your copy at \$3.00 off - as we did last year, we are offering *Markers XI* at \$25.00 until March 15, when the price will be \$28.00 to members, and \$32.50 for everyone else. And don't forget to suggest to your local or academic library that they order *Markers*. If they order before March 15, they get a discount, too! See enclosed form for details.



This photo of the Hezekiah and Mary Day stone, 1780, is from Gray Williams' article, "Solomon Brewer: A Connecticut Valley Yankee in Westchester County," which can be found in *Markers XI*. Photo by Dan and Jessie Lie Farber.

GRAVESTONES & COMPUTERS

John Sterling



Gravestones and computers don't seem to have much in common, but the latter can make study of the former a much simpler task. Through this column I would like to share and describe the work various members are doing with their computers to further the study of gravestones, carvers, and historic burial grounds. For members with little or no computer experience, this column will advise you on appropriate hardware and software to aid your research. For members with significant computer experience, this column will work towards establishing database standards to assist in data exchange between members. This column could be used to exchange software, data, and computer tips, as well as develop specialized software. Submit your ideas and suggestions and I will tailor this column to them.

Here in Rhode Island, I have been working for the past three years with a group of twenty-five volunteers transcribing and computerizing the gravestones in the state's historic burial grounds. Rhode Island is small but has many burial grounds, some dating back to the middle of the seventeenth century. Most of the state is rural and contains many small family farm cemeteries. Several towns have over 150 of these family cemeteries. There are about 3200 cemeteries in Rhode Island containing over 300,000 gravestones. We have computerized 2500 cemeteries and 170,000 gravestones. Currently 5000 records are being added per month. The database contains the name, birth date, death date, and any relationship noted on the stone such as "wife of" or "son of" for the person on the stone. Stone data, like composition, shape, condition, type of carving, height, and width are recorded. The name of the cemetery and the location of the stone within the cemetery are noted. The initials of all transcribers of the data and transcription date are put on the record for each stone to document who recorded the stone and when. This is especially useful when a stone becomes unreadable or disappears. There is a second database to record the cemetery description and directions to it. Some of these cemeteries are located in the woods, three quarters of a mile from the nearest road.

With the computer database the entire state can be checked in a few seconds for an ancestor buried in any of the 3200 cemeteries. For many people their gravestone is the only record that they ever existed, so for geneologists this data is often a vital missing link. One town was checked from 1750 - 1850 and less than fifty percent of the people in the gravestone records also appeared in the vital records.

Gravestone carver researchers have used the database to identify which cemeteries in a particular town contain gravestones in a date range for further study. Vincent Luti has used the database to search for Stevens carved stones from 1700 - 1736. He recently found one he had never seen that was less than ten miles from his house. This can narrow the search for one town from 150 cemeteries to five that might contain gravestones of interest. Since we are recording the gravestone composition and information on the carving, the database could be searched, for example, for all slate stones with winged skulls, or all marble stones with urn and willow motif.

People who recreate Civil War units have used the database to locate Civil War soldiers' burial locations. Many times information about their units and war experience is documented on the gravestone.

For those not familiar with computer databases let me review a few definitions. There are three basic terms - file, record, and field - that define a database. Think of a 3x5 file card containing all the data on one gravestone. That is a "record." The name of the person on the gravestone is a "field" on the record. The death date is another field. A collection of these cards is a "file." On a computer the record card is a screen into which the data is entered. In the case of the Rhode Island cemeteries database, 170,000 of these records (file cards) have been filled in. The advantage of the computer is that the records in a file can be searched very quickly and easily on any field or combination of fields.

In order to be able to exchange data between researchers, it is necessary to set standards for databases. If, for example, three researchers have photographs of gravestones that they have documented in a database, they can combine the three files into a single file containing data on all three researchers' photographs. That is, if they are using the same field names and format. In order to share data, it is necessary that we establish standards for the field names and databases

we are using. One of the objectives of this column is to be a clearinghouse for computer work being done. From the many databases being used, we should work to select the best to become AGS standards so that data can be more readily shared.

In order to make this column responsive to the needs of our members, I would like to hear what you are doing with computers, what hardware and software you are using, what problems you are having, what kind of research you are doing, and what software you would like if it were available.

Some of the things we could do if there is interest include:

- For those interested in cataloging cemeteries, I could make the Rhode Island program available with a few revisions.

- If members have developed software that might be of general interest, we could make that available for use by other members. Please share your favorites through this column.

- I could develop a program to catalog gravestone photos. You would number all your photographs and file them by number. If you wanted to find all your photographs of stones by Obediah Wheeler in Lebanon, Connecticut, you would use the computer to print a list of them and then go to your file and pull the pictures.

Write me about your interests and computer projects. Tell me what you would like to see in this column.

John Sterling
Signal Ridge Way
East Greenwich, Rhode Island 02818

CONSERVATION NEWS

Fred Oakley, Jr.



From an early age, my general interest has been focused on changing the appearance of structures and landscapes. As a second grader in Savannah, Georgia,

I followed a route to school that led along bricked paths past gravestones and tombs in the Old Colonial Cemetery. I recall noticing their physical condition and wondering why someone didn't fix them.

When my wife became the executive director of AGS, attending AGS conferences with her became an annual event. As slide after slide showing deteriorating gravestones was projected onto screens, I wondered again why no one was fixing them. Then I encountered AGS members who were professional conservators.

The consequence of these encounters has been that a conservation workshop has been a part of every conference since the 1989 conference in Byfield, Massachusetts, and a mini-workshop in Portland, Maine, in 1990. Each workshop has been based on Lynette Strangstad's *A Graveyard Preservation Primer* and staffed by professionals and practitioners whose collective experiences and expertise have been shared with conferees.

I have enjoyed working with volunteers to restore stones in several communities and shared their amazement and joy at what they can accomplish with solid instruction and willing hands.

It is my intention to have the Conservation column of the *Newsletter* provide reliable conservation information to interested readers through articles initiated by professionals and practitioners alike. One section of the column will deal with members' questions. Members' experiences with conservation activity, whether their own or from observing or knowing about other's efforts, are earnestly solicited. Newspaper reports are often a source for leads to local and national conservation activity. Whatever interests you will likely interest others. You are cordially invited to provide information or queries on conservation subjects to:

Fred Oakley, Jr.
19 Hadley Place
Hadley, Massachusetts 01035



BOOK REVIEW

Miranda Levin (*unless we have a volunteer who'd like to do this - see end of column*)

A Guide to Cemeteries in Essex County, Massachusetts

Marcia Lindberg, editor. Essex Society of Genealogists, P.O. Box 313, Lynnfield, MA 01940-0313, 1991. \$12.50 plus \$2.50 postage. Spiral bound, soft cover, 132 pps, illustrated.

Review by Ralph L. Tucker

This is a necessary document for anyone interested in the areas of genealogy, gravestones, or cemeteries. With maps of all thirty-four towns in Essex County, and street addresses for all of the graveyards, one can locate with ease these outdoor museums which contain an excellent selection of gravestones. All types of stones can be found, from the stones of early carvers such as William Mumford and the Lamsons, including the folk art stones of the Merrimac Valley style, up to the most modern artists. There are numerous seventeenth century stones in excellent condition and nearly all of the early Boston carvers are represented.

The maps are simplified and useful with the locations of the cemeteries usually indicated; where not indicated, the street listing is given. Unfortunately there are no indications which direction is north on the maps, but this is a minor defect.

The thirty-four towns are listed alphabetically with a map of the town at the head of the data for that town. The caretaker for each cemetery is listed, as well as a brief description of the cemetery. Included are the sources of the records for each cemetery when known. A very useful addition is the approximate earliest and latest date of burial. This enables the seeker for Victorian stones to locate cemeteries containing that variety of stones, and the seekers for genealogical data to find stones of the date they seek.

There are nine "fillers" which are recent newspaper articles about graveyards or nineteenth century articles of Sidney Perley. These contain many erroneous statements which detract from an otherwise excellent book.

There are twenty-six illustrations of gravestones. Most of the carvers of these stones can now be identified and it would be helpful to have the carver listed with

the photograph, especially as several Salem carvers and Merrimac Valley carvers of Essex County are shown.

Those interested in gravestones should realize the fact that Essex county has stones of almost all of the early carvers represented among its thirty-four towns. As early graveyards were usually located on the main streets, most can now be easily found except where the town center has been relocated and there is little if any tramping in the woods to get to your objective.

This book is an excellent source of data for many students of our culture and can be highly recommended.

Ralph Tucker is the author of many articles on early gravestone carvers. His most recent work, "Merrimac Valley Style Gravestones: the Leighton and Worster Families," appears in Markers XI.

Another book of note:

East Greenwich, Rhode Island Historical Cemetery Inscriptions

by Bruce Campbell MacGunnigle; Foreword by Jane Fletcher Fiske, FASG. East Greenwich Preservation Society, 110 King Street, East Greenwich, Rhode Island 02818, 1993. \$20.00 each, plus \$2.50 postage and handling, Softbound, 268 pages.

This volume, listing seventy-five cemeteries, offers a comprehensive approach to the presentation of cemetery inscriptions. Information can be found in any of three cross-referenced sections: the first section lists all of the inscriptions within each cemetery; the second section contains maps showing the location of both the cemetery and the gravestone within the cemetery; and the third section is an index of the inscriptions. M.L.

Are you interested in reviewing books or media for the AGS Newsletter? If you would like to write reviews on books and media, please let me know. Better yet, if you would like to be the review editor, let me know. Review copies of books and media are especially welcome. If submitted material meets our review criteria, we will assign it to a reviewer. Once it is reviewed, the material goes into our Archive. Please send material to: AGS, 30 Elm Street, Worcester, Massachusetts 01609. M.L.



POINTS OF INTEREST

Bill Hosley

The last inquiry (Summer 1993) asked members to search for portrait stones. I threw a curve ball by illustrating the idea of a "portrait" with an eighteenth century gravestone from Connecticut that depicted a gentleman in profile. Jessie Farber was one of several members who responded, not just with a "discovery," but with a thoughtful essay that appears elsewhere in this issue (see next page). Jessie correctly observes that the stone I illustrated was not, technically speaking, a portrait. And she goes on in her essay to show that portraits, (likenesses to the deceased), probably do not exist on eighteenth century gravestones. Human likenesses of any kind were extremely rare in colonial America, a fact that suggests just how much we take for granted the achievement of photography. But why, in an age where symbolic angels outnumbered every other form of facial depiction 500:1, would someone make a stone that deliberately and intentionally depicts worldly, lifelike human figures?

The format of our *Newsletter* is being recast even as this issue goes to press. We've gotten a little behind. And since the deadline for the next issue (Winter 1994) is coming up fast, I've decided to hold off on printing the best material our members submitted in the search for portraits. Among them is a startling discovery that adds much to our knowledge of how photography influenced the process of making likenesses during the nineteenth century. Actually, portrait stones are everywhere, but they were made after the age of photography.

The next issue will arrive soon. I will be asking you to look for stones that mark the graves or talk about the relationship between Europeans and Native Americans. It's controversial. But living in Connecticut, where a gambling casino on an "Indian reservation" is the most profitable and controversial enterprise in the state, makes the topic timely and interesting. I'm sure you have seen stones that will help tell the story. In the meantime, if there are any more portrait stones out there - especially a modern stone cut by stippling - there is room for another picture if you get it to me without delay.

*"Points of Interest" is a members' forum where we look at pictures, ideas, and information about the "discoveries" we all make from time to time. Each issue of the **Newsletter** reports findings from the previous "assignment" and concludes with a new assignment. Member participation is essential and you are encouraged to suggest topics for discussion.*

*Pictures may be small (even snapshots), but they **must** be sharp and clear. Only those submitted in self-addressed stamped envelopes can be returned. Send to:*

William Hosley
Old Abbe Road
Enfield, Connecticut 06082.

*(This rubbing of a portrait stone is the cover artwork from **East Greenwich, Rhode Island Historical Cemetery Inscriptions** by Bruce Campbell MacGunnigle.*

Order information is on previous page. Rubbing done by Dan Goldman.)

An Examination of Portrait Stones

by Jessie Lie Farber

The Spring 1993 Newsletter asked readers for comments and photographs relating to "portrait stones." Because "portrait stones" were not defined, let me take this opportunity to comment on the term itself.

So-called portrait stones became popular in America in the late eighteenth century. These carvings depicted not the skull or winged effigy, but a lifelike human face, and sometimes a bust or even a whole human figure.

On seeing such a carving one tends to leap to the conclusion that it is intended to represent a likeness of the deceased. I think this is seldom and possibly never the case.

True, the portrait may show a minister's collar if the deceased was a minister. Sometimes, though rarely, some other indication of the deceased's occupation is depicted. A portrait on the marker for a child occasionally looks more like a child than an adult. Wigs appear on the stones for men, not women, and clothing, when shown, is suited to the appropriate sex. For example, buttons are carved on the clothing of men, not women. But there, I think, the likenesses end.

(continued next page)

Portraits, such as those on the stones for James Foster (above) and three-year-old Peter Bancroft (middle), lead one to infer that they were intended to be likenesses. One could even assume that the brothers Ezekiel and Ezra White (right) had double chins!



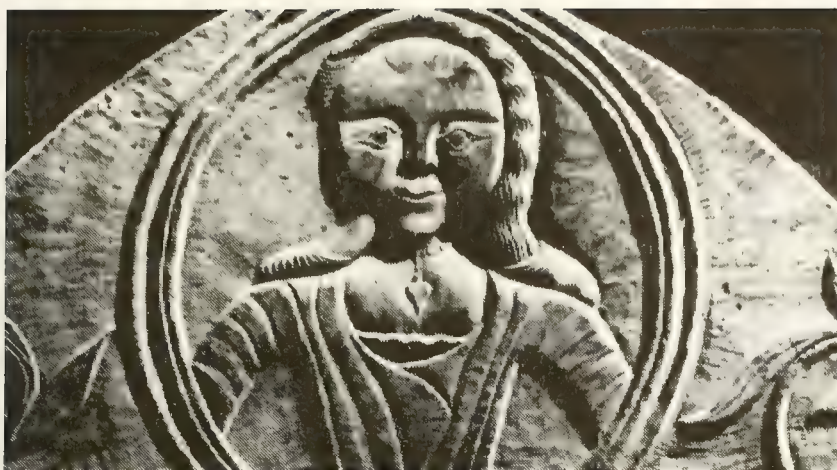
James Foster, 1763, Dorchester, Massachusetts



Peter Bancroft, 1786, Auburn, Massachusetts



Ezekiel (1789) & Ezra (1790) White, So. Hadley, Massachusetts



unidentified stone, ca. 1790, Harriette Forbes Photo

Portraits of people with specific facial characteristics, or with distinctive hair styles, clothing or jewelry were probably products of the imaginations of the carvers, who often repeated their portraits with surprising consistency. Some carvers cut hundreds of almost identical portraits with absolutely no regard for the age or sex of the deceased.

Today, of course, monument makers' techniques make it possible to engrave on stone accurate reproductions of photographs printed on ceramic and other mediums and attached to stone markers. Three dimensional sculptures of the deceased are also found.

But the eighteenth-century portrait stones seem not to be efforts to achieve true likenesses. If any reader has found an example of an early carving intended to be a likeness of the deceased, it would be of interest to me, and I assume to others, to learn of it.



Lydia Colton, 1787, Plymouth, MA, H. Forbes



Elizabeth Morton, 1790, Plymouth, MA



Mrs. Hannah Lewis, 1790, Plymouth, MA



Mrs. Patience Watson, 1767, Plymouth, MA

The probability that an eighteenth-century portrait carving is a likeness of the deceased diminishes when one compares the examples of the work of a single carver, or even the portraits of different carvers who were contemporary with each other. Note the five examples on this page, depicting the striking similarity of the various carvings. The hair, jewelry (lokettes) and clothing are remarkably alike.



Rev. Silas Bigelow, 1769, Paxton, MA



Mrs. Elisabeth Putnam (1761) & son Ayres (1762), Brookfield, MA

The carver William Young gave Silas Bigelow and hundreds of others almost identical facial characteristics. Young's females wore bonnets, seen here on Elisabeth Putnam, and his males wore wigs, seen here on both Bigelow and Elisabeth's eleven-month-old son, Ayres. But he did give the Rev. Bigelow a minister's collar, a Bible and put him in a pulpit.



Mary Nasson, 1774, York, Maine

These two portrait carvings, if viewed individually, appear to be likenesses of the deceased. Actually, the only striking individuality between the two carvings of Mary Nasson and Sarah McKean is the depiction of Sarah's infant son in her lap. (See above and right)

The photos in this article are by Dan and Jessie Lie Farber unless otherwise attributed.



Sarah McKean, 1776, Ipswich, MA

Esther Webster's headstone verse

*In memory of Mrs.
ESTHER: widow
of Mr Jonathan Webster
who died Dec. 22d,
1782 in the 97th year
of her age.*

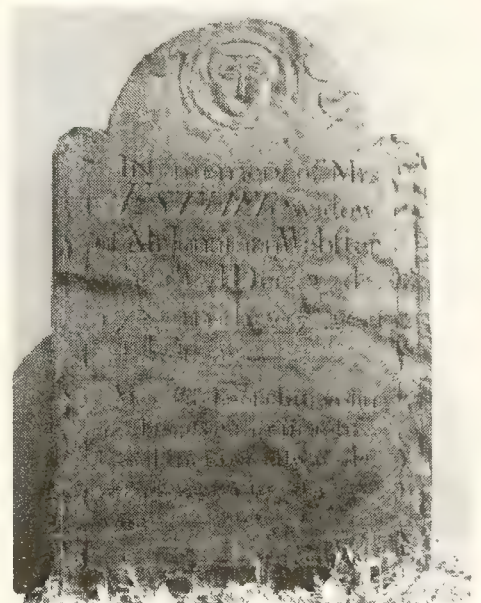
*My soul chooseth strangling
and Death rather than life.
I would not live allways. Let
me alone for my days are
vanity.*



Joshua Scott, 1797, Sunderland, MA



Esther Webster, 1782, Bernardston, MA



A full view of Esther Webster's gravestone

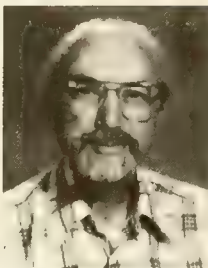
Two carvings by John Locke of Deerfield, Massachusetts. Many of Locke's carvings vary primarily in headdress - - wigs for men and bonnets for women - - and the carving for Joshua Scott is typical of these. The carving for Esther Webster, however, is a rare example of eighteenth-century portraiture. This woman, who lived to age 97, is given wrinkles, a mouth that must be toothless, an unhappy expression in keeping with her epitaph, and eyes closed in death. Despite the similarity of her stone to many others by Locke, the carving for Esther Webster may be unique among eighteenth-century gravestone carvings in its depiction of a deceased's individual facial characteristics.

REGIONAL COLUMNS

NORTHWEST AND FAR WEST

Bob Pierce

The Dead Beat



As newsletter editor for the Northwest and Far West, perhaps a bit of background information by way of introduction would be fitting for those members of AGS who do not know me. You could say I'm a C.C.C. person: I was born and raised in Connecticut, now reside in California, and visit cemeteries in between. I wasn't born in a cemetery, but from kindergarten through sixth grade I walked past a cemetery just about every day on my way to and from school. When I graduated to junior high school, my route took me through the same cemetery, which was a short cut. I became acquainted with markers, mausoleums, monuments, and gravediggers. That is how my interest in cemeteries came about. For many years this interest lay dormant, but during the 1960s, when I moved to California, I began taking trips throughout the state and started to photograph the cemeteries I came across in my travels. I have continued to photograph ever since. Then came the book accumulating: I began frequenting bookstores and going to library sales, acquiring books on the subject. From 1970 to 1980 I spent many hours in the library going through the periodic literature seeking out and photocopying articles on the subject. I still have intentions of returning to this research and bringing my file up to date. My enthusiasm for the subject continues unabated and I continue to work on it to the present time.

For those people within my jurisdiction I would welcome any material that seems fit copy for the AGS *Newsletter*, e.g. newspaper and magazine articles, locating information on particular topics, calendars of cemetery tours given in your area, articles that you may write, theses that you may write or know about, research projects, etc. In short, please send me any items that you feel would be of interest to members and worthy of publication in the *Newsletter*.

Bob Pierce
208 Monterey Blvd.
San Francisco, California 94131

SOUTHWEST

Ellie Reichlin



First, a little blurb about me: I am retired from the Society for the Preservation of New England Antiquities, where I was director of Archives for nearly fourteen years. My interest in gravestones began in Rochester, New York's Mount Hope Cemetery, where I helped my husband and sons make an amateur movie using the crypt of Lewis Henry Morgan, a pioneer anthropologist, as its centerpiece. The Victorian gloom of Mount Auburn's sepulchral monuments, photographed in midwinter (which in Rochester lasts until early May), was compelling. It inspired us to seek out other cemeteries - most of them colonial - after a move to Hartford, Connecticut. Our daughter did rubbings for a school project in 1970 which may have influenced her current, somewhat cryptic work as a sculptor, doing site works. On returning to Boston in the early 1970s, we have made gravestone visits a frequent weekend pastime, and an opportunity for my husband to take hundreds, perhaps thousands, of photographs, especially of eccentric features of design, inscriptions, or shape.

A few years ago we began a move to the southwest, which culminated this November. Among our "best" finds has been a cemetery in Terlingua, Texas, a mining town near Big Bend National Park. Wooden markers and enclosures are in marked contrast to New England, as are the use of stone slabs to cover the burials which are above ground, because the soil is too dense to penetrate. Another "great" has been Chilili, New Mexico, where Horace McAfee, an amateur memorial maker, has created a personal sculpture park, commemorating his relatives with enclosures and markers made from plumbing fixtures, embellished with decorative plaques and photographs, and garnished with fanciful mosaics of broken mirrors and colored glass. Several years ago this "camposanto" was described by Susan Sanborn in *Markers* but not named. It has been a great pleasure to recognize it from her careful description, and to track Sue down in Logan, Utah. I feel I've made a new and special friend.

The opportunities for visiting, describing, photographing and interpreting varied types of markers in the



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Markers XI has 233 pages, 133 illustrations

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Gray Williams, Jr.

"Where Valor Proudly Sleeps": Theodore O'Hara and "The Bivouac of the Dead"
Thomas C. Ware

Slavery in Colonial Massachusetts as Seen Through Selected Gravestones
Tom and Brenda Malloy

Merrimac Valley Style Gravestones: The Leighton and Worster Families
Ralph L. Tucker

Monumental Ambition: A Kentucky Stonecutter's Career
Deborah A. Smith

"And Who Have Seen the Wilderness": The End of the Trail on Early Oregon Gravemarkers
Richard E. Meyer

Border was made from illustrations in *Markers XI*.

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Please make checks payable to the Association for Gravestone Studies.

Mail by March 15, 1994 to AGS, 30 Elm Street, Worcester, MA 01609

Southwest are many. My hope is that the common interest - perhaps the more appropriate term is "passion" - in gravestones will bring together people who might otherwise not meet, and enable them to share what is often an inexplicable - and sometimes lonely - enthusiasm. This could result in systematic surveys, photographic inventories which could lead to National Register nominations, or conservation efforts. Clearly the Southwest - with its arid climate, calcified or rocky soils, boom and bust cycles of mining, thin settlement pattern, Mexican and Mormon influences - presents a different picture of a "resting place" than other parts of the country. Identifying its regionally distinct features, inquiring how they have been transmitted, how and at what intervals innovations have occurred, what materials typically have been used, etc., is a fascinating prospect. I look forward to hearing from other members about their ideas and interests so we can define projects or programs.

I can be reached at the address below. My phone / fax there is: 602/647-7005. I have names of some members in the Southwest, but look forward to hearing from other interested individuals.

Ellie Reichlin
X9 Ranch
Vail, Arizona 85641

MIDWEST

Jim Jewell

Greetings From the Midwest!



I'm Jim Jewell, your Midwest editor, and I hope that much of what I share with you over the next few months will entice you to the 1994 Conference in Chicago.

I've been an AGS member since the early 80s, and have been to every conference since 1986. I learned about AGS through correspondence with Carol Perkins. We'd been writing because of our mutual love of old movies - especially those with Claude Rains.

My interest in gravestones goes back to my early years in Ft. Wayne, Indiana. There was a small cemetery near my home in the country; and I soon found myself fascinated with Lindenwood in Ft. Wayne, where my family plot is. (If you have some time next summer, Indiana has some **great** cemeteries; besides

Lindenwood, there's Crown Hill in Indianapolis, Highland Lawn in Terre Haute, Earlham in Richmond, and Southlawn in South Bend.)

I wrote my senior thesis on Lindenwood's history, and have had several poems with graveyard themes published: "The Epitaph of Susannah Cook" and "Abraham Lincoln Arrives in Springfield" were both in *Forté* magazine. And "The Modern Ozymandias" was in the collection *Indiana Sesquicentennial Poems*. I've had a couple of squibs in *American Cemetery*, and I love writing for the AGS Newsletter.

Recently I was honored by being the 1993 recipient of the Edith Harrod Memorial Award for Outstanding Contributions to Speech and Theatre Education by the Illinois Speech/Theatre Association. I have taught for twenty-five years, and I compiled a group interper called "The Last Word" - about humorous epitaphs.

So, all you Midwestern gravestone enthusiasts, get your local data to me:

Jim Jewell
828 Plum Street
Peru, Illinois 61354-2743
815/223-1030

SOUTHEAST

Lucy Norman Spencer



My interest in cemeteries began when, as a young child in Tennessee, I went to family cemeteries with my parents and grandparents. As we walked among tombstones of ancestors and relatives, my father recounted facts about those people or he lapsed into one of his witty southern type stories wherein he embroidered their personalities, history, and at times tragedy so vividly that I still feel I know them. The greatest trip of all was to the Burns family cemetery, which was enclosed by a five foot high wall of stones neatly lain out in a thirty by fifty foot rectangle. There I learned about how my great-grandmother was disowned and forbidden burial within. It was suggested that the wall was to keep her out, but there must have been another reason because a stile could go over. Now fifty years later I still search for meanings in that family. Those tombstones were like windows into a history decorated with roses, doves, gates, and other designs.

So my career as an artist and art historian still includes cemeteries. At present I am working on a book of photographs of my research "Women in Stone," statues of women, 1840-1930.

I have taught elementary school and fine arts and served as a docent at the National Gallery of Art and the Museum of African American Art. Whenever I lived abroad, cemeteries were one of my first excursions.

As Southeast regional editor of the AGS *Newsletter*, I request that members send information to me. This may be clipped from local newspapers or written about personal projects. Topics of special interest are legal issues in cemeteries and communities, any speeches or workshops given in your area, vandalism, or restoration. If you need help with a project, I have the regional membership list and will act as a referral. Currently I am working with an art group to restore the 1895 integrated, but primarily black cemetery in the District of Columbia. We will need help. Please forward information to me:

Lucy Norman Spencer
2312 N. Vernon Street
Arlington, Virginia 22207

MID-ATLANTIC

G.E.O. Czarnecki



My greatest concern in gravestone research lies in a stricter preservation of what remains. In New York City, colonial era stones are being trashed at a rapid rate. Restoration in some areas and under some circumstances is a useless endeavor. The problem is equally bad in surrounding suburban areas, which contain a wealth of diverse and unique motifs and numerous carvers' work; unfortunately, there is a lack of interest in protecting these areas, which have their own populations of suburban vandals.

With the help of AGS members in the area I want to attempt to obtain a wider view of what is remaining and unique in the Mid-atlantic region as regards both motifs and cutters.

I welcome articles, ideas and criticism from all concerned members (within and outside the region) on

the local graveyards of members, exceptional stone descriptions, photos, rubbings, etc. All correspondence will be answered. Please forward your material to:

G.E.O. Czarnecki
2810 Avenue Z
Brooklyn, New York 11235

NEW ENGLAND & MARITIME PROVINCES

Robert Klisiewicz



I can't remember when I wasn't interested in old grave-stones. I can recall taking my children on gravestone rubbing expeditions some twenty-five years ago when they could barely walk. There was some payback to this: my daughter listed on her resume that her hobby was gravestone rubbing. It was surprising the response she got from prospective employers, and how many second interviews began with "Oh yes, you're the one who rubs gravestones."

Over the past years I have been trying to develop a safe and inexpensive way to copy the old slate carvings that are quickly eroding away to nothing. I put that project aside when I became committed to my graduate studies, but now that they are completed I will probably resume this project.

I look forward to working on this newsletter and helping to share information and field queries about grave-stones of all periods, graveyards, friends' associations, cemeteries, research projects, preservation and restoration work, community and school projects, and the like. I encourage people with news, questions and suggestions to contact me:

Bob Klisiewicz
46 Granite Street
Webster, Massachusetts 01570

FOREIGN EDITOR

Angelika Kruger-Kahloulou



How does a German high school teacher become a foreign editor for the Association for Gravestone Stud-

ies? It all started in 1980. During a conversation with my adviser about the last chapter of my master's thesis, he asked me if I would like to work on the topic "Death and Dying in Afro-American Culture" in general or "The Weaning Habits of Black Mothers in Late Seventeenth Century Tidewater Virginia" in particular. Assuming (for reasons which I have forgotten) that thesis proposals, like marriage proposals, are only made once and have to be answered right away, I accepted instantly. Although I received my doctorate with a thesis on black folk tales, "Death in Afro-American Culture" has stayed with me ever since.

In 1985, when I spent a year in the United States on a research fellowship, I discovered AGS. The first thing that struck me about the AGS members I met at a number of regional conferences, apart from their being incredibly knowledgeable about historic grave-stones and their sculptors and their willingness to share their expertise, was that finally here were people to whom I did not have to justify my interest in "grave" matters. These people neither considered me morbid nor my subject macabre but knew that the way we look at death is but a part of our way of looking at life.

Speaking about AGS conferences: they are my absolute favorites among the annual meetings of professional organizations. Since my home state of Hesse usually requires teachers to work late into July, I cannot attend every year, much to my regret. AGS conferences have just the right mixture of in- and outdoor activities, intellectual and practical pursuits, lectures and coffee breaks, serious subject matter and humorous participants. The late night sessions are a riot!

Although my special interests are ethnic styles in the graveyard, folk decorations and homemade markers rather than elaborately sculpted monuments by professional carvers, I have been fascinated by all areas into which AGS members have ventured. Hopefully we will be able to continue investigating the diversity of gravestone art as well as helping to preserve it. As Foreign editor I hope to provide a comparative perspective to the American cemetery. I trust that other readers of the AGS *Newsletter* will join me in reporting things they have heard, read about, or encountered when traveling abroad.

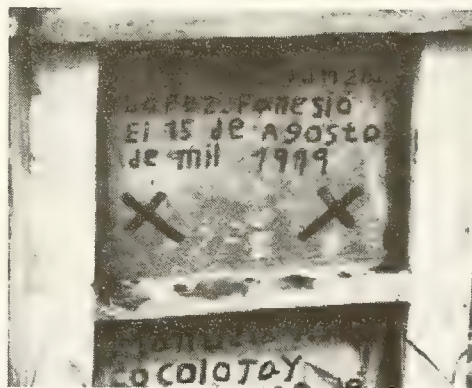
In response to my request about crucifixes by the roadside that mark fatal traffic accidents (AGS SP '93, p. 4) I received several letters from *Newsletter* readers who were kind enough to share their observations with this myopic European.

Annette Vogts from Chadds Ford, Pennsylvania, mentioned that the evening news had been reporting on a particularly dangerous intersection in Bucks County, outside of Philadelphia. Families of approximately 8 to 10 victims who died in traffic accidents and many more who were injured formed a group and decided to erect wooden crucifixes to serve as a reminder of those who had died and also to be a plea to the County to rebuild the intersection. The Pennsylvania Department of Transportation did indeed close the intersection and agreed to begin reconstruction immediately.

Jo-Ann Mongue from Dalton, Massachusetts, has come across such markers in every state. Most of them were put up by family or friends of the deceased. This summer, however, she saw hundreds of such crosses along both sides of U.S. Route 2 in North Dakota and Montana. They were white, made from metal, and were about 12" in height. Each one marked a traffic fatality and in many instances more than one cross was in the same location, the most being about eight on the same pole. This would probably indicate a two-car crash and many deaths, or many individual deaths at the same location. The crosses ran the entire length of these two states.

William M. Cameron, Jr. from New Haven, Connecticut, drew my attention to spray-painted epitaphs that appear on trees, stone walls, fences, etc., along with bouquets of flowers and plaques whenever young people are killed in traffic accidents. I promise to wear my glasses whenever I'll be driving in the United States again!

Angelika Kruger-Kahloulou
Franz - Shubert - Str. 14
Rodermark 2, Germany



P.S. I've also enclosed a picture I took this summer in Guatemala, which, due to an obvious error, shows the 15th of August, 1999, as the date of death. We, the AGS editors, are quite ahead of our time, aren't we?

CEMETERIES & GRAVEMARKERS SECTION: AMERICAN CULTURE ASSOCIATION

ABSTRACTS OF PAPERS/ PRESENTATIONS

1994 Annual Meeting
April 6 - 9, 1994
Chicago, Illinois

Section Chair: Richard E. Meyer
Department of English
Western Oregon State College
Monmouth, OR 97361

ABRAMSON, Richard H.: Southern California Institute of Architecture, Los Angeles, California 90066

The Visionary Burial Monuments of Giovanni Battista Montano

Through his fantasy drawings of ancient Roman burial tombs and sepulchral monuments, Giovanni Battista Montano (1534-1621) synthesized the latest scientific models of the early seventeenth century into the discipline of architecture and also significantly influenced the careers of leading architects of the following generation in developing the so-called Baroque notion of space.

ALEXANDER, James R.: Department of Art, University of Alabama at Birmingham, Birmingham, Alabama 35294-1260

Hope for the Future, Reflections of a Past: The Gravemarkers of Hope Cemetery, Barre, Vermont

The gravemarkers of Hope Cemetery in Barre, Vermont, are the unique and distinctive work of the Italian stonecarvers imported to work in the town's quarrying and monument industries. These markers find hope for the future by reflecting the past in depicting common scenes of work, life, and pleasure.

ANSON-CARTWRIGHT, Tamara: Architectural Conservation Unit, Ministry of Culture, Tourism, and Recreation, Toronto, Ontario M7A 2R9, Canada

Cemetery Care and Maintenance Manual: a Practical Guide to Conserving Historic Cemeteries and Gravemarkers

In 1992, a new Cemeteries Act provided Ontario's Ministry

of Culture with the opportunity to develop a practical guide for cemeterians and monument builders in the conservation of historic cemeteries. The manual will be the standard reference for the conservation of cultural resources in cemeteries for the province.

BAIRD, Scott: Department of English, Trinity University, San Antonio, Texas 78212-7200

Texas Czech Cemeteries: Diglossia, Variable Rules, and Sociolinguistic Theory

Czech cemeteries in the central Texas towns of Taylor and Flatonia provide data for this analysis. Gravemarkers record the shift in diglossia, as dependency upon the Czech language has given way to dependency upon English. Linguistic variable rules capture this shift in ways that impact sociolinguistic theory.

CRAIG, Michelle L.: Department of Museum Studies, George Washington University, Washington, D.C. 20052

Set in Stone: a Study of Alexandria, Virginia's Nineteenth-Century Cemeteries

This paper examines the impact of the nineteenth century's increasingly secularized religion and perceptions of death on gravemaker construction. Analysis of Alexandria, Virginia's cemeteries demonstrates such trends as increasing simplicity of gravestone design, a shift from individual to collective death, and the de-emphasis of gravemarkers in the cemetery landscape.

EDGETTE, J. Joseph: Center for Education, Widener University, Chester, Pennsylvania 19013

The Role of the "Friends" at Philadelphia's Laurel Hill Cemetery

This paper examines the work of the Friends of Laurel Hill Cemetery, an auxiliary, service-oriented group whose mission is to research, preserve, and foster community interest in this historic cemetery located along the east bank of the Schuylkill River.

FOSTER, Gary S. and HUMMEL, Richard L.: Department of Sociology/Anthropology, Eastern Illinois University, Charleston, Illinois 61920

The Adkins-Woodson Cemetery: a Pilot Study in a Sociology of Cemeteries

We call upon sociology to join already engaged disciplines in the analysis of data from censuses of gravemarkers. Cemetery data are conceptualized as extant markers of a community's demographic dimensions. The methods and tools of sociology are applied to the analysis of a test case,

and illustrative hypotheses and preliminary results are discussed.

GRADWOHL, David M.: Department of Anthropology, Iowa State University, Ames, Iowa 50011-1050

World View and Ethnicity: a Perspective from Latvian-American Gravestones in Lincoln, Nebraska

Following World War II, many Latvians fled their Baltic homeland. Among Latvian "displaced persons" was a contingent settling in Lincoln, Nebraska. Ethnicity, pre-Christian world views, and Christianity are manifested on their gravestones. Folk art motifs with ancient religious connotations seen on those markers include the sun, Morning Star, Tree of Light, and Goddess of Destiny.

HANNON, Thomas J.: Department of Geography and Environmental Studies, Slippery Rock University, Slippery Rock, Pennsylvania 16057-1326

Cemeteries of Edinburgh and the Scottish Lowlands

Lowland Scotland, an area where approximately 90% of the Scottish population is concentrated, has, through past immigration patterns, markedly shaped the cultural heritage of the United States. The cemeteries of Edinburgh and its neighboring lowland communities present a number of interesting aspects of comparison and contrast with their counterpart cultural landscapes found in the United States.

HART, Linda M.: Graduate School of Architecture and Urban Planning, University of California at Los Angeles, Los Angeles, California 90024

Beaux-Arts Funeralary Monuments and Nineteenth Century American Architecture

Funerary monuments were a recurrent theme of the monthly competitions at Paris' Ecole des Beaux-Arts. Exercises in drawing imaginary monuments reflected its academic ideals in a pure form. These renderings became instrumental in training highly skilled American architects in France, and, as a result, Beaux-Arts classicism dominated their work after leaving the Ecole.

HECHT, Lea: Department of English, Southeast Missouri State University, Cape Girardeau, Missouri 63701

No Horses Allowed in God's Acres: the Florissant Cemetery

Nestled in a tranquil glen of whispering aspens near the Rockies and the fossil beds of Florissant, Colorado, Florissant Cemetery reflects both those buried there and those who have lovingly laid them to rest with many ordinary, personal items, informally and touchingly displayed, allowing a glimpse into their personal lives.

HEYWOOD, Janet: Mount Auburn Cemetery, Cambridge, Massachusetts 02138-5517

Alternatives to Family Lots and Memorials at Early Mount Auburn

Though the majority of interment space at Mount Auburn Cemetery in its early decades was sold and used as family burial lots, a significant minority of burials took place in alternative spaces - public lots set aside by the cemetery for single graves, lots, and tombs owned and used by undertakers, and lots and tombs used by various social groups - all of which have interesting memorials associated with them.

HILDENBRANDT, Daniel: Department of Communication, University of Guam, Mangilao, Guam 96923

The Cemeteries and Gravemarkers of Guam (Video)

Located in the Pacific Ocean seven flight hours southwest of Hawaii, Guam is not only the United States' most distant territory, it also includes some of America's most interesting cemeteries and gravemarkers, from the beautifully hand-painted religious figures in the Catholic cemeteries which dot the rural southern portion of the island to the unique and famous U.S. War Dogs Cemetery.

HORTON, Loren N.: State Historical Society of Iowa, Iowa City, Iowa 52240

The Remarkable Crosses of Charles Andera

A late nineteenth century Czech craftsman named Charles Andera, from Sillville, Iowa, cast a number of ornate metal crosses for use as gravemarkers. Czech immigrants from Wisconsin to South Dakota used his products. This paper is the result of research on designs of the crosses and their distribution.

HUNT, Melinda: 605 2nd Street, Brooklyn, New York 11215

The Nature of Hart Island: Social Structures and the City Cemetery

New York is the only major American city to maintain a potter's field. Since 1869, nearly a million children, immigrants, and victims of epidemics have been buried in mass graves on Hart Island. The burial process here remains tied to eight previous potter's fields in Manhattan and the early structuring of the Penal and Welfare Systems.

JEWELL, James C.: Division of Humanities and Fine Arts, Illinois Valley Community College, Oglethorpe, Illinois 61348

Gravestones and Cemeteries as Cover Art for Mystery Novels (continued next page)

Long examined as location and background in the plots of mysteries, gravestones and cemeteries are also employed as cover art, especially in paperback releases. This presentation will survey the covers of a number of mystery novels and attempt to demonstrate the impact of the symbolism and imagery on story line.

MALLOY, Thomas A.: Department of Social Sciences, Mount Wachusett Community College, Gardner, Massachusetts 01440-1000

Slavery in Colonial Massachusetts as Seen Through Selected Gravestones

Massachusetts was both the first colony to legalize slavery and the first state to abolish the institution. Through an investigation of extant slaves' gravestones, this paper will examine both the extent and the particular flavor of slavery as practiced in colonial Massachusetts.

McVICKER, Maryellen H.: Route 2, Box 223M, Boonville, Missouri 65233

Reflections of Change in a Local Historic Cemetery

This paper is a study of one family who settled in mid-Missouri at the earliest period of white settlement, following the family through seven generations of burial in the same county. As the family maintained the same occupation, socioeconomic class, and educational level during this entire time, the differences and similarities found in the gravestones may be seen as reflections of change in the surrounding world.

MEYER, Richard E.: Department of English, Western Oregon State College, Monmouth, Oregon 97361

The Recumbent Child Motif

No matter how many times the visitor to nineteenth century cemeteries has encountered the motif, the sculpted image of a reclining child seldom fails to arrest the attention through its somber yet tender evocations of sleep and death. With representative examples, this paper will treat the origins, variants, and symbolic interpretations of this remarkable image.

NEMETH, David J.: Department of Geography and Planning, the University of Toledo, Toledo, Ohio 43606-3390

Gravemarkers in a Rom Gypsy Cemetery in Los Angeles, circa 1970

This paper describes and discusses a geography of gravemarkers tentatively mapped in 1970 in one Los Angeles cemetery. These markers testified to the long settlement history of local Rom Gypsies. Many of the markers resembled gateways, and, metaphorically speaking, scholars

at that time could have used them as such to enter into a greater understanding of the realities of Rom Gypsy ethnicity and local community. They can still do so today.

OLSEN, Susan: Key West Art and Historical Society, Key West, Florida 33040

America's Southernmost Cemetery

This paper seeks to demonstrate, among other things, how an island cemetery mirrors island living. The markers of Key West City Cemetery help to interpret economic and cultural history, demographic changes, unique construction methods, and the unusual personalities that make Key West known throughout the world as a paradise far from the mainland and the mainstream.

REISER, Julie: Department of English, University of Utah, Salt Lake City, Utah 84112

Resurrected Writings: Epitaphs and Cenotaphs in Hawthorne and Melville

Hawthorne writes in his short story, "Chippings with a Chisel," that "grave-stones . . . have generally been an article of imported merchandise." This paper, through a close reading of this story, a chapter of Melville's *Moby-Dick* entitled "The Chapel," and a short extract of Hawthorne's *American Notebooks*, focuses on what is being imported through the act of tombstone creation.

RICHARDSON, Robert and **WINDER, Neil:** 3777 South Gessner #1002, Houston, Texas 77063

The Fate of Houston's Episcopal and Masonic Cemeteries

Houston's Episcopal and Masonic cemeteries suffered severely from neglect, vandalism, and encroachment. Not all of the cemeteries' interments were removed when they were condemned in the mid-twentieth century, and no visible evidence remains. We reconstruct the cemeteries' late-nineteenth century appearance, and examine how many still lie beneath Sam Houston Park.

RIDLEN, Susanne S.: Department of Humanities, Indiana University at Kokomo, Kokomo, Indiana 46904-9003

Tree-stump Tombstones: Traditional Cultural Values and Indiana Rustic Funerary Art

Values may be discerned from the symbols on tree-stump gravemarkers and from the carved artifacts themselves. By analyzing and interpreting the designs of rustic funerary art, the carved symbols, and the engraved epitaphs and inscriptions, six traditional cultural values are established: family and home, religion, occupation, patriotism, association, and agrarian.

RYDEN, Kent C.: Brown University, Box 1865, Providence, Rhode Island 02912

Historic Cemeteries and the Public Landscape in Rhode Island

This paper is an exercise in landscape interpretation, not examining cemeteries in and of themselves but as elements in the public landscape of Rhode Island. Here, historic cemeteries - and therefore the presence of the past - are not roped off like museum artifacts, but rather are woven firmly into the texture of the contemporary landscape as equal partners and participants.

SCHILLER, Joyce K.: The Saint Louis Art Museum, Saint Louis, Missouri 63110-1380

A Monument(al) Experience: the Collaboration of Stanford White and Augustus Saint-Gaudens

When the architect Stanford White and the sculptor Augustus Saint-Gaudens collaborated on the creation of sculptural monuments, they produced a series of unique statues which were conceptually as much about architecture as they were about sculpture. An excellent example of the special environments they created is afforded by the famous Adams Memorial in Washington, D.C.'s Rock Creek Cemetery.

SCLAIR, Helen: 849 West Lill, Chicago, Illinois 60614

Unusual Affinity Groupings in Chicago Area Cemeteries

Burials are usually arranged with familial, fraternal, religious, or ethnic orientation. However, there are some groupings which have a peculiar affinity due to cause of death, place of death, or relationship before death, such as occupation or disaster. Thus, the slain and the killers, the servant and the master, are buried together.

SMITH, Bruce: Department of History and Political Science, Saint Francis College, Fort Wayne, Indiana 46808-3994

The Northern Indiana Cemeteries of Four Religious Orders

In northern Indiana, the cemeteries of four religious orders reflect the austere lives expected of their members. Simplicity and equality characterise the limestone markers of nuns and priests laid to rest in rows in the order of their passing. Friends and family members remember them with wreaths or flowers, but not with the granite markers common to most cemeteries.

THURSBY, Jacqueline S.: American Culture Studies, Bowling Green State University, Bowling Green, Ohio 43403

The Sociology of Memorialization: Contemporary Symbols Used to Honor our Dead

Using both analytical and descriptive techniques, this paper considers process and meaning in honoring the dead in contemporary American society. Its primary focus is threefold: aspects of professional memorialization, how changing symbols in gravemarkers reflect changing values in American society, and, finally, what the future of memorialization of the dead might be.

VANHECKE, John: Center for Archaeological Research, University of Mississippi, Oxford, Mississippi 38677

The Stoneware Gravemarkers of Northeast Mississippi

The stoneware gravemarkers of northeast Mississippi, made by local potters, gave family members a chance to replace earlier folk markers, mark previously unmarked graves, or have a readily available substitute for commercial stone markers. Collectively, they provide a rich portrait for nineteenth century views of grief and death in the minds of those left behind.

WARE, Thomas C.: Department of English, University of Tennessee at Chattanooga, Chattanooga, Tennessee 37404

God's Acre in Dublin: the Glasnevin Cemetery

In the "Hades" chapter of James Joyce's *Ulysses*, Leopold Bloom walks among the graves in Glasnevin Cemetery, musing like his prototype Dante on the astounding number and array of those in "God's Acre." Indeed, the roster of those interred there - and the statuary - offer unique insights to Dublin's history.

WEINEL, Eleanor F.: College of Architecture, University of Oklahoma, Norman, Oklahoma 73019-0265

Dust to Dust: the Cemetery as Social Microcosm

This paper explores the American cemetery as expositor of man's relationship to the landscape and to the built environment. While considering the cemetery's reflection of changes in taste and values, attention is focused on nineteenth century cemeteries with reference to eighteenth century ideas to which they respond and twentieth century developments which they portend.



BOARD NEWS

Rosalee Oakley



*Rosalee Oakley is the current President of the AGS Board of Trustees. From 1984 to 1991 she was the Executive Director of the organization. She tells of her experiences in AGS by way of introduction to this column that will appear regularly in the **Newsletter**.*

My initial encounter with AGS was through a friend who every spring became tied in knots around the first of June saying she was working to prepare a paper to give at a conference on gravestones, that she was never going to be ready in time, that she still had slides to take and develop, that she had to meet with her co-presenter to iron out a myriad of details, that she couldn't do anything until this was over at the end of June! So I knew a little about the Association already when I was contacted by the head of the search committee that was seeking an Executive Director for the organization.

Through my seven years as Executive Director, it was my pleasure to work with and for the Board of Trustees, the enthusiastically intense group of volunteers who directed the Association as they discussed policies and issues and managed a variety of programs. Now, as President, I find I am involved with many of the same issues and programs, only coming at them from a different perspective.

It is my plan to use this column in two ways. The first way is to introduce you to the Board members, as a group at first, and then gradually over the year, individually, telling what experience each brings to the Board and the role each plays as a Board member. The second way I plan to use this column is to keep you apprised of the major issues the Board deals with at its meetings so you can be more aware of the work that is being done on the organizational level.

A word about the 1993-1994 Board

First, the stats: At the moment there are twenty-two members of the Board, two of which are ex officio because of being Archivist and editor of *Markers*. Eleven are men and eleven are women. Seven are from Massachusetts; five from New York; three from Connecticut; two from New Hampshire; and one each from Arizona, Maine, Oregon, Pennsylvania, and Rhode Island. All of these people attend the meetings in

Worcester, Massachusetts, so you can see that some are traveling long distances, paying their own expenses which in some cases involves overnight accommodations. As of this summer, there are two vacancies that the Board will fill for the unexpired terms at their November meeting.

The President appoints committees to work on some of the more detailed aspects of business. This summer and fall, before the full Board ever had its first meeting, most of the following committees met to plan their work and to formulate recommendations that they presented at the November meeting. As you can see, there are many facets to the Board's work.

The *Planning Committee's* task is to advise the President; to be both visionary, looking ahead to issues on the horizon, and immediately practical, examining proposals to be brought to the Board involving finances and staff time. It is our intention to develop a five-year plan and goals for the current year to implement the long-range plan that will be presented to the full Board for their revision and ultimate adoption. Members are Daniel Goldman, Steve Petke, Fred Sawyer, Virginia Rockwood, and Rosalee Oakley.

The *Personnel Committee* meets with the members of the staff to monitor how work in the office is progressing, to discuss any problems or concerns the staff or Board has, to review job descriptions, revising them when necessary, to set yearly goals, and to work out with the Treasurer the salary proposals for the yearly budget. Members are Maggie Stier, chair, and Brenda Malloy.

The *Nominating Committee* fills unexpired term vacancies and produces a slate of officers and Board members for the ballot sent out each spring, with those elected taking office at the June conference annual meeting. Members are Daniel Goldman, chair, James Slater, and C. R. Jones.

The *Newsletter Committee* is responsible for overseeing the production of the *Newsletter*. Now that Deborah Trask has concluded her editorship, the committee is responsible for future issues. The committee has recruited regional editors, topical editors, and other contributors, given them guidelines regarding their responsibilities, style, copyright laws, and deadlines, and has a system in place for approving material before it goes to press. After each issue, an evaluation session will be held to make plans and adjustments for the next issue. Members are Barbara Rotundo, Fred Oakley,

Neil Jenness, Jessie Farber, and Miranda Levin.

The *Archival Policy Development Committee* develops policies for what AGS collects in its Archives and determines whether AGS is the best agency to house any given contribution based on space and care requirements. Members are Maggie Stier, chair, Ellie Reichlin, Rosanne Foley, C. R. Jones, and Jo Goeselt.

The *Educational Development Committee*, a new one just forming, will be responsible for developing the educational component of the Association. This can include sub-committees for reviewing and rewriting current educational materials in our kits, producing materials, maybe a book, for teachers on ways to use graveyards with students, producing audio and video tapes to add to our rental library, recruiting the leadership for the educational module of our yearly conference, among other possibilities.

The '94 *Conference Committee* is designing the Chicago Conference set for June 23-26, 1994, at Elmhurst College. Members are Steve and Carol Shipp, co-chairs; Steve Shipp, registrar; Joe Edgette, program chair; Helen Sclair, tours; Jim Jewell, publicity; Fred Oakley, Conservation Workshop and liaison with the Board; Rosalee Oakley, Friday Participation Sessions.

Conference Committees for 1995, 1996, and 1997 are in various stages of development.

As this column meets its deadline, the Board has not yet held its first full Board meeting since the June Conference. At the November 6 meeting the topics for discussion will focus on Conference plans, the budget for 1994, revenue-raising efforts, the *Newsletter* transition, committee assignments and job descriptions. In the next issue of the *Newsletter* we'll report on the most significant decisions made at this meeting. You are invited to correspond with any of the Board members relating to their committee work or expertise; their names and addresses are listed below. They will appreciate your interest and support.

1993 - 1994 AGS Board of Trustees

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continued

Ex officio members:

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Monmouth, Oregon 97361

Jo Goeselt (*Archivist*)
61 Old Sudbury Road, Wayland, Massachusetts 01778

A NATIONAL INVENTORY OF PRIMARY SOURCES FOR GRAVESTONE STUDIES?

Ellie Reichlin, Jo Goeselt, & Laurel Gabel

We'd like to solicit your response to a project that could significantly contribute to future gravestone studies, but which cannot be carried out without substantial participation from members and other interested individuals or groups. The project would involve gathering information about primary sources that pertain to the design, manufacture, sales and/or installation of gravemarkers, and other artifacts associated with burials and burial sites, such as fences, gates, ornaments, floral offerings, cemetery furniture, etc. The geographic scope, initially, would be the United States and Canada. Chronologically, its scope would be from the seventeenth century until the present.

To our knowledge, no such comprehensive inventory exists, though bits and pieces can be found in various forms. (An example is the current survey being carried out by the Smithsonian, called "SOS.") Each state is asked to contribute listings of outdoor sculpture, including gravestones. But this category is limited to 100 examples of gravestone sculpture, and these are restricted to stone. Other examples are published inventories of trade catalogs such as those in the Avery Library at Columbia University, the Winterthur Library in Delaware, and elsewhere, which typically contain entries relating to gravestone manufacturers and manufacturers of related items, such as urns, benches, etc.

WHAT IS MEANT BY PRIMARY SOURCES?

The following are suggestions, but the list is by no means an exhaustive one.

- 1) Photographs from 1839 until the present, including

daguerreotypes, tintypes, stereographic views, albums, in addition to prints of all types; photogravure; even negatives, if well exposed and identified, are a likely category to include, especially when there are no corresponding prints. Photographically illustrated books and magazines are a sub-category, including "tipped in" photos from the 1860s - early 1870s; photogravure (heliotypes, albertypes, etc.) from the mid - 1870s - 1880s, and half tones, beginning in the 1890s. "Tipped in" photos of gravemarkers or plots might turn up in geneological records.

- 2) Sketches, drawings, and prints. Media would include pencil, ink, and watercolor, in addition to lithographs and line engravings. Original patterns or stencils for gravestone decoration would be especially useful finds. Identified and dated material naturally would be most useful, but anonymous material would also be noted.

- 3) Architectural drawings, including original works or blueprints, built or proposed, by known or unknown architects and designers. Again, it would be useful to seek out published illustrations in nineteenth century periodicals, often by named architects.

- 4) Advertisements and trade catalogs, illustrated or not. These have a wealth of information about prices, materials, designs, etc. Illustrated trade catalogs and advertisements begin appearing in abundance in the late 1840s.

- 5) Manuscript material: this might include account books maintained by stone cutters or carvers; bills of sale, sometimes illustrated; correspondence, journals, etc. in which the choice of mortuary artifacts is discussed.

- 6) Early printed works which prescribe or describe types of monuments, ornament or landscape plans, etc.

- 7) Other memorabilia: salesmen's samples, for example.

WHAT WOULD IT TAKE TO GET SUCH A PROJECT UNDERWAY?

At the very least, a willingness of people to visit public and private libraries, historical and geneological societies, local museums, fraternal organizations, businesses (monument makers, for example), church ar-

chives, or individuals known to be interested in collecting such materials.

Persistence, flexibility, tact, and imagination will be essential ingredients. Often such materials will not be readily accessible, nor catalogued, nor indexed. Nor will their custodians necessarily want to ferret them out, unless they can warm up to the importance or potential interest of the project. Also, materials may be listed under a bewildering array of subject headings. The Library of Congress, for example, currently uses the term "Sepulchral monuments" to encompass works relating to gravestones. But related terms may be in use, such as funerary monuments, gravestones, effigies, memorial tablets, tombs, mausoleums; sepulchers; graves; tombstones, and just plain 'monuments' or memorials. When all else fails, "Miscellaneous" is a place to look!

Let us hear from you. If there is sufficient interest, we can work out forms for data entry (using some of your suggestions, we hope), and also plot out the best strategies for conducting searches, so that people don't trip over one another in the same place.

Please send your postcards, letters, suggestions, etc., to us, care of AGS, 30 Elm Street, Worcester, Massachusetts 01609. Please be sure to include your return address, so we can get in touch with you when - and if - this project takes off!

Ellie Reichlin, *AGS Board member and Newsletter regional editor; retired Director of Archives, Society for the Preservation of N.E. Antiquities, Boston.*

Jo Goeselt, *Archivist and AGS Board member.*

Laurel Gabel, *AGS Clearing House Coordinator and AGS Board member.*

NOTES AND QUERIES

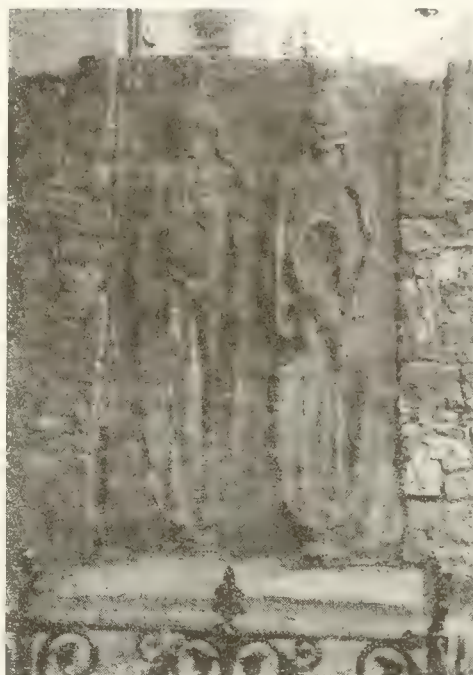
You are invited to send your questions and comments. Please send to the AGS office at 30 Elm Street, Worcester, Massachusetts 01609.

From Jennifer Gostin:

I am a member from Maryland, currently living in Ireland for two years. I took the enclosed photo in the churchyard of St. Peter's Church of Ireland in the Me-

dieval town of Drogheda. It stands upright, as part of the outer wall of the churchyard. One guidebook called it a "cadaver stone." As I recall, it's seventeenth century and marks the burial place of a married couple; unfortunately, I don't have their names.

The effigies, as you can probably see, are partly decayed, with some of the organs plainly visible. I've seen cemeteries all over the world, but I've never seen another gravestone like this!



From Lynn Williams:

How would you like to be remembered?

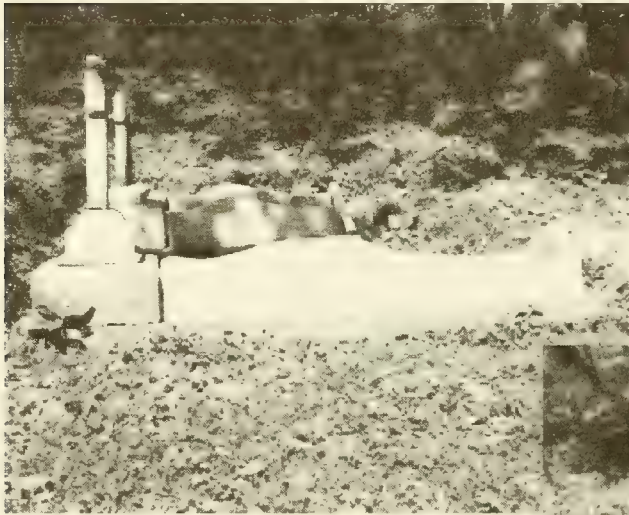
Epitaphs from old tombstones have always fascinated me. Years ago I began collecting them hoping one day to write a book about them.

It recently occurred to me that epitaphs which living people write for themselves might be even more interesting.

I am hoping to reach people from all walks of life who might provide valuable feedback for a light-hearted book on interesting/ amusing / light-hearted epitaphs by which people who are still alive would like to be remembered. Please send me yours: please send to Lynn Williams, P.O. Box 417, Milltown, New Jersey 08850

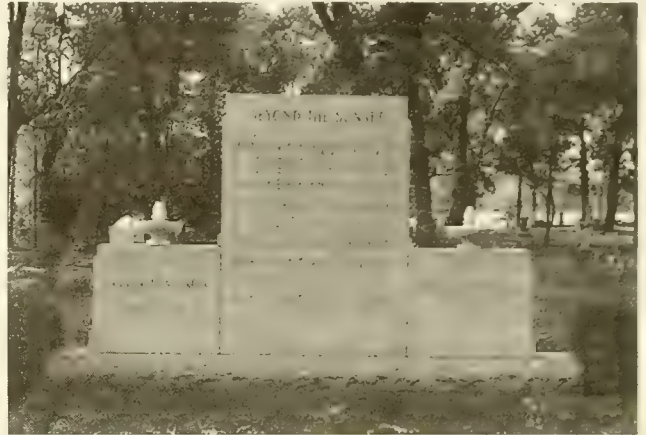
From Barbara Rotundo

Most rural cemeteries inspired by Mt. Auburn in Cambridge, Massachusetts, had a receiving tomb. Some towns and villages (in New England?) had a hearse house in the town cemetery. Edgell Grove Cemetery in Framingham, Massachusetts, has a two-level combined hearse house and receiving tomb that, unfortunately, the trustees plan to demolish. Please notify Barbara Rotundo, 48 Plummer Hill Road, Unit 4, Belmont, New Hampshire 03220 promptly if you know of any other cemetery that has a combined hearse house and receiving tomb.



From Betty Phillips, Patten Monument Company

Enjoyed your memorials with music and am enclosing a picture of the memorial we sold some years ago with the whole song "Beyond the Sunset" on it. This memorial is at Winona Lake, Indiana, and the Oakwood Cemetery in Warsaw, Indiana. They're approximately six feet high and were placed about thirty years ago.



From Dillon Dorrell

I have found two stones that are very unusual and wondered if you have any report on such stones. Although I've worked in restoring and maintaining cemeteries in Indiana for the past twenty years, these are stones I have never seen. The stones pictured were found in the Campbell-Robinson Cemetery in Florence, Indiana. Can anyone give me information about them?

Please send to: Dillon R. Dorrell, 2577 Cass Union Road, Rising Sun, Indiana 47040.

FROM THE EXECUTIVE DIRECTOR

Well, here is the first "new" newsletter - after much trepidation (Deb Trask is an extremely hard act to follow!), I finally screwed up my courage to dive in and get this done. However, once I dove in, I realized just how much I don't know. Therefore, at the risk of sounding like a broken record, I'm going to ask you one more time for your help - please send all of our volunteers your news, articles, questions, pieces for the calendar, clippings, and comments. After getting this first issue together I am convinced that this new format **can** work, but it definitely won't without your input. Your comments, including constructive criticism, would be especially welcome here at the office. This is my first try, and I harbor no illusions that this is up to snuff. Any suggestions you have will be seriously considered. This is your newsletter, not mine (although I am quickly developing a proprietary feeling towards it). Please tell me what you want - and don't want - to see in it. We'll do our best to include your ideas in future issues.

Other Stuff

Markers XI is here - please see the enclosed flyer which allows you to order it at our special, pre-pub rate. Deadline is March 15.

As the volume of mail coming in and out of the office has increased, and the stamp denominations the post office carries has decreased, our tongues are getting more and more tired from licking the hundreds of stamps needed to get our mail out each week. Does anyone have an old postage meter lying around that they would like to donate to AGS? If you do, we would be greatly appreciative! You would, of course, be able to write off the donation as provided by law, and would have the everlasting gratitude of the office staff, as we would be saving a lot of time, (and thus, money), in addition to eliminating that terrible "after-stamp" taste from our tastebuds. Please contact the office if you can help.

And, finally, just a reminder about our castings, jewelry, magnets, and clothing offer that came out with the last newsletter. The deadline for the offer is February 1, and we will be sending our orders to our suppliers soon after that. We will be shipping your goods to you four to six weeks after that - early to mid-March.

Miranda Levin

DUES TO INCREASE!

Well, it's been seven years, and the Board put it off as long as possible, but the dues have to be increased. Postage, administrative costs, and printing costs have gone up - in fact, **every** operating cost has gone up since our last increase in 1987. While membership increases have helped to delay the inevitable, a larger membership also means more work for the office staff (even though it's welcome work - it's always nice to have a growing organization). As a result, the dues have to be increased. Therefore, the Board voted at its November meeting to change the dues structure as follows effective March 1, 1994:

Senior Citizen/Student	\$20
Individual	\$25
Institutional	\$30
Family	\$35
Supporting	\$60
Life	\$1,000

Supporting memberships still, of course, include the next year's *Markers* and an additional tax-deductible donation to AGS, and the Life Membership is unchanged at \$1,000. In addition, the Board voted to institute a new membership for senior citizens and full-time students. That membership is \$20.00.

Because this had to be sprung upon you rather suddenly, the Board also voted to allow members to renew their memberships at the old price if they renew by March 1. If, for example, your membership expires in November 1994, but you send us a check for \$20 by March 1, we'll extend your membership until November 1995. After March 1 it will be \$25. So if you want to renew at the old price, please send us \$20 for an individual membership, \$25 for an institutional membership, \$30 for a Family membership, or \$50 for a Supporting membership; include a note, indicating that this is for your 1994 membership, and send to: AGS, 30 Elm Street, Worcester, Massachusetts 01609. I've also enclosed a space for you if you want to do this along with your *Markers XI* pre-pub order, which is also due by March 15 (we'll give you two extra weeks to renew, because this issue is late; see enclosed insert for *Markers XI* offer information).

The AGS **Newsletter** is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received, and ends one year from that date. A one year membership entitles the members to four issues of the **Newsletter**. Send membership fees (individual, \$20; institutional, \$25; family, \$30; supporting, \$50) to the Association for Gravestone Studies, 30 Elm Street, Worcester, Massachusetts, 01609. Back issues of the **Newsletter** are available for \$3.00 per issue from the AGS office. The goal of the **Newsletter** is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association for Gravestone Studies. Suggestions and short contributions from readers are welcome. The **Newsletter** is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of **Markers, the Journal of the Association for Gravestone Studies**, Department of English, Western Oregon State University, Monmouth, Oregon 97361. Address **Newsletter** contributions to AGS, 30 Elm Street, Worcester, Massachusetts 01609 or FAX us at 508-753-9070. Order **Markers** (Vol. 1 \$20; Vol. 2, \$24.50; Vol. 3, \$38.95 (cloth only); Vol. 4, \$21.95; Vol. 5, \$22.95; Vol. 6, \$26.95; Vol. 7, \$15; Vol. 8, \$20; Vol. 9, \$20; Vol. 10, \$28; higher prices for nonmembers) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland, Massachusetts 01778. Address other correspondence to Miranda Levin, Executive Director, at the AGS office at 30 Elm Street Worcester, Massachusetts 01609, or call 508-831-7753.



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

VOLUME 18 NUMBER 1 WINTER 1994 ISSN: 0146-5783

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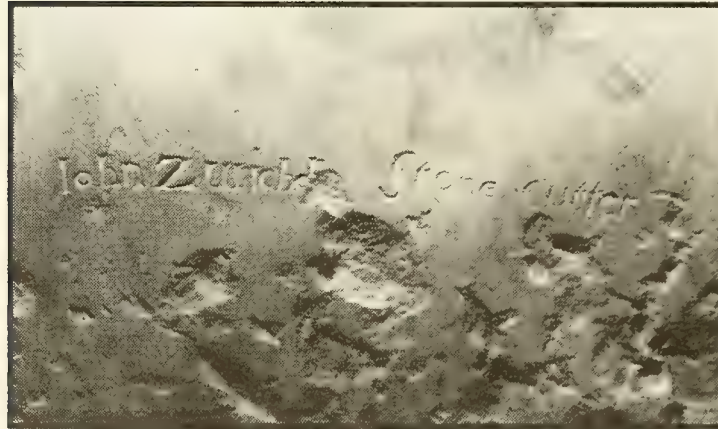
THE DEADLINE FOR THE SUMMER ISSUE IS MAY 1!

No, you haven't missed an issue; it's just that the Spring issue will be in production as soon as this issue is mailed, so by the time you read this it will be too late for your submissions. However, please send material to the topical and regional editors -- they need your help! And because their deadline is May 1, please be sure to send your material to them before then! For Calendar submissions, please see page 28.

TOPICAL COLUMNS

17th & 18th CENTURY GRAVESTONES & CARVERS

Ralph Tucker
Box 414, Georgetown, Maine 04548



A Signed Gravestone by an Early New York Carver

by Gray Williams

The Churchyard of the Presbyterian Church of White Plains is a rich treasury of the early history of New York's Westchester County. Its gravestones commemorate several of the county's leading individuals and families during the late eighteenth and early nineteenth centuries. And the most important monument of all is that of the first minister of the church, John Smith, who died in 1771. Executed in New Jersey sandstone, and decorated with a plump-cheeked soul effigy, it bears a long inscription celebrating its subject's life, accomplishments, and piety.

In recent years, this gravestone had become increasingly subject to weather damage, and the church officers finally decided that the best way to protect it was to bring it indoors. The monument did not in fact mark Smith's grave; he was buried under the church. So, in the spring of 1993, the stone was unearthed and reinstalled inside the building. And when its base was revealed, after two centuries underground, it was found to bear the signature, "John Zuricher Stone Cutter."

John, or Johannes, Zuricher was apparently an immigrant from Holland or Germany. He lived, worked, and owned a couple of property lots on the western shore of Manhattan. He undoubtedly acquired the reddish sandstone he used for his monuments from quarries in New Jersey, but his finished works were shipped to customers all around the New York area and as far south as North

Carolina. Records of the Dutch Reformed Church in New York show that he and his wife, Elizabeth Insler, were married and accepted into the congregation in 1745. Between 1746 and 1762, they had nine children baptized there.

Some time in 1776, probably about the time the British occupied the city, Zuricher moved to Haverstraw, in what is now Rockland County. There he carved stones dated as late as 1778. He wrote his will in 1781 and died sometime between then and 1784, when his will was probated.

Although there appear to have been several gravestone carvers working in New York around the Revolution, few are known by name, and even fewer can be associated with specific works. Zuricher is one of the exceptions, because he signed several of his works. The stone for John Smith is the first of these to have been discovered in Westchester, but there are others in Dutchess County, Rockland County, and Staten Island, New York, as well as New Jersey.

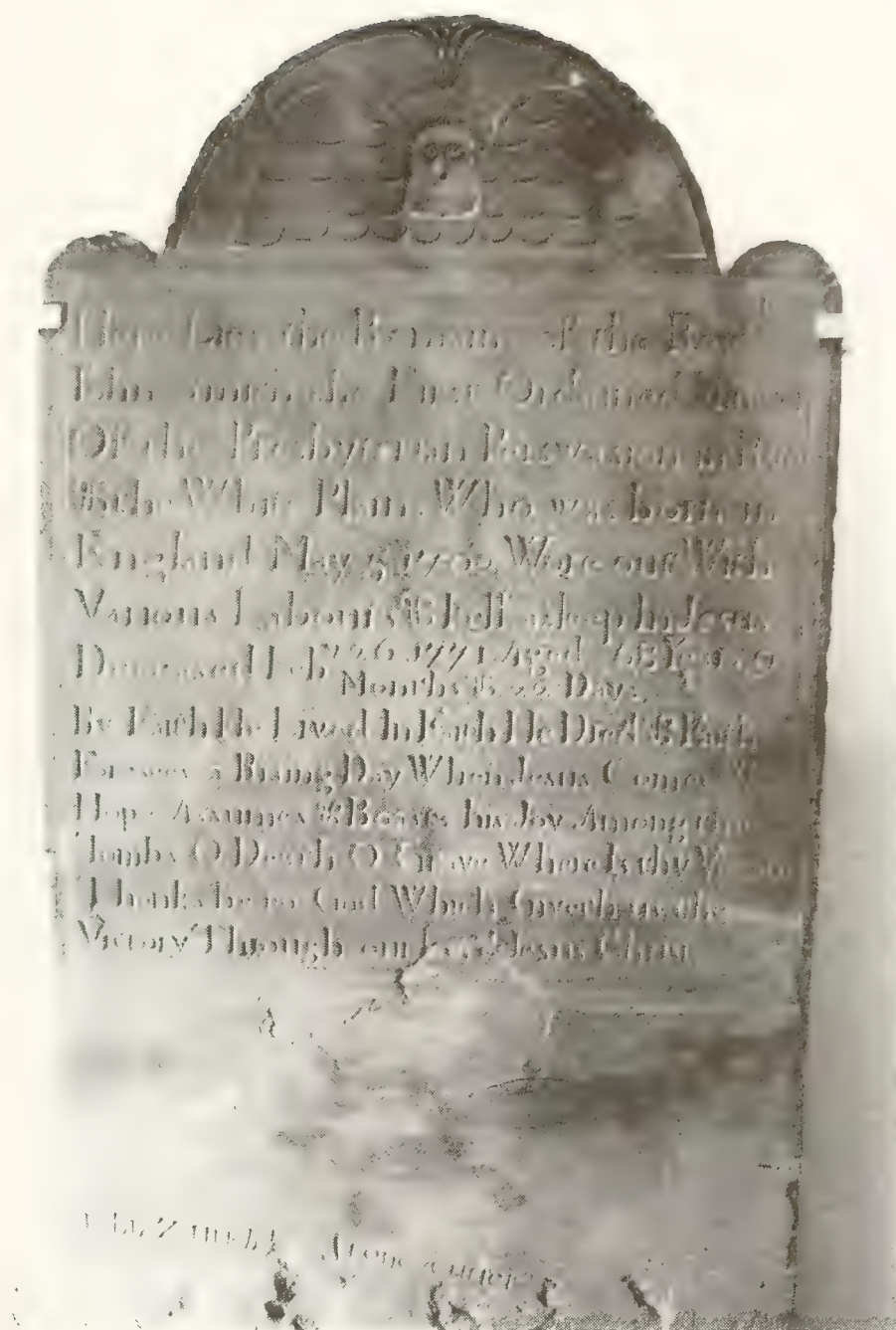
When Zuricher signed a stone, he followed the usual custom of placing the signature below the main inscription, where by accident or intent it might end up buried below ground. The signature on John Smith's stone is clearly meant to be buried out of sight; it forms an irregular, sloping line near the very bottom of the base. This

suggests that other stones carved by Zuricher might be found to bear his name as well, if only we could dig them all up.

Works that can be attributed to Zuricher, simply on the basis of their style, are located in several old graveyards in Westchester County. The largest group is at the celebrated Old Dutch Burying Ground at Sleepy Hollow, but others can be found from St. Paul's churchyard in Mount Vernon to the burying ground by the green in Bedford Village. Zuricher developed his own distinctive variation upon a soul-effigy design that had originated in New Jersey during the mid-eighteenth century. His faces, carved in low relief, are either pear-shaped and jowly, or oval with a pointed chin. The wings are quite abstract, with lines of lightly engraved scallops to suggest feathers. His vigorous, deeply cut lettering is also an identifying feature of his work.

In addition to gravestones, Zuricher carved a number of less imposing utilitarian works: milestones, for the old post roads radiating from New York City. Several of the surviving milestones along the Old Albany Post Road (now Route 9) are his. So is a stone now preserved in the White Plains Library, which used to stand on Route 22, a few blocks away.

(For another story on a Zuricher stone, see the Mid-Atlantic column on page 19. M.L.)



19th & 20th CENTURY GRAVESTONES

Barbara Rotundo

48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

"You Save More Than You Pay For Freight"
The 1929 Montgomery Ward Monuments Catalog
by David Willis McCullough

The 1929 Montgomery Ward mail-order gravestone catalog came with a warning. Close to the bottom of page three, tucked beneath an essay entitled "Only a Monument of Flawless Stone, Perfect in Design, Is Worthy of Its Sacred Mission" and above a drawing of a fine limousine gliding through a tastefully appointed cemetery are the words: "A stone made exactly as ordered is not returnable for credit or exchange because after it is lettered it is of no value to anyone else."

That may sound a bit harsh, especially that bit about being "of no value." After all, the customer has paid between \$12 to \$257 (plus lettering and shipping) for what's been hailed as one of "Ward's Most Beautiful Monuments." But that no-nonsense tone is typical of the catalog.

The folks at Ward's may have been aware of the Sacred Mission and included a page of lofty sentiments suitable for epitaphs, but they also provided a page entitled "Suggestions For Setting Monuments" (subtitle: "Do the Work Yourself") that tells you—complete with line drawings—how to erect your own tombstone. Typical of the practical advice is a reminder to let concrete foundations set for two weeks so the fresh cement would not stain the monument.

The catalog—the official title is *Monuments [,] Tombstones and Markers*—is a twenty-eight page, 8 1/2 by 11 inch pamphlet. Most of it is in black and white, although the Majestic Red Granite Memorials featured on the four center pages are illustrated in a deep salmon color.

Eight pages are devoted to marble ("shipped directly from Rutland, Vermont"), which, we are told, has always been a favorite—especially for children's stones—because it can be carved into "delicate, graceful designs." One of the marble stones, Wildwood, is topped with a sculpture of a lamb. Without its base, the monument is 22 inches tall, weighs 170 pounds, and costs \$28.75 cash (\$32 on the Easy Payment Plan, \$5 down, \$5 a month).

Other marble stones include the Franklin, which is topped

with an open book: 2 feet 10 inches high, 2 feet 6 inches wide, \$50 (\$55 on Easy Payment); the Lincoln, 3 feet 8 inches, topped with a bare cross for \$32.50; the Vermont, ("Simple but attractive"), a plain 2 foot 10 inch slab, \$77.50; and the Mission, a 4 foot 10 inch column topped with a cross that has a crucifix incised on the front and flowers in gothic arches on three sides below, weight 576 pounds, \$48.50.

Two of the marble stones, the Arlington and the Brantford, are decorated with what Ward's calls the "very popular" Gates Ajar design: a stone engraving of a dove flying over an open gate enclosed by a keystone arch. On one design, the dove carries a ribbon proclaiming "At Rest." On the other, there are two five-pointed stars above the arch. As with all of these markers, they are available in both blue veined or white clouded marble, the latter usually being a dollar or two more expensive.



The "Arlington" - Vermont Marble

Ward's advertising copy on the marble stones is rarely more than simply descriptive, and the prospective purchaser must surely remember those lines of faint praise that promise marble will "last for generations," which, given the catalog's enthusiasm for granite, doesn't sound like much.

Granite is clearly the stone of choice. We're told with a lyricism never expended on marble that, "Millions of years in the mysterious laboratories of the earth have created a stone so hard and uniformly flawless that it has set the standard."

Ward's Gray Granite comes from Barre, Vermont. Sometimes the catalog copywriter puts an accent mark over that final e on Barre, sometimes not, and frequently the note, "(pronounced Barry)," is added, another example of Ward's practical helpfulness. The Majestic Red Granite seems to have been quarried in Illinois and Oregon.

The most expensive stone in the catalog, one that gets a tinted page all to itself, is the Majestic Red Forestdale: 5 feet tall, 2 feet 10 inches wide, one foot thick, 2,940 pounds, \$257 (\$282.50 Easy Payment). Majestic Red, we're told, "will forever be a symbol of peace, beauty, dignity....". There's no talk of mere generations here.

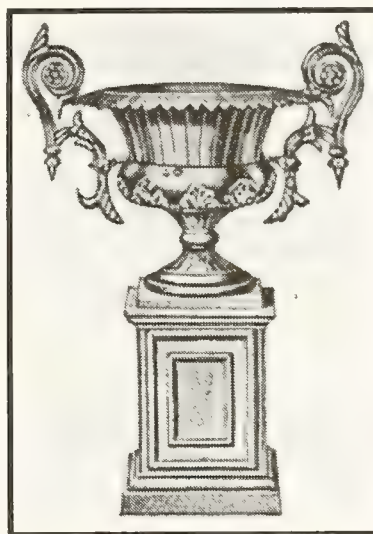
The granite stones tend to cost between \$50 and \$150 and be blocks or cylinders or—in the case of the Forestdale—combinations of the two, with minimal stylized geometric decoration. For those who want more, Ward's provides a page of fraternal or military emblems: all branches of the service, Masons, Woodmen, the G.A.R., Elks, Maccabees, Knights of Pythias, Daughters of Rebekah, Odd Fellows, Eastern Star. They could be carved for \$3 (on marble) or \$8 (on granite). A traced outline could be done on granite for \$4.50.

The lettering on the stones is not covered in the sale price, and the cost and variety vary greatly. A gothic v-cut on marble could be as little as 15 cents a letter and a raised letter on granite as much as \$5. The styles are limited: Gothic, Roman, Old English, Verse (which looks something like script), and they could be cut into the stone or raised above it, with the latter being more expensive.

One of the many slogans that appear in the catalog is "You Save Much More Than You Pay for Freight," and a look at the chart of shipping charges is fascinating. Marble, which was shipped by train from Vermont, could go all the way to California for only \$3.38 per hundred pounds. As a help in figuring out shipping charges, the

catalog gives this example: "If you live near Davenport, Iowa, and have selected a Granite stone weighing 1,260 pounds, it will be shipped from Central Illinois and . . . the freight charges will be 27 cents per hundred pound, making the freight about \$3.40." Which, these days, is about what you pay in shipping and handling for a book from your favorite book club.

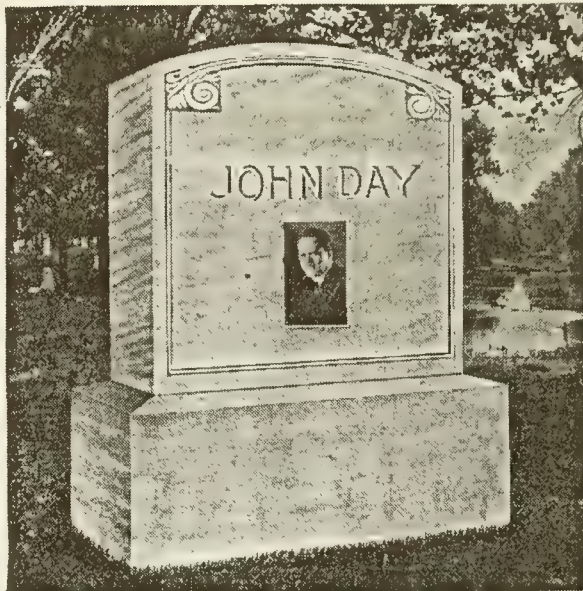
For "An Added Touch of Beauty on Your Cemetery Lot," the catalog offers wrought iron and steel furnishings, most of which come from an un-named manufacturer in western New York State. There are two styles of ornamental fencing, the heavy-duty Lakewood ("Four-ply braided cable wire...stretched above a horizontal rail") and the more airy Lincoln Park. There's a steel settee ("no part of which can wear or break with ordinary use") and matching chair for \$11.50 and \$10.95. As for wrought iron urns and vases, there are several sizes, the most impressive being the rococo \$17.95 Knollwood, 36 inches high on its pedestal. It contains a hidden 1 1/2 gallon reservoir. "Water seeps up into the soil and keeps roots well watered."



Knollwood Urn

The last page of the catalog is devoted to "The Portrait Eternal," with the admonition, "Use It on the Monument or in the Home." These porcelain reproductions of family portraits, which could be mounted on new monuments at the Montgomery Ward workshops, were said to be "protected by a perfectly transparent, flinty-hard glaze." If they became soiled, "a damp cloth will restore them to their original brightness."

Available in three different sizes (the largest being 5x7



Everlasting—Beautiful on the Monument

One of these weather-resisting likenesses of the departed loved one, cemented to the stone above the grave, endows the resting place of the dead with a living personality. With the familiar face looking out at you, it seems as though with your visit there you have indeed paid the intended homage of respect and remembrance to one who has gone.

THE PORTRAIT ETERNAL

*Use It on the Monument
or in the Home*

THE reproduction of family portraits on porcelain is rapidly attaining great popularity. And with good reason. Portraits thus reproduced are permanent. Protected by a perfectly transparent, flinty-hard glaze, they never fade or become torn or rumpled. When soiled, a damp cloth will restore them to their original brightness. They are very attractive in the home, and their resistance to the weather permits them to be used on monuments without injury. We will have them mounted on your new monument at our workshops at small additional cost. See below.

Preserve the Likeness of Loved Ones

Your family portraits are the tangible symbols of the love you bear for those who are your own. Unlike paper likenesses which are fragile, easily mislaid and seldom before your eyes, these porcelain panels are permanent. By this comparatively recent process of photographic reproduction, the features are brought out with unusually lifelike distinctness if we have a good photograph from which to work.

The Portrait Eternal

inches) and in round, rectangular, or oval shapes, the prices range from \$6.95 to \$11.50. There's a \$3 mounting charge for marble, \$5 for granite, although we're assured that the portraits are as at home in the living room as in the cemetery.

The catalog's lyrical highpoint, however, is the page entitled "Verses Suitable for Inscriptions," in which, listed by order number with different prices for marble and granite, is a brief anthology of suggested epitaphs.

There are selections for children, adults, and soldiers, as well as assorted Bible verses. The least expensive (Number K8300) is for a child: "Our Little One." It cost 96 cents in marble, \$3.60 in granite.

One of the most expensive (\$8 and \$26.50) is listed in the section for soldiers: "There is a calm for those who sleep./ A rest for weary pilgrims found;/ They softly lie and sweetly sleep,/ Low in the ground." Considering the fact that World War I ended more than a decade before the catalog was published, there seems to be a surprising number of epitaphs for those who died in battle, including

two for men actually buried in Europe. One begins, "Beloved France, keep tender watch/ upon that quiet place/ where rest, at last, in dreamless sleep,/ the bravest of our race."

The most heartfelt verses in the Adult section are addressed to mothers. Number K8347 reads, "She came to raise our hearts/ to heaven. She goes to call us there." Another might have been a favorite of those who chose the popular Gates Ajar design: "The Golden Gates were opened wide./ A gentle voice said, 'Come.'/ And angels from the other side/ Welcomed our dear one home."

There is little in the 1929 catalog that today would be considered hard sell. Even the brief testimonial letters on page two are level-headed and practical. Most simply say that the stones arrived in perfect condition and are as good as similar ones in the cemetery that cost twice as much. L.M. Haffman from Shoemakersville, Pennsylvania, writes that it took only four days for the stone he ordered to arrive from Rutland, Vermont.

If the catalog has an unwritten message, it is that graves

should be marked with stones and not with some inferior, less durable object. Its second message is anything but written: a suitable, dignified memorial was within anyone's reach, even if it meant setting up the monument yourself.

It's significant that the first words on the first page of copy do not deal with Vermont marble or Majestic Red Granite but with the new Easy Payment Plan: "Even though the last illness and funeral expenses may have left you in a straitened finances for the time being, there is no need to wait for months or to deny yourself the comfort of knowing that the last resting place is suitably marked with a beautiful and enduring monument..."

Just don't change your mind and ship the stone back to Montgomery Ward. It is, after all, "of no value to anyone else."

Column Editor's Note: For members living or visiting in the Chicago area, Jack Bradley, Chillicothe, Illinois, reports that the full array of Sears Roebuck gravestone catalogs is available for study at the Sears archives and that the staff is very helpful. However, you must make arrangements in advance. Write or call Ms. L. Swoiskin, Archivist, Department 703, Public Affairs, Sears Tower, Chicago, Illinois 60684. Telephone (708) 286-8321. There is also a Sears catalog in the trade catalog collection at Winterthur. These catalogs have all been put on microfiche as part of an Ecclesiastical and Funerary Supplies series. However, they can no longer be purchased separately. See if a nearby large library has purchased the series. (I apologize to the dozen or so people I have urged to buy the white bronze catalogs in this series. I did not realize that the sales policy and the distributor had changed.) B.R.



AGS 17TH ANNUAL CONFERENCE

June 23 - 26, 1994

Elmhurst, Illinois



CONFERENCE UPDATE

Enclosed with this *Newsletter* (as if you could miss it!) is all of the registration information for the upcoming conference at Elmhurst College in Elmhurst, Illinois. As you can see, it promises to be very exciting. In addition to the usual wonderful lectures, terrific tours, and informative workshops, this year's program has some special things in it, most notably a tour of a state-of-the-art monument shop. Details are in the registration packet, along with some people to contact if you would like more information.

If you would like additional registration packets, you can contact the AGS office and we'll mail some out to you.

Finally, you are encouraged to return your ballot, even if you cannot attend the conference this year. Ballots are to be returned to the AGS office.

GRAVESTONES AND COMPUTERS

John Sterling

10 Signal Ridge Way
East Greenwich,
Rhode Island 02818



In the last *Newsletter*, I listed several projects that we could work on to develop computer software for gravestone research. There seems to be interest in a computer program to catalog gravestone photos. With this program, you would number all of your photographs (and/or slides or negatives) and store them in numerical order. If you wanted to see all of the gravestone photos you had by the carver Gabriel Allen, you would search your computer database for all Gabriel Allen stones and print a list. You could then pull those photos. If you plan to visit the Copp's Hill Cemetery in Boston, you could print a list of all the photos you had on gravestones in that burial ground so as not to take duplicate pictures. Best of all, you should be able to find any photograph in your collection in minutes.

There are two computer formats that could be used for this project; either the IBM or the Apple. Since I own and develop software for the IBM system, this program will be developed in IBM format. If someone would like to duplicate the program in Apple format, please contact me and we can work in parallel.

The best way to start this program is to decide what information we want to store. Think about the card file containing one 3x5 card for each photo that I discussed in my last column. What information should go onto this card? There are a number of obvious fields:

photograph number
last name on gravestone
first name on gravestone
death year
name of carver
degree of confidence in carver ID (such as probated, positive, probable, possible)
location:
 city
 state
 cemetery
composition
carving type
legibility

What do you think belongs on this file card? One possibility is notes on camera settings or lighting. Please think about this and send me your wish list. I will compile everyone's responses, and in my next several columns we can develop a database containing the most important fields to AGS members. This then can become an AGS standard database.

The next thing to designate are the search fields. The obvious ones are:

carver
last name on gravestone
location
photograph number

What are the fields you would like to search? Think of how you would use this database and send me a list of the ways you would like to be able to search it. I will take the database we develop and the search criteria and develop a database program that will allow you to enter data on your photographs, search for them, and print lists.

Please send your input for the gravestone database program to me. My address is listed above.



CONSERVATION NEWS

Fred Oakley, Jr.

19 Hadley Place

Hadley, Massachusetts 01035



LET THE BUYER BEWARE !

Numerous catalogs are offering products for repairing, cleaning, and protecting gravestones. Product information ranges from skimpy to none at all, leaving the purchaser uninformed as to the ultimate effect of the application on a gravestone. Similarly, inquiries at hardware stores as to what might work to clean or repair a stone turn up some rather unique suggestions. For example, "liquid nail," a product formulated for the construction industry, is sometimes recommended. It should **not** be used for adhesive repair of gravestones.

Another product, advertised as "The Choice of Professionals," offered a material that would preserve stone from further surface deterioration. Known by conservators as a "consolidant," application of it, where appropriate, is a painstaking and highly technical task not to be undertaken by the novice. Companies producing consolidants for stone often certify individuals to apply their product.

From under the kitchen sink come numerous household and "industrial strength" cleaning products. Almost without exception, these products contain compounds inimical to the health of gravestones.

There is little need to invest a great deal of money when preparing to clean a gravestone. The simplest is the best for most cleaning needs. A soft brush and a pail(s) of water often yield a satisfactory result. Complete instructions for cleaning gravestones can be found in Lynette Strangstad's *A Graveyard Preservation Primer* and in Tracy Walther's leaflet, "...Cleaning Masonry Burial Monuments," both in the AGS publications list. In addition to the mentioned publications, several members who are professional conservators are quite willing to give advice. Their names are available from the AGS office, or you can contact me at the above address.

GRAVEMARKERS RECOGNIZED AS OUTDOOR SCULPTURE

In its 1993 publication, *Guide to Maintenance of Outdoor Sculpture*, the American Institute for Conservation of

Historic and Artistic Works has clearly recognized gravemarkers as outdoor sculpture (see the first paragraph in Chapter 1). Such recognition by professionals in the field of art conservation means that gravestone art is taken seriously, and it could portend, further research into gravestone conservation techniques, practices, and materials. AGS members and others involved with gravestone conservation can get a worthwhile perspective on the subject of maintaining outdoor sculpture from this publication. American Institute for Conservation of Historic and Artistic Works, 1400 16th Street NW, Suite 340, Washington, D.C. 20036, (202) 232-6636. (*Look for a review of this in our Summer '94 issue — M.L.*).

GUIDELINES FOR EVALUATING AND REGISTERING CEMETERIES AND BURIAL PLACES (NATIONAL REGISTER BULLETIN 41)

Published in 1992, this bulletin describes in detail, using examples, the criteria and process for placing cemeteries and burial places on the National Register. This subject has surfaced at our conferences in recent years, and now we can point our members to an authoritative source that explains how it is done.

Anyone interested in gravestone studies will find Bulletin 41 fascinating reading. In particular, two sections, "Burial Customs and Cemeteries in American History" and "Evaluating Cemeteries and Burial Places," provide readers with interesting facts that led to the establishment of the cemeteries discussed.

Read from cover to cover, Bulletin 41's wealth of information will likely satisfy a range of needs for our members. In addition, they will be pleased to recognize familiar names of AGS members who contributed in various ways to the content. (*This booklet is now available through the 1994 AGS publications list. If you would like a copy of the Bulletin, please send \$1.50 to cover postage and handling to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609. M.L.*)

BEGINNINGS OF A GLOSSARY

For some years, AGS has been interested in assembling a glossary. Among the difficulties frustrating the process has been disagreement regarding the nature of the content as well as definitions. The Selected Glossary in the recently published *Save Outdoor Sculpture! Handbook for Volunteers* seems to offer an opportunity for overcoming content objections by having specialized

glossaries. The following, which will be continued in the next several issues of the *Newsletter*, is reprinted from the *Handbook*:

A SELECTED GLOSSARY (part one of four)

Organized by category, this glossary clarifies the meaning of terms commonly used in the field of outdoor sculpture. "Condition" will be followed in successive *Newsletters* by "Treatment," "Sculptural Elements," and "Process."

CONDITION

Abrasion: The wearing, grinding, or rubbing away of surface material by friction, usually through the action of such matters as sand, or as a result of rubbing by people, animals, or plants.

Accretion: An accumulation of extraneous materials on the surface of a sculpture, including core materials, soluble salts, or even the heavy accumulation of dirt, grime, pollutants, or bird guano.

Acid Deposition: Laying down of acidic matter, either wet or dry on a (sculptural) surface.

Corrosion: Gradual deterioration of metal through chemical reaction with acids, salts, or other agents. Corrosion is accelerated by the presence of moisture in combination with these agents. Various metals are affected differently by corrosion. Bronze often turns green/black in color and develops corrosion pits; iron rusts; zinc develops a whitish corrosion and can become very brittle.

Crack: Narrow fracture or break across or through a material, either straight-line or branching in form that often indicates an uneven stress or weakness in the material.

Crazing: An overall pattern of shallow cracks running in a variety of directions on a surface or coating.

Delamination: Peeling away or separation of surface layers of stone that were previously a solid mass; see spalling.

Efflorescence: Crusty accumulation of salts or minerals on the surface of stone or brick; see Accretion.

Environment: The natural (e.g. weather, temperature, foliage) and man-made (traffic, pollution) conditions

surrounding a sculpture.

Erosion: The wearing away or loss of material by the action of other material(s); abrasion is a form of erosion.

Patina: The surface coloration of a metal, the result of chemical alteration of the clean metal surface; patinas can occur naturally, but most commonly are artificially induced by the foundry or conservator.

Pits or Pitting: Irregular holes, voids, or imperfections in the surface of metal, resulting from casting imperfections or by corrosion; pits are usually tiny and may be localized or found throughout the sculpture.

Spalling: The sloughing or splitting off of the surface of stone or brick occurring parallel to the surface; see delamination.

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Save Outdoor Sculpture! (SOS!)
c/o NIC, 3299 K Street NW, Suite 403, Washington, D.C.
20007.

NEVER SPOIL A GOOD STORY WITH FACT

This advertising industry adage seems appropriate when describing the part AGS played in alerting the monument industry to the commercial possibilities latent in gravemarker restoration.

It was in February, 1986, that the Monument Builders of North America held its national convention in Boston, Massachusetts. Several AGS members were featured speakers. At every opportunity our speakers suggested commercial entry into the gravemarker restoration market. And now, seven years later, we find three articles in the August, 1993, issue of *Monument Builder's News* describing restoration projects undertaken by monument companies.

Some monument companies certainly recognized commercial possibilities before 1986. But those AGS members who spoke at the MBNA national conference might possibly have had an accelerating effect on the process.



GENDER-READING FROM GRAVEMARKERS

by Barbara Rotundo

No one has to tell members of the Association for Grave-stone Studies that cemeteries reveal a great deal about the culture and beliefs of the people who create them or choose them for a final resting place. And surely all members have noticed the difference between men and women in the various kinds of memorialization found in cemeteries. Just as gravestone styles and symbols have changed over the years, so has the treatment of the two sexes. The differences between men and women based on genetic makeup are unchanging; it is the perception of those differences that varies from one generation to the next.

For a clear understanding, I want to start with a careful definition of gender as a background to this discussion. As scholars use the term today, "**Sex** refers to the division of animal forms into **male** and **female** according to the basic differences in anatomy. **Gender** refers to the meanings that people attach to a person's sex. In other words, sex is a matter of biology and gender is a matter of culture" (E. Anthony Rotundo, *American Manhood*, New York, 1993, p. 1.)

What did colonial Americans see as the woman's role in the culture of the day? She was very important in the economy, but in the legal and social world she hardly existed. "Patience Dean / consort of / Levi Dean / daughter of / Col. John Walter." She derives her identity from her husband and earlier, her father. (Her mother is never listed. Women were expected to produce lots of children, but they didn't provide the identity of their progeny.) Even when she was left a widow, she would be listed as a **relict** of the husband who might have predeceased her by twenty years or more.

Even worse in the nineteenth century is the occasional anonymity; all too frequently we find markers stating only

"My Wife" or "My Wife and Child" with the given names sometimes listed on the back of the stone. To give him the benefit of the doubt, the husband may have been overcome with grief at his loss, but there is still a selfish air to such an anonymous epitaph. Had the woman no friends or relatives who might also grieve for her? Had she no other name than wife? Of course, most stones follow the eighteenth-century tradition in which her name was identified by her husband's, except that the word **wife**

replaces **consort**. In rare instances, you may see a nineteenth-century stone where the widow has listed "My Husband." So strong were cultural conventions in the eighteenth century that no woman then could imagine doing such a thing.

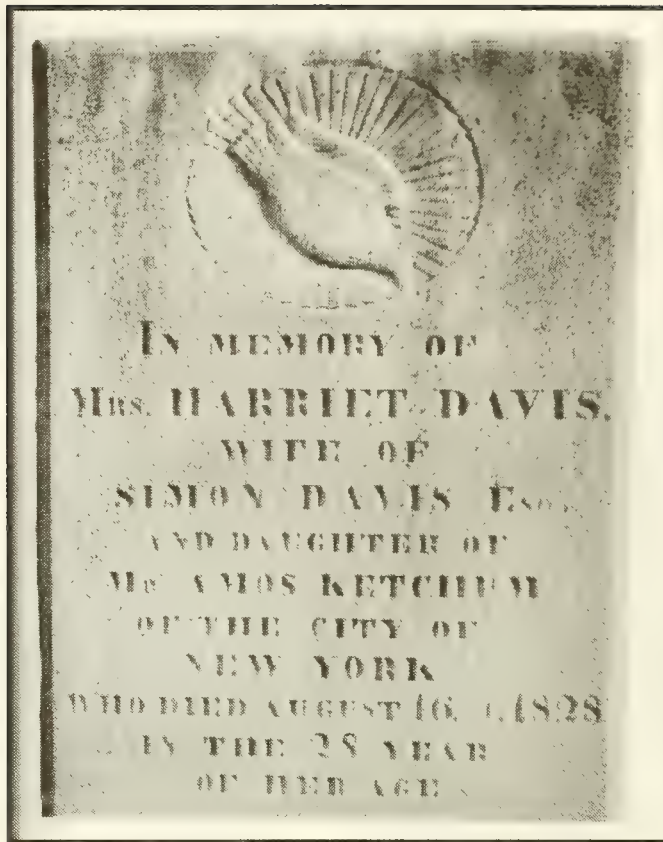
One of the amusing sex changes of the Victorian era is that male angels have become willowy females. Angels had been masculine from biblical times through John Milton's day, but the men who decreed that ladies wear corsets and not show legs (sorry, they called them "limbs")



above their ankles liked the graceful female form as revealed by classical drapery. The naked cherubim (though always with a garland or a bit of drapery covering the genital area) were readily copied from the Renaissance putti, although Edwin Panofsky points out in his invaluable book, *Tomb Sculpture* (New York, 1964), that classical Romans used similar naked babies.

Allegorical figures like Faith, Hope, and Charity also wore revealing drapery, as did the weeping maidens with their bouquets, wreaths, or garlands. It is important to realize that these sculptured women were not symbolic of women but of the emotions or characteristics that they represented. Since more money usually went into memorializing the man than the woman, a survey would undoubtedly show that the female figures are more likely to decorate a man's grave than a woman's.

Of course, I am talking about a small portion of memorials. For every sculptured Hope with her anchor by her side, there are hundreds, even thousands, of small stones with only names and dates of birth and death. The up-



right tablet of slate or local brownstone of colonial days became marble in the nineteenth century, while today the low pulpit stones or the flush markers with the same basic epitaph information are the common types. Even the heavy granite family stones, while common and appearing in dreary rows in the modern sections of large cemeteries, probably number only in the dozens to the hundreds of small markers.

One image that does appear on small markers as well as large belongs to men. That is the Masonic emblem. There are also a fair number of the linked letters that are the symbol for the Odd Fellows. There were women's auxiliaries of these and other fraternal organizations, but their emblems are far less likely to appear on women's gravemarkers. If there is only one stone for the couple or family, the man's emblem is always the choice.

The dominance of men's fraternal symbols is matched by the images representing trade unions, professions, etc. On a shared stone the wife, who may or may not have worked outside the home, lies under the insignia for railroad brakemen or the caduceus of her doctor husband.

Perhaps the most popular relief carved in stones after the rage for the urn and the willow died down was the handshake. Since fraternal orders used the handshake in their symbol systems, some were for men alone; however, many handshakes have a phrase like "Till We Meet Again" carved over them, indicating a married couple separated by death. Often one wrist will display a ruffle and the other a stiff, geometric cuff. One is female, the other male. Certainly in this image they are equal.

My informal survey leads me to conclude that one type of individualization is spread about equally between men and women in both the nineteenth and twentieth centuries: the portrait, i.e., the use of photographs, usually porcelainized, on gravemarkers occurs for men, women, and children, especially children in recent years.

As we reach the end of the twentieth century, new trends are appearing, although the old custom of following the wife's name with "wife of" still persists. After the impersonality of the plain granite marker that seemed to be the reaction to the marble exuberance of the conspicuous Victorian monument, small stones as well as large are displaying personal images, and some stones show highly individual etchings. Both changes also result from the specialized techniques and improved carving tools that are developing new possibilities. (I've asked Harvard Wood to write an article describing these. Look for it in the next *Newsletter*.)

Perhaps the two most popular images today are the praying hands and the two linked rings with the marriage date inscribed across them. The praying hands have no suggestion of gender, and the wedding rings emphasize the



equality of the two members of the couple. Is the recognition of the woman gaining?

In monument dealers' showrooms across the country, there are three standard pictures already inscribed on otherwise blank stones: a fishing scene, a brook or lake with deer approaching it, and a couple holding hands as they walk into the sunset. The fishing is probably the husband's recreation, and the deer may represent the husband's hunting, but at the same time both manifest a mood probably shared by the wife. That is the centuries-old American nostalgic but baseless conviction that peace and security exist only in the woods and fields, far from the deceitful, debilitating rat-race of the city. Thomas Jefferson was an early and influential disseminator of this illusion. Thus in death we seek the rural cemetery with lovely grounds and birds singing in the trees. (See Peter Schmitt, *Back to Nature: The Arcadian Myth in Urban America*, New York, 1969.)

Notice the couple walking into the sunset maintain this cherished belief. They are on a country road, not a city street. While I do not know of any nineteenth-century gravestones showing couples walking hand-in-hand,

there are stones giving the marriage date and double sculptured tree trunks or double columns linked by branches or garlands to show the importance of the marriage to the couple memorialized. The idea is not new.

The revolutionary innovation in gravestone designs in recent years results from a way of life unimaginable by all but the wealthiest people in previous centuries. That is the memorialization of favorite hobbies and vacation activities. In the nineteenth century, farmers had no such leisure time, and offices and industries worked six days a week. While some white-collar workers were receiving vacation time by the end of the century, vacations did not become the norm until the twentieth century. By now, blue collar workers receive them as well. More couples also live to enjoy retirement with enough income to buy the houseboat or recreational vehicle that they picture on their shared gravestone. How different from the skulls, coffins, and the crossed bones of the puritan era. The new images evoke pleasant thoughts about the happy activities that the couple shared at the end of their lives.

What do you think? Are women getting a fair shake on gravemarkers today, or do men still dominate decisions and results?

*Illustration Notes: The two photographs of the women's stones are from **Early New England Gravestone Rubbings** by Edmund Vincent Gillon, Jr. The picture of the stone with the fisherman design was provided by Betty Phillips of Patten Monument Company, Grand Rapids, Michigan.*



PE 105

BOOK REVIEW

Miranda Levin

Preservation of Historic Burial Grounds

by Lynette Strangstad. *National Trust for Historic Preservation Information Series No. 76. National Trust for Historic Preservation, 785 Massachusetts Avenue, N.W., Washington, D.C. 20036, 1993. (Also available through the AGS publications list). \$5.00 including postage and handling. 24 pages, illustrated.*

Review by Deborah Trask

Preservation of Historic Burial Grounds is an information booklet which provides an overview of the issues and concerns that must be considered in planning and implementing any graveyard preservation project. This information booklet was prepared by Lynette Strangstad, and any reader familiar with her *A Graveyard Preservation Primer* (American Association for State and Local History, 1988, also available through the AGS office) will find no surprises. Actually, *Preservation of Historic Burial Grounds* covers a great deal of material in a straightforward and readable style, considering it is only twenty-four pages.

This is the kind of booklet which should be provided to historical societies or community groups who want to do something about the condition of their local burial area, but have no concept of the magnitude of the project. It is not a "how-to" of stone repair. The main thrust of this publication is to present the potential complexity of graveyard preservation issues in a practical, logical, and understandable, yet not condescending, manner. It is organized under the broad headings "Understanding the Site," "Features of the Site," "Organizing a Project," "Developing the Plan," "Setting Priorities," "Conservation," "Undertaking the Fieldwork," "Adapting for Current Uses," and includes a short bibliography of relevant publications and an explanatory list of resource groups such as AGS. The back page is a photocopy-able sample gravemarker recording form. Some examples have been parachuted into the main text, under the heading of "case study." One of these includes a very confusing description of damage caused to stones by an odd combination of factors (page 5). This would be clearer with a supplementary photograph; without an illustration, the point is lost.

Strangstad's great experience in working on stone preservation projects with volunteer groups is evident. For example, under "Organizing a Project," she talks about

building consensus, possible sources of funding, and the strengths and weaknesses of working with volunteers. Some new documentary techniques which have developed since the publication of *A Graveyard Preservation Primer* are included under "Alternative Archeology": "More and more archeologists who wish to investigate historic sites without damaging them are relying on non-intrusive, remote-sensing technologies...: ground-penetrating radar, color infrared aerial photography, thermal infrared-multi-spectral scanning and thermal resistivity" (page 12).

Along with Strangstad's main article, *Preservation of Historic Burial Grounds* includes a couple of one page sidebars: "Treading on Sacred Ground" on beliefs and traditions relevant to African-American cemeteries, by Vennie Deas-Moore; and "Preserving Plants in Historic Burial Grounds" by landscape historian and preservation planner Scott G. Kunst, both of which touch on concerns of which the reader might not have thought. A third sidebar, "Cleaning Burial Markers," is an obvious concession to those who feel compelled to clean stones and are looking for a quickie "how-to" publication.

There is no information about stone resetting or repair, which is appropriate in a general, brief introduction of this sort. The topic of stone conservation is far too complex to be summarized. Realistically, there can be no generic repair. I know a lot of people skipped over all the organization and planning chapters in *A Graveyard Preservation Primer* so as to get right into the activity ("Remedies"). Unfortunately, as many discovered, there is no quick solution. Strangstad notes: "It is essential that the project sponsor become familiar with the basic processes and appropriate materials involved in conservation work. The sponsor can then recognize both appropriate and potentially damaging techniques before work begins or a contractor is chosen" (page 14). The basic processes and appropriate materials involved in conservation work are not covered in this booklet. If this is what you are looking for, I suggest you still need to read *Preservation of Historic Burial Grounds*, as it is a well thought-out introduction to the basic and appropriate **approaches** to graveyard preservation. Undoubtedly, it will focus you on significant issues you have not yet considered. Then if you are prepared to read more detail, you can graduate to *A Graveyard Preservation Primer*.

Deborah Trask is a very opinionated person who has recently been liberated from an oppressive burden. She was an advisor to the \$900,000 preservation project of the Halifax (Nova Scotia, Canada) Old Burying Ground, completed in 1992.

Editor's Note: For brief reviews of other books relating to gravestone preservation, see the Conservation column on page 9. M.L.

Another book to note

***Tombstones of the Irish Born
Cemetery of the Holy Cross, Flatbush, Brooklyn***

*by Joseph M. Silinonte, McPadden, Murphy, and Stack,
Post Office Box 737497, Elmhurst, New York 11373, 1992.
\$23.00 plus \$4.00 shipping and handling. 112 pages,
illustrated.*

This book consists primarily of the inscriptions of the Irish-born interred at the 100 acre Holy Cross Cemetery in Brooklyn, New York, where more than half a million people are buried. In addition, it includes several photographs of some of the more interesting stones to be found there, some interesting newspaper excerpts that pertain to some of the people buried there, and a short history of the cemetery.

Wanted: Reviews, and review copies of books and media. If submitted material meets our criteria, it will be assigned to a reviewer. Once reviewed, all material goes into the AGS Archive. Please send reviews and material to be reviewed to AGS, 30 Elm Street, Worcester, Massachusetts 01609. M.L.

POINTS OF INTEREST

Bill Hosley
Old Abbe Road
Enfield, Connecticut 06082

Because "Points of Interest" is dependent on member response, and because the production of newsletters is presently such that member response is impossible for this issue, there is no "Points of Interest" column here.

However, members are still invited to send material in on stones that mark the graves or talk about the relationship between Europeans and Native Americans (see Fall '93 issue). The findings will appear in the Summer issue in June, so please get your information to me by April 15th.

"Points of Interest" is a members' forum where we look at pictures, ideas, and information about the "discoveries" we all make from time to time. Each issue of the Newsletter reports findings from the previous "assignment" and concludes with a new "assignment." Member participation is essential, and you are encouraged to suggest topics for discussion.

Pictures may be small (even snapshots), but they must be sharp and clear. Only those submitted in self-addressed, stamped envelopes can be returned. Send all material to me at the address above.

AGS ARCHIVES RECENT ACQUISITIONS

Jo Goeselt, Archivist

61 Old Sudbury Road, Wayland, Massachusetts 01778

We have received many interesting items for the Archives over the past few months.

Below are a few of the highlights:

East Greenwich, Rhode Island, Historical Cemetery Inscriptions, by Bruce Campbell MacGunnigle.

Graveyards of North Kingstown, Rhode Island, by Althea H. McAleer and Beatrix Hoffius.

Robert Emlen's negatives and prints of African-American gravestones, Providence, Rhode Island.

Computer disk of Ralph Tucker's list of gravestones by carver 1/1/94, written for Microsoft Works database.

Complete set of AGS newsletters.

Quarterly journals and cemetery newsletters from around the country.

Reprints of journal and newspaper articles.

Aspects in Cemetery Preservation, by J. Paul Burke III, Esquire.

Marble Family Monuments, Skowhegan, Maine, inventory of order books (129).

Historical Archaeology at the Hudson Poor Farm Cemetery, Hudson, Massachusetts, by Edward L. Bell.

We continue to welcome donations.

If you have something you'd like to give to the Archives, please contact me at the above address.

REGIONAL COLUMNS

NORTHWEST & FAR WEST

*Alaska, California,
Colorado, Hawaii, Idaho,
Montana, Nevada, Oregon,
Utah, Washington, Wyoming,
Alberta, Saskatchewan, British Columbia*

Bob Pierce

208 Monterey Boulevard, San Francisco, California 94131



THE WESTERN DEADBEAT

THEME SCENE

Hobbyists, collectors, photographers, etc., tend to be specific in their particular areas of concern, whether it be cut glass, stamps, books, furniture, or dolls. For people who photograph markers, this segment will deal with a source for material (books) which will aid the photographer in locating gravesites of a specific nature, i.e. Presidents, politicians, musicians, etc.

For Civil War buffs, this first column will concern itself with two books—basically a set:

Generals in Gray by Ezra J. Warner, Louisiana State University Press, 1959, reprinted a number of times.

Generals in Blue by Ezra J. Warner, Louisiana State University Press, 1964. I don't know if this has been reprinted, but I suspect it has.

Both books give a synopsis of each general's life and at the end of each synopsis list the city where the general is buried. In many instances, the cemetery is also listed. I first saw this set at the Gettysburg Battleground bookstore. I believe the price to be \$45.00. I found my set in a used bookstore for much less.

CEMETERY TOURS

As information becomes available to me regarding tours, I will pass it on through this column. I know tours are given in Victoria, British Columbia; Sacramento, Colma, and Oakland, California. Often the schedules are set by the seasons, so I would request that western area members submit information on tours in their area as they are scheduled. Since the *AGS Newsletter* is published seasonally, try to obtain tour information so that it will be current in the *Newsletter*.

Cypress Lawn Cemetery in Colma, California, (just south

of San Francisco), has a free monthly tour. It is held on a Sunday afternoon, and just a little walking is required since most of the tour is conducted on a bus. Currently, Michael Svanevik, a cemetery historian and a member of AGS, conducts the tour. Call Cypress Lawn Cemetery for tour date. Refreshments are served at the conclusion of the tour.

Grave Line Tours in Hollywood, California, offers a tour of the actual sites of Hollywood's most (in)famous deaths. It's not a cemetery tour, but detailed maps of two cemeteries are given to you for further exploration on your own. Tours depart from the east side of the Chinese Theater, Hollywood Boulevard and Orchid Avenue. Cost of the tour is \$30.00 per person and takes two and a half hours. For information, call 213/876-0920; for reservations, call 213/876-4286.

ANNUAL EVENT

Every year, the first Saturday after New Year's Day, E. Clampus Vitus, an historical organization with chapters throughout the west, pays homage to the Emperor Morton I, self-proclaimed Emperor of the United States and Protector of Mexico, who is buried in Woodlawn Memorial Park. The brethren assemble at the gravesite for a brief historical talk about the man. The Slippery Gulch Band plays some numbers and then the group moves on to Molleys, a near-by watering hole, for camaraderie and a crab feed. Only Redshirts (members) are allowed to attend.

Emperor Morton was a rice broker who made and lost fortunes. His last failure drove him over the brink, and in 1854 he took out a newspaper ad proclaiming himself Emperor. He always had a place to stay and was never refused sustenance in any restaurant in San Francisco.

B.A.R.T. EXTENDS TO COLMA

Construction continues on the B.A.R.T. (Bay Area Rapid Transit) extension from Daly City to Colma. No doubt R.I.P. will be put on hold while the work progresses. The trailtrack tunnel (a switch track for trains to make the return trip to Daly City, San Francisco, and the East Bay) is being built right in front of the mausoleum in the Italian Cemetery and adjacent to Eternal Home, a Jewish Cemetery. Future plans call for an extension from Colma to San Francisco International Airport or close by, since a number of plans have been proposed and one has to be voted on by two boards in order for the extension to progress. Part of the extension will follow the Southern

Pacific railroad right-of-way which dates to the late 1800s and was used for train and trolley service to the cemeteries from the city. When construction is completed, peace will once again be restored to Colma.

SOUTHWEST

Arizona, Arkansas,
Louisiana, New Mexico,
Oklahoma, Texas

Ellie Reichlin

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Phone: (602) 647-7005



Members everywhere—not just in the southwest—may be interested in knowing the scope of the Save Outdoor Sculpture! (SOS!) program administered by the National Museum of American Art at the Smithsonian, as it applies to gravemarkers. The program is now in full swing in most states, where State Coordinators, working through State Arts Commissions, are responsible for carrying out inventories describing works to be included in the "Inventory of American Sculpture."

Whether to include cemeteries among sites to be surveyed is optional, depending on the extent to which they include "notable sculpture." (Unfortunately, the definition of "notable sculpture" was not spelled out in the materials I received from the Smithsonian.) And even if they do, the recommendation is that "per state...an average of 100 works in cemeteries is a limited, manageable, and realistic number to include in [the] SOS! survey." Why so few? Because with a pool of 160,000,000 gravesites nationally, (based on a National Park Service estimate), and data entry at an average of 7000 records a year, selectivity is essential if the project is ever to gain momentum.

The information sheet sent to State Coordinators recommends that "if you choose to selectively survey cemeteries," the following types of sculptures could be included: "sculptures created by an identified artist or firm; portrait likenesses of specific persons; distinctive representation of events or individuals." While other possibilities are not ruled out, the following types of markers "are always **excluded**" (their emphasis!): carved headstones; memorial tombs; urns; angels; unidentified figures, including classical figures; crosses and crucifixes; religious figures, symbols, and icons; shrouded or draped tree trunks; obelisks, and columns." The rationale for their exclusion is not stated, and I'm sure one could quibble with this list—except that a line has to be drawn somewhere!

I've been trying to reach Arizona's SOS! office to inquire what cemeteries, if any, are being surveyed and how, if at all, members of AGS could assist in making inventories. You may also want to contact your state coordinator, and maybe you will win the game of telephone tag—which has been a problem here! It also seems to me that AGS members might want to start inventorying those categories which SOS! excludes—using the same entry forms and terminology, in the hope that some day the national database can handle more entries from cemeteries. (See *Notes & Queries*, page 26, for one state's program. M.L.) I'll keep you posted on what I find out in Arizona—and I would certainly be interested in hearing from any members involved with SOS! in its "cemeteries" dimension elsewhere.

Thanks to the several members who sent in various clippings. Kevin Ladd of the Wallisville Heritage Park in Wallisville, Texas, has been a source for several articles, including "Reclaiming the Lost Past: a Labor of Love" by Don Teter and Gene Krane, published in *Heritage* (publication of the Texas Historical Foundation) in the summer of 1993. This concerns a survey to "locate and document all of the state's old Jewish cemeteries," an effort which turned up seventy-three in forty-six Texas cities. Another member sent an article from the Phoenix-based *Arizona Star* of April 25, 1993, which described "mysterious stone faces" carved on a sandstone outcropping near Winslow, Arizona. Little is known about them, and the date 1862 associated with them precedes Winslow's emergence as a center on the Santa Fe railroad in 1881. Graffiti? Gravemarkers? An itinerant carver-explorer? Janice Griffith at the Old Trails Museum in Winslow might have some ideas.

MIDWEST

Illinois, Indiana, Iowa,
Kansas, Michigan,
Minnesota, Missouri,
Nebraska, North Dakota,
Ohio, South Dakota,
Wisconsin, Manitoba, Ontario

Jim Jewell

828 Plum Street, Peru, Illinois 61354



Hello from the Midwest, and I hope everyone's planning on coming to the Chicago conference. Carol and Steve Shipp and Helen Sclair have been working hard to make it a memorable one. Unfortunately, I haven't been able to help them as much as I'd like to. I had minor surgery in December and have been a little sluggish ever since. But all turned out well, and I hope to be "as good as

Graceland" by the spring thaw (the way winter has ravaged us here, that might not be till a few days before conference!).

RECENTLY IN THE NEWS

Despite our efforts to make the cemetery a place to celebrate life rather than to mourn, two recent tragedies have reminded us that life is fragile, and some people sadly use the cemetery to emphasize their inability to deal with life. Last October 29, Nicholas Wascisco, thirty-four, was found dead of a gunshot wound to the head. The former mayor of Yonkers, New York, was found atop his father's grave in Oakland Cemetery.

Just over a month later, Robert R. Valenzuela, twenty-two, of LaSalle, Illinois, was found dead in St. Vincent's Cemetery in LaSalle, of an apparent self-inflicted gunshot wound.

The mummified remains of Australian tourist, Tambo Tambo, who died in Cleveland, Ohio, at age twenty-one on February 23, 1884, have been returned to Palm Island off the coast of Queensland. A professional side-show performer, (thirty-five pounds, 4'11" tall), Tambo died during a stop in Cleveland. The troupe moved on without claiming him, and he reposed in C.J. Smith and Sons Funeral Home until it closed last year.

Anthropologist Roslyn Poignant located Tambo's descendants, who came to Cleveland to reclaim the remains. His name is known, but sacred aboriginal custom requires that it not be spoken until the hour of final interment. Until then, he is known as "A Descendant of the Manbara Tribal People."

From Bellefontaine, Ohio, comes the sad tale of cockapoo Chippy Sue, recently exhumed from her owner's plot in Huntsville Cemetery. When Chippy Sue died in February, 1991, owners Willis and Debbie Payne found no state or local regulation barring the pet from burial there.

Two former McArthur Township trustees sued to have the dog removed. They also submitted a 300-signature petition. One of the two ex-trustees, Morris Shields, stated, "I don't want a dog buried beside my wife." In 1992, a judge ruled that the legislature hadn't intended to permit pets to be buried in township cemeteries. An appeals court upheld the ruling, and the Ohio Supreme Court declined in November of 1993 to review it.

The Spy Run Neighborhood Association of Ft. Wayne, Indiana, has a special plan for the city's bicentennial this year. The plan is the Chief Turtle Memorial Site Improvement and Preservation Project. Little Turtle, the most well known of the Miami Indians, is widely recognized as a war chief and military strategist. He later was a beloved peacemaker.

Little Turtle's grave is located in a small lot at 647 Lawton Place in Ft. Wayne. The Association received a \$5,000 grant last September from the Bicentennial Celebration Council for its Lasting Legacy project, designed by Ft. Wayne's urban designer, Tom Cain. With other efforts, the Association has raised \$17,000 toward the project.

Let's keep items coming. When you send me something, it'll be returned if you so request, or it will be sent to the AGS Archives.

SOUTHEAST

*Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia*

Lucy Norman Spencer

2312 North Vernon Street
Arlington, Virginia 22207



WOODLAWN CEMETERY, DISTRICT OF COLUMBIA

The District of Columbia Historic Preservation Review Board has proposed Woodlawn Cemetery as a Historic Landmark. From 1895 until 1971, Woodlawn was an integrated cemetery, but primarily served blacks. William Langston Bruce, the first elected black to serve a full term in the Senate, rests here, as do most past prominent District blacks. The garden style, 22.6 acres have been neglected over time, and its integrity as a cemetery has been challenged. A new perpetual care association was formed, and with the support of an art organization, the Anacostia Museum (Smithsonian), and community and government support, activities in the schools and neighborhood are creating interest in and dialogue about this historic and scenic black landmark. It is hoped that an interest in the care of the dead can give meaning to the living.

COALITION TO PROTECT MARYLAND BURIAL SITES

An October workshop on the protection and preservation of old graveyards was held in Rockville, Maryland. State-

wide participation was expected, since several organizations were sponsors. Topics like historic plants and designs and looking at the law surely pleased the participants. (Please send response and insights to be shared in the *AGS Newsletter!*)

Membership to the Coalition is \$10.00: mail to P.O. Box 1533, Ellicott City, Maryland 21041-1533.

POCAHONTAS CEMETERY, VIRGINIA

An 1884 coal mine explosion put 114 miners into this cemetery, but there are also headstones there from Italian, German, Polish, Hungarian, Greek, and Hebrew communities. Samuel and Dorothy Werth of Norfolk have been surveying and working in cemeteries for years and began working in this one three years ago when their nephew read about an abandoned orthodox synagogue in the town. This is the most unusual cemetery they know. In return for their work, the Pocahontas Historical Society is helping to restore a previously unknown Hebrew section which the Werths discovered.

Please send photographs of unusual headstones, and any other material you may have.

MID-ATLANTIC

*Delaware, New Jersey,
New York, Pennsylvania,
Quebec*

G.E.O. Czarnecki

2810 Avenue Z
Brooklyn,
New York 11235



ZURICHER STONE LOST AND FOUND

An incident took place in New York City this fall that involved a gravestone. Some person or persons stole a 230 year old (1763) red sandstone gravestone, carved in Dutch by colonial era New York City stonecutter John Zuricher. The stone was robbed from the Flatbush Reformed Church in Brooklyn and was obviously taken for a ride, because it was later reported found at 68th Street and Amsterdam Avenue in Manhattan. The stone was rescued by Roberta Carroll of Manhattan, who, realizing the value of the stone and after receiving no help from the New York City Police Department, had the stone carted to her residence on a hand truck. This decisive action helped preserve this treasure from the garbage heap, as the stone was found propped up against a commercial trash disposal unit.

After many phone calls, and a lesson in the uncaring attitude the system has for these artifacts, she contacted the Explorers Club, who directed her to I.F.A.R. (International Foundation for Art Research) at the same address. With the help of Anna Kisluk, who knew Laurel Gabel, AGS was contacted. Laurel in turn notified Roberta Halporn of the Center for Thanatology Research in Brooklyn, and gave her details of the find.

I had noticed the stone missing from the graveyard in early November, while checking out the range of Zurichers in the yard. The stone was gone, leaving a gaping hole, somewhat like a missing tooth. When I called Roberta at the Center, I told her of the missing Zuricher, whereupon she told me about the reported stolen stone. It was obvious that it was the same one.

I identified the stone by going to I.F.A.R. and comparing a rubbing I had to a rubbing and a photograph sent to them by the stone's finder. As of this writing, the stone is still residing at the rescuer's residence.

The church had no knowledge of the theft and in fact probably doesn't care. The graveyard contains other Zurichers, some of which are lying down flat and almost completely covered with soil. There is no real attempt at any protection and the motif bearing colonial-era stones are down to only fourteen. To return the 230 year old stone to its slot is, in my opinion, comparable to trashing it. (*Another Zuricher stone is featured in the 17th & 18th Century column on page 2. M.L.*)

OLD GRAVEYARDS, NEW VALUES

The controversy over the African Burial Ground in New York City is basically at an end. The city granted the area surrounding the site landmark status, the federal office building is being built, and the small patch of lawn that represents the graveyard itself has a sign for all to read.

I find it odd to see a cemetery sign on the site. Several years ago, it was a Greek restaurant with a parking lot to the right. A Greek woman in traditional garb lounged around a columned garden sucking on grapes held above her mouth. This scene adorned the wall to attract customers. Today the dead are the attraction.

Across the river in New Jersey, a similar situation is occurring. The building of a performing arts center in Newark is being held up because a nineteenth century grave-

yard (probably also earlier) has been disturbed on the site. There seem to be mixed feelings about what should be done. Should the cemetery excavations be discontinued in favor of progress and urban renewal, or should a sense of dignity be conveyed to the estimated 813 individuals, including forty-two African-Americans, known from historical records to be buried there? The city's mayor, Sharpe James, is also reported to be advocating the arts center, because it would mean major improvements for Newark. One Group, the Council for the Heritage of Africans in Newark (CHAIN), is the greatest supporter of more research, claiming a black Revolutionary War hero named "Cujo Jack" is buried there.

The builders are hoping to appease the public by offering a memorial on the site which was also partially a parking lot since 1966. Gravestones are absent from the yard (*Sunday Star-Ledger* 1/9/94).

RESTORATION

On a positive note in gravestone studies is the report of the restoration of a family burial ground in Bristol, New York, by AGS members Jane Stone Coons and her son, Jim Carmichael, who received help from his son, Alan, and his friend, Ed Raymond.

Jane and Jim both attended the 1993 AGS conference in New London, and participated in classes on restoring and repairing gravestones. They took this experience and put it to work on the Doyle Family burial ground, begun by Jane's great-great grandfather, Aaron Doyle, in 1869. Ten stones were present, some broken but repairable, and one was replaced with a new replica. (*Canadaigua New York Daily Messenger* 11/8/93)

The Doyle Family members have done an admirable job in keeping a burial ground intact and presentable. These stones were all nineteenth century white marble types lacking motifs. Similar endeavors must be taken up by more members in relation to our remaining colonial-era motif bearing stones.

I would like to urge members in the Mid-Atlantic region for correspondence. I will also forward copies of related newspaper items to members upon request.



NEW ENGLAND/MARITIME

Connecticut, Maine,
Massachusetts, New
Hampshire, Rhode Island,
Vermont, Labrador, New
Brunswick, Newfoundland,
Nova Scotia

Bob Klisiewicz

46 Granite Street, Webster, Massachusetts 01570



There is lots of catching up to do on news from the New England States and the Canadian Maritimes. Folks have been busy sending in clippings by the score, and to no one's surprise, the majority of clippings seems to be made up of two types: those about people and organizations discovering the satisfaction and pleasure of researching or restoring an old burying yard or gravestone, and, sadly, an even larger number of newspaper clippings listing the damage and vandalism to old (and new) stones in this area. Even worse, it can be imagined that the clippings we receive about graveyard vandalism represent only a small sampling of all such reports.

We will report in future issues on developments regarding both of these areas, for they will be with us always, but we decided to start with some more unusual items.

Valerie Capels sends news that recently (a few years ago), the town of Orwell, Vermont, decided to employ a flock of sheep to keep the grass and brush under control on the steeply sloped Lakeview and North Orwell Road Cemeteries. Using gas mowers was both costly and labor intensive, and Orwell, like most small towns, had only a limited budget to take care of the smaller, nearly unused cemeteries. Town Manager Noel Smith was pleased with the results, as the sheep cropped the grass neatly and eliminated most of the wild brush that was growing in the cemeteries at a bargain price of \$250 for the year.

Other Orwell residents weren't so pleased, however. A group of at least 43 residents were outraged by the thought of sheep roaming the small graveyards and disgusted by the inevitable by-products deposited here and there. They picketed the Orwell town offices (I'd love to know what the picket signs said!) and in mid-June, Ronald Huntley, Chairman of the Board, voted to remove the sheep from the cemetery, at least in part because of threats made against the safety of the animals. As a compromise, members of the protest group vowed to keep the cemetery mowed. Huntley promised that if the job is not done as agreed, he would call in the sheep again.

A *Barre-Montpelier Times Argus* editorial seemed to sum

it up neatly: "In a rural area, where those buried beneath the headstones were country people and spent their lives husbanding livestock, there seems to be a certain bucolic charm in having these peaceful animals mingle with the graves of the deceased farmers and their kin."

Ray Cummings writes of a historically significant cemetery in Newport, Rhode Island, that seems to be in deplorable shape and rapidly worsening. He tells us that the large cemetery on Newport's Farewell (or Fairwell) Street, located a few hundred yards from the exit ramp of the Newport Bridge, has stones dating from well before the Revolution. However, many of them are toppled, chipped, and in generally bad shape. Many of the stones still standing show deep scarring across the inscriptions by careless lawnmower use (perhaps they should hire Orwell's sheep). To further complicate matters, Ray says that evidence shows that the cemetery seems to be a regular party site, with the debris just piling up from party to party. Of special significance is the section at the far north end set aside for the burial of the black slaves owned by the richer Newport merchants. Some of these slaves must have been well thought of by their owners who, when the slave passed away, provided them with a modest plot and stone. These stones are usually smaller than those of the whites, and show only one name ("Sam" or "Henry," etc.), a tragic reminder of the precarious family stability endured by these people. The stone usually gives only a vague guess as to the age of the deceased. This is certainly a gravesite that deserves better treatment than it is getting. It would be nice if some of our Newport members could pursue this.

The State of Connecticut is advising interested parties that their History and Genealogy Unit will search some of their common indexes for birth, death, and marriage dates and places, as well as parents names and burial places, for a \$15 fee. They say that they will photocopy up to ten pages of document for that fee. They do, however, warn you that the fee is non-refundable if their search is unproductive. For further information, you can contact the History and Genealogy Unit, Connecticut State Library, 231 Capital Avenue, Hartford, Connecticut 06106, or contact me and I will send you what I have.

And finally, from Patricia W. Belding of Barre, Vermont, (by way of the *Times Argus*), some thoughts in passing the Lincoln School while the children were out enjoying recess,

The graveyard lies so near the school
That almost every day

The Elmwood Folk (I like to think)
Can watch the kids play.

I would certainly appreciate any clippings, thoughts, or comments from you, as well as suggestions for upcoming columns. They can be sent directly to me or to Miranda Levin at the AGS office in Worcester.

FOREIGN EDITOR

Angelika Kruger-Kahloulou

Franz-Schubert-Str. 14

D-63322 Rödermark 2

Germany



OF GRAVES AND LAKES, BLACK AND BLUE

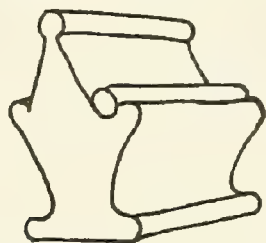
My report for this issue of the *Newsletter* deals with two extraordinary cemeteries. One, for the artists who choose to create their own grave monuments (and thereby doubly immortalize themselves?), is situated on the Blue Lake near Kassel in Germany. The other, for people who decide to have their ashes buried anonymously in a mountain meadow, is near the Black Lake in Switzerland.



Kassel, Germany

In the fall of 1993, Dusseldorf sculptor Fritz Schwegler had his future grave sculpture erected in the artists' necropolis in the national park of Habichtswald, east of Kassel (Kasseler Künstler-Nekropole am Blauen See im Habichtswald). It is the third monument to be installed on the site. In spite of its disturbing break of symmetry, with clear-cut lines and voluptuous scrolls, Schwegler's sculpture is definitely reminiscent of a classical sarcophagus.

gus. Depending on the observer's point of view, the monument looks baroque and playful, firmly imbedded in the landscape, or provoking by its disproportion. Its effect on the passerby may be inviting, rejecting, or overwhelming. The inscription is equally confusing. On one long side of the sarcophagus it says: "Weisst du, weil ich hier bin und du bist auch hier" ("You know, because I am here and you are here, too"). On the other: "Lebensmüde? - Abulvenz!" ("Weary of life? - Abulvenz!")

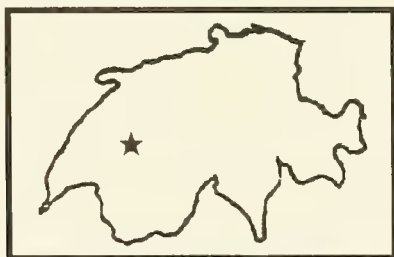


Fritz Schwegler sculpture

The first future gravesite to be established on the grounds of the artists' necropolis was that of Timm Ulrichs. In 1992, the year of the Kassel art exhibition "documenta 9," he had the hollow cast of his body lowered upside down into the ground. This was near the path above the lake. He had the sculpture turned around when he realized he wanted a posthumous view of the Blue Lake, so now the cast faces the water. Those who bother to remove the leaves and twigs from the sheet of glass protecting the sunken cast can see its footprints.

In a nearby meadow, artist Rune Mields has joined ninety-seven black and white square stone blocks to form a meandering line. Her grave sculpture quotes Monteverdi: "La vita corre comme rivo fluente" ("Life flows like a running river").

It was the sculptor and art professor Harry Kramer who originated the concept of a city of the dead in the national park. He wanted the monument to revert to its place in nature. A decade passed between the inception of the project and its execution, ten years of fighting the usual bureaucratic odds. The concept calls for a cautious extension in the years to come.



Schwarzsee, Switzerland

One of the most curious graveyards in Switzerland is an alpine pasture above the Schwarzsee in the canton of Fribourg (which may be famous to the non-Swiss as the home of Gruyere cheese). Dialect poet and gallery owner Franz Aebischer bought the Alp Spielmannnda in the 1980's, paying 531,000 Swiss Francs (US \$360,000) for 512 square meters (about 126 acres I think, but don't rely on my computation). When he had trouble paying the interest, he came upon the idea of transforming the pasture into a cemetery for cremains. Unlike Germany, for instance, Switzerland does not have strict regulations about the interment of crematorial urns. Thus Aebischer declared Spielmannnda (1500 meters above sea level) an "alternative mountain cemetery" and offered eternal rest in the solitude of his mountain meadows to anyone who paid 1,000 Swiss Francs (\$670). The first burial took place in 1990. As of September, 1993, the ashes of eighty-seven people had been buried, and some 150 people had signed their contract with Aebischer. There are no gravestones, no memorial plaques, no wooden crosses. Just nature: junipers, gentians, wild orchids, Alpine roses, and other flowers. The owner likes to point out that flowers and weeds grow from the ashes, which are buried in the earth, without the urn, immediately becoming part of nature's cycle of regenerative growth. As a visible symbol for the cemetery, he would like to put up a monument of three rusty-red pyramids, about 10 feet high. So far the Swiss federal court in Lausanne has not granted him permission to have this monument set up.

Those who hike up to the pasture carrying the urn containing the ashes of their loved ones in their rucksack are glad to have Aebischer's assurance that the buried cremains will be left in the ground "for ever and ever." This contrasts with ordinary Swiss cemeteries, which clear plots after twenty to thirty years, depending on the municipal regulations. On Spielmannnda pasture, leases do not expire. There is the certainty of uncertainty: places of interment are not marked, the ashes are allowed to mingle with the earth and the rich mountain life; individual cremains cannot be retrieved once they have joined nature.

(For my report, I have drawn on "Am Blauen See: Fritz Schweglers Sarkophag," *Frankfurter Allgemeine Zeitung*, 13 November 1993, and on "Auf der Alp Spielmannnda is die ewige Ruhe paradiesisch," *Frankfurter Rundschau*, 1 September 1993. I would like to thank my friend, Monika Ptak, for sending me clippings of such grave matters as these.)

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January 1994

Compiled by Barbara Rotundo

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From the
PRESIDENT'S DESK



Rosalee Oakley
President
19 Hadley Place
Hadley,
Massachusetts 01035

The members of the Board of Trustees were asked to develop, individually, a statement of their vision for AGS, enumerating both short-term and long-term goals. Individual responses have been consolidated to produce a list of suggestions to fulfill their collective "visions."

Here is a sampling of some of the suggestions they made:

1. Add paid staff positions—Archivist/Librarian, Educational Director, Fund-raiser.
2. Increase informational offerings—audio tapes, video tapes, book of teaching resources, list of ongoing research by members, registry of signed gravestones.
3. Develop computer standards for database collections.
4. Create a traveling photo exhibit.
5. Develop new sales items.
6. Newsletter—include items of interest from greater geographical range; increase to six issues per year.
7. Membership development—increase membership, service present members well.
8. Plan for a permanent home for AGS.

Over the next year, the Board will discuss these possibilities and eventually develop goals and plans for accomplishing those which are the most promising.

I would like to invite all members to join in this process. By sharing your ideas about what you would like AGS to accomplish in the next one to five years, you will be adding to the "possibilities" developed by the Trustees. Please send your Visions Statement in time for inclusion in our discussion of the consolidated list at our April 23 Board meeting. Our Visions Collector, Virginia Rockwood, 124 Briar Way, Greenfield, Massachusetts 01301, is eager to receive your ideas.

BOARD NEWS



TRUSTEES HOLD FALL BOARD MEETING

On November 6, the new Board of Trustees met for the first time since the Annual Meeting in June. Eighteen of the twenty-two members were present. By the end of the meeting in the mid-afternoon, the Board had dealt with topics ranging from the next four years' conferences to approving committee appointments, to hearing reports from a number of those committees who had been hard at work since June. They had raised dues, approved staff hours and salaries for 1994, approved new computer equipment for the office, filled two unexpired terms with new Board members, approved an advertising policy for the *Newsletter*, created a new membership category, and set wheels in motion for a fund appeal—all in all a busy day!

NEW BOARD MEMBERS

We were pleased to appoint Joe Edgette of Glenolden, Pennsylvania, and John Sterling of East Greenwich, Rhode Island, to fill the Board's unexpired terms. The Nominating Committee is at work filling a slate of nominees for our spring election.

MEMBERSHIP

While dues were raised March 1, 1994, by \$5 for individual, family, and institutional memberships and \$10 for supporting memberships, a new individual membership category was also instituted at the current \$20 for persons over 65 and full-time students.

NEWSLETTER

The Newsletter Committee reported plans to get the *Newsletter* out on a regular schedule and make a smooth transition between Deb Trask's editorship and the new arrangement for in-house production. Regional editors have agreed to make your articles and news clippings into a regional column. Topical editors will be soliciting your assistance in creating informative and helpful columns. There is always a need for feature articles with photos.

To facilitate the work of our office staff in producing the masters for the *Newsletter*, new computer equipment has been purchased.

As you may be aware, our newsletters have been behind schedule this year because our editor's paying job at the Nova Scotia Museum has been severely affected by Canada's economic situation, increasing her workload and requiring her to travel frequently. So you will be receiving this Winter issue on the heels of the Fall issue. This Winter issue will be slightly behind our new schedule (but within the first quarter) and the Spring issue should bring us even with our projected production plans to have the master to the printer by January 1, March 1, June 1, and September 1.

STAFF HOURS INCREASED

Our Executive Director has been employed for twenty hours a week for the past two years, with a clerical assistant working ten hours per week. This summer, several circumstances conspired to produce a serious work overload, so the Personnel Committee has been working with the staff to reorder office procedures. A new emphasis on volunteer involvement in certain aspects is one change, writing job descriptions for each staff person, the trustees and officers is another, and an increase of five hours per week for both the Executive Director and Clerical Assistant beginning January, 1994, should all help to expedite the work done in the office.

MEMBER APPEAL

Because bringing the *Newsletter* "in house" has made office equipment upgrading imperative, an appeal to the membership will be sent early in 1994 for an additional contribution to provide a special fund to cover office equipment expenses, the computer hardware and software upgrades, and other office machines. The fund will be separately accounted for and spent entirely for this purpose.

WINTER BOARD MEETING SCHEDULED

At our February 5th meeting, we will be planning for the '94 Chicago conference, considering nominees for the Forbes Award, approving the slate of Trustees and officers for 1995, and hearing reports and recommendations from various committees.



OFFICE NOTES

Miranda Levin, Executive Director

AGS, 30 Elm Street

Worcester, Massachusetts 01609

NEWSLETTER

We've been spending a lot of time on the *Newsletter* lately, as we continue to fine-tune the production process. We will be starting work on the Spring issue as soon as this goes to the printer. After that, the *Newsletter* will be produced on a regular schedule. For more details on scheduling and deadlines, see the front cover.

While we're working the bugs out on the production end, I hope you'll take the time to give me your input on the content. The editors that we've assembled delve into topics which we think are of interest to you, but the subject matter is by no means exhaustive. Do you have any ideas on subjects you'd like to see, either regularly or occasionally? Would you like to write something, but aren't sure where it fits in? Some of the ideas I've received recently which could be run regularly, sometimes, or not at all, depending on the response, are: columns on epitaphs, the people underneath the gravestones (I couldn't think of a good way to say this, but the stories of those buried -- you know what I mean!), and a Slide Swap. And we will run as features those articles that don't seem to fit into any of our departments, such as the Gender article on page eleven of this issue. What do you think? Let me know!

MARKERS XI

Markers XI is here. If you were a Supporting or Life Member in 1993, you should have your copy — please let us know if you haven't gotten it yet.

OTHER NEW PUBLICATIONS

If you've gotten *Markers XI* or any of our publications lately, you've probably already seen our new publications list. We've added a bunch of things this year, including several new items on graveyard preservation (see the Conservation and Review columns for some of them), several books by Richard Meyer, 1993 conference t-shirts, and the 1993 conference guide. If you would like a copy of the new publications list, let us know and we'll send one out to you.

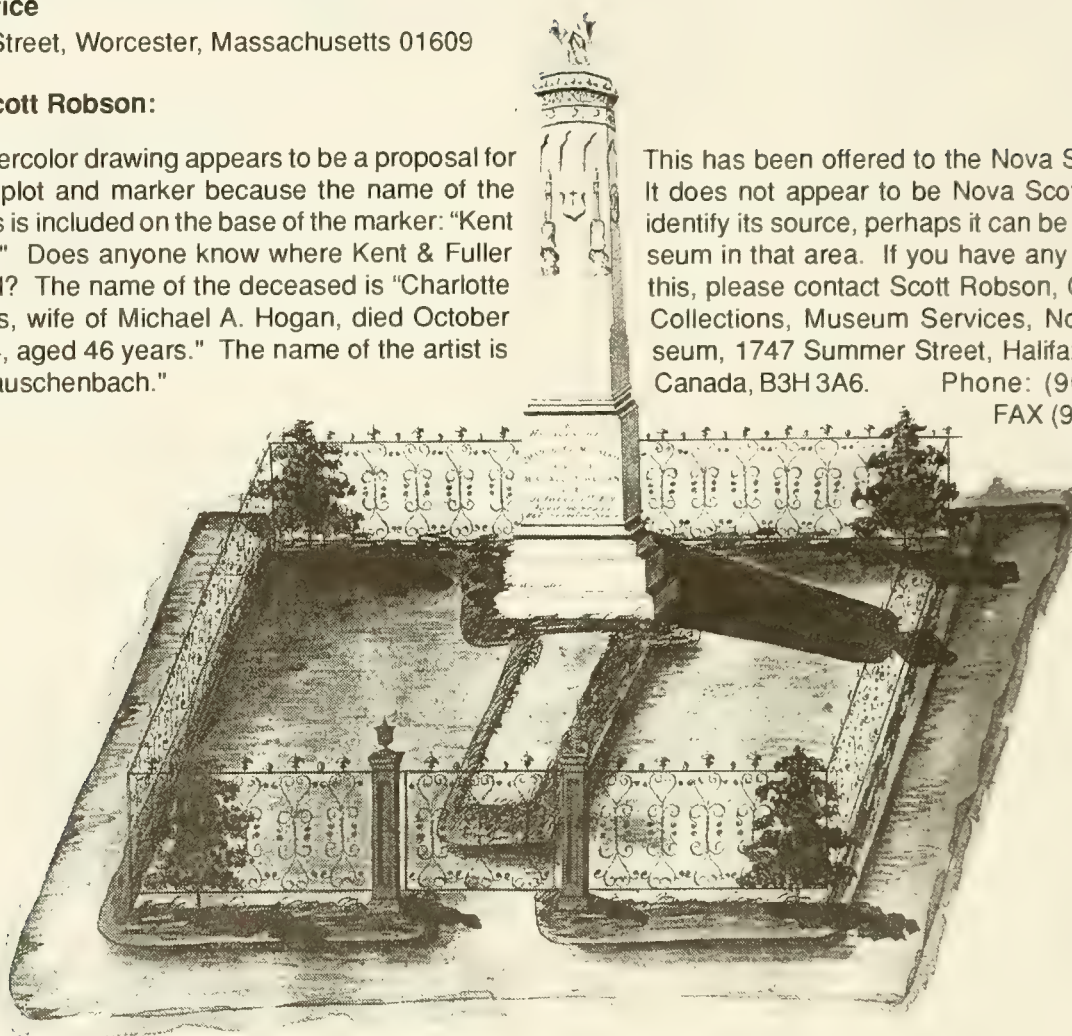
NOTES AND QUERIES

AGS Office

30 Elm Street, Worcester, Massachusetts 01609

From Scott Robson:

This watercolor drawing appears to be a proposal for a grave plot and marker because the name of the sculptors is included on the base of the marker: "Kent & Fuller." Does anyone know where Kent & Fuller operated? The name of the deceased is "Charlotte M. Harris, wife of Michael A. Hogan, died October 1st 1854, aged 46 years." The name of the artist is "Aug. Rauschenbach."



This has been offered to the Nova Scotia Museum. It does not appear to be Nova Scotian. If we can identify its source, perhaps it can be placed in a museum in that area. If you have any thoughts about this, please contact Scott Robson, Curator, History Collections, Museum Services, Nova Scotia Museum, 1747 Summer Street, Halifax, Nova Scotia, Canada, B3H 3A6. Phone: (902) 424-7374, FAX (902) 424-0560.

From Cynthia Mills:

For my doctoral dissertation at the University of Maryland, I am interested in locating any funerary monuments that appear to have been influenced by the Adams Memorial, which was designed by the sculptor Augustus Saint-Gaudens and erected in Washington D.C. in 1891. I am also interested in correspondence or diary entries from the 1890s to 1930s that mention the memorial or describe visits to see it.

Cynthia Mills
205 Dogwood Avenue
Tacoma Park, Maryland 20912.

From Laurel Gabel:

WANTED! INFORMATION REGARDING COATS OF ARMS ON GRAVESTONES. CAN YOU HELP?

I am currently doing research for an article about New England gravestones which bear coats of arms or other heraldic designs. My purpose is to compile a complete list of these markers and to obtain photographic documentation of as many of the stones as possible. If you are aware of **any** gravestones, burial vault plaques, tabletop tombs, funeral hatchments, or other burial-related objects that display heraldic devices, I would be grateful for the information. **Thank you** in advance for any assistance you can offer. Laurel Gabel, 205 Fishers Road, Pittsford, New York 14534, or phone collect (716) 248-3453.

Cemeteries for Tourists

The Travel section of *The New York Times* on Sunday, October 24, 1993, had a notice of Hartford's new Victorian Trail. The editor chose as the sole illustration a picture of a pyramidal tomb at Cedar Hill Cemetery, one of the stops on the trail. The travel editor obviously thinks cemeteries are interesting, and so do we.

Is there anything you should be doing to persuade your local Chamber of Commerce or your historical society to include a cemetery or burial ground among local attractions? And if you have published a map or guide to such a feature, be sure those institutions know and care about it. Perhaps they would even print a simple, cut version for their publicity packets. Remember, in the case of cemeteries and gravestones, publicity is essential to recognition, and thus is an important part of the education process. *Barbara Rotundo*

Massachusetts SOS! Update

The *Newsletter* has published several notices about the SOS! (Save our Sculpture!) survey, along with some expressions of dissatisfaction that the only cemetery sculpture that would be included was work by established artists. Perhaps our protests have softened the resolve of the national committee, because it is now accepting up to 100 nominations of cemetery sculpture from each state. However, the SOS! survey in Massachusetts will include as complete a listing as possible of all three-dimensional cemetery monuments. While few entries can be passed on to the central file in Washington D.C., the Massachusetts Historical Commission will keep every submission in its files. If you are interested in working on such a survey in Massachusetts, please send your name, address, and phone number to Lynne M. Spencer, Box 58, Nahant, Massachusetts 01908, or telephone Massachusetts SOS! National Memorial Trust (508) 791-9100.

Call for Papers

The "Cemeteries and Gravemarkers" Permanent Section of the American Culture Association is seeking proposals for its paper session scheduled for the ACA's 1995 Annual Meeting, to be held April 12-15 in Philadelphia, Pennsylvania. Topics are solicited from any appropriate disciplinary perspective. Those interested are encouraged to send a 250 word abstract or proposal by September 1, 1994, to the section chair: Richard E. Meyer, English Department, Western Oregon State College, Monmouth, Oregon 97361. Phone: (503) 838-8362 or FAX: (503) 838-8474.

From Michael McNerney:



I am currently locating and recording anthropomorphic-style gravestones in rural Pope County in southern Illinois (see map). I recently recorded an epitaph that is only partially legible:

PRINCES THE CLAY MUST
BE YOUR BED IN B--E
DEATH YOUR TOWARS
THE TOAL THE WISE THE REVERENT
MUST LAY AS LOW AS OURS

The stone marks the grave of Jane Henderson Ellis, who was born in 1808. There is no death date; however, in this region, the anthropomorphic style was most popular during the 1830s. Is there anyone who is familiar with this verse and could provide a more complete translation? Thanks for your help. Michael J. McNerney, American Resources Group, Ltd., 127 North Washington, Carbondale, Illinois 62901.

Frankie Bunyard

Many AGS members will be saddened to learn of the death of artist/stonecarver Frankie Bunyard on May 21, 1993. Frankie died at the Seacoast Hospice in Exeter, New Hampshire, after a lengthy battle with cancer. She was an internationally recognized letter carver who worked in both granite and slate. Although perhaps best known in the northeast for her corporate and medical entry-ways, Frankie also hand carved many beautiful slate gravestones and memorial plaques and was an active member of AGS. Frankie Wills Bunyard was born in Dousland, England, in 1925, and graduated from Edinburgh College of Art in Scotland before emigrating to the United States in 1952. She is survived by an extended family, many friends - and her remarkable art.

Memorial donations in Frankie's name may be made to the Seacoast Hospice, 10 Hampton Road, Exeter, New Hampshire 03833.

CALENDAR

The Friends of Mount Auburn is pleased to present the following programs:

Saturday, March 26, 2:00-3:30: The Great Fire of 1872: a slide lecture with Dierdre Morris, Local Historian.

Saturday, April 2, 2:00-3:30: Annie Fields: Social Reformer: a lecture with Barbara Rotundo, Mount Auburn Cemetery historian, author, and Professor Emeritus of English, State University of New York, Albany.

For more information, contact Friends of Mount Auburn, Mount Auburn Cemetery, 580 Mount Auburn Street, Cambridge, Massachusetts 02138. Telephone: 617-864-9646.

June 1 - 4, 1994 National Genealogical Society: Fifteenth Annual Conference in the States George R. Brown Convention Center, Houston, Texas. For more information, contact: Trevia Wooster Beverly, 2507 Tannehill, Houston, Texas 77008-3052. Telephone: (713) 864-6862.

The Jewish Heritage Council is offering the following summer course:

June 6 - July 7: The Old Jewish Cemetery in Venice: An Introduction to Conservation (3 credits undergraduate and graduate). This course teaches cemetery documentation and conservation methods that are applicable worldwide through the in-depth examination of the condition of the Venice cemetery and its individual stones.

Other courses available. For more information, contact the World Monuments Fund — Jewish Heritage Council, 174 East 80th Street, New York, New York 10021. Telephone: (212) 517-9367.

*After the next issue, (Spring '94), we will be publishing this **Newsletter** on a regular schedule, and we welcome calendar items. Since the Spring issue will be almost ready for the printer by the time you get this, we will begin accepting items for the Calendar beginning with the Summer '94 issue. The deadline for this issue is May 1, and the issue will be mailed around June 15, so please plan accordingly when sending us time-sensitive material. Send all Calendar listings to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609.*

*The AGS **Newsletter** is published quarterly as a service to members of the Association for Gravestone Studies. The membership year begins the month dues are received, and ends one year from that date. A one year membership entitles the members to four issues of the **Newsletter**. Send membership fees (Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1,000) to the Association for Gravestone Studies, 30 Elm Street, Worcester, Massachusetts 01609. Back issues of the **Newsletter** are available for \$3.00 per issue from the AGS office. The goal of the **Newsletter** is to present timely information about projects, literature, and research concerning gravestones, and about the activities of the Association. Suggestions and contributions from readers are welcome. The **Newsletter** is not intended to serve as a journal. Journal articles should be sent to Richard Meyer, editor of **Markers, the Journal of the Association for Gravestone Studies**, Department of English, Western Oregon State College, Monmouth, Oregon 97361. Address **Newsletter** contributions to AGS, 30 Elm Street, Worcester, Massachusetts 01609 or FAX us at 508-753-9070. Order **Markers** (current volume, XI, \$28 to members, \$32.50 to non-members; back issues available) from the AGS office. Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland, Massachusetts 01778. Address other correspondence to Miranda Levin, Executive Director, AGS, 30 Elm Street, Worcester, Massachusetts 01609, or call 508-831-7753.*



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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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THE DEADLINE FOR THE FALL ISSUE IS SEPTEMBER 1!

This is our final catch-up issue.

The summer issue will be in production as soon as this issue is mailed, so we are accepting contributions for our Fall issue. The deadline is September 1. For Calendar submissions, please see page 28.

TOPICAL COLUMNS

17th & 18th CENTURY GRAVESTONES & CARVERS

Ralph Tucker

Box 414, Georgetown, Maine
04548

A SAMPLE GRAVESTONE

A miniature gravestone measuring only 14" by 7" is not only an unusual find, it also unlocks a longstanding problem in a family of stonecutters. This unusual situation came about when the current residents of the house formerly occupied by Noah Pratt, Jr. were rooting about in their attic. They found the stone and attempted to discover what it could be, as it was too small to be a real gravestone and didn't have the usual name and lettering. It is either a carver's practice stone or, more likely, a demonstration stone used to show the carver's work.

The stone (Figure 1) not only contains the first sixteen letters of the alphabet and the date 1787, but also the carver Noah Pratt's name as well as three of the typical heads used by the Pratt family. There are two female heads, each with a tight bonnet of the day, and one male head with what appears to be a wig. The scribe lines for the lettering are clear, and the borders are typical and well preserved.

Peter Benes, the first to write about the family, was of the opinion that Lt. Nathaniel Pratt of Abington, Massachusetts, was a carver. This was based on a misleading probate record. Later, Vincent Luti, while studying the work of carver John New, formed the opinion that Noah Pratt, Sr. (the son of Lt. Nathaniel) had learned to carve from John New, and the stones in the Abington area dated before 1767 were to be attributed to either John New or Noah Pratt, Sr. When John New left the area in 1767, the stones all were to be attributed to Noah Pratt, Sr. Through a study of the genealogical and historical records, it would appear that Noah Pratt, Sr.'s sons, Robert and Noah, Jr., worked in the shop as they came of age. In 1780, Noah Pratt, Jr. married and moved to North

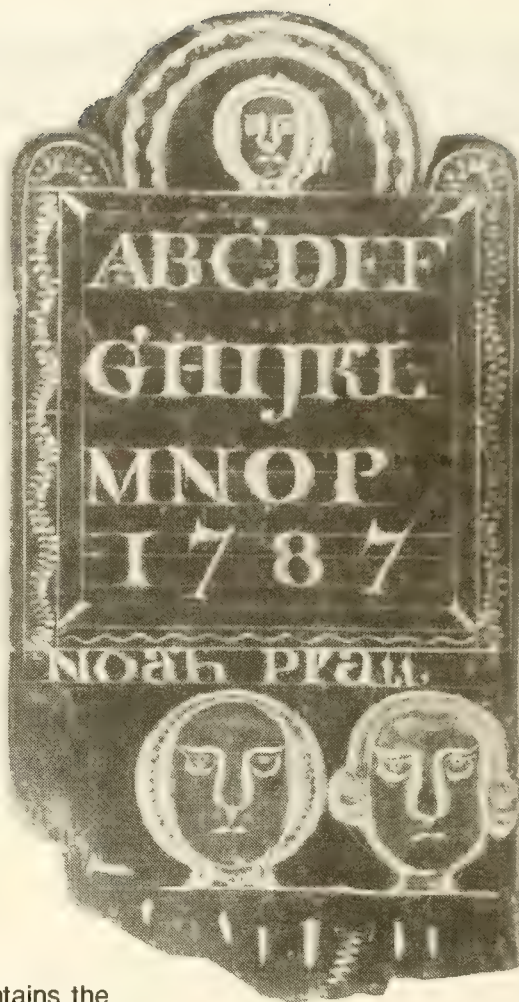


Figure 1

Yarmouth (now Freeport), Maine, where he lived for ten years, and carved gravestones there. Upon his brother Robert's death in 1791, Noah, Jr. returned to Abington and continued the family carving business with his son, Cyrus Pratt.

More than forty Noah Pratt, Jr. stones have been located in the Freeport, Maine, area and can be used to identify his particular style and lettering. It must be noted, unfortunately, that the large red stone used in Massachusetts was not available in Maine, so Noah used a poor quality slate which weathers poorly. All of the existing stones have been photographed so that the local historical society has a good record.

Noah, Jr. never carved whole figures or three quarter figures having arms and legs as did his father. He did carve a few heads in side view (Figure 2) and an occasional stone with a large heart-shaped frame for the inscription.

He was one of the few carvers using heads that had no wings. He never carved neoclassical pillars, urns, or other such impedimenta. While his gravestones show little variety, they are unique, and when not disintegrated they stand out. The sample stone is truly a work of folk art.



Figure 2

Samuel Bartoll (1786) Freeport, Maine



19th & 20th CENTURY GRAVESTONES

Barbara Rotundo

48 Plummer Hill Road, Unit 4

Belmont, New Hampshire 03220

Getting The Image Onto The Stone

by Harvard Wood III (nagged, prodded, and pushed by B.R.)

People all over the United States are beginning to select for their gravestones personal images that are meaningful in their lives rather than choose from the array of conventional symbols. Portraits, motorcycles, historic houses, or anything that can be photographed may appear on stones today. How is this possible? Somehow the magic word **laser** fills the public imagination. People have come to believe that whatever needs to be cut, from lacy valentines to cataracts in the eye, can benefit from laser beams. However, laser does not cut gravestones; other advanced technologies have made these detailed, realistic images possible.

We'll get to those in a minute, but first here is a quick

review of the methods of carving that have been used over the years, tracing the progression from one type to another, if progress it is. First came the chisel and hammer or mallet, a method that remained unchanged for centuries. (And is still in use today, as demonstrated at the 1981 conference in Storrs, Connecticut, and again at the 1990 conference in Bristol, Rhode Island.) At the end of the nineteenth century, with steam power to run air compressors, craftsmen started to use pneumatic tools which replaced the hammer blows that took so much human energy and time. (Not that these are easy to use, as some members discovered when they had a chance to try one at Shaftsbury during our 1982 conference based in Williamstown, Massachusetts.) Finally, in the 1920s, a gradual changeover to sandblasting began, which was so much faster that it was used for all routine work while the slower, earlier methods were reserved for very special (and expensive) projects.

The pneumatic tools used the same principle as the chisel, since a sharp edge and a heavy blow cut out the stone. Sandblasting was different. Here is an explanation from

a leaflet published in the 1930s by a supplier of what they claimed was a superior sand. "Sandblasting is a peening process, by which particles of stone are dislodged and removed by the clean-cut blow of the tiny abrasive "bullets" as shot out of the nozzle by the force of compressed air. Each little bullet acts like a tiny, round-nosed peening hammer."

Sandblasting had been around for a generation before someone thought to try to use it to cut images and epitaphs on gravestones. The word "sandblasting" makes historic preservationists cringe, because for a long time it was used to clean paint off old brick walls. In removing the paint, it also removed the harder outer layer of brick, leaving the more porous inner core exposed to the elements. Of course it was that very characteristic that made it a valuable method for cutting into gravemarkers. It was an efficient technique and much cheaper and faster than the methods used previously.

In sandblasting, a stencil or mat is laid over the stone with the letters, numbers, and any image cut out. Monument companies can and do use women to draw the designs and cut the stencils, but men traditionally continue to handle the stones and the compressor, which shoots the sand at the stone left uncovered by the stencil.

Unfortunately, whatever the tool, any cutting of granite, which is about 25% silica quartz, will create dust, and the faster the work, the more dust will be in the air breathed by the worker. Today, individual workers will use sandblasting only when adding a date, or name and dates, to a stone already set in a cemetery. In the shop, the stone is placed in a large sealed "box" and a machine moves back and forth automatically shooting sand at the stone. Furthermore, the "sand" used in the shops is aluminum oxide, which has a less troublesome physiological effect on the lungs. In the old days, the worry of the workers was getting sand in their hair. The accompanying picture shows how they protected their heads. My grandfather is the man in the bow tie holding the bicycle.

Obviously, if you need a stencil to protect the surface that is not to be cut, it will be difficult to cut multiple fine lines or dots such as would make up a photograph or any kind of image with shading. To solve this problem, monument makers have again borrowed techniques that have been around for a while and used for other purposes.

The most commonly used new device is a small electric vibra-tool with a carbide steel tip like a pencil point. The artist in effect scratches the surface of polished black

granite, exposing the lighter unpolished stone to create fine lines and the effect of shading.

Another method for getting the detailed pictures onto stone is a screen print where the cutting is done by acid. The stone surface is covered with a mat, or screen, made of a latex-type substance. It is this mat that might be cut by laser, not the stone itself.

There are now various processes by which the design cutting is controlled by a computer that has scanned the photograph to be copied. In each of these specialized techniques, the names, dates, and other parts of the epitaph are cut by the cheaper, quicker sandblasting method, often using computer cut stencils.

Barbara Rotundo thinks this bare-bones account is all most of you need or want to know. If you have further questions, please send them to me and I will try to answer them.

Harvard Wood III
6400 Baltimore Avenue
Lansdowne, Pennsylvania 19050

ADVERTISING IN THE NEWSLETTER !!!???

Beginning with the summer '94 issue, we are accepting a limited amount of advertising for the AGS Newsletter. Ads will be on a limited basis, and will only be accepted for gravestone-related items and services. Also, please note that the ad prices below are charter prices. They are subject to change at any time, and probably **will** change after the first couple of issues.

Charter Prices:

Business card size ad	\$15
1/4 page ad	\$25
1/2 page ad	\$45
full page	\$85

There is an additional charge for artwork.

Deadlines:

Fall issue	September 1
Winter issue	December 1
Spring issue	February 1

For more information, call the AGS office at (508) 831-7753. If you want to place an ad, send ad and check (payable to AGS) to: AGS, 30 Elm Street, Worcester, Massachusetts 01609.

GRAVESTONES AND COMPUTERS

John Sterling

10 Signal Ridge Way
East Greenwich,
Rhode Island 02818



Dan and Jessie Farber have collected 14,987 gravestone photographs of 9,356 different gravestones. The collection includes:

13,142 photographed by the Farbers 1958-1993.
1,259 photographed by Harriette Forbes 1904-1950.
586 photographed by Ernest Caulfield 1950-1960.

These photos have all been computer scanned with a very high quality flat bed scanner. These pictures are being combined with statistics about the gravestones and put onto CD-ROM disks. The disks will be distributed later this year by Digital Collections, Inc., Berkeley, California.

The photos can be viewed on the screen and printed on paper. I am told the quality of the images is superb, both on screen and printed. The real benefit for research is that gravestone photos can be called to the screen for side-by-side comparison, either in pairs or small groups. This can be done for stones from the same location or time period, for stones by the same carver, or for stones with the same motif(s). It is possible to zoom in and zoom out to study small details.

The scanning process is now complete. The image files are being processed so they can be written to the CD-ROM. At this point we do not know the price, availability date, or the exact equipment requirements. This is an exciting use of computer technology aiding in gravestone studies. I will keep you updated on this project through this newsletter.

In keeping with this column's practice of making gravestone related software available at nominal cost, I have found a text file containing a tremendous amount of data for the 1,259 Forbes photographs. Jessie Farber has entered into a Macintosh spread sheet the name, title, family, relationship, death date, age, location of stone, its shape, material, condition, date photographed, ornamental motifs, verse, carver (if known), whether signed and/or probated, lettering characteristics, and more. This file is in ASCII (text) format, tab delimited. It can be read with a spreadsheet program (Lotus, Quatro Pro or Excel), a database program (dBASE, Fox Pro, etc.) or with a text editor or word processor. Jessie can supply the

file to you on either Macintosh or IBM format.

To order the disk, send \$9.95 to:

AGS
30 Elm Street
Worcester, Massachusetts 01609.

Most cemeteries do not have funds to computerize their records, but there are three of which I am aware. In 1993, the Albany Rural Cemetery in Albany, New York, computerized its 125,000 burials, dating back to 1845. The Rhode Island Veteran's Memorial Cemetery computerized its 8,500 burials and 5,000 reservations in 1991. Swan Point Cemetery in Providence, Rhode Island, computerized its 38,000 burials and 20,000 cremations in 1990.

When a cemetery has computerized, it is easy to find an individual and related individuals' monuments. It is also possible to quickly develop a list of gravestones in a date range of interest and their location within the cemetery. If anyone is aware of a cemetery in their area that has recently computerized, please let me know.

CONSERVATION NEWS

Fred Oakley, Jr.

19 Hadley Place
Hadley, Massachusetts 01035



CIVIL WAR VETERAN'S MONUMENT RESTORED

Your conservation editor's attention was drawn to a newspaper article in the Springfield [Massachusetts] *Union News* of August 31, 1993. It told a compelling story of a group of people in Greenfield, Massachusetts, determined to restore a vandalized gravestone. A four-column photograph of Gary Earls, Carol Barnes, and Dave Martineau of the Pioneer Valley Civil War Round Table showed them gathered around the vandalized gravestone of Frederick W. Potter, private, Co. G, 10 Reg. M.V., who died January 6, 1865, "of wounds received in the defense of his country at Spottsylvania" [Virginia].

Since the persons were named in the article, it was simple enough to reach Mr. Earls by telephone and to offer help in mending the broken stone. Several weeks later, we held a "mini-conservation workshop" in the cemetery with Earls and Barnes. Fortunately, the break was clean and no significant amount of material was lost. The lower part was sound, plumb, and level. Thus an adhesive repair "in situ" was possible.

The first task was to wash both pieces of the stone. Having learned that there was no water available in the cemetery, gallon containers of water were part of the supplies and equipment marshalled for the operation. Minor soiling was removed first by "dry brushing" with a soft bristle brush followed by gentle scrubbing with plain water.



Dry matching the broken part to the lower part confirmed an excellent fit. Pencil marks were used to locate two points, each about one-third of the distance from the side edges, centered in the stone's 1 1/2" thickness, for drilling two pairs of matching holes to insert 3/8" threaded nylon bolts (bolt heads removed) for greater strength at the site of the break. A 9/16" masonry drill bit marked to a depth of 1 1/8" inches was fitted into a battery-powered drill, there being no electric service available. Four holes were drilled in the soft marble, the dust blown out, pins inserted, and the two parts assembled to check the fit. Since the diameter of the drilled holes is larger than the diameter of the pins, final adjustment can be easily managed to get the edges and face of the two parts aligned.

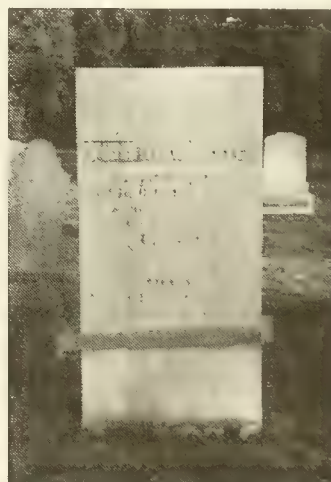
Both meeting surfaces were washed sequentially with water, denatured alcohol, and finally with acetone. Surfaces should not be touched following application of acetone, which has two functions: as an oil (resulting from human contact) remover and as a drying agent.

One packet of CP Bond Epoxy was "kneaded" in its plastic envelope. The drilled holes were filled to about one-half

their depth with the epoxy and the nylon pins inserted. Next the remaining epoxy was applied to within an eighth inch of the edges to reduce "squeeze-out" when the joined surfaces were assembled. An acid brush was a real help in this process.

When assembling the broken piece to the lower part, a popsicle stick was used to guide the pins into the drilled holes. With the play provided by drilling the holes larger than the pins, it was easy to match the edges and face. Some epoxy did "squeeze out." It was removed with a popsicle stick and a soft cloth saturated with acetone.

To stabilize the repair, a bracket was assembled spanning the repaired area. One-size-fits-all brackets are made using 1" x 2" strapping about 40" long with holes drilled at 2" intervals from end to end. Threaded metal rod cut to 6" lengths and fitted with nuts and flat washers on each end provide sufficient flexibility for most applications. The same material cut to 36" lengths along with some shorter pieces cut and sharpened at one end for stakes are excellent for bracing where needed. Inexpensive material and simple construction make these brackets and braces both reusable and expendable. More elaborate clamps tend to rust when exposed to the elements and are exposed to potential theft.



The total cost for repairing this historically valuable marble stone was \$10.00 and about one hour's time, including instructions. I was very pleased to be invited by Gary Earls and Carol Barnes to assist them in conserving this stone.

THOSE WERE THE GOOD OLD DAYS?

Would you believe that instructions for cleaning monuments (gravestones) were published over eighty years

before we had *A Graveyard Preservation Primer*? And that vandalism was an issue? *The Cemetery Handbook*, published in 1907 by the Park and Cemetery Publishing Company of Madison, Wisconsin, helped cemetery managers of that era with conservation techniques. Here are their instructions for cleaning stains from granite and marble and removing match-scratches (made by sulphur-tipped matches):

For granite, the recommended concoction for removing stains was a mixture of pineapple juice, rhubarb juice, salts of lemon, with milk sprinkled over salt and allowed to sour on the stain. Quantities of each ingredient were not given, nor is there a description of the resultant assault on one's olfactory glands.

An early caution, as relevant today as then, was to avoid using acids to clean marble monuments. Javelle Water (today's Clorox) was a popular stain remover for marble. For those who wanted to concoct the brew themselves, the formula is quite specific:

Put one pound of washing soda in an enamel or agate pan (never in an aluminum one) and add one quart of boiling water. Then in a similar utensil, put one-half pound of chloride of lime and add to it two quarts of cold water. Stir and allow to stand for several hours. Pour the clear liquid of the chloride of lime solution into the soda solution. Bottle and label this mixture and store in a dark place.

(And heaven help anyone who forgets it is there!)

For those of our readers who remember how their grandfathers struck their matches on their shoe soles or trouser legs (stretched tight to improve friction), it would come as no surprise that "loafers or rowdies" often used gravemarkers as a convenient means to strike a light. Removing match scratches was most effectively accomplished by using raw horseradish. A less odiferous method was rubbing the offending scratches with a cut, raw potato.

Anyone engaged in cleaning gravestones should be relieved that simpler and less pungent products are now available to us.

Excerpts from *The Cemetery Book* were provided by Harvard C. Wood III of Lansdowne, Pennsylvania.



A SELECTED GLOSSARY (part two of four)

Organized by category, this glossary clarifies the meanings of terms commonly used in the field of outdoor sculpture. "Condition" appeared in the Winter '94 issue. "Treatment" is below. "Sculptural Elements...." and "Process" will be in upcoming issues.

TREATMENT

Glass Bead Peening: An air abrasive dry-blasting method of cleaning loosely adhered particles from a surface with glass beads or microspheres, propelled by compressed air usually at low pressure.

Walnut Shell Blasting: An air abrasive dry-blasting method of cleaning loosely adhered particles from a surface with walnut shell powder, propelled by compressed air usually at low pressure.

Conservation: Defined by conservators of artifacts as a field of study that encompasses three explicit functions: examination, preservation, and restoration.

Examination: The preliminary procedure taken to determine the original structure and materials comprising an artifact and the extent of its deterioration, alteration, and loss.

Preservation: Action taken to retard or prevent deterioration or damage of cultural property by control of its environment and/or treatment of its structure in order to maintain it as nearly as possible in an unchanging state.

Restoration: Action taken to return a deteriorated or damaged artifact as nearly as possible to its original form, design, color, and function, with minimal further sacrifice to its aesthetic and historic integrity.

Conservator: A specialist with advanced training in the arts and sciences relating to the theoretical and practical aspects of conservation and who is capable of supervising, advising, and practicing the three functions of conservation.

Repatination: To form or re-form a new colored layer on a metal surface where the original colored layer is no longer present; this is usually accomplished by means of chemical treatment with or without heat following partial or total removal of the corrosion crust.

Reprinted with permission,

Save Outdoor Sculpture! (SOS!)

c/o NIC, 3299 K Street NW, Suite 403, Washington, D.C. 20007.

BOOK REVIEW

Miranda Levin (But not for long — see note at the end of this column.)

Jubilee: Mount Holly Cemetery, Little Rock, Arkansas, Its First 150 Years

by Sybil Crawford. Mount Holly Cemetery Association, Post Office Box 250118, Little Rock, Arkansas 72225, 1993. \$35.00 plus \$4.00 postage and handling. 160 pages, 90 illustrations, index.

Mourning Glory: The Story of the Lowell Cemetery

by Catherine Goodwin. Lowell Historical Society, Post Office Box 1826, Lowell, Massachusetts 01853, 1992. \$5.95 plus \$2.00 postage and handling (Massachusetts residents must pay \$.30 state sales tax). 44 pages, 65 photos, index.

Allegheny Cemetery: A Roman Landscape in Pittsburgh

by Walter C. Kidney. Pittsburgh Historical and Landmarks Foundation, 1990. Order from the Allegheny Cemetery Historical Association, 4734 Butler Street, Pittsburgh, Pennsylvania 15201. \$34.95 plus \$2.00 postage and handling. 156 pages, illustrated, index.

Review by Barbara Rotundo

Proof is widely available that the nation's conscience about historic preservation is slowly spreading to include gravestones and cemeteries. The membership of AGS is steadily increasing, the number of queries to the office from non-members is also rising, and the National Park Service has published *National Register Bulletin 41: Guidelines for Evaluating and Registering Cemeteries and Burial Places* (1992). (See Winter '94 issue, page 9. M.L.)

Surely another proof is the fact that many cemeteries are choosing to publish their histories. Three have come my way within the last year: *Allegheny Cemetery: A Roman Landscape in Pittsburgh* by Walter C. Kidney; *Jubilee: The First 150 Years of Mount Holly Cemetery* [Little Rock Arkansas] by Sybil F. Crawford; and *Mourning Glory: The Story of the Lowell Cemetery* [Lowell, Massachusetts] by Catherine L. Goodwin. Kidney is an architectural historian with many books to his name. The other two are members of AGS, and both are writing a first book, but their work is equally good and professional.

Each author has studied the local cemetery history carefully, reading all the minutes of meetings and other records. However, Kidney has not mastered the back-

ground of the "Rural Cemetery Movement." He seems not to know how rapidly the idea of a cemetery landscaped like a garden spread, because he naively assumes that only four had started in the thirteen years that elapsed between the founding of Mount Auburn in 1831 and the incorporation of Allegheny in 1844. Lowell Cemetery dates from 1841, for instance, and Mount Holly also dates from the forties. (Although its site was not selected with the concept of a romantic landscape in mind, as the years rolled by, it came to have some of the rural cemetery characteristics in its name, in horticultural display, and in assigning names from nature to its roads and paths.)

The tone of writing about cemeteries and gravestones for the general public is very important. Journalists tend to be flip and fond of puns; professionals in the funeral business can become so solemn they put the reader to sleep. All three of these authors hit a happy balance of seriousness, lack of embarrassment, yet a willingness to expose human foibles for the amusement of the reader. Kidney tells of the pilot who landed his plane in the cemetery, thinking he was landing in a park; Goodwin cites the Lowell woman who specified in her legacy that squirrels and mice were to be kept away from her family tomb; while Crawford describes the city fathers wrestling with gambling and assignations at Mount Holly.

Each book has a special section on the gravestones that are important because of their splendor or because of the famous people they memorialize. Here again Kidney shows his limited background by effusively praising conventional statues such as the allegorical figures of Faith, Hope, and Charity. The two women give special attention to local carvers as well as widely-known sculptors with work in their cemeteries.

Each book has an index and several maps. So far as looks are concerned (and that has nothing to do with the authors' responsibilities), the Allegheny story is a beautiful coffee-table book with beautiful pictures, some in color. Neither of the other two has any color pictures except the jacket for the hard-bound Mount Holly book and the cover of Lowell's softbound story. Yet it is these last two that I recommend to AGS members. There is real meat in them, with information such as gravestone symbols and carving conventions that will carry over to any cemetery in any location. The Mount Holly book is thicker, contains more purely local history, and is less generous with illustrations, but either book will repay reading and study.

Also of interest, but received too late for inclusion:

Haven in the Heart of the City: The History of Lakewood Cemetery.

by Mame Osteen. Lakewood Cemetery, 3600 Hennepin Avenue South, Minneapolis, Minnesota 55408, 1992. \$20.00 plus \$2.00 shipping and handling. 143 pages, 117 illustrations, index.

Mount Hope, Rochester New York — America's First Municipal Victorian Cemetery

by Richard O. Reisem, photographs by Frank A. Gillespie. The Friends of Mount Hope Cemetery, 791 Mount Hope Avenue, Rochester, New York 14620-2752, 1994. \$39.95 plus \$4.00 shipping and handling. 128 pages, 81 photos.

We have a new review editor! Eric Brock has most generously volunteered to take over this column and would welcome your participation, either through writing reviews or submitting material for review. As always, once reviewed, all material goes into the AGS Archive. Please send letters, reviews, and material to be reviewed to Eric Brock, Post Office Box 5877, Shreveport, Louisiana 71135-5877. M.L.



POINTS OF INTEREST

William Hosley

Old Abbe Road, Enfield, Connecticut 06082

With the *Newsletter* changeover, we're still talking about portrait stones. Jessie Lie Farber's splendid article and illustrations of portrait stones in the Fall '93 issue raises a few more questions about this interesting topic. As usual, AGS members from around the country pitched in with some exciting evidence.

About the time we ran Jessie's article on portrait stones, I paid a visit to Plymouth, Massachusetts, and was astonished by the quality and variety of "portrait" stones there. I still wonder if some of them might be likenesses of the deceased, or at least personalized depictions.

Jessie's useful observation that "some carvers cut hundreds of almost identical portraits" proves that most of the figures on eighteenth-century "portrait" stones were not portraits but simply figural ornamentation. But Jessie's illustration of Esther Webster, age ninety-seven, from Bernardston, Massachusetts, proves that stonecutters occasionally adapted their style to reflect individual facial features. Crude as they may be, these are portraits of a sort. Plymouth and other Massachusetts South Shore towns warrant a closer look to see if more of the likenesses found on stones there are genuine portraits. AGS member Patricia Aloisi sends us a "portrait" (?) of Mary Pratt (1767) (Figure 1) of Abington on Massachusetts' South Shore. Could this, like some of the stones I saw in Plymouth, be personalized depiction?



Figure 1

The Victorians used portraiture on monuments more convincingly. Photography made it possible for the stonecutter to make a portrait long after the deceased was gone. AGS member Wayne Mori of Dunkirk, New York, wrote in about the Frank Hubbard stone (1886)

in Greenwood Cemetery, Wheeling, West Virginia. Over the years I've seen dozens of Victorian stones (1850s-1880s) cut with panels to receive framed photographs-daguerreotypes and tintypes. Until now I'd only seen one that survived. Wayne tells us that "unfortunately, the image can no longer be made out, but the frame is there and the glass unbroken." Wayne also noted that the brass frame has "caused a chemical reaction with the marble and kept it from darkening." I've seen this over and over again and would love to hear an explanation from one of our conservators. Wouldn't it be nice to have self-cleaning marble?

Bill Wallace, director of the Worcester Historical Museum and AGS member, sent along a picture of the William Lindsey stone (1864) (Figure 2) from Sandy Creek, New York. Here was a stylish way to protect a photograph! The portrait is mounted inside a porcelain frame with a sliding cover decorated with an anchor. Bill's picture was taken twenty years ago and at that time the photograph was still inside and legible. If any members living near Oswego would like to search for it, we'd appreciate a report. If it survives, it is the earliest intact gravestone photograph of which we're aware!

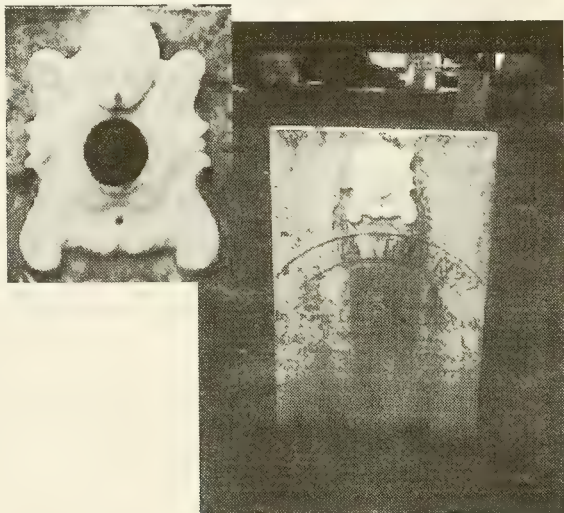


Figure 2

Eric Brock of Shreveport, Louisiana, sent a handsome and realistic Victorian portrait of the Maria Saltarelli stone (1892) (Figure 3) from the Metairie Cemetery in New Orleans. He also sent a portrait cast in Bridgeport, Connecticut, in white bronze and shipped all the way to New Orleans in 1883.



Figure 3

Marilyn Rowan of Alameda, California, sends us a charming statue of young Emmal Fisk (1881) (Figure 4) from the Lexington Cemetery in Kentucky, which is engraved on the back with a death-bed speech as much a tear-jerker as the sickbed scene of Dorothy returning to Kansas from Oz: "Mama, Papa, Otis, kiss me good-bye..."



Figure 4

Allen Bryan of Saugerties, New York, brought the story of portraiture into the twentieth century and up to the present with a portfolio of portrait stones (of which Albert Ceppi (1956) (Figure 5) is one example) from Hope Cemetery in Barre, Vermont, one of the greatest treasure troves in the country and, for my money, the best "art gallery" in Vermont.



Figure 5

More intriguing are the modern portrait stones that are turning up everywhere lately. Allen also sent "Riding the Stairway to Heaven" (Figure 6) with its etched motorcycle rider and painted rainbow, from the Blue Mountain Cemetery in his hometown. He wonders if other members have seen painted gravestones and adds that "it doesn't weather too well."

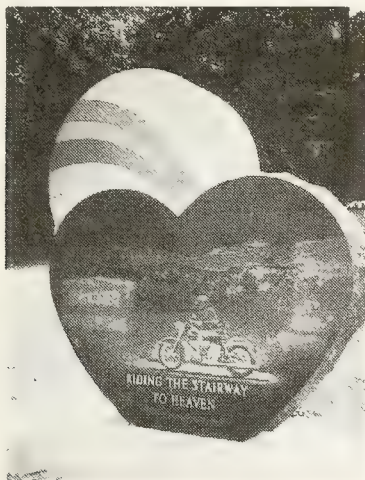


Figure 6

I promise we'll move away from portraits in the next issue, when I hope you'll help me out with some stones that mark the graves or talk about the relationship between Europeans and Native Americans. In this age of political sensitivity, it is like visiting a foreign country to read how our "founding fathers" perceived Native Americans. I guess the conflicts were closer to home. One of the most intriguing accounts of European/Native American conflict is the stone marking the grave of Lt. Mehuman Hinsdale (1736) (Figure 7) of Deerfield, Massachusetts, identified as "the first male child born in this place" who was "twice captivated by the Indian Salvages." The spelling is off — I don't think they meant to suggest Hinsdale's fascination with Native American textiles. He was cap-

tured by the "savages," and that about explains what they thought of each other.

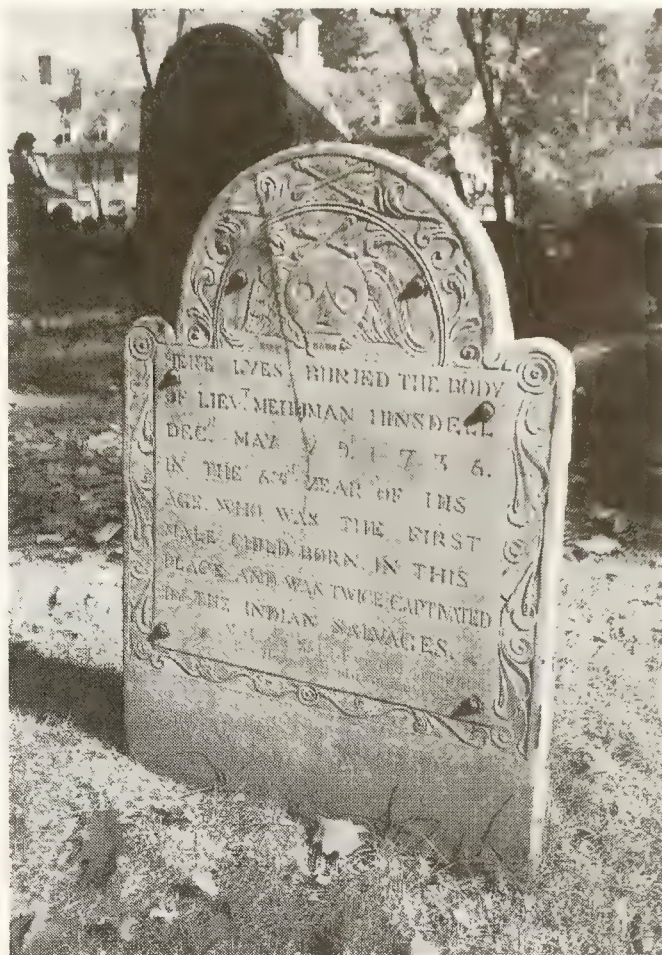


Figure 7

Spring has arrived. Time to hit the burying grounds. Enjoy!

"Points of Interest" is a members' forum where we look at pictures, ideas, and information about the "discoveries" we all make from time to time. Each issue of the Newsletter reports findings from the previous "assignment" and concludes with a new assignment. Member participation is essential, and you are encouraged to suggest topics for discussion.

Pictures may be small (even snapshots), but they must be sharp and clear. Only those submitted in self-addressed, stamped envelopes can be returned.

OH, HOW THE MIGHTY HAVE FALLEN! THE *NEW YORK TIMES* FOULS UP by Roberta Halporn

Center for Thanatology Research and Education, Inc.
391 Atlantic Avenue, Brooklyn, New York 11217-1701

The on-going drama of the discovery of a lost Black Burial Ground in Manhattan as a confluence of ethnic pride and politics has produced an unexpected bonus for New York City gravestone enthusiasts. On May 23, 1993, the *New York Times* published a map purportedly showing all lost and extant old cemeteries of all five boroughs, reaching back to the Colonial period. The *Times* based its research largely on materials found in each borough's historical society.

Now these collections are really marvelous. For example, I found the original hand-drawn street maps for Brooklyn at the Brooklyn Historical Society, clearly indicating the existence of the structure which is now the Center for Thanatology, dating the building back to 1840. For a town which is always knocking things down or throwing them out, this is truly remarkable.

The only trouble is that the researchers came nowhere near 99% of the gravestone studies specialists in the area (much the same mistake was made by Culbertson and Randall in their *Permanent New Yorkers*, which led to a number of critical omissions and errors in their book). Thanks to the efforts of Richard Dickerson (Friends of Abandoned Cemeteries) on Staten Island, the *Times* subsequently published a corrected map of Staten Island (shown on this page) which still omits two of the finest colonial sites in that borough — Todt Hill (Moravian) and St. Andrews at the Staten Island Restoration. Furthermore, even out-of-towners should be familiar enough with our terrain to be horrified to learn that in listing the "old" cemeteries of New York, the *Times* even left out the Green-Wood, that Victorian gem (1838).

I wish I knew what to do about this situation. Unlike perhaps the majority of AGS members, the Center for Thanatology Research sends out press releases at least twice a year, announcing our exhibits and special events, to the assignment editor of every major and minor communications vehicle in the city. Yet recently, when ABC News' 20-20 wanted a guide to scout Green-Wood for a program on death and dying, they learned about my existence from a fellow member of another organization in Washington, D.C.! Oh well!

While we are waiting for the (Bitch) Goddess of Fame to

strike us (cf. Thomas Wolfe, *You Can't Go Home Again*), following are two maps, the original as published on pages fourteen and fifteen), showing the sites of nonexistent yards (in which I believe absolutely), and what they think are extant old cemeteries (in which I don't), as well as my revised version (opposite), indicating the important spots I know about that they missed. And there is no question in my mind that there are more extant sites to be discovered.

GHOSTS OF GRAVEYARDS

A Correction: Staten Island Sites

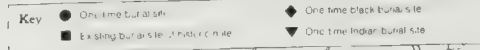
A map of former gravesites in New York City that appeared on May 23 gave incorrect locations for some of the sites on Staten Island. This is a corrected map of all the locations.





New York City's surface has been scraped and smoothed over many times in three and a half centuries. The Dutch covered Indian traces and the British covered the Dutch traces. Farmers leveled the forest, and tenements leveled the farms. Burial places have been no more sacred than any other real estate in the city. Here are some of the sites that were once thought to be final resting places, but have since been shown as less than final. Many records are unclear, so it is not always known whether remains were removed before developments covered the sites. Dates are given when known.

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Manhattan

INSET

- 1 Baptist cemetery, founded 1609. There's a tomb for John Jay
- 2 Black community health centre, founded 1969
- 3 Building of the century
- 4 The city's largest synagogue and interfaith religious centre
- 5 Lower Manhattan's first skyscraper, built 1890-1891
- 6 Episcopal St Paul's Church, founded 1697
- 7 First Presbyterian Church in New York City, founded 1697
- 8 World's oldest hospital for the mentally ill, founded 1791
- 9 Union Square, famous for the 1964-65 protests
- 10 Jewish Burial Ground, in New Bowery and Chinatown area

Manhattan
ABOVE 14th STREET

- 1 Drink, van Nieuwle, But at Ground level 212th Street cut through it in 1906, used by Bronx families 1871-1899
- 2 Harlem Reformed Dutch Church, Minard Rd to new ground and church built in 1598 destroyed in 1685
- 3 Indian burial site re-discovered in 1907, with nine burials in Scamman Avenue
- 4 New Burying Ground, Fifth Avenue, New Bryant Park 1, use in 1820
- 5 Potter's field: Fifth Avenue at 28th St, where Madison Square established in 1794
- 6 Potter's field: Fifth and Sixth Avenues from 40th to 45th Streets, Used in early 1800's
- 7 Potter's field: west of Third Avenue on Westchester & 43rd street 6-7th

- 1 Bedford Lodge Building and Bedford Avenue
- 2 Brooklyn Community Cemetery, Schermerhorn Avenue, now a S. apartment store
- 3 Burying Town Burying Ground, near old New Amsterdamer Avenue
- 4 Dutchess Tavern Building, second floor (c. 1650)
Kingland Ave. 40
- 5 Cannon Street Baptist Church (Manhattan cemetery)
Citizen's Plaza
- 6 Green & John Mount Pleasant Eastern Parkway
- 7 Flatbush Dutch Reformed Church, Flatbush Avenue
- 8 Flatbush Reformed Church, Flatbush Avenue
- 9 Holy Cross cemetery (182) Jay Street
- 10 Methodist Burial Ground, Union Avenue

- 1 Aqueduct Cemetery, also called
Homeside Cemetery
Woodhaven Boulevard
- 2 Brinkerhoff Family, 1820 Street
Used 1776- 872
- 3 Gauriguy Cemetery, Alcyon
Avenue, Used 1793- 871
- 4 Collins Cemetery, 46th Avenue,
and 85th Street, Used 1874-
1890
- 5 Culver Cemetery, Melicorne
Avenue, now at Queens College
Burials from mid-1800's to 1903
- 6 Cornell Cemetery, Little Neck
Parkway, Used in mid 1800's
- 7 Durin Farm Family Cemetery, 80
Street at 75th Avenue

● Luyse family on Bowery Bay
Now part of La Guardia Airport
Used 173-1814

- 10 Mooraburn, off Fagburn
Road, 1000 ft. east of 11
- 11 Moss Hill, "all the hedges &
Suttons on the ground"
Riddell, 1920 from 1826 or 1831
- 12 Old Newburn Cemetery, 31
Quaker (Quakers) Hill just east
of Avenue. Memorials date from
1752 to 1983
- 13 Old Cemetery off Avenue
Road, 1/2 mile from 1811 (1815)
- 14 Presbyterians Cemetery, 1811 (1815)
- 15 Public Fair Car Works, in Jura
Valley Park near 63rd Avenue
Closed from mid- 800's
- 16 Rapallo Farm, 21st Avenue, off
18th Street. Closed from late
1940s until early 1980's
- 17 Redwood Family Home, 1st "Red"
Countryside Road. Home dates
from 1780 to 1919
- 18 River Landing on Bowery Bay, New
Quarantine Airport. Used 1744
to 1808
- 19 St James' Road, Cemetery on

- ◆ **4** **Algar-A.M.L.** 1977-78
Algar Avenue, East 380-1705
- ◆ **5** **Church of the Holy Spirit**
Church of the Holy Spirit, 101
B.D. 1869
- ◆ **6** **Robert Dennis Tomlinson** (now
at 3000 10th Ave. East) 1980
- ◆ **7** **David and Ruth Humphrey**
Tomlinson (now at 3100 S.
- ◆ **8** **Elis Wendt Tomlinson** 1981
Wend Avenue, East 750-8000
- ◆ **9** **First Baptist Church** (renovated
with a new pulpit and office
building) 1981
- ◆ **10** **Evangelical Mission Society** (now
the "Latter Rain" Community)
1983-1984
- ◆ **11** **Thomas F. Jones** (renovated)
1984-1985 714-0-1040
- ◆ **12** **Magnolia Church** (now under
Furnish Hill Road) 1985-1986
1740
- ◆ **13** **Indian burial site** (now 1500
Avenue C) 1986-1987
Avenue 1800
Avenue 1800
- ◆ **14** **John and Ruth** (now 1800
Avenue C) 1987-1988
Avenue 1800
- ◆ **15** **John and Ruth** (now 1800
Avenue C) 1988-1989
Avenue 1800
- ◆ **16** **John and Ruth** (now 1800
Avenue C) 1989-1990
Avenue 1800
- ◆ **17** **John and Ruth** (now 1800
Avenue C) 1990-1991
Avenue 1800
- ◆ **18** **John and Ruth** (now 1800
Avenue C) 1991-1992
Avenue 1800
- ◆ **19** **John and Ruth** (now 1800
Avenue C) 1992-1993
Avenue 1800
- ◆ **20** **John and Ruth** (now 1800
Avenue C) 1993-1994
Avenue 1800
- ◆ **21** **John and Ruth** (now 1800
Avenue C) 1994-1995
Avenue 1800
- ◆ **22** **John and Ruth** (now 1800
Avenue C) 1995-1996
Avenue 1800
- ◆ **23** **John and Ruth** (now 1800
Avenue C) 1996-1997
Avenue 1800
- ◆ **24** **John and Ruth** (now 1800
Avenue C) 1997-1998
Avenue 1800
- ◆ **25** **John and Ruth** (now 1800
Avenue C) 1998-1999
Avenue 1800
- ◆ **26** **John and Ruth** (now 1800
Avenue C) 1999-2000
Avenue 1800
- ◆ **27** **John and Ruth** (now 1800
Avenue C) 2000-2001
Avenue 1800
- ◆ **28** **John and Ruth** (now 1800
Avenue C) 2001-2002
Avenue 1800
- ◆ **29** **John and Ruth** (now 1800
Avenue C) 2002-2003
Avenue 1800
- ◆ **30** **John and Ruth** (now 1800
Avenue C) 2003-2004
Avenue 1800
- ◆ **31** **John and Ruth** (now 1800
Avenue C) 2004-2005
Avenue 1800
- ◆ **32** **John and Ruth** (now 1800
Avenue C) 2005-2006
Avenue 1800
- ◆ **33** **John and Ruth** (now 1800
Avenue C) 2006-2007
Avenue 1800
- ◆ **34** **John and Ruth** (now 1800
Avenue C) 2007-2008
Avenue 1800
- ◆ **35** **John and Ruth** (now 1800
Avenue C) 2008-2009
Avenue 1800
- ◆ **36** **John and Ruth** (now 1800
Avenue C) 2009-2010
Avenue 1800
- ◆ **37** **John and Ruth** (now 1800
Avenue C) 2010-2011
Avenue 1800
- ◆ **38** **John and Ruth** (now 1800
Avenue C) 2011-2012
Avenue 1800
- ◆ **39** **John and Ruth** (now 1800
Avenue C) 2012-2013
Avenue 1800
- ◆ **40** **John and Ruth** (now 1800
Avenue C) 2013-2014
Avenue 1800
- ◆ **41** **John and Ruth** (now 1800
Avenue C) 2014-2015
Avenue 1800
- ◆ **42** **John and Ruth** (now 1800
Avenue C) 2015-2016
Avenue 1800
- ◆ **43** **John and Ruth** (now 1800
Avenue C) 2016-2017
Avenue 1800
- ◆ **44** **John and Ruth** (now 1800
Avenue C) 2017-2018
Avenue 1800
- ◆ **45** **John and Ruth** (now 1800
Avenue C) 2018-2019
Avenue 1800
- ◆ **46** **John and Ruth** (now 1800
Avenue C) 2019-2020
Avenue 1800
- ◆ **47** **John and Ruth** (now 1800
Avenue C) 2020-2021
Avenue 1800
- ◆ **48** **John and Ruth** (now 1800
Avenue C) 2021-2022
Avenue 1800
- ◆ **49** **John and Ruth** (now 1800
Avenue C) 2022-2023
Avenue 1800
- ◆ **50** **John and Ruth** (now 1800
Avenue C) 2023-2024
Avenue 1800
- ◆ **51** **John and Ruth** (now 1800
Avenue C) 2024-2025
Avenue 1800
- ◆ **52** **John and Ruth** (now 1800
Avenue C) 2025-2026
Avenue 1800
- ◆ **53** **John and Ruth** (now 1800
Avenue C) 2026-2027
Avenue 1800
- ◆ **54** **John and Ruth** (now 1800
Avenue C) 2027-2028
Avenue 1800
- ◆ **55** **John and Ruth** (now 1800
Avenue C) 2028-2029
Avenue 1800
- ◆ **56** **John and Ruth** (now 1800
Avenue C) 2029-2030
Avenue 1800
- ◆ **57** **John and Ruth** (now 1800
Avenue C) 2030-2031
Avenue 1800
- ◆ **58** **John and Ruth** (now 1800
Avenue C) 2031-2032
Avenue 1800
- ◆ **59** **John and Ruth** (now 1800
Avenue C) 2032-2033
Avenue 1800
- ◆ **60** **John and Ruth** (now 1800
Avenue C) 2033-2034
Avenue 1800
- ◆ **61** **John and Ruth** (now 1800
Avenue C) 2034-2035
Avenue 1800
- ◆ **62** **John and Ruth** (now 1800
Avenue C) 2035-2036
Avenue 1800
- ◆ **63** **John and Ruth** (now 1800
Avenue C) 2036-2037
Avenue 1800
- ◆ **64** **John and Ruth** (now 1800
Avenue C) 2037-2038
Avenue 1800
- ◆ **65** **John and Ruth** (now 1800
Avenue C) 2038-2039
Avenue 1800
- ◆ **66** **John and Ruth** (now 1800
Avenue C) 2039-2040
Avenue 1800
- ◆ **67** **John and Ruth** (now 1800
Avenue C) 2040-2041
Avenue 1800
- ◆ **68** **John and Ruth** (now 1800
Avenue C) 2041-2042
Avenue 1800
- ◆ **69** **John and Ruth** (now 1800
Avenue C) 2042-2043
Avenue 1800
- ◆ **70** **John and Ruth** (now 1800
Avenue C) 2043-2044
Avenue 1800
- ◆ **71** **John and Ruth** (now 1800
Avenue C) 2044-2045
Avenue 1800
- ◆ **72** **John and Ruth** (now 1800
Avenue C) 2045-2046
Avenue 1800
- ◆ **73** **John and Ruth** (now 1800
Avenue C) 2046-2047
Avenue 1800
- ◆ **74** **John and Ruth** (now 1800
Avenue C) 2047-2048
Avenue 1800
- ◆ **75** **John and Ruth** (now 1800
Avenue C) 2048-2049
Avenue 1800
- ◆ **76** **John and Ruth** (now 1800
Avenue C) 2049-2050
Avenue 1800
- ◆ **77** **John and Ruth** (now 1800
Avenue C) 2050-2051
Avenue 1800
-

REGIONAL COLUMNS

NORTHWEST & FAR WEST

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Colorado, Hawaii, Idaho,
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Bob Pierce

208 Monterey Boulevard, San Francisco, California 94131



THE DEAD BEAT

This column will be made up of material I received in the mail from various members.

OREGON TRAIL SERIES

Two articles in the *Oregonian*, both by Rick Bella with photos by Michael Lloyd, are part of a fourteen part series celebrating the Oregon Trail's 150th anniversary.

The article of Friday, July 23, 1993, deals with Sacajawea and her great-great-great-great-great-granddaughter and her son who tend her gravesite, located on The Wind River Indian Reservation in western Wyoming. Some history of the confrontation between the Indian and white races is given, as well as the part Sacajawea played in the Lewis and Clark expedition of 1804-06.

The second article, dated July 27, 1993, is entitled "Trail of Death." The author gives an account of the many causes of death along what is termed the 2000-mile graveyard. He lists some notable graves and some brief notes about each. Photos of the gravesites or markers accompany the article.

Since these are but two articles of a fourteen part series, I will write to the author and try to obtain the other parts. If the material is relevant, I will include it in a future *News-letter*.

OTHER CLIPPINGS FROM MEMBERS

Thanks to Fred Heiner of San Francisco for an article from the May 21, 1993, Santa Rosa, California *Press Democrat*. "Sonoma Seeks to Preserve Cemetery" is the title of the article by staff writer Alvaro Delgado. City leaders are trying to develop a means of preserving the historic Mountain Cemetery which holds the remains of some of Sonoma's most prominent pioneers, such as Gen.

Mariano Vallejo, H.E. Boyes (the founder of Boyes Hot Springs), the winemaking Sebastianis, and the only Revolutionary War soldier buried in California. Costs for the upkeep of the deteriorating cemetery are high. Minimal maintenance does not include security or repairing damage done by vandals. The city council isn't ready to consider turning the cemetery over to a private, profit-making party. Part of the problem is a lack of developed burial plots which generate income. A survey will be conducted to determine how many gravesites could be created on the fifty-acre site.

Phil Kallas of Stevens Point, Wisconsin, sent in a short piece from the January 3, 1994, *Army Times*. It gives directions to the gravesite of Jimi Hendrix, who died in 1970. He is buried in the Greenwood Cemetery, fifteen miles southeast of Seattle. Instead of flowers and wreaths, guitar picks and beer cans are around the grave. The article is by Jon R. Anderson.

From our Midwest Editor, Jim Jewell, came a picture from the October 17, 1993, *Chicago Tribune* of a monument to trucker John Bronk that is near the Cypress Freeway in Oakland, California. Bronk died when the freeway collapsed in the October 17, 1989, earthquake.

TWO REPORTS FROM CEMETERY ORGANIZATIONS

I received the 1993 Annual Report from the National Association for Cemetery Preservation, Inc. Membership information was also enclosed. "It is a non-profit organization dedicated to the identification, restoration, and preservation of our nation's cemeteries and gravesites." NACP is seeking to expand and would like to develop contacts in all fifty states. If you would like more information, please contact NACP, Inc., Post Office Box 772922, Steamboat Springs, Colorado 80477. Memberships are Single, \$15.00; Family, \$20.00; Associate, \$25.00.

Dick Meyer of Monmouth, Oregon, sent information on "A Symposium On Vandalism In Our Cemeteries," which was presented by the Oregon Historic Cemeteries Association. Dick believes this is the first symposium with cemetery vandalism as its prime focus attempted in the United States. Program topics were as follows:

Why Do They Do It? A Psychological Profile of the Vandal

Legal Update: Crime and Prosecution in Oregon
A Study of Occult and Satanic Crime

The Next Step: Prevention, Restoration,
Stewardship (Panel Discussion)

Dick reports that the symposium, held March 12, 1994, was extremely dynamic and successful.

A COOK'S EPITAPH

Two of Mrs. Smith's friends stood over her tombstone reading a very long inscription. Finally one woman said, "I don't believe it, it's her potato salad recipe." The other woman replied, "Well, she always said the only way anyone would ever get her recipe was over her dead body."

SOUTHWEST

Arizona, Arkansas,
Louisiana, New Mexico,
Oklahoma, Texas

Ellie Reichlin

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Phone: (602) 647-7005



NATIONAL REGISTER NOTES

There is no fast-breaking news to report from this sector. However, member Sybil Crawford of Dallas has written to make known the availability of lists from the National Register of Historic Places. These lists are broken down by state, and provide the names of cemeteries on the National Register, conditions of access, location, date of placement on the Register, and registration number. Further information about individual sites in the form of submission papers is available at no charge by writing the National Register of Historic Places, c/o the National Park Service, Interagency Resources Division, Post Office Box 37127, Washington, D.C. 20013-7127. To obtain these, you will need to have the registration number for the site in which you're interested.

Alternatively, you can write to the historic preservation office in your state to inquire about burial places on the Register, or those considered eligible or worthy of a survey. Arizona's SHPO, for example, provided inventory sheets for thirteen cemeteries. None are on the National Register as yet, but some are considered eligible, others need to be surveyed, and still others are considered ineligible. Not only do these listings suggest sites that members might wish to visit, they also alert members to the process by which cemeteries are nominated to the Register. Two useful booklets are Bulletins 15 and 41, "How to Apply the National Register Criteria for Evaluation" and "Guidelines for Evaluating and Registering Cemeteries and Burial Places" respectively. Both can be obtained from the National Register at the address given above. (*Bulletin #41 is also available for \$1.50 from the AGS office. M.L.*)

IN SEARCH OF "FOLK" MARKERS

A telephone call from a member in San Francisco — not, strictly speaking, in the region I represent — got me thinking about a project that might be fun for some of you. He was planning a visit to the Tucson area and was interested in cemeteries that had significant components of "folk" markers and other "folk" elements, such as those found in Chilili, New Mexico. The term "folk" is a serviceable one, though I'm not sure there's any consensus regarding its precise meaning. In my mind, it suggests gravestones, or other elements of cemetery design, created by individuals working with materials, forms, or inscriptions that are innovative conceptions of "the rules" that typically govern gravestones at given periods, or which represent adaptations of "the rules," as these are understood locally, using local materials, or design and textual elements.

Unfortunately, I wasn't able to be very helpful, but it motivated me to ask people for their suggestions, which I hope to follow up and report on in the near future. One "find" is Harshaw, Arizona—a ghost town near Patagonia in the state's southeast corner—where a few "folk" markers (read: "handmade") dating from the 1920s and 1930s remain, together with some cement niches that create an interesting pattern up a very steep hillside. Plastic flowers and other ornaments are used profusely here as elsewhere in this part of the state. Does anyone know how long these plastic offerings last and how often they are replaced? They give the impression of a well cared for site—but this may be an illusion.

Another turn in the conversation about "folk" cemeteries was whether there were any "folk" places to eat in the area, meaning diners or other eating places unselfconsciously preparing food for local people. It occurs to me that it would be wonderful to have regional lists of interesting "folk" cemeteries, with correlated suggestions for where to eat within a convenient radius. Please let me know if you have any thoughts on the matter — the two seem to go together naturally, and it would be fun to start creating regional gravestone/cemetery/eating place lists. Or is this too irreverent?

PROBLEMS WITH US GOVERNMENT MAPS

Finally, I have been poring over U.S. Forest Service maps for the Coronado National Forest to look for sites marked "Cem" (for cemetery). There are a number of such notations, but when we actually tried to locate them, we have had a high failure rate. Has anyone else had the same experience with Forest Service Maps, or those from the

US Geological Survey? Maybe we are doing something wrong—let me know. It seemed an ingenious way to locate potentially interesting grave sites.

From June until the end of September I will be at Box 450, Addison, Maine 04606. You can contact me there, or else here in Arizona, from which my mail will be forwarded.

MIDWEST

*Illinois, Indiana, Iowa,
Kansas, Michigan,
Minnesota, Missouri,
Nebraska, North Dakota,
Ohio, South Dakota,
Wisconsin, Manitoba, Ontario*

Jim Jewell

828 Plum Street, Peru, Illinois 61354



A REPORT ON THE ANCIENT CEMETERY RESTORATION PROJECT OF OLD CEMETERY, LA VIELLE MINE, OLD MINES, MISSOURI



by Kent Beale, St. Joachims Church

Work is coming along on restoring the oldest cemetery at St. Joachims in Old Mines, Missouri. The most apparent change is that the brush is cleaned out of the creek and around the stones. The newly painted iron gates are visible now, and the bridge doesn't seem as narrow anymore. The fence lines are also being cleaned.

A lot of the work involved in restoration is not so obvious. Meetings have been taking place with people who have relatives buried there, and the pieces of the puzzle are beginning to come together. The problem is a big one. There is no map or plot of this cemetery. Unless there is a stone or cross on the grave, there is no way of knowing where people are buried. There are 200 markers that somehow have been pulled off of their graves and then thrown along the fence or over the fence into the brush.

This is why it is so important that people contact us and show us what they know about this resting place of our ancestors. We are compiling a history of the cemetery and the people buried in it. What we need to know is:

1. Who is buried there and how are they related to the other people buried there? How did they die?
2. When was the cemetery behind the church moved, and where were the bodies moved?
3. Who moved the graves?

4. Who helped maintain the cemeteries? For how long were they neglected?
5. Who were the coffin makers?
6. Who made the tombstones?
7. Who made the iron and wooden crosses?
8. What is the reason behind the many different designs on the ends of the iron crosses?

We also would like photos of the colonists who were some of the first to settle in the Mid-Mississippi Valley. Besides the French, there are a lot of Irish and Blacks (both free and slaves) buried there. We have very little information about the Blacks, as their descendants are no longer here or haven't contacted us yet. We believe that they are buried in a section just below the tombs of Ettiene and Madame Lamarque. This section has few markers. We also believe this area once contained a lot of wooden crosses. We have three of the original wooden crosses and plan to make some reproductions to place on the graves.

Recently, we discovered that the sides of the tombs of Madame Lamarque and her husband Ettiene Lamarque were stacked under the lids lying flat on the ground. After visiting the ancient French cemetery at Ste. Genevieve, Missouri, we found a raised tomb there exactly like the tombs of the Lamarques. We have raised the sides of the tomb of Ettiene and plan to raise Madame Lamarque's next.

There are also three other tombs that were dismantled and need restoration.

Markers at the ancient cemetery at La Vieille Mine - Old Mines:

Total	Type of marker	# pulled off graves
204	Civilian Headstones	16
87	Footstones	81
32	Military Stones	1
166	Iron Crosses	96
3	Wooden Crosses	3
6	Vaults of Stone	5 disassembled
1	Stone Mausoleum	
3	Metal Funeral Home Markers	
502	Markers in all - en tous	

The majority of these markers need cleaning and stabilizing in concrete. Many that are still in place have fallen or will soon fall.

The hand-forged iron cross seems to be a French artifact, and is quite rare. Here is a census of iron crosses found at towns we visited. If you know of any others, let us know.

Ste. Genevieve Memorial	3
Bloomsdale Catholic	3
Lawrencton Catholic	26
French Village Catholic	3
Potosi Catholic	1
Tiff Catholic	16
Old Mines Catholic	166
Richwoods Catholic	?

Anyone with information can contact St. Joachims Rectory, Route 1, LaVieille Mine, Cadet, Missouri 63530

SOUTHEAST

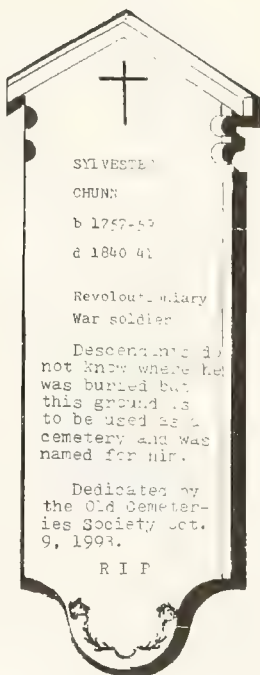
Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia

Lucy Norman Spencer

2312 North Vernon Street
Arlington, Virginia 22207
(703) 527-7123

FIRST PRAYER BOARD IN TENNESSEE

Proof that *Newsletter* articles have meaningful information which spurs action in cemeteries is the installation of a "prayer board" in Tennessee. The 1993 spring issue article on Bavarian dead boards prompted Thomas Chunn, a member of the Old Cemeteries Society of Maury County, Tennessee, to design a prayer board for a Revolutionary war soldier, Sylvester Chunn. This may be the first and only prayer or memory board in the South. Like the Bavarian boards of pine,



Mr. Chunn made the board of one to one-and-a-half inch cedar heart wood from the easily found wild cedar. The Society dedicated and erected the board in Pottsville, on property adjacent to the Jacob Shires Cemetery. The adjoining picture shows the adaptation of a European design and idea into a new American folk tradition in cemeteries.

WOODLAWN CEMETERY, WASHINGTON, D.C.

Restoration plans for this 1859 cemetery, which contains primarily the remains of both famous and poor Black Americans, continues after the November 3 roundtable. Support came from lawyers, archaeologists, historians, genealogists, visual artists, politicians, community leaders, and relatives of the deceased. If a grant is secured, the abandoned gate house will become the site of temporary, site-specific art installations which would incorporate biographical, sociological, metamorphical, and historical themes. Public lectures will be given in the adjoining community in an effort to generate thought between art and community, death and remembrance, and a sense of community ownership for the cemetery.

MID-ATLANTIC

Delaware, New Jersey,
New York, Pennsylvania,
Quebec

G.E.O. Czarnecki

2810 Avenue Z
Brooklyn, New York 11235



GRANT'S TOMB TRASHED

One news item brought to my attention by members is the plight of Grant's Tomb. This 8,000 ton granite memorial on Manhattan's upper west side contains the graves of the former United States President and Civil War general and his wife. When Grant was laid there in 1897, it was a glowing environment vastly different from today. The tomb is now a hang-out for junkies and vandals who do not treat it with care and respect, to put it mildly. Needless to say, few people have been visiting this monument lately, so the National Park Service, which has operated it for the past thirty-four years, employs only three people during the week and abandons it on the weekends. By failing to appropriate sufficient funds for its upkeep, the NPS has let the site become trashed.

One individual, George Craig of Queens, New York, founder of the Friends of Grant's Tomb, has experience in this field, and has brought forward a few proposals worth mentioning, including keeping the site patrolled on

weekends and the NPS purchasing surrounding parkland that could allow the tomb to be permanently protected and guarded. Also, renovations need to be done to make the site more comfortable for visitors.

The fact of the matter is the site will not survive without these improvements. You can support George Craig's efforts by writing to him at Friends of Grant's Tomb, 83-12 Saint James Street, Elmhurst, New York 11373.

CEMETERIES OR TORTURE GARDENS?

Colonial era stones seem to find no refuge. Even where I thought they were safe, they're not. Colonial stones in Greenwood (renowned as one of the great nineteenth-century rural cemeteries) were transported there from other destroyed yards. Although an outstanding collection, they are continually neglected and consistently chipped, scratched, and gouged by lawnmowers, or just driven over if they're lying on the ground. What should be a haven for these stones is instead a torture garden. Is a cemetery a safe place for a colonial era stone?

I would like to hear member's views on this problem. Has anyone had success protecting colonial era gravestones? I'm not looking for repair and maintenance advice but new answers that must be contemplated with the ever increasing reality of the destruction of colonial era stones and graveyards. I'll answer all and print as many as space allows.

NEW ENGLAND/MARITIME

Connecticut, Maine,
Massachusetts, New
Hampshire, Rhode Island,
Vermont, Labrador, New
Brunswick, Newfoundland,
Nova Scotia

Bob Klisiewicz

46 Granite Street, Webster, Massachusetts 01570



RARE MUSLIM CEMETERY

Mary Goodwin sends us an article by David Lammey from the October 20, 1993, Hartford [Connecticut] *Courant* about Connecticut's only Muslim burial ground. The cemetery is controlled by the Islamic Center of Connecticut through its church in Windsor. Muslim cemeteries are unusual, says Abdel-Rahman Osman of the Islamic Center of New York City, only occurring where there is a significant Muslim population. Otherwise the Muslims use a small portion of a local cemetery, but they prefer to

avoid this because local burial laws are sometimes in conflict with the strict Muslim burial rules. As an example, the deceased must be buried with their faces facing east toward Mecca.

These cemeteries are not easily noticeable because Muslims do not customarily use gravestones, and of those that are used, many are laid flat on the ground. The Enfield cemetery, located just off North Maple Street, has a small number of stones, some marked in English, some in Arabic. Director Said Sulieman of the Islamic Center of Connecticut remarked that although Muslim burial rules are strict, cemetery rules are somewhat more relaxed, and some western influences do emerge now and then.

ON THE QUESTION OF EPITAPHS

Valerie Capels, the prolific clipping-sender from Waitsfield, Vermont, sends a page from an undated *Vermont Magazine* containing an article by Eileen G. McGinley reporting on some nice Vermont epitaphs, and including a story of a graveyard in Enosberg Falls, Vermont. This graveyard contains the remains of a Mr. Church, who apparently had four wives and outlived them all. When, near the end of his life, he decided to move to another town, he had his wives disinterred and moved to a cemetery nearer to his new home. Somehow, the four wives' remains got intermingled in transit, and an honest but perplexed Mr. Church could not see it in his heart to rebury the scrambled remains with the original headstones. Instead, he had three new stones cut.

The first reads:

Here lies Hannah Church
and probably a portion of Emily

The second:

Sacred to the memory of Emily Church
Who seems to be mixed with Martha

and the third:

Stranger pause and drop a tear
For Emily Church lies buried here
Mixed in some perplexing manner
With Mary, Martha, and probably Hannah

This is a good story, and worthy of being included in *Vermont Magazine*, but over the years I have become rather cynical over "too cute" epitaphs. I sometimes think that many of them, along with the "Boot Hill" epitaphs in Tombstone, Arizona, are made up for no other reason than pure enjoyment. They then get repeated a number of times by amused listeners or readers and are finally quoted as "gospel" in collections. Soon the best (or wittiest) of them seem to have a life of their own, and tend to

get copied in every new anthology of gravestone epitaphs.

Perhaps my cynicism began when I tried to locate a stone said to be standing in a Thompson, Connecticut, cemetery that read:

He was a loving husband and father
And a good Christian
But never could quite get himself
To believe that
Jonah really swallowed the whale

This version was reported in a book of curious Yankee epitaphs, and, as Thompson is only a few minutes drive from my home, I spent quite a few Saturday mornings walking the Thompson cemeteries looking for that stone. To my dismay, I was never able to locate it. I suppose it could be in some now-forgotten family plot, but Thompson was never so large in population that finding such a stone should be so difficult. I soon came to believe that such a stone never existed except in some writer's imagination.

Ms. McGinley certainly implies in the *Vermont Magazine* article that she actually saw the Church stones (without actually saying so), but my cynicism still remains. If anyone else has actually seen them, I would appreciate it if they would confirm this fact with a letter, or even better, a photo or rubbing, to either myself or Miranda Levin at the AGS office.

NEW BURIAL GROUND ASSOCIATION FORMED

The Tomac Historic Burying Ground Association was recently formed to preserve and protect the old Tomac Cemetery in Old Greenwich, Connecticut. President Timothy Schantz sends a nice brochure, used both for fund-raising and informational purposes, which states that the cemetery dates back to about 1665 and is situated on land bought from the local Indians in 1640. It appears that the oldest legible stone is that of Gershom Lockwood, who died in 1718. From the rubbing used on the brochure, the stone appears to be in pretty good shape, showing a nicely cut winged skull symbol. The cemetery also includes the graves of at least seventeen Revolutionary War soldiers as well as the graves of numerous Tories. The Tomac Association's goals are to erect a standing sign to identify the site, create a master survey card, catalog each head- and footstone, clean and re-erect fallen stones, and generally keep the old grounds in good repair. We wish them luck in their ambitious project.

FOREIGN EDITOR

Angelika Kruger-Kahloulou

Franz-Schubert-Str. 14
D-63322 Rodermark 2
Germany



THE OLD CEMETERY IN OFFENBACH, GERMANY (Alter Friedhof in Offenbach am Main)

For an urban cemetery, the "Alter Friedhof" is not old at all. In fact, as far as ancient gravestones are concerned, the Offenbach cemetery pales in comparison to the old burial grounds of New England cities of similar size. Anyone looking for graves that are more than 200 years old should try the older churches of the city rather than the Old Cemetery even though burials were transferred to its grounds from earlier sites.

The cemetery was founded in 1832, when the older graveyard, on the present Wilhelmsplatz, was closed for burial purposes. What was then the "New Cemetery" was at the time outside the town limits. The names of two of the streets enclosing the grounds recall their former extramural location: Mühlheimer-Strasse is the road leading to the town of Mühlheim, and Grenz-Strasse is the "Border Street."

In 1861 and again in 1892, the grounds were enlarged. In both the original and the more recent part of the cemetery, the Jewish sections (Israelischer Friedhof) are at the back of the Christian tiers, if we consider the main entrance to be the front of the cemetery. I am not aware of other specific sections used exclusively or predominantly by members of a particular religious denomination, although such practices may have existed. In the eighteenth and nineteenth centuries, Offenbach was well known for its liberal tradition and religious diversity, in contrast to Frankfurt, the present banking and finance capital of Germany, which has a varied record of political confrontation.

However, the Old Cemetery is well worth a visit for anyone sojourning in the area. Not only does it have nineteenth-century tombs (that would be called Victorian in the Anglo-Saxon world), with numerous, mostly female figures of stone, whether they be angels, geniuses (guardian spirits), or mourners, but it also boasts the early twentieth-century works of the Darmstadt Jugendstil (Art Nouveau) school (Figure 1), as well as the monuments created by professors and students of the Hochschule für Gestaltung, the art college, in Offenbach. The distance between Offenbach and Darmstadt being only



Figure 1: The Roosen monument
by sculptor Daniel Greiner

The two mourning figures on the sides are worked in very low relief. The central group, depicting a scene of leave-taking, is in high relief. The shepherd's crook identifies the male figure on the left as Hermes psychopompos, who escorts the soul from this world to the next. The lettering is simple Darmstadt Jugendstil.

twenty-six kilometers (sixteen miles), geographical proximity suggested contacts and cross-fertilization between the artists' group (Künstlerkolonie) in Darmstadt and the college community in Offenbach.

The Old Cemetery also features gravemarkers made of a very fine concrete that looks like sandstone or limestone. The ordinary visitor hardly recognizes these markers to be synthetic. How did I find out about them? I was lucky in joining a tour of the Old Cemetery given by Dr. Christine Uslular-Thiele, who is not only well-read in German art history, but also well-versed in local history, so her explanations set the monuments both in their artistic and craft-related, as well as their historic context. Unfortunately, such tours are not offered on a regular basis but at best once a year. They are usually organized by the local adult education centers (Volkshochschulen).

Rather than amateurishly reiterate the guide's excellent tour, I would like to concentrate on two monuments that I believe appeal to a larger audience of cemetery lovers. One of the most curious and definitely the most colorful is not really a gravemarker but a cenotaph, a memorial to a person or persons buried elsewhere (Figure 2). It commemorates six girls and a young man who died in an accident caused by a schoolboys' prank in 1909. They drowned in the waters of the river Main when some boys opened the sluice gate at Flossgasse in Oberrad, then a town between Frankfurt and Offenbach, and now a Frankfurt suburb.



Figure 2

The inscription reads:

PUPILS OF THE CITY
SCHOOL ON MATHILDENSTRASSE.

ON A SCHOOL EXCURSION
THEY MET THEIR DEATH IN
CHILDISH PLAY AT THE
OBERRADER SLUICE GATE
ON 19 AUGUST 1909
IN THE WAVES OF THE MAIN.
WITH THEM DROWNED, IN
THE ATTEMPT TO SAVE THEM,
THE VALIANT WORKMAN
WILHELM GOBIG
FROM FRANKFURT AM MAIN.
BORN 25 MARCH 1884

(Original German version of the inscription is available from the AGS office. M.L.)

The memorial is a unique creation. It results from a competition between students of the art college (which was then called Technische Lehranstalt). The tympanum (Figure 3) shows a very pale putto with golden hair and wings of blue and gold. He plays the lute and wears a long, flowing band, probably a veil, across his arm. Both the lute and the veil are a very faded pink color. To his right and to his left, six white lilies with yellow pistils and four green tufts of grass grow from the dark green field below the putto's feet, in perfect symmetry. The background is dark blue, with a brown and gold decorative border framing the picture.

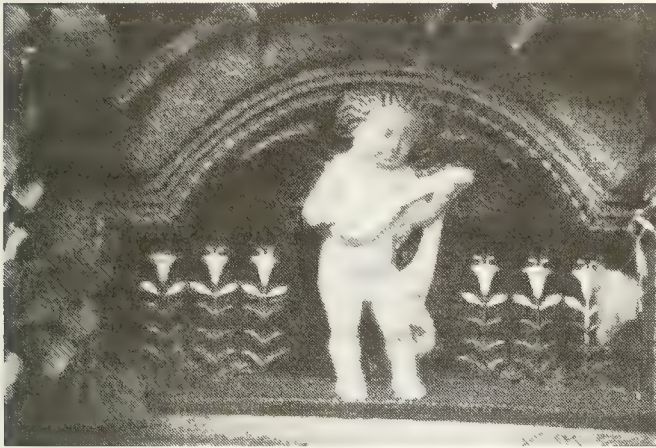


Figure 3

Stylistically, the baroque putto (whose chubby features and symbolic accoutrements evoke both hope and sadness) contrasts with the stock Art Nouveau lilies (which are certainly meant to stand for the six innocent children's lives). The stone appears to be synthetic limestone. The picture is ceramic. It looks as if it had been covered with thick paint, which is typical of tin-glazed pottery, which is sometimes referred to as tin-enamelled. For reasons to be explained below, we should not be surprised to find maiolica artifacts such as this in Offenbach in the early twentieth century. Tin glazing was developed in different eras in Mesopotamia as well as in China and in the Indus area. In the second century BC, faience tiles were spread all over the Near East. Spanish Moors introduced them to Europe in the fifteenth century.

The three terms most commonly used for this type of tin-glazed earthenware are maiolica, faience, and delft. The name maiolica is derived from the Italian word for the island of Mallorca, the Moorish-Spanish export market for this pottery. The more familiar term faience comes

from the Italian town of Faenza, the fifteenth-century production center (although Urbino, Siena, Gubbio, Deruta, and Florence had important factories, too). The third designation, delft, applies to Dutch varieties of tin-glazed ware, since there was a flourishing factory in Delft, Holland, in the early seventeenth century.

Germany's first faience factory was founded in Hanau in 1661. Hanau is a few miles up the river from Offenbach. Whereas the Hanau factory remained in operation until 1806, Frankfurt's faience factory was established shortly after Hanau's closed down in the eighteenth century. In Höchst, a few miles down the river from Frankfurt, faience was produced from 1746 to 1760. The area around Offenbach had thus a tradition of producing tin-glazed earthenware when the students designed the memorial. Not only was the place right, the time seemed to be ripe for this kind of monument as well. The Jugendstil, Art Nouveau, had revived the maiolica technique. However, maiolica on gravemarkers was not accepted by the memorial-buying public. My conjecture is that the bright colors were considered inappropriate for objects associated with dignified melancholy. The putto never found playmates in the Old Cemetery.

Leaving the putto to walk towards the main entrance, one passes a monument that is dear to the hearts of the people of Offenbach. It is a tree stump tombstone from which a hunting bag and pouch are hung (Figure 4). A hunting rifle leans against the stump, and a dog is lying down in front of it. All this is made from red sandstone. The somewhat sentimental assemblage identifies and adorns the resting place of the Offenbach industrialist Spicharz, who died in 1863. It recalls and immortalizes his passion for hunting. Dr. Uslular-Thiele emphasized the purely secular character of the monument amidst the angels, geniuses, and crosses surrounding it. Of course, the dog as the guardian of the nether world and the tree with its multiple mythological connotations are far from being innocent of symbolic connotations. Those being heathenish, however, the Spicharz marker clashes with the professedly Christian symbols around it. It is indicative of the spirit of liberalism and freethinking that reigned in Offenbach in the nineteenth century.

It also offers an excellent example of how local legend appropriates cultural artifacts and reinterprets them according to the ideological and emotional needs of the day. The locals who were in our group all confirmed the guide's story: they all believed Spicharz to have been a forest warden (an occupation with lots of positive associations for most Germans, whether they have read Ludwig

Ganghofer's alpine novels, their pulp fiction imitations, or not), whose faithful dog refused to leave his grave and died there from grief. Having captured people's sentimental imagination, the dog surely deserves the fresh flowers that sympathetic citizens of Offenbach keep placing on the grave.



Figure 4

NEW ADDITIONS TO THE LENDING LIBRARY

The AGS Lending Library is pleased to announce that two additional books are now available for loan: David H. Watters' *"With Bodilie Eyes"; Eschatological Themes in Puritan Literature and Gravestone Art* (see review in AGS Newsletter, Volume 7, No. 1, Winter 1982/83, page 10) and *The Very Quiet Baltimoreans: A Guide to the Historic Cemeteries and Burial Sites of Baltimore*, by Jane B. Wilson (see review in AGS Newsletter, Volume 16, No. 1, Winter 1991/1992, page 7).

Please use a Lending Library form to request these or any of the other books listed in previous newsletters. If you need an order form, please send a self-addressed, stamped envelope to AGS Lending Library, c/o Laurel K. Gabel, 205 Fishers Road, Pittsford, New York 14534.



From the

PRESIDENT'S DESK

**Rosalee Oakley,
President**

19 Hadley Place
Hadley, Massachusetts 01035

SUMMARY OF THE FEBRUARY 5, 1994, MEETING OF THE BOARD OF TRUSTEES

Here are some highlights of the February meeting of the Board of Trustees:

Two new Board members, Joseph Edgette and John Sterling, were welcomed.

A summary of Visions and Goals that had been submitted by Board members was circulated. Each member was asked to select their first three choices for small group discussions at the April meeting.

Treasurer Daniel Goldman submitted the Financial Report for the year 1993 showing an income of \$71,546 and expenses of \$70,808 leaving a net of \$737 for the year. He presented a tentative budget for 1994 with added expenses for staff and equipment for bringing the *Newsletter* in-house, which may result in a short-fall of several thousand dollars.

Executive Director Miranda Levin reported that memberships are up about two percent, with a good renewal rate. The focus of the office for the next several months will be learning how to produce the *Newsletter*; the additional hours assigned to both her and her assistant, Sean Redrow, since January 1 have been extremely helpful with that.

Reports were heard from Laurel Gabel, Research Clearing House Coordinator, and Jo Goeselt, Archivist, as well as the Newsletter Committee.

Progress Report on Conference '94 by Conference Liaison to the Board, Fred Oakley, indicated plans were well along for participation sessions, a conservation workshop, a tour of a modern monument company, and three different Saturday bus tours to area cemeteries. Joe Edgette, Program Chair, reported that the lecture program was almost filled.

After discussion of possible sites for the 1995 Conference, Fred Oakley was asked to check with the Lowell, Massachusetts, area contact people for a possible site in that area. At the April meeting a decision will be made between the Lowell and Springfield, Massachusetts, areas.

The Nominating Committee, chaired by Dan Goldman, presented a slate of candidates for election to the 1994-1995 Board of Trustees. The slate was accepted and the ballots will be mailed to all members. (*Ballots were included with the conference information you received with the Winter '94 issue. M.L.*)

The Planning Committee introduced a recommendation regarding presenting additional awards to members besides the Harriette Merrifield Forbes Award. A lively discussion helped to clarify a possible distinction between the Forbes Award and any other recognition AGS might give. With the suggestions from this discussion, the idea was encouraged and returned to the committee for further development.

Nominations, a discussion, and a vote yielded the 1994 Harriette Merrifield Forbes Award recipient. When the entire process was completed, Barbara Rotundo had been named to receive the 1994 Forbes Award at a banquet in her honor during the 1994 Conference.

The next meeting will be April 23, 1994, at the Worcester Historical Museum.

CONFERENCE UPDATE - SLIDE EXCHANGE

As part of this year's June conference, we are going to try a **Slide Exchange**. Members are invited to submit a maximum of five slides of **excellent** photographic quality and noteworthy interest. All submitted slides become the property of AGS with the aim of building a selected slide archive. All slides may be ordered at the conference in Chicago for \$1.00 each. The photographer of the slide which receives the most orders will be able to select five free slides from the collection. All submissions will be viewed during the conference program. Select submissions will appear in the *Newsletter*. When sending the slide, be sure to give the following information for each item:

Name of entrant	Address of entrant
Phone number of entrant	Name of deceased
Date(s)	Location of marker
4 to 6 word description (for order form)	

Forward by mail to: Laurel K. Gabel, AGS Slide Exchange, 205 Fishers Road, Pittsford, New York 14534 (Notice that this address is not the AGS office! M.L.) **Please note: all submissions must be received by Laurel by June 15, 1994.** With your help, this might become an annual event!

OFFICE NOTES

Miranda Levin, Executive Director

AGS, 30 Elm Street, Worcester, Massachusetts 01609

NEWSLETTER

As we continue to get ourselves on schedule, the *Newsletter* continues to dominate our time at the office. We'll be delving right into the Summer issue as soon as this issue is done; after that, we'll have some time to catch up on other things over the summer. As grueling as learning how to produce this publication has been, it would have been an impossible task had it not been for the good material that has been coming in steadily. In the case of our volunteer editors, they've had to contribute four columns in five months; because of the necessity of producing one issue after another, many of those columns were written without the benefit of much input from members. Despite the limitations, they were able to come through for me and I am very grateful.

CONFERENCE

The Winter issue, which you should have by now, had all of the conference registration information in it. If for some reason it wasn't in your issue, or if you would like additional registration forms, please let me know. Another conference note: On this page you will find a notice about a new Slide Exchange that is being instituted at this year's conference. This whole conference looks like it's going to be terrific.

Another new item can be found on page 4 of this issue, where you'll see that the *Newsletter* is going to be accepting a limited amount of advertising. Ads will be limited to gravestone-related items only.

That's it from the office, except that I want to put in one more plug for sending material in for the *Newsletter*. We can keep the quality up only if the quality of the incoming material stays high. Please consider contributing. I hope over these last three issues you've gotten a feeling for the breadth of material we welcome. If you feel that material you can share is appropriate for one of our columns, the editors would be happy to hear from you. If, however, it's hard to categorize your material, just send it here to the office. I will either assign it to an editor, or possibly put it in as a feature or other separate entity. But feel free to contribute!

That's really it — see you at conference!

NOTES & QUERIES

AGS Office

30 Elm Street, Worcester, Massachusetts 01609

SOME RESPONSES TO PREVIOUS QUERIES:

On Irish Cadaver Stones:

In the Fall, 1993, AGS *Newsletter*, you show a photograph of a cadaver monument from St. Peter's graveyard in Drogheda, Ireland. This can be identified as that of Sir Edmond Goldyng and his wife, Elizabeth Flemyng, according to Miss Helen M. Roe, who studied the monument type in Ireland, and she would date it to the early part of the sixteenth century.

The uncertainty of life and the inevitability of death was a theme common in medieval literature and art, even before the Black Death swept through Europe in the fourteenth century. An example is seen in the "Three Living and the Three Dead," a French poem of the thirteenth century. Here three young men (kings in later versions of the story), meet three skeletons; the first skeleton says, "What you are, we were. What we are, you will be." The second says that death treats rich and poor in the same fashion, while the third reminds the young men that there is no escape from death. Wall paintings of the subject are common. After the plague decimated Europe, there was even greater emphasis on the inevitability of death. (See, for instance, illustrations of the Dance of Death, where individual Deaths, as skeletons, lead everyone, from pope to king and queen down to the peasant and even a child, towards that final dance.)

Funeral monuments throughout the European continent, England, and Ireland reflect this preoccupation with decay after death, with skeletons, shrouds, and dessicated bodies appearing on brasses and sculptured in stone. Such monuments were always in a minority, but enough remain to provide various studies.

In Ireland, the handful of known examples were published by Miss Roe in an article, "Cadaver Effigial Monuments in Ireland" in the *Journal of the Royal Society of Antiquaries of Ireland*, vol. 99 (1969), and I am sending a copy of the article for the AGS files. (*It is now in the AGS Archives. M.L.*)

Mrs. Siobhán de hÓir
Royal Society of Antiquaries of Ireland
63 Merrion Square
Dublin 2, Ireland

On the Unusual Stones Found in Indiana:

I saw the photos and questions in the Fall, 1993, *Newsletter* about two gravestones in the Campbell-Robinson Cemetery in Florence, Indiana. My doctoral dissertation covered the three mid-Missouri counties of Boone, Howard, and Cooper, and there are several of these gravestones in cemeteries in these three counties. A quick review of an atlas shows that all three counties border the Missouri River, and the cemeteries that have these types of stones are cemeteries in towns on the river. Whether this is coincidental or significant, I cannot say at this time.

However, these types of stones in the Missouri River town of Glasgow, Missouri, located along the western boundary of Howard County, had vines and flowers planted in the area that outlined the body. The small gravestone marks the grave of a baby and the larger gravestone marks that of an adult in Glasgow. I cannot read the inscriptions in the *Newsletter* photos, but suspect this is also true in Indiana.

In Missouri, women regularly tended the family graves in the various cemeteries, and mid-Missouri newspapers write about the need for women to take charge of fund raising so that cemeteries can be improved. Another common lament in mid-Missouri newspapers is cemetery gravestone companies parking their wagons on graves as they erect markers. This was viewed with disgust, and even today elderly citizens still talk about people walking on graves on Memorial Day. Marking the body area with stone would keep this from happening to the grave of a loved one, plus the enclosure could be planted by the women of the family who would be regularly tending the grave, and thus the stone served as a symbol of loving remembrance.

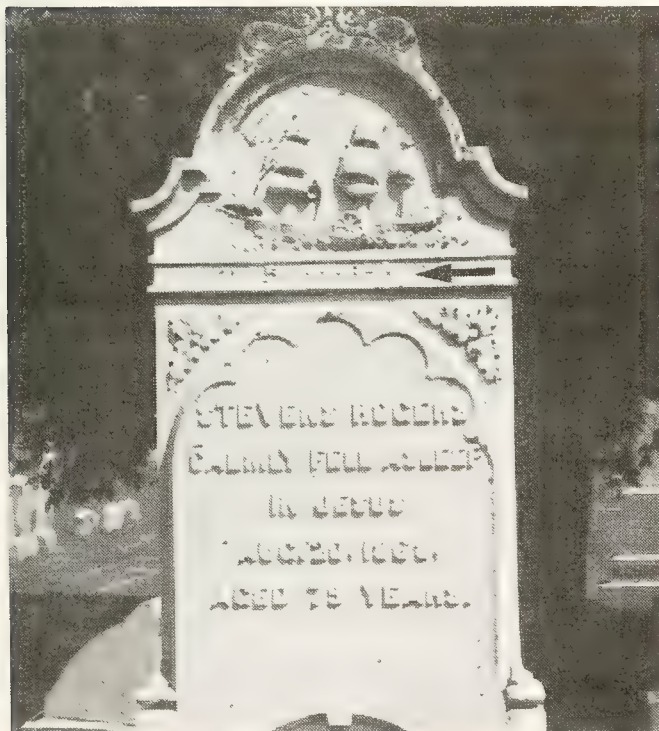
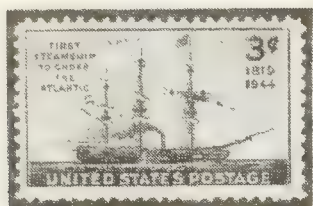
Maryellen McVicker, PhD
Route 2, Box 223M
Boonville, Missouri 65233-9802



An Answer to a Conference Query:

No one sent the query to the *Newsletter*, but it was spoken out loud in Cedar Grove Cemetery, New London, as conference attendees asked about the significance of the carving of the ship, the *Savannah*, on Stevens Rogers' gravestone. Carol Perkins has provided a picture of the stone and the clue to the answer, a philatelic notice of a 3 cent stamp honoring the *Savannah*, the first steamship to cross the Atlantic. *The Encyclopedia Americana* said Moses Rogers was captain on the historic crossing. *The Dictionary of American Biography* had an entry on Moses and mentioned that Stevens Rogers, no relation, was on that trip and that he had been responsible for the design of the rigging on the *Savannah*, which went under sail for part of the crossing. The *DAB* also said Stevens Rogers died in 1882. AGS accepts the gravestone date!

Barbara Rotundo



OTHER NOTES:

Volunteers Needed!

The office of Public Education & Interpretation (OPEI) of the African Burial Ground in New York City is currently instituting a Volunteer Program to engage community/public involvement. Volunteers will serve as representatives of the project visiting local schools, churches, and other community agencies and organizations to inform the public of the activities and services of the OPEI, dates of the Federal Steering Committee meetings, and other related activities and events. Internships for college credit are also available. For additional information contact:

The Office of Public Education & Interpretation
of the African Burial Ground
6 World Trade Center, Room 239
U.S. Custom House
New York, New York 10048
(212) 432-5707
(212) 432-5920 Hotline/Faxline

Good Art Project for Kids (and for When you Have Too Many Pumpkins!)

This picture was taken during a Fall Muffin Morning at the Marlboro [Massachusetts] Historical Society. On display was a photo of Dan Farber's which showed an early Marlboro gravestone. The pumpkins have copies of Marlboro gravestones drawn on them. This went along with the Dan Farber photos which were on exhibit upstairs.

Elna Headberg
11 Gates Avenue
Marlboro, Massachusetts 01752



CALENDAR

Gravestones, Graveyards, and Cemeteries will be part of the 47th Annual Seminars on American Culture at Cooperstown offered by the New York State Historical Association, July 6 - 9, 1994. Given by AGS member C.R. Jones, this course, through field trips to nearby locations, will provide opportunities to see actual examples of stone styles, carvers' work, landscaping, specialized structures, and layouts which give communities their special character. For more information on this and other courses, contact: Seminars on American Culture, New York State Historical Association, Post Office Box 800, Cooperstown, New York 13326, or call (607) 547-2533.

Connecticut Valley Gravestones are the topic of a forum at Historic Deerfield in Deerfield, Massachusetts, on Saturday, June 11, with Kevin Sweeney, Associate Professor of History and American Studies, Amherst College. A lecture, followed by a field trip to selected Western Massachusetts graveyards, will afford an opportunity to learn the meaning and distinguishing characteristics of one of the few sculptural expressions found in Puritan New England. This forum is being offered as part of the Spring Forums program at Historic Deerfield. For more information, contact: Spring Forums 1994, Historic Deerfield, Inc., Box 321, Deerfield, Massachusetts 01342.

The Vermont Old Cemetery Association will be sponsoring the following programs over the next few months:

May 7: Spring Meeting "Epitaphs from the New Haven Historical Society"

July 16: Restoration Workshop in Georgia, Vermont.

On-going: Restoration projects in Newfane, Wardsboro, and Stratton.

For more information, contact: Charles Marchant, Post Office Box 132, Townshend, Vermont 05353-0132.

The Friends of Center Cemetery, East Hartford, Connecticut, will be sponsoring the following:

May 21: Children's Tour of Center Cemetery, given by Mary Dowden, historian.

June 4: Talk by State Archaeologist Nicholas Bellantoni on "Preservation of Ancient Cemeteries in Connecticut."

For more information, contact: Friends of Center Cemetery, 38 Forest Lane, East Hartford, Connecticut 06118.

We are on the threshold of being on a regular schedule, and we welcome Calendar items. Since the Summer issue will be almost ready for the printer by the time you get this, we are currently accepting items for the Fall '94 issue. The deadline for the Fall issue is September 1, and it will be mailed around October 15, so please plan accordingly when sending us time-sensitive material. Send all Calendar listings to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609.

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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

VOLUME 18 NUMBER 3 Summer 1994 ISSN: 0146-5783

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Upcoming Deadlines

We are caught up!

The deadlines for the next two issues are as follows:

Fall '94: September 15

Winter '95: December 1

For Calendar submissions, please see page 28.

17TH & 18TH CENTURY GRAVESTONES & CARVERS

Ralph Tucker

Box 414, Georgetown, Maine 04548

What Death Dates Can Tell Us

The date of death found on a gravestone can tell more than one might first suppose. An example is the 1766 gravestone of William Grimes in Lexington, Massachusetts. The stone is identical to other stones made by Caleb Lamson and even has his initials carved on it, yet we know that Caleb died in 1760, six years before. How can this be? A close inspection of the stone shows that the inscription area was cut back until it was again blank, and then a new inscription was added; an early type of recycling. If you look carefully, you can make out a few places where the older lettering still shows through.

A similar stone is the 1712 Elizabeth Greenleaf stone in Newbury, Massachusetts, which was carved by the "Old Stonecutter," who had ceased carving about twenty years previously. This stone also has a deeply indented inscription area where the previous inscription had been.

Such stones are technically termed "palimpsests," a term originally applied to ancient manuscripts written on parchment which had been scraped to remove the lettering and then re-lettered, but which can be studied to read the original lettering.

Another interesting matter involving the dates on gravestones is "backdating," which refers to a stone carved long after the date of death, usually to replace a decayed wooden marker or to provide a marker where there had previously been none because of a lack of local carvers. The 1662 John Stevens gravestone in North Andover, Massachusetts, is a good example. It is a stone carved by Robert Mullicken, Sr., who was born in 1663. He could hardly have carved a stone before he was born. Likewise, the 1668 John White stone in Haverhill, Massachusetts, which has been cited as an outstanding example of an early stone, was carved by John

Hartshorne (born 1650), who didn't carve a stone before 1700.

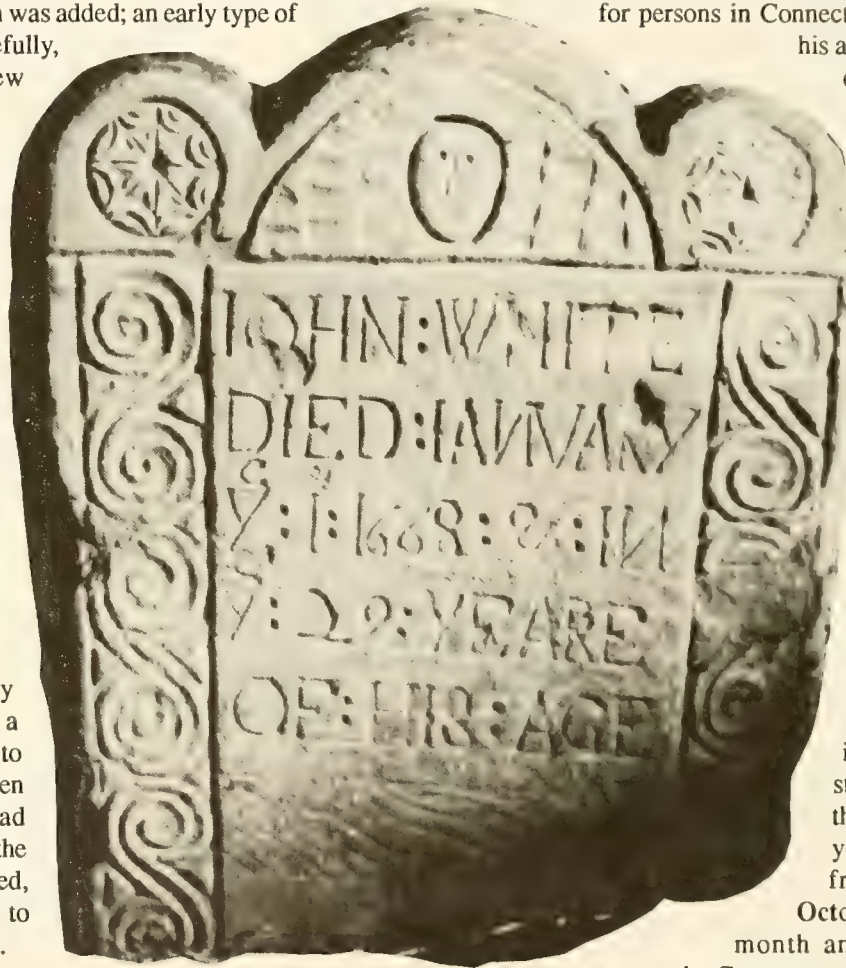
There is good evidence that when an early carver located in an area where there had never before been a stonecutter, there was a built-up demand for stones. We know that when John Hartshorne moved to Connecticut at the age of seventy-two, having been a carver in Massachusetts, he made twenty-eight stones for persons in Connecticut who had died before his arrival. For a more detailed

explanation of backdating, see the article "The Colonial Gravestone Carvings of John Hartshorne" by Slater and Tucker in *Puritan Gravestone Art II* (1978). (This book is available through the AGS publications list. M.L.)

A third interesting matter involving the dates on early stones is what is referred to as "double dating," which appears in such dates as "1704/5." Before 1752, the year was calculated as beginning on March 25 instead of January 1. If you stop to think, September is the seventh month only if you start to count the year from March; likewise October should be the eighth

month and December the tenth month. Consequently the months January,

February, and the first twenty-four days of March belong to the year previous to the year of the later dates. Thus, March 20, 1704/5, is the year 1704 by the old figuring, where March 25 is the start of the year, and 1705 by the current manner of calculating January 1 as the first of the year. Sometimes one finds the notation O.S. (old style) with such dates. This all involves the shift from the Julian calendar to the Gregorian calendar, which was voted on in England in 1750 and acted upon here in New England in 1752. Remember that double dating only occurs in the first three months of a year and only before the year 1752.



19TH & 20TH CENTURY GRAVESTONES

Barbara Rotundo

48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

The Pottery Gravemarkers of Piedmont North Carolina

By Patricia Samford

Research Laboratories of Anthropology, CB# 3120
Alumni Building
University of North Carolina
Chapel Hill, North Carolina 27599-3120

Although different cultures have used various materials to construct gravemarkers over the years, stone is the most common material used in the United States. In the North Carolina Piedmont, however, some ceramic gravemarkers were used for a hundred-year period between the mid-nineteenth and the mid-twentieth centuries. This phenomenon can be directly related to pottery production in North Carolina, a tradition which can trace its roots back to the mid-eighteenth century, when Moravians settled at Bethabara, near present-day Winston-Salem. Surviving documents show that by the early nineteenth century, there were numerous small-scale potters of English and German descent spread across the North Carolina Piedmont. There, a flourishing population, the relative isolation of the area from outside markets, and the presence of fine clays combined to create ideal conditions for the success of these potters. Folklorist Charles G. Zug III has written extensively about the North Carolina pottery industry in *Turners and Burners: The Folk Pottery of North Carolina* (University of North Carolina Press, 1986), and much of the information presented here is from his research.

North Carolina is not unique in its ceramic gravemarker tradition; pottery markers have also been documented in Texas, Florida, Michigan, and Mississippi. The North Carolina markers were concentrated in the counties of Alamance, Randolph, Buncombe, Moore, and Union, the areas where the pottery in-

dustry arose and is still viable today (Figure 1). The largest concentration appeared to have been at the Union Grove Baptist Church, outside the pottery production center of Seagrove. The North Carolina markers that have been documented to date seem to have been crafted primarily for the family members and friends of potters. More durable than wooden markers, the stoneware markers were less expensive than stone markers. After turning the marker on the potter's wheel, the potter incised the name of the deceased on the shoulders, sides, or tops of the green, or unfired, ware.

The markers, which were fired and sealed with alkaline or salt glazes, were constructed with an open base. This not only kept the markers from cracking during firing, but also allowed them to be set down over a wooden or metal post to help keep them upright. The markers appear to have been set slightly into the ground, since the bottoms of some examples are stained from the red clay soil of the area. Three styles of stoneware gravemarkers were typical of the North Carolina Piedmont. In keeping with other, largely utilitarian pottery common to the North Carolina potteries of that time, the gravemarkers were simple in shape and relatively unadorned. Markers were either jug-shaped or cylindrical, with one cylindrical type having pinched-in sides which create a series of rolls. Not enough of these markers have survived to determine whether vessel shapes could be related to specific potters.

Today, only one ceramic gravemarker remains in place at the Union Grove Church. Others have succumbed to theft, neglect, and the ravages of weather, lawnmowers, or bulldozer blades. The Ackland Art Museum of the University of North Carolina at Chapel Hill owns two surviving ceramic markers from the Union Grove Church (Figures 2 and 3). These markers surfaced in Atlanta after having been stolen from the cemetery in the early 1980s and missing for nearly two years. When contacted, the Union Grove Church expressed no interest in retaining the markers, due to the continued risk of theft or damage. Subsequently, the markers were placed in the Ackland Art Museum.

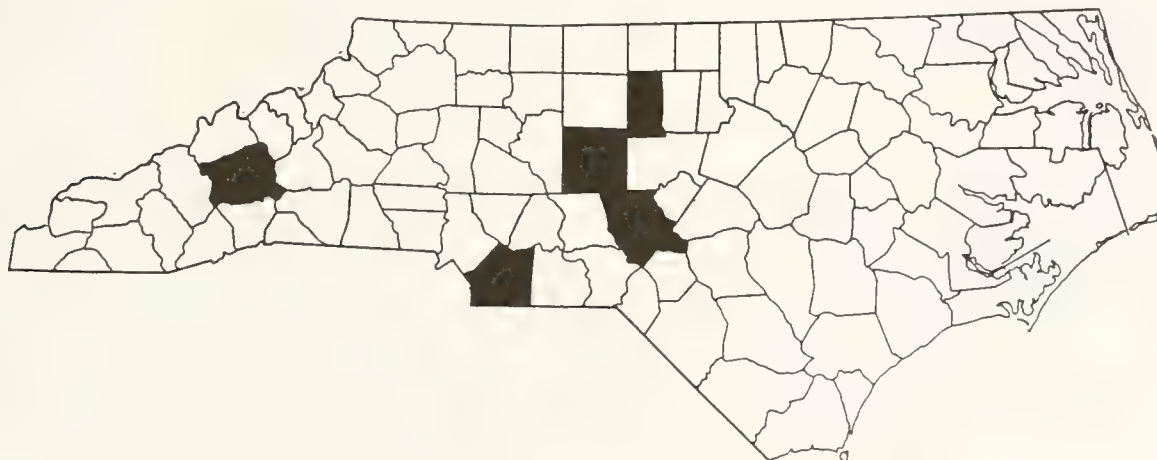


Figure 1: Map of North Carolina showing the locations of pottery gravemarkers



Figure 2: Gravemarker for Nancy J. Williamson, 1896. Inscribed: NANCY J. WILLIAMSON. BORN NOV: 4: 1875: DIED: NOV: 17: 1896: AGE: 21: YEAR: 13: DAY. Height 12 1/4" (Ackland Art Museum, Gift of Charles G. Zug).



Figure 3: Gravemarker for James R. Teague, 1938. Inscribed across top: JAMES R. TEAGUE BORN: APR. 20TH 1884.: DECEASED. OCT. 13TH 1938. AGE. 54 YRS. 5 MO. 24 DAYS. Height 17 3/4" (Ackland Art Museum, Gift of Charles G. Zug).

Gravemarker loss through theft and intentional or unintentional destruction has always been an issue for churches, but in the case of pottery markers, the problem has been more pressing than most. Anchoring these markers securely to the ground is virtually impossible, and their small size (generally between 10" and 18" tall) and light weight make them easy targets for destruction or theft. Since the one surviving example remaining at the Union Grove Cemetery is broken, it is not likely to be of interest to thieves.

Both of the markers in the Ackland Museum had sustained mi-

nor damage prior to their acquisition. The very fragility of these markers may have led to the creation of some religious beliefs by the people who made and sold them. One Union Grove area visitor to the Ackland Museum told a docent that any damage occurring to a marker within a year of burial was a sign that the soul of the deceased had not been admitted to heaven.

If anyone has any information on the locations of additional North Carolina ceramic gravemarkers or beliefs concerning their use, I would be interested in hearing about them.



GRAVESTONES AND COMPUTERS

John Sterling

10 Signal Ridge Way

East Greenwich, Rhode Island 02818

In my last two columns I laid the groundwork for the development of a computer program to catalog gravestone photographs. In the interim, I have received fifteen to twenty letters from people telling me about their use of computers for gravestone studies. I have also heard what people would like to accomplish with their computers. The majority of the people that wrote have an interest in transcribing or recording gravestones. I am therefore going to postpone the photography program development and start on a general purpose transcription program.

What we will try to accomplish over the next several issues is to develop a database standard and a program to enter data, to search, and to print reports. The database standard can be used with the software we will develop or with any other database that researchers are using. By having a database standard, researchers can swap data files with each other. If you plan to use a computer for research, please review the database standard as we develop it to make sure it will work for your research, and send your comments to me so we incorporate the needs of all.

I plan to develop relational databases to accomplish the standard. There will be one for the gravestone, one for the cemetery, possibly one for gravestone carvers, and possibly others. In this issue, I would like to suggest the following as a starting point for the gravestone database and solicit comments.

	<u>field name</u>	<u>type</u>	<u>width</u>	<u>dec</u>	<u>description</u>
1	LASTNAME	char	20		Last name on gravestone
2	FRSTNAME	char	25		First and middle name, title
3	MAIDEN	char	20		Female maiden name
4	RELATION	char	62		Relationship such as wife of (W/O), son of (S/O), granddaughter of (GD/O)
5	BD	numeric	2	0	Day of birth
6	BM	char	3		Month of birth (i.e. JAN, FEB, MAR)
7	BY	char	5		Year of birth-room for circa (1775c)
8	DD	numeric	2	0	Day of death
9	DM	char	3		Month of death
10	DY	char	5		Year of death-room for ? etc. (1775?)

The reason for the elaborate date breakout rather than a simple date field is because dates such as 04/31/1861 are found on stones and some dates can not be completely read. These two situations can not be entered in a standard database date field.

	<u>field name</u>	<u>type</u>	<u>width</u>	<u>dec</u>	<u>description</u>
11	AGE_YR	numeric	3	0	Age in years
12	AGE_MO	numeric	2	0	Age in months
13	AGE_DY	numeric	2	0	Age in days
14	AGE_AGE	numeric	3	0	Age written "in her 89th year"

I have also seen dates expressed in weeks and in hours, but these are so rare I don't think we should burden every record with these fields. They can be documented in the memo field (see below).

	<u>field name</u>	<u>type</u>	<u>width</u>	<u>dec</u>	<u>description</u>
15	VETERAN	logical	1		Veteran (yes or no)
16	WAR	char	8		Veteran of which war

If this is to be a search field, a standard list must be developed such as: COLONIAL, REV, 1812, MEXICAN, CIVIL, SPANISH, WWI, WWII, KOREAN, VIETNAM.

Gravestone characteristics: each of these will need to have a set of codes developed so that everyone lists them the same way.

	<u>field name</u>	<u>type</u>	<u>width</u>	<u>dec</u>	<u>description</u>
17	CP	char	2		Composition of stone [M] marble, [S] slate, [F] fieldstone, [G] granite, [SS] sandstone, [B] bronze, [W] wood, [CC] concrete, [HC] hollow cast zinc, [PM] polished marble or granite
18	CD	char	1		Condition of stone [G] good, [F] fair, [P] poor

Topical Columns

19	CT	char	1		Shape of stone
		[S] square top, [R] round top, [P] pointed top, [F] fancy top, [M] monument, [H] horizontal, [U] crude fieldstone, [A] statue, [T] tomb, [O] other			
20	S	char	1		Status
		[U] up, [D] down, [R] repaired, [B] broken			
21	CV	char	1		Carving
		[S] skull & xbones, [B] skull with wings, [A] angel, [W] winged creature, [U] willow and/or urn, [R] rising/setting sun, [L] lamb, [H] hand (point up, shaking), [F] flower, [0] none (zero), [T] coat of arms, [P] portrait, [C] cross, [D] brand - western, [M] misc other			
22	L	char	1		Legibility of lettering
		[G] good, [F] fair, [P] poor			
23	NO_GRAVE	numeric	2	0	Number of names on gravestone
24	STONE_HT	char	3		Height of stone in inches
25	STONE_WID	char	3		Width of stone in inches
26	FS	logical	1		Footstone - Yes or No
27	EXISTS	logical	1		Does the stone exist today? Yes or No
28	EX_DATE	char	1		Year the stone was last seen

Carver:

	<u>field</u>	<u>type</u>	<u>width</u>	<u>dec</u>	<u>description</u>
29	CARVER	char	15		Name of gravestone carver
30	CARV_HOW	char	1		How was the carver identified?
		[S] signed, [P] probated, [D] identified with high certainty (definite), [M] identified as probably, [G] identified as possibly (guess)			

Location of gravestone:

	<u>field</u>	<u>type</u>	<u>width</u>	<u>dec</u>	<u>description</u>
31	CEME_NO	char	5		Cemetery number-2 letters to identify the town or county & a 3 digit sequence number
32	SECT	char	2		Section number
33	LOT	char	4		Lot number
34	MAP	char	5		Map number

Miscellaneous:

	<u>field name</u>	<u>type</u>	<u>width</u>	<u>dec</u>	<u>description</u>
35	COMMENT	memo			Memo field (up to 5000 characters) for any additional comments, verses, notes, geneology, etc.
36	RECORDER	char	24		To document all transcriptions of a stone, usually with initials of recorder.

Please send your comments, suggestions, and questions to me. The more input that goes into this database and program, the more useful it will be. In the next issue, I will summarize all of the comments I get on this gravestone database specification and, if space permits, start to define a database to document the cemetery.

Historic Landscape Preservation Symposium

AGS is joining the National Park Service, the National Trust for Historic Preservation, the National Association for Olmstead Parks, the American Cemetery Association, and the Alliance for Historic Landscape Preservation in sponsoring a symposium on preserving historic landscapes as part of the National Trust's annual conference. Titled "Historic Landscapes: Getting to Treatment," the symposium will be held at Mount Auburn Cemetery in Cambridge, Massachusetts, on Tuesday, October 25, 1994. Speakers will present case studies of historic landscape projects that have reached the final stage of treatment. Several types of landscapes will be discussed; historic cemeteries will be represented by Evergreen in Portland, Maine; Forest Hills, in Boston; and Mount Auburn. Lunch is included with a tour of Mount Auburn and a round-table discussion to summarize the issues discussed during the day. To register, send your name, address, telephone number, and a check for \$40 to the National Trust, 1994 Conference Registration, 1785 Massachusetts Avenue N.W., Washington, D.C. 20036. Specify Historic Landscape Symposium. Registration is limited.

CONSERVATION NEWS
W. Fred Oakley, Jr.
19 Hadley Place
Hadley, Massachusetts 01035



VANDALS BEWARE! THERE IS A "SIGN" ON YOU



In a significant gesture of community service, Mark Lloyd of Lloyd Memorials, Dover, Delaware, placed more than fourteen professionally made signs in local cemeteries. The signs, placed in Dover as well as Ohio cemeteries, tend to increase public surveillance. A reward of up to \$500 is offered for information leading to the arrest and conviction of graveyard mischief-makers. Lloyd Memorials will provide the reward money, relieving cemeteries of any financial burden. Nearby residents and businesses are advised of the program, which enhances its effectiveness.

The idea for the reward program came from a monument industry trade magazine. Perhaps our readers could suggest this program to monument makers in their local area. Details could be solicited from Mr. Lloyd.

What Do You Do With the Rest of It? A Dilemma for the "Occasional" Conservator

Let's say you have read Chapter four of *A Graveyard Preservation Primer*. Having determined the need for "mortaring a stone into its base," you review page 71 to determine the formula for preparing the soft mortar mix: 1 part #1 (white portland cement) to 4 parts hydrated (mason's) lime to 8 parts clean, graded sand. Off you go to purchase the material, only to discover that portland cement comes in only one size — 94 pound bags! Somewhat the same for hydrated lime — 50 pound bags, and clean sand — 50 pounds! With a good-sized stone requiring only about a half a cup of portland cement, 2 cups of hydrated lime, and 4 cups of sand, what do you do with the rest of it, that is, the remaining 93 pounds, 10 ounces of portland cement, etc.?

In like manner, kaolin (for poulticing) comes in 50 pound bags. One pound, when mixed into an ounce of glycerin and an ounce of water, provides sufficient material for a good-sized stone.

To help you cope with this *excessive material* dilemma, AGS is offering a complete pre-mixed mortar package for \$3.50 (postage paid), or, if you prefer to add the sand yourself, we have a mixture for \$2.50 (postage paid) to which 4 cups of clean (not beach) sand must be added. A one pound package of Kaolin is available for \$2.50 (postage paid). By getting this material in smaller quantities, you will avoid using valuable storage space in your garage or basement and having ambient moisture turn it into rock-hard material, creating a disposal problem.

Send your order to AGS, 30 Elm Street, Worcester, Massachusetts 01609.

A Selected Glossary (part four of four)

Organized by category, this glossary clarifies the meanings of terms commonly used in the field of outdoor sculpture.

PROCESS

Cast: The reproduction of an object obtained when a material in a liquid state is poured into a mold and allowed to harden.

Core: The interior sculptural form made of the same substance as the foundry mold and held in place by steel pins and rods in order to create a hollow, bronze cast.

Fabricator: The company or individual who assembles a sculpture from a variety of separate pieces by welding or other means; this applies more often to modern non-figurative or abstract sculpture and is not to be confused with Foundry.

Foundry: The company that casts and completes a sculpture based on the artist's model or design; foundry work includes enlarging, making the molds, pouring the molten material, assembling the sculpture (if it is cast in pieces), finishing, and usually applying of patina.

Incised Motif: Designs, text, or other similar elements that are carved into the surface of the stone or engraved on the surface of the metal.

Recast: Made from molds taken from the original cast or replicas that may or may not be authorized by the artist.

OTHER

Adopt-A-Sculpture/Adopt-A-Monument: Program that engages corporations, foundations, and other groups to underwrite the repair and/or ongoing maintenance of outdoor sculpture,

usually on a local level.

American Institute for Conservation of Historic & Artistic Works (AIC): The American organization of conservation professionals dedicated to preserving the art and historic artifacts of our cultural heritage for future generations.

Conservator: A person who by training and experience is equipped to advise on and carry out the preservation and treatment of objects of our cultural heritage. Conservators may work in museum laboratories, regional centers, or in private practice.

Inventory of American Sculpture: Initiated in 1986 by the National Museum of American Art, Smithsonian Institution, the Inventory of American Sculpture is an ongoing, comprehensive computer listing of indoor and outdoor works by sculptors from colonial days to the present.

Proper Right or Proper Left: For use with figurative works to indicate the direction or side from the perspective of a statue, (i.e. as if you were positioned on the base); "PR" indicates Proper Right and "PL" indicates Proper Left.

Provenance: The history of ownership, including place of origin.

This completes the Selected Glossary. Reprinted with permission, *Save Outdoor Sculpture! (SOS!) Handbook for Volunteers*, c/o NIC, 3299 K Street NW, Suite 403, Washington, DC 20007.

Points of Interest

Bill Hosley

Old Abbe Road, Enfield, Connecticut 06082

Because "Points of Interest" is dependent on member response, and because the production schedule of newsletters is presently such that member response was impossible for this issue, there is no "Points of Interest" column here.

However, members are still invited to send material in on stones that mark the graves or talk about the relationship between Europeans and Native Americans (see Spring, 1994, issue). The findings will appear in the Fall issue in October, so please get your information to me by September 15.

"Points of Interest" is a members' forum where we look at pictures, ideas, and information about the "discoveries" we all make from time to time. Each issue of the Newsletter reports findings from the previous "assignment" and concludes with a new assignment. Member participation is essential, and you are encouraged to suggest topics for discussion.

Pictures may be small (even snapshots), but they must be sharp and clear. Only those submitted in self-addressed, stamped envelopes can be returned. Send all material to me at the address above.

CONSERVATOR'S CONNECTION

We are eager to develop a substantial roster of professional conservators (individuals or companies) and skilled practitioners in order to provide a resource for individuals and organizations planning conservation projects. Members (or their friends or acquaintances) having direct or indirect knowledge of persons engaged in conservation activity are urged to contact:

Fred Oakley

19 Hadley Place

Hadley, Massachusetts 01035.

Each lead will be followed up and credentials will be sought for the Conservator's Resource Listing. An appropriate caveat will be affixed to the roster stating that AGS does not, as a matter of policy, make recommendations nor substantiate documentation provided by those listed. The list is being compiled and made available as a service to members and others seeking conservation services.

REVIEW COLUMN

Miranda Levin (last column)

From now on: Eric Brock

Post Office Box 5877,
Shreveport, Louisiana 71135-5877

*The Last Miles of the Way:
African-American Homegoing Traditions 1890-Present*

Edited by Elaine Nichols

A catalog of an exhibit, published by the
South Carolina State Museum, Post Office Box 100107,
301 Gervais Street, Columbia, South Carolina 29202-3107.
1989, \$12.50 includes postage and handling.
Paperback, 71 pages.

Review by Roberta Halporn

How I wish I had had this book in hand in New Orleans two years ago when a group of us met for the stimulating lectures conducted by Richard Meyer within the American Culture Association. Where else could AGS members go but to the cemetery? Since I'm not a Victorian and Civil War fan, I was getting restless until we were steered to an African-American cemetery only a few blocks away from Metairie Cemetery, the showplace to which we were being introduced by local members. Once there, we were baffled by the complete metal frame of a bed on one grave, bizarre symbols on the hand-painted markers, and the broken crockery, which added such a derelict aspect to the yard. *The Last Miles of the Way* would have illuminated the fact that the bed, the china, and the other artifacts were not abandoned junk, but remnants of the African funeral and burial customs brought here by the slaves and adapted to the circumstances in which they lived and died.

Like the ancient Chinese, African-Americans did not believe that death was a silent end to a life. Rather, it was merely a transition from one state to another. If the family did not provide a proper burial for the deceased, that person's spirit could wander restlessly and cause problems for the surviving family members. Proper burial included placing the person's possessions within or on the grave (including beds), but cracking holes in the objects to free the spirits within them to catch up to the spirit of their owner. Colors and asymmetrical patterns were used to confuse evil spirits, and shiny objects were meant to dazzle the eye so one could "see through to the other world." Another element placed on graves was arcane writing on paper, which is puzzling to me because I was under the impression that teaching slaves to write was illegal.

The slaves who came from the African Bakongo culture also had a special affinity for water. According to the historian Elizabeth Fenn, who contributed one of the essays to this handsome volume, more West Africans who were shipped here came from Congo and Angolan ports than any other group, so it is understandable that their culture had a potent influence on black-American customs. The Congolans believed that the land of the dead

was an upside-down version of the living world, connected by the flashes of light off oceans, streams, and lakes. They believed that these illuminations were manifestations of ancestral spirits, and their descendants often placed glass and ceramic objects on their graves to reflect these flashes. Broken shells from the sea were also placed on graves as emblems both of the waters and of the spiraling patterns of life and death. Even plumbing drainage pipes and bathroom ceramic tiles carried the same totemic effects and can still be found.

As blacks became more westernized and adapted more of the prevailing white American funeral decorum, this type of artifact began to disappear, at least on the graves of the middle class, but stubborn examples of these ancient customs still appear. Some of the compelling photographs included show recent graves from Wadmolow Island (presumably off the coast of South Carolina), one decorated with a gold-rimmed ceramic pitcher, and another neatly bordered with conch shells, gravel, and combined anachronistically with a ceramic photograph on the stone.

One of the most significant decorations is a deliberately stopped clock. To those of Bakongo origins, the clock represented the cosmos and the movement of the sun, but in counterclockwise rotation. Stopping the clock located the person in time and in this cycle of existence — worldly and otherworldly. Often stopped at home at the hour of death, and draped with a pall, it seems that the clock was then transported to the cemetery to stand for eternity.

State Senator Fielding contributes a chapter on Low Country grieving and burial customs from the perspective of intimate experience, since he was raised by a funeral home family. Some of the customs he describes from his childhood are also recounted by the other authors, but some are unique, such as placing a stick in the hands of a murdered person so he or she might have a defensive weapon in the afterlife, and dragging a truck behind the hearse to wipe out its tire tracks.

The only chapter that is not a complete delight of graceful prose and cogent information is "Archaeological Analysis of African-American Mortuary Behavior," contributed by an archaeologist who seems to have been misled by her sources. AGS members will grasp some of these problems when they learn that she attributes the development of the Victorian garden cemetery to "the Southern plantation cemetery." However, she is on firmer ground when she discusses the phenomena she found when she left the library and went out into the field. Even here, some of her interpretations of the artifacts she found could lend themselves to other conclusions by a more informed eye. Nevertheless, the photographs accompanying this section add to the general excellence of the book.

A chapter by the Rev. Dr. Jackson concludes the volume, discussing some of the Christian beliefs that gradually replaced the more ancient religions brought here from Africa, and describing how they influenced black burial customs. But one cannot end this review without mentioning an extraordinary element that

alone makes this book worth the purchase price — and that is the treasure chest of references. As one who has spent a teeth-gnashing two years trying to find out **anything** about the cemetery customs of Chinese-Americans, I am in awe of the resources here. A researcher who undertakes a study of black customs before 1900 will have what might have seemed like a monumental task turned into a more easily done project, thanks to this lovely and dignified publication. *The Last Miles of the Way* is an irreplaceable acquisition for gravestone libraries that aspire to an inclusive collection.

Pillars of the Past:

A Guide to Cypress Lawn Memorial Park, Colma, California

By Michael Svanevik and Shirley Burgett

Custom & Limited Editions, 41 Sutter Street,
San Francisco, California 94104.
1992, \$7.95.
Paperback, 64 pages.

Review by Roberta Halporn

This is a pleasant guidebook to a California garden cemetery opened in 1882 and modeled in part on Mt. Auburn Cemetery. It strikes me as interesting that the founding of several such Victorian resting places was spearheaded in each case by the efforts of individuals who were appalled by the degraded conditions of their urban cemeteries as the populations flooded over their original boundaries. These visionaries had accumulated enough wealth and leisure time to travel long distances in search of a more aesthetic and dignified way to inter the dead. Green-Wood in Brooklyn had its Pierpont; this Cypress Lawn had its Hamden H. Noble, a Maine native, who, as a Civil War veteran, sought his fortune in California in 1865 and found it. Like Pierpont, he visited cemeteries all over the United States, and, inspired by what he saw in the East, created Cypress Lawn as an endowment care site. Multi-talented, he designed the grounds and imported the beautiful trees and shrubs which ornament the landscape. Going Pierpont one better, he even imported brown Boston pigeons and constructed shelters for them. (Green-Wood's avian population, which nests in the sandstone Upjohn gates, are colorful squatters. They seem to have been blown off a freighter in Brooklyn Harbor and taken up permanent residence in the clock tower.)

The first interments in Cypress Lawn were effected in 1887. The difficulty of transporting a funeral cortege across unpaved roads to what once served as potato and vegetable fields led to a solution that seems unique. The Southern Pacific Railroad inaugurated two daily scheduled funeral trains. Round trip for mourners cost \$.50 and the casket, carried in another car, cost \$1.00. If you were rich enough, you could even book a non-scheduled trip for your party for \$50.00.

By the 1920s, bodies were being moved en masse from their de-

teriorated original homes to Cypress Lawn and other "garden cemeteries" which sprang up in the area. Unfortunately for gravestone enthusiasts, it seems that most of the old markers were left behind. The eighty-seven new mausolea add luster to what the authors claim is one of the most beautiful cemeteries in the West. Because of the benign climate, many buildings have stained glass ceilings as well as the traditional windows. Though the ceilings were created by West coast designers, many of the remarkable windows were designed in the East by superb craftsmen such as Tiffany and Frederick Lamb of New York, and Charles Connick of Boston. It is a sad commentary on our times that the authors have felt obliged to omit the locations of the buildings that contain these artworks because of fear of vandalism and theft.

Short biographies of some local notables who rest in Cypress Lawn are included. Though possibly only two, writers Gertrude Atherton and Lincoln Steffens, will be familiar to Easterners, the others comprise a grand gallery of gold and silver prospectors who "made it," battling newspaper editors, and bank presidents. The well-reproduced portraits which accompany these sketches add interest, but it is unfortunate that so few photographs of their monuments were included. Two clear maps complete the booklet.

Guide to the Maintenance of Outdoor Sculpture

By Virginia Naudé and Glenn Wharton

American Institute for Conservation of Historic and
Artistic Works, 1717 K Street N.W., Suite 301,
Washington, D.C. 20006.
1993, \$15.00 includes postage and handling.
Paperback, 62 pages.

Review by C.R. Jones

This excellent publication does not belong on the bookshelf of every cemetery superintendent, board member, and volunteer group. However, it should be in constant use, being read and re-read (along with Lynette Strangstad's *A Graveyard Preservation Primer*) by all of us who care about memorials, markers, and cemeteries.

Although it is not written with graveyards in mind, the opening chapter's discussion of the history of outdoor monuments and memorials and the way we look at them is useful and thought-provoking. Subsequent chapters deal with philosophical considerations, establishing responsibility for maintenance, surveying, establishing maintenance plans, identifying materials, and contracting services with some assurance that the work will be done carefully and correctly.

The descriptions in chapter six of sculpture materials and their deterioration will be especially helpful for students of gravestones and "Victorian" graveyards, although readers must expand their thinking to include thousands of outdoor sculptures, small buildings, fences, and landscape elements.

This is not a recipe book for cleaning and conserving sculpture. Rather, it is a planning guide for executing whole projects in the best manner. All of the major steps are discussed, and these apply directly to gravestones. A selected reading list and other sources of information will help the reader explore the often misunderstood role of the conservator.

I was disappointed not to find any reference to AGS or AGS publications, and the existence of gravestones is acknowledged by only one illustration of a crumbling sandstone. At least that suggests the problems that we face. The book could not deal with all outdoor sculpture. And the disappointing decision of *Save Outdoor Sculpture!* not to include most gravestones and memorials has left that area to others.

Some additional points that might have been included are a better description of fabrication techniques and some discussion of the aesthetics of natural weathering and its desirability — on garden sculpture, for example. The conservative approach (pun intended) is often the best. Some discussion of landscape elements and their relationship to sculpture would also have been helpful.

There is much here that will be informative and useful for those of us who care for and about historic gravestones. The important messages are: plan carefully, supervise the actual work, and continue the preventive maintenance which is so often overlooked.

“Adam and Eve Scenes on Kirkyard Ornaments in the Scottish Lowlands”

By Betty Willsher

Published in *Proceedings of the Society of Antiquaries of
Scotland*, Volume 122 (1992) pages 413-451.
The Royal Museum of Scotland, Queen Street,
Edinburgh, Scotland.
45 illustrations (drawings and photographs).

Review by Jessie Lie Farber

This article is a compilation of information about gravemarkers ornamented with scenes of the Expulsion of Adam and Eve.

Betty Willsher, recipient of AGS's 1989 Forbes Award, is the author of two books, *Understanding Scottish Graveyards* (1985), and (with Doreen Hunter) *Stones: 18th Century Scottish Gravestones* (1979), as well as numerous articles. She has twice contributed papers at AGS conferences.

From her we have learned that Scotland is rich in both variety and the folksy charm of its eighteenth-century gravestone carving. Now she introduces us to a fascinating new vein of this wealth. She describes sixty-two Adam-and-Eve carvings, forty-six of which are illustrated. All but three (one in the United States

and two in Canada) are Scottish. She believes “It is likely that there were once many more.”

The Scottish stones are grouped by location, and a map shows the geographical scatter. The descriptions of each stone are detailed, yet succinct, giving not only the basic identifying data — name of the deceased, death date, age, and location — but also considerable information about size, condition, and carver's style. In some instances, pertinent lines from the inscription are quoted. The primary and any secondary motifs are carefully identified, described, and (often wittily) interpreted.

It seems to this reviewer that serious students of gravestone art will both learn from and enjoy this article and will want to add it to their libraries. Although reprints are no longer available from the publisher, AGS is seeking permission to reprint the article in *Markers*. In any case, a bound offset copy, a gift of the author, is available in the Association Archives.

From the new Review Editor: I was asked to serve as Review Editor several weeks after the Fall, 1993, Newsletter came out. (That, of course, is the issue in which the section editors gave little blurbs about themselves and said something about their columns.) Since I was too late for that, here I am now.

My interest in cemeteries and gravemarkers goes back as far as I can recall. It is an interest intimately linked to my love of history. Though a native and lifelong Louisianian, I have travelled fairly extensively throughout the US and abroad; the first thing I try to do, wherever I go, is visit cemeteries. They are outdoor archives, each unique and fascinating in its own right.

Likewise, I make a special effort to keep track of cemetery and gravemarker literature, both recent material as well as older, more obscure works. In the past, I have had the honor of writing a few reviews for the Newsletter. I will continue to do so, but I want you, the members and friends of AGS, to help. I welcome submissions of reviews from readers. I also welcome any related materials readers may wish to send, such as clippings and other information about new and forthcoming publications or media, or review copies of material on gravemarkers, cemeteries, and related topics. We'll be doing one review per issue, on average, but we'll also be doing updates and brief synopses of newly published items of interest. I encourage interested readers to contact me. I only ask that review submissions be typed or computer printed. I'm looking forward to working with the Newsletter staff and with fellow members of AGS.



The Last Voyage

By Laurel Gabel

205 Fishers Road, Pittsford, New York 14534

One of the many romantic themes in nineteenth-century culture was that of "The Last Voyage," an allegorical death scene in which an angel guides a graceful boat, carrying the body of a "sleeping" figure, across the water to a distant shore. References to this final voyage can be found on gravemarkers in most parts of the United States (Figures 1 and 2). Where did the design originate? How prevalent was it, and during what period was it in use? Did the same motif ever appear on art outside of cemeteries? Two separate inquiries about this design arrived in the same month and precipitated the following research.

AGS's white bronze expert, Barbara Rotundo, shared information about "The Last Voyage" from the Monumental Bronze Company's 1882 trade catalog, which describes the company's new design (Figure 3) in detail:

THE LAST VOYAGE

[Note] extreme size: 3 feet 10 inches wide, by 5 feet 4 3/4 inches long.

This beautiful ideal picture in BAS RELIEF is the result of months of artistic labor in modeling, and it is intended for outside and inside walls of Churches and Public Buildings, also for decorating Entrance-gateways of Cemeteries as well as Monuments and fronts of Tombs and Vaults.

By means of numerous strong non-corrosive connecting bolts, it can be securely fastened to any structure, whether built of wood, brick, stone or metal. This engraving represents it cast in the same material as the "White Bronze Monuments," having the same beautiful finish.

For indoor use, if desired, we can "GILD" all the raised portions with the finest of gold, which will be put on by a process that will make it absolutely permanent. The background can then be left in its natural color, or tinted in harmony with surrounding decorations. A "plaster cast" can be furnished where a saving in cost is an object, and it can also be "tinted" or "gilded" to suit the surroundings.

Price, cast in "White Bronze," with the frosted finish = \$300

Price, cast in "White Bronze," & gilded with 23 carat gold = \$375

Price, cast in plaster, gilded & tinted = \$200

Price, cast in plaster, finely finished, & left pure white = \$12



Figure 1: Detail from Hemans family gravemarker, Dover Plains, New York (from Mary Dexter).

This grand production is by the hand of Archibald McKellar (special artist for the Monumental Bronze Company of Bridgeport, Connecticut) and was finished at the Company's Art Foundry, in the month of February, 1881.

(According to *Who Was Who in American Art*, McKellar was born in Bridgeport, Connecticut, in 1844 and died in Paisley, Scotland, in 1901. He was a director of "Monumental Bronze Co., New York" and one of the Bridgeport company's primary artists.)

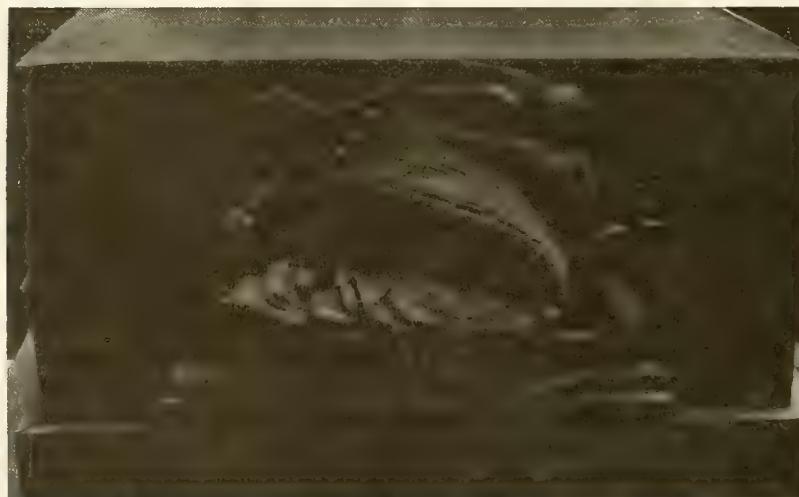


Figure 2: Detail from gravemarker in Lisbon, Louisiana (from Barbara Rotundo).

The true origin of "The Last Voyage" sculpture, so skillfully copied by Archibald McKellar, goes unmentioned in the Monumental Bronze Company catalog.

Coincidentally, a second, invaluable lead came from AGS member Eric Brock, whose clairvoyant powers prompted him to share

(unsolicited) a photograph of an engraving of the original bas-relief sculpture of "The Last Voyage" which he found in an 1885-86 folio volume, *Selections in Modern Art* (Figure 4). As Eric's reference shows, Archibald McKellar's model for the Monumental Bronze Company's "The Last Voyage" was an incidental sculp-

tural composition by English artist Felix Martin Miller. Miller's "The Last Voyage" was exhibited at the Royal Academy in 1877, and an engraving of it was then reproduced in *The Art Journal* (Vol. 18:133), published in New York in 1879. The two pieces of art are virtually identical. There can be little doubt that McKellar's 1881 version was copied from Miller's 1877 original.

The original memorial sculpture by Felix Miller (Figure 4) represents Theodore and Herbert Mellor, the deceased infant children of J.J. Mellor of Whitefield, England. Herbert, who died in 1871, is the older of the two children, and Miller depicts him as a winged angel guiding a ship which carries the dead body of his little brother over the "sea of bliss." The rays of light that guide the angel and his "slumbering" cargo are meant to represent the children's heavenly destination. In Christian iconography, ships are symbolic of the religious faith that carries one through the voyage of life. They appear frequently as a metaphor for death — transporting souls on life's final journey to another shore. Additional death-related symbols incorporated in Miller's sculpture of "The Last Voyage" include: a chrysalis and butterfly placed prominently on the lower corner of the shroud or drape; a nosegay of lilies and unopened flower buds held by the dead child; the guiding light or torch of Christian faith which illuminates the darkness; the cross and monogram

of Christ adorning the sail; a six-pointed star inside a circle, said to symbolize life's beginning and end in Christ. Along with the death dates and initials of the Mellor children, the base of Miller's sculpture features the explanatory epitaph: "A gentle wafting to

immortal life." This comforting quotation is from Milton's *Paradise Lost*: "A death-like sleep, A gentle wafting to immortal life."

Felix Martin Miller was born in 1820 and raised in a London orphanage after being left fatherless at a young age. His artistic talent was recognized and encouraged by established artists; while still in his early twenties, he was a regular exhibitor at England's

prestigious Royal Academy. Miller was acknowledged for his romantic, poetic sculptures, the most well-known of which include "Cruising Along the Water Lilies," "Emily and the White Doe of Rylstone," "Ariel," and "Titania." *The Art Journal* (1874) described Miller as "one of the few sculptors whose genius is manifest and who has produced works, chiefly bas-reliefs, that are unsurpassed by any productions of their class in modern art."

It is his evil fortune to obtain much praise with little success or recompense." Felix Martin Miller died in 1880, one year before Archibald McKellar reproduced "The Last Voyage" for the Monumental Bronze Company's mass market.

Miller and McKellar were certainly not the first to use a ship crossing over water as a metaphor for death. The religion and/or mythology of many cultures includes such watery boundaries between the living and the dead. In Latin literature, Virgil's *The Aeneid* describes

Charon, the greedy ferryman, who was paid for transporting the newly dead across the sacred river Styx. The dead had coins placed in their mouths when they were buried. Milton, Bunyan, and others repeat the theme. In the nineteenth century, many



Figure 3: Trade catalog of the Monumental Bronze Company White Bronze Monuments, 1882. Courtesy, the Winterthur Library: Printed Book and Periodical Collection.



Figure 4: "The Last Voyage," engraved by W. Roffe from the sculpture by F.M. Miller. *Selections in Modern Art, Volume II*. New York: D. Appleton and Company, 1885-1886.

artists produced works inspired by Thomas Cole's (1801-1848) popular series called *The Voyage of Life* (1840). In the twenty-five years between 1850 and 1875, editions of *The Voyage of Life* "were almost as often to be found in American homes as had been engravings of George Washington in an earlier generation," according to art historian Alan Wallach. In Cole's fourth and final painting of the "Voyage" series — the 51 3/4" x 78 1/4" canvas entitled "Old Age" — an elderly, white-bearded man sits in an open boat whose graceful sides are outlined with a succession of small, winged heads (Figure 5). The scene suggests a winter midnight, with the boat and its weary passenger drifting from the "river of life into the ocean of eternity." The man is shown reaching out to a white-clad angel that appears to be guiding the small vessel away from the "barren rocks of old age." On the other side of the water, dark clouds open to reveal bright rays of divine light and heavenly hosts welcoming him to the "Haven of Immortal Life," the Beulah Land. A term used to describe the

land of Israel in the Old Testament and the land of peace in John Bunyan's *Pilgrim's Progress*, in the nineteenth century Beulah Land was synonymous with heaven, the promised land, a place of eternal perfection. Popular hymns and ballads with titles such as "Beulah Land, Sweet Beulah Land," "The Shore of Eternity," "Shall We Gather at the River," and "O Boatman Row Me O'er," repeat the popular theme of "crossing over" or being transported, at death, across water to the promised New Jerusalem.

I am still searching for information about these "Last Voyage" scenes. If you have seen similar designs in use on cemetery gates, mausoleum doors, chapel walls, stained glass windows, public murals, or in any other unique application, please write and tell us about your discovery. Thanks for input from Eric Brock, Walter Burton, Sybil Crawford, Mary Dexter, Laura Ettinger, and Barbara Rotundo.

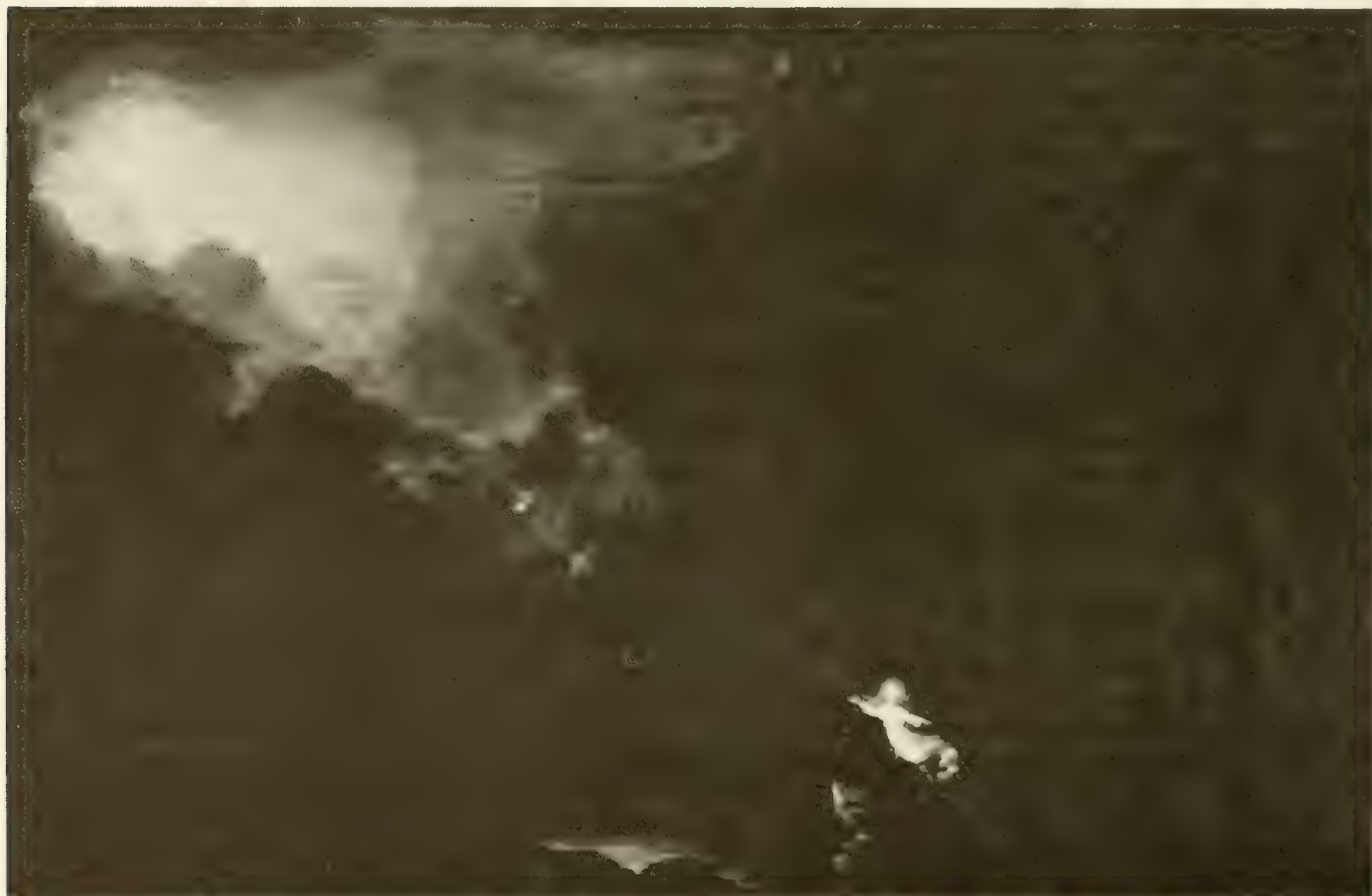


Figure 5: Thomas Cole, *The Voyage of Life: Old Age*, 1840, oil on canvas, 51 3/4" x 78 1/4". Courtesy of Munson-Williams-Proctor Institute, Museum of Art, Utica, New York.



National Register Cemeteries

By Sybil Crawford

10548 Stone Canyon Road #228, Dallas, Texas 75230-4408

Many of us are interested in nominating a cemetery for inclusion in the National Register of Historic Places, while others may simply contemplate a visit to a cemetery so designated.

Approximately 1700 cemeteries and burial places have been entered in the National Register since 1966, the first year it was created. There are two primary reasons for there being so small a number. First: there are criteria which a cemetery must meet. Second: there must be an individual or group willing to invest the time and effort necessary to see the nomination form to completion.

Nomination forms are available (at no charge) from the State Historic Preservation officer in your state or The National Register of Historic Places, Interagency Resources Division, National Park Service, Post Office Box 37127, Washington, DC 20013-7127.

The various types of cemeteries and burial places that might qualify for National Register listing include:

- * Town cemeteries and burial grounds whose creation and continuity reflect the broad spectrum of the community's history and culture.
- * Family burial plots that contribute to the significance of a farmstead.
- * Beautifully designed garden cemeteries that serve as places of rest and recreation.
- * Graveyards that form an important part of the historic setting for a church or other religious building being nominated.
- * Formal cemeteries whose collections of tombs, sculptures, and markers possess artistic and architectural significance.
- * Single or grouped gravestones that represent a distinctive folk tradition.
- * Graves or graveyards whose survival is a significant or the only reminder of an important person, culture, settlement, or event.
- * Burial places whose location, gravemarkers, landscaping, or other physical attributes tell something important about the people who created them.

Persons contemplating nominating a cemetery should first read *Guidelines for Evaluating and Registering Cemeteries and Burial Places (Bulletin 41)*, available at no charge from the National Register's post office box address given above. The bulletin is also available from AGS (see your current publications list). Criteria for acceptance are covered in detail and researchers will find the extensive bibliography a valuable resource. A number of other useful bulletins relating to such subjects as historic landscapes, historic districts, archaeological properties, etc., can be obtained from this same source.

Upon submission and evaluation of a nomination, it may be accepted, rejected, or returned for additional information or work.

Should you anticipate a visit to a National Register cemetery, you might want to do a little homework in advance. Copies of the nomination papers for cemeteries in the Register are available (at no charge) from: The National Register of Historic Places 413, National Park Service, Post Office Box 37127, Washington, DC 20013-7127.

If possible, your request should contain the following information:

- * State (where cemetery is located)
- * County (where cemetery is located)
- * Name of Cemetery
- * Date of Nomination
- * National Register identification number

Response will be far from prompt, and it is best to ask for the nomination papers of no more than three cemeteries in a single request. The information received, however, can be well worth the wait. While no two nominations will be exactly alike, some samples of the various types of material you might expect to find in a cemetery nomination packet include:

- * Site plan
- * Photograph(s) (meaning photocopy of same)
- * Map(s)
- * Archeology documentation
- * Periods of significance
- * Ownership
- * Location/legal description
- * Within or near a National Register historic district
- * Description and analysis of natural features (streams, lakes, etc.)
- * Topography
- * Plat or layout for cemetery plots
- * Road/pathway circulation systems
- * Views within the cemetery and external site
- * Vegetation (ornamental plantings, grasses, specimen plantings)
- * Boundary definition (fences, hedges, gateways)
- * Typical plot defining features (iron fencing, concrete curbing, marble coping)
- * Cemetery structures (receiving/hearse house, sexton's cottage, mausolea, columbaria, crematoria, churches, memorial chapels, gatehouses)
- * Architect/architectural firm(s) responsible for design of structures
- * Stylistic influences as seen in structures
- * Condition of site and structures
- * Original function of structures (if different from present use)
- * Entrance signs, directional markers, outdoor lighting systems
- * Cemetery furniture and site furnishings (benches, planters, fountains)

- * Burials of members of a religious order
- * Gravemarkers distinguished by early historical associations
- * Gravemarkers significant for their artistic merit
- * Gravemarkers significant for age or example of craftsmanship
- * Gravemarkers documenting the traditions of an ethnic or cultural group
- * Graves of historic figures
- * Embodiment of folkways, burial customs, or artistic traditions

The quality of the written submissions will vary—some having been prepared by relatively uninformed persons and others by academics or hired professionals.

There will be a few cemeteries to which access is restricted. This will be clearly stated in the nomination form and in the state printouts.

As the National Park Service (which oversees the designation of National Register sites) has discovered, a greater appreciation is evolving in both scholarship and public perception for the important historical themes that graves, cemeteries, and other types of burial places and features can represent.

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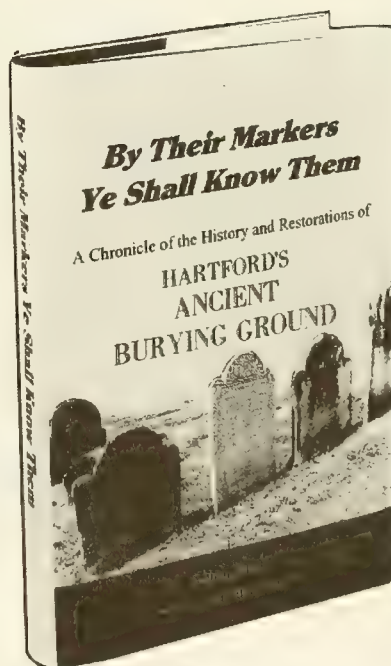
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The Western Deadbeat

Time to clean up all the material that I have received since my last column. Many thanks to those who submitted articles, etc.

From Jana Metheny of Freemont, California, comes an article from the March 28 San Jose *Mercury News* entitled "Historians Publish Guide to Graves of S.J. Pioneers." The article by Joanne Grant gives the background regarding the writing and publishing of a cemetery booklet on Oak Hill Memorial Park. Members of the Argonauts Historical Society, most of whom are also members of the Oregon California Trails Association, decided to publish a booklet telling where important early graves are located and include a brief description of the cemetery's pioneers. Oak Hill is the oldest secular cemetery in California. Twenty-five overland pioneers are listed, as well as a map locating each of the graves. The Argonauts hope to sell the booklet at Oak Hill and at the San Jose Historical Museum.

Cari Kreshak, who recently completed her Master of Arts degree in Anthropology/Archaeology at Western Washington University, sent an abstract of her thesis, *Historic Cemetery Headstones as Material Culture Indicators of Social Roles in Whatcom County, Washington*. A sample of 1,590 headstones was compared to national headstone trends to determine if similarities exist. Cari used Roth's book, *The History of Whatcom County*, which contains biographies of seventy-seven of the headstones in her Headstone Inventory, to compare them to the headstones of the general population. The results of her study indicate that individuals concerned with social standing do not necessarily have headstones that are more elaborate than those of the general population.

Fran Pendleton of Sacramento, California, sent a brochure published by the Old City Cemetery Committee. This is a friends group for the Sacramento City Cemetery. The brochure contains a self-guided tour map of the City Cemetery, with points of interest noted and numbered to correspond with numbers on the map for location purposes. A brief history of the cemetery is given, along with information about the Old City Cemetery Committee.

A second item from Fran is a flyer with the 1994 tour schedule of the Old City Cemetery. Weekend and twilight tours are given and are free. Dates for the tours are as follows:

Weekend tours start at 10 a.m.:

August: every Saturday and Sunday

September: every Saturday and Sunday (except September 3 & 4)

October: the 1st & 2nd

November: the 12th & 13th

Wednesday evening twilight tours start at 6:30:

July 20: "Crimes and Punishment"

August 17: "Pioneers"

September 14: "Tragedies and Calamities"

On Saturday, May 7, there was a jazz memorial. This was a New Orleans-style funeral procession to the Old City Cemetery with music by the Sacramento Traditional Jazz Society Band and the Catsjammer Jazz Band. A special Memorial Day Tribute was held on Saturday, May 28.

For further information, or to arrange private tours, call (916) 448-5665. The Committee is part of the Sacramento Historical Society.

I received from Mary-Ellen Jones of Orinda, California, an abstract of a paper she will present at the 1994 California Historical Society Annual Conference to be held September 15-18 in San Diego:

"Carved in Stone: The Cemetery as a Source of California History"

Perhaps there is no better place to experience the everyday past than in the cemetery. In California, there are hundreds of graveyards filled with people who lived out their lives undramatically and lie buried near family and friends whose lives were equally unheralded.

Tombstones speak the language of the day with honesty and directness. They tell us much more than names and dates; they answer questions about what these people valued and what their attitudes were about life and death. They provide valuable clues concerning genealogy, art, iconography, demography, and, of course, history — primarily local history.

Stonecarvers provided the final, indispensable communication for nineteenth-century Californians. Lured west by gold, they soon traded the miner's tools for the familiar mallet and chisel, returning to hand-carving stones which are today both a testimony to their skills and a vital primary source material for a complete understanding of our past.

An illustrated examination of the careers of several Northern California tombstone carvers will show that these craftsmen did indeed make an important and largely unexplored contribution to California history.

On May 19, 1994, Mary-Ellen gave a speech at Humphrey's College in Stockton, California, entitled "Northern California Tombstones and Stonecutters, 1850-1890."

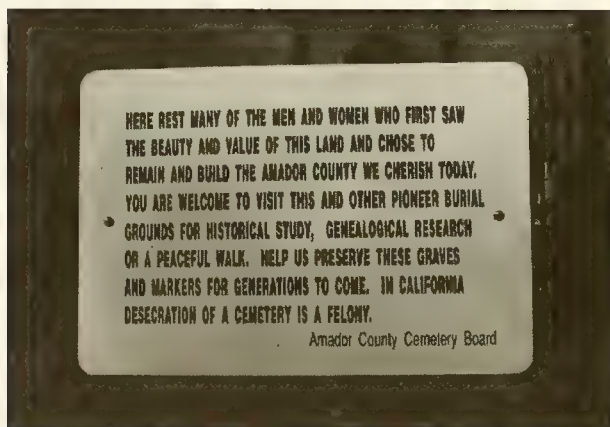
From Phil Kallas are two items from the Stevens Point (Wisconsin) *Journal*. The first article, "Memorial Proposed for Jonestown Victims," appeared in the November 15, 1993, paper. The article reviews the tragedy at Jonestown and outlines the efforts of Pastor Jynona Norwood, of the Family Christian Cathedral Church of South Los Angeles, to raise money and erect a commemorative wall with the names of the more than 400 victims buried in a mass grave at Evergreen Cemetery in Oakland, California. Pastor Norwood lost a mother and twenty-six other relatives in the mass murder-suicide. The estimated cost of the memorial is \$31,000 and installation is planned for 1994.

The second article, from the September 4, 1993, Stevens Point *Journal*, is titled "Starwatch: Lee's Early Years Provide Cocky,

Philosophical Hints of Stardom." The article, written by James L. Eng (AP), reviews Bruce Lee's life and has a picture of his gravestone in Lakeview Cemetery in Seattle, Washington.

John Lovell of Jackson, California, who retired from the newspaper business and moved to Amador County, California, learned that Brig. Gen. Harry B. Liversedge, USMC, who led the 28th Marine Regiment that put the flag on Soribachi on Iwo Jima, was born in Volcano and buried in the Pine Grove Cemetery. The grave was neglected, as was the pioneer section, so he proceeded to do some clean-up work. This led to the formation of the Liversedge Memorial Group in 1986 with an observance each February at the gravesite. This year there were about eighty people in attendance.

John started to visit and photograph the rural pioneer cemeteries and ended up giving a slide talk to the Board of Supervisors showing the widespread neglect and vandalism. The Supervisors voted to form the Amador County Cemetery Board, with which John is now affiliated. The Cemetery Board, now in its second year, is well aware of the need to preserve and protect Amador's historic pioneer burial grounds. To this end, they have placed a "Welcome-Warning" sign at the entrance to more than a dozen cemeteries.



SOUTHWEST

Arizona, Arkansas,
Louisiana, New Mexico,
Oklahoma, Texas

Ellie Reichlin

X9 Ranch, Vail, Arizona 85641

Fax: (602) 647-7136

Phone: (602) 647-7005



In April I participated in a tour of Alamos, Mexico (in the state of Sonora), sponsored by the Southwest Studies Center of the University of Arizona. The local cemetery is notable for its abundance of boldly painted, life-sized statuary representing saints. These accompany a vernacular style of gravemarker, consisting of cast blocks of cement, in which rough stucco panels — usually painted silver — alternate with smooth surfaces. Whether there is symbolic significance to the rough/silver surface vs. the plain, unpainted ones or not, the effect was striking.

A week later I visited Pawhuska, Oklahoma, whose town cem-

etry is dominated by markers memorializing members of the Osage Indian tribe. The tribe has lived here since being "removed" from Kansas by the U.S. Government in the early 1870s. While the majority of Osage memorials consist of plain stone crosses surmounting a vertical stone tablet, at least two upright slabs were cut in the form of arrowheads, commemorating the Indian ancestry of the deceased. Of special interest to me was the abundant use of photographs on the Osage memorials, many of them showing the deceased in tribal dress dating from the 1920s-1930s. Also of interest is the fact that, on the majority of markers, the native name of the deceased took precedence over the anglicized name.

Sybil Crawford of Dallas, Texas, has been kind enough to send me the National Register listings for cemeteries in Arkansas, Louisiana, Arizona, New Mexico, Oklahoma, and Texas. In scanning these lists, I noted that Oklahoma is second only to Louisiana in the number of cemeteries listed on the National Register (seventeen and nineteen, respectively). Several of these appear to be Indian cemeteries. (It will be remembered that when Oklahoma was granted statehood in 1907, it incorporated what formerly had been "Indian Territory" where several southeastern tribes had been "resettled.") I would be interested to know what studies may exist concerning the iconography and inscriptions characteristic of the gravestones used by the resettled tribes. Does anyone out there know?

Sybil Crawford also provided me with an excellent summary of how to nominate cemeteries for inclusion in the National Register. I have sent this on to Miranda, in the hope she can publish it elsewhere in this issue. (See page 15. *M.L.*)

Visiting the cemeteries in Alamos, Mexico, and Pawhuska, Oklahoma, made me wonder if others might be interested in touring Southwest sites, possibly with a special focus such as Mexican cemeteries, or those connected with mining towns or with early settlements. I'd be interested to hear your ideas.

MIDWEST

Illinois, Indiana, Iowa,
Kansas, Michigan,
Minnesota, Missouri,
Nebraska, North Dakota,
Ohio, South Dakota,
Wisconsin, Manitoba, Ontario

Jim Jewell

828 Plum Street, Peru, Illinois 61354



Woodlawn-St. Joseph's Cemetery

Last spring fourteen members of Indiana State University's Alpha Tau Omega were discovered in the combined Woodlawn-St. Joseph's Cemetery after midnight, in the middle of an apparent hazing.

The Cemetery is located in Terre Haute, Indiana, just a few blocks north of the "Crossroads of America" — the intersection of U.S. highways 40 (Wabash Avenue) and 41 (Third Street). Just a few

blocks south and east is Indiana State University.

When Highland Lawn and Calvary Cemeteries were established across from each other on East Wabash Avenue, Woodlawn and St. Joseph's became far less scenic and stylish and, therefore, far less desirable for permanent occupancy. A plot of the Hulman Family (of Indianapolis 500 fame) in St. Joseph's is only partly filled; twentieth-century Hulmans rest on the highest hill in Calvary. A small insert on a flat stone in Woodlawn reveals that Chauncey Rose (founder of Rose Polytechnic Institute; now Rose-Hulman) was "removed...to Highland Lawn/1911."

The Catholic section, which includes the burial ground for the order of the Sisters of St. Francis, is approximately the northwest quarter of the cemetery. In the southwest corner of combined Woodlawn-St. Joseph's is a recently refurbished monument in the center of a drive-around circle. The monument reads as follows: "Erected by/the U.S./ to mark the burial place of/11 confederate Soldiers/who while prisoners of war/died at Terre Haute and were/buried in this cemetery/where the individual graves/ cannot now be identified."

The eleven soldiers are:

COCKRELL, Benjamin F., Co. A, 9th Batt., Tennessee cavalry
FOSTER, Isaac M., Corp., Co. A, 9th Batt., Tennessee cavalry
HOLCOMB, John R., Co. A, 9th Batt., Tennessee cavalry
JOHNSON, John L., Co. A, 9th Batt., Tennessee cavalry
DAVIDSON, Thomas, Co. B, 9th Batt., Tennessee cavalry
MAXWELL, Robert H., Co. B, 9th Batt., Tennessee cavalry
ZOLLICOFFER, George N., Co. B, 9th Batt., Tennessee cavalry
BRYAN, Thomas S., Co. C, 9th Batt., Tennessee cavalry
NUNLEY, Cilford D., Co. F, 9th Batt., Tennessee cavalry
THROGMORTON, William P., Co. F, 9th Batt., Tennessee cavalry
CAHAGEN, Francis M., Co. C, 26th Mississippi

Walking Tours

A popular cemetery activity in many parts of the Midwest is the Walking Tour/Dramatization. Major performances at Belvedere (Illinois) and Crown Hill, Indianapolis (Indiana), have been going on for years. A newer walking tour is sponsored by the Elgin (Illinois) Area Historical Society and Museum, 360 Park Street, at Bluff City Cemetery, 945 Bluff City Boulevard in Elgin. For information, call: (708) 742-4248 or (708) 888-4226.

SOUTHEAST

Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia

Lucy Norman Spencer

2312 North Vernon Street
Arlington, Virginia 22207
(703) 527-7123



AGS members should be happy to know that the *Newsletter's* regional editorship is proving to be a real disseminator of graveyard information. In the winter, a Californian called me for sug-

gestions of deep south cemeteries to visit on his cross-country trip in search of black history. I gladly shared what I know. I'm certain he will reciprocate, and I will pass what I learn on to you. Whenever you send articles or information, please specify whether or not I can use your name.

Some Thoughts on "Gender-Reading"

I want to continue the issue of gender which appeared in the winter *Newsletter* article by Barbara Rotundo, "Gender-Reading from Gravemarkers." The story below is a commentary on the past and how the present, or rather the future, can erase the past and create a new past, as it looks from the present. Which one is the real history of the person, the name by which she was called by her living family or the legal name which literally spells out her name?

Sarah Josephine (N.H. for privacy) was always called Jo. Her gravestone is engraved with S. Jo N.H. A grandchild does not like the Jo and wants to change it to Josephine. The human familial warmth inherent in the nickname Jo will be erased by the proper Christian name, Josephine. The question arises whether or not this woman will appear to have more dignity with the name Josephine rather than Jo. Aside from name status, could Jo be mistaken for a male?

Apparently she was, as this story reveals. The cemetery where she is buried had a caretaker who lived on the premises. He had begun to notice someone driving through the cemetery at night, and he knew flowers were being stolen, but he could never catch the thief.

The teller of the story arrived with two hundred dollars worth of flowers for the annual grave decoration. While there, the thief was cruising the cemetery looking for the night's pickings. The caretaker saw and recognized the car. That night he hid near the graves and caught a woman stealing the flowers. He had a portable phone and called the police, who caught the thief with the flowers in her car. She was tried and convicted. At the trial she said the flowers belonged to her, that S. Jo was her grandfather. She assumed from the name that a male was buried in the grave.

Of course, for genealogical reasons the full name is always best, but aside from that, how should this historical blip, if it is one, be changed, or should it? Let me hear your opinions and similar experiences.

Edgar Allan Poe Mystery

January 19, 1809, is the birthdate of Edgar Allan Poe. This year, a mysterious visitor left three white roses and a half bottle of cognac on Poe's grave in Westminster Burying Ground in Baltimore, Maryland, just as he has done for the past forty-five years. Wearing a dark coat and fedora, the man braved the sub-zero weather to pay tribute on Poe's 185th birthday. This was the first year, however, that the roses were not red.

Four Bills Filed in Maryland

The Coalition to Protect Maryland Burial Sites has four bills filed

in the State Senate, three of which are cross-filed in the House of Delegates.

Senate Bill 761: *Trading in Human Remains and Associated Funerary Objects — Prohibition*: This bill, which has already passed the House as H. B. 141, aims to eliminate the profit motive in graveyard vandalism and looting of both Native American and non-Indian burial sites. There is presently no law in Maryland which prevents looters from carrying off such illegal bounty to flea markets and antique shops; those who have no moral hesitation in owning the graverobbers' artifacts are willing to pay high prices for them.

Senate Bill 762 (and its companion, H. B. 1555): *Disposition and Treatment of Discovered Human Remains and Burial Sites*: This bill sets forth procedures, presently lacking in Maryland law, for what actions should be taken in cases of accidental discovery of burial sites or human remains. Another major feature of this bill would authorize the establishment of local burial sites advisory boards. One of the main duties of such a board would be to establish inventories and registries of all known cemeteries, making such data available in the planning and zoning, tax assessors, and land records offices.

Senate Bill 763 (and its counterpart, H. B. 1554): *Access to Burial Sites*: This bill would help facilitate access by family members and other persons wanting access to graveyards now surrounded by land no longer owned by the relatives of those buried there. Ownership fights in small family burial sites in Maryland have become clouded over the years because the title companies customarily search title back only fifty years, often failing to pick up valid covenants duly recorded in the older deeds which protect many of these graveyards and, in fact, usually "except" them from the sale of surrounding land, leaving ownership with the descendants, not with the new owners of the encompassed land.

Senate Bill 764: *Burial Site, Cemetery, and Graveyard Desecration*: This bill would increase the criminal penalties for graveyard disturbance and desecration and for removing human remains without authority. In addition, for the first time in Maryland, the proposed statute would also authorize the imposition of civil penalties, although these are not spelled out and would be left up to an individual judge's discretion. The current criminal penalty for cemetery desecration is a fine of up to \$2,000 and the possibility of up to three years in jail. Considering that major vandalism in a cemetery can result in a far larger sum being required to restore damaged monuments and gravesites, the proposed fine of up to \$50,000 is intended to provide a more realistic deterrent.

MID-ATLANTIC

Delaware, New Jersey,
New York, Pennsylvania,
Quebec

G.E.O. Czarnecki

2810 Avenue Z
Brooklyn, New York 11235



Little Ferry Black Cemetery

Another black burial ground has made the news in New Jersey. The Gesthemane Cemetery, established in 1860 in Little Ferry by whites, was first designated the "colored cemetery." By 1901, control passed totally to the black community. Five hundred burials took place between 1860 and 1924. It was basically a site for slaves and freed blacks along with poor whites. Unlike the Manhattan and Newark sites, this is an actual surviving cemetery, complete with headstones. The article makes allusions to unusual motifs which they fail to depict. "Although only twenty-eight headstones have survived, some provide evidence of West African burial customs" (*Star-Ledger*, April 15, 1994). The cemetery has been maintained by Bergen County as a historic site. It was recently added to the state Register of Historic Places. I hope to report fully on this site for the next *Newsletter*.

Grant's Tomb Update

There have been a few newspaper items here and there that continue the saga of Grant's Tomb. The state of Illinois protested the ill treatment of Grant's Tomb in New York, offering plans to remove the president and his wife to his home state if necessary. The National Park Service, which controls the site, has offered a plan for its upkeep.

Wanted: Quebec Members!

We have none. Quebec is too vast an area to be without an AGS representative. Members who know residents should contact them. I want to hear from someone as soon as possible.

In the News

AGS member Richard Dickenson of the Friends of Abandoned Cemeteries on Staten Island was recently appointed to the New York State Cemetery Board Citizens Advisory Council. Although Staten Island contains a wealth of unique colonial era stones, little work has been done to ensure their survival. Hopefully some action will be implemented now.

NEW ENGLAND/MARITIME

Connecticut, Maine,
Massachusetts, New
Hampshire, Rhode Island,
Vermont, Labrador, New
Brunswick, Newfoundland,
Nova Scotia

Bob Klisiewicz

46 Granite Street, Webster, Massachusetts 01570



Paul's Stone

Please get your hands on the May issue of *Yankee* magazine and read "Paul's Stone," Edie Clark's moving account of her need to give her late husband one last loving gift. The story sums up, perhaps more than anything else I have read in the past few years, the reasons why people wish to honor their loved ones' memories with something that would, at the same time, provide both

factual information about the deceased and a hint of who and what they were while alive, i.e. the important thing that makes their memories so dear to their survivors.

When her husband, Paul Bolton, passed away short of his fortieth birthday, Ms. Clark decided that her final gift to him would be a headstone; not just any headstone, but a distinctive one, made out of the slate that Paul, as a carpenter and roofer, loved so well, and one that, in the few words that space would allow, would sum up his life and character. A stone as distinctive as Paul himself.

As Senior Writer for *Yankee*, Clark was accustomed to gathering information about a variety of people and places. She recalled a file that she had stored away for some future story; pictures and clippings about Casimir Michalczyk, an artist, sculptor, and self-proclaimed one of only two people left in the country who could still carve slate. She decided to contact him about Paul's stone.

Michalczyk, an AGS member, works out of his studios in Glastonbury, Connecticut, and Martha's Vineyard, Massachusetts, and usually has enough work ahead of him to keep him busy all year. His works include memorials, fine art sculpture, and signs as well as the tombstones. He insists that he doesn't want to be known only as a tombstone cutter. Michalczyk reportedly carves only one stone at a time, each one of which takes him from six to eight months. However, it may be assumed that he works on other projects simultaneously. As a sculptor, he works in a number of materials, but loves slate because of its softness, which allows him to carve things that could not be cut in harder materials.

Clark's story is so much more than the bare recitation of facts listed here, and perfectly expresses the feelings of loss of a loved one, and the pride in preserving his memory with something beautiful and dignified. This is an article written with beauty and grace, and, as my prose can't begin to equal Ms. Clark's, you will have to read the article yourself to understand.

Yankee can be bought at most newsstands in the northeast, but for other parts of the country, it may be available only by subscription or at specialty bookstores. If anyone wants this particular issue, it can be ordered from *Yankee* Magazine, Attention: Reception Office, Post Office Box 520, Dublin, New Hampshire 03444. Cost is the newsstand price of \$1.95 per issue plus \$1.50 more for postage and handling. Believe me, this article is worth the price.

Connecticut News

Pat Miller is keeping us informed about the efforts by Connecticut Attorney General Richard Blumenthal to prosecute the owner of Fairfield Memorial Park. In an article in the *Connecticut Post*, Blumenthal said that an investigation by his office found evidence that Fairfield was double-selling graves and burying bodies in unlawfully shallow graves, among other violations. Blumenthal was quoted as saying about Fairfield that "Bodies have been buried where they fit — and sometimes don't — rather

than where they belong." His efforts appear to be bearing fruit, as the owners agreed to turn the management of the cemetery over to a court-appointed receiver until the lawsuit could be settled.

The Canaan, Connecticut, Mountain View Cemetery has a nice little mystery on its hands. It seems that someone has started to tend and decorate the stone of eight-year-old Charles Ives, who died 136 years ago. This small stone, simply inscribed "Charlie," stands in the older part of the cemetery, unremarkable in itself, but obviously someone thinks that it is special. Winter or summer, fresh flowers or other decorations are placed next to this stone, while the nearby stones, larger and more impressive, go unattended.

Poor Charlie was killed in his father's sash and blind shop on September 17, 1858, and because of this or other reasons, his family soon left the state and settled in Scranton, Pennsylvania, leaving Charlie the only one of the immediate family to lie in Canaan. Other relatives continued to live in the area, but the last male member of the Ives family passed away in 1934, and the few surviving female descendants insist that they know of no one who would decorate the grave after all these years.

Know of Any Family Crest Stones?

I understand that Laurel Gabel is looking for stones bearing the deceased's family crest. If you know of any, particularly in some of the lesser known cemeteries (and particularly in Canada), please get in touch with her at 205 Fishers Road, Pittsford, New York 14534.

FOREIGN COLUMN

Angelika Kruger-Kahloula
Franz-Schubert-Str. 140
D-63322 Rödermark 2
Germany



Jessie Lie Farber has provided a clipping from the *New York Times* travel section that might be useful for anyone doing research on Roman gravestones or planning to look them up in their natural surroundings. By concentrating on memorials to ordinary people, Maureen B. Fant, in "Lives Marked in Marble" (*NYT*, December 19, 1993, pages 14 & 19), leaves the well-trodden paths along the Appian Way recommended by most guidebooks. Rather than visiting Caecilia Metalla's famous monument in the Via Appia Antica, for instance, she suggests walking halfway up the Via Nomentana to see a smaller specimen of the round tomb. About three minutes' walk from there, up the Via Salaria, there is an excavation which partially exposes the large, round tomb of Lucius Lucilius Paetus and his sister Lucilia Polla.

The Palazzo dei Conservatori, which faces the Museo Capitolino on the Capitoline Hill, houses the original of the monument to Quintus Sulpicius Maximus, who died at age eleven. He had distinguished himself against fifty-two competitors in the extempore Greek epigram contest in the Capitoline Games of AD

94. Greek and Latin inscriptions tell posterity about the strong impression he made on the audience. The memorial shows the toga-clad boy holding a scroll inscribed with his poem. The entire monument is covered with verses of praise, presumably composed by the father. He attributes the boy's premature death to an excess of study.

It takes a tomb browser of Fant's erudition (she is co-author of *Women's Life in Greece and Rome*, Johns Hopkins University Press) to uncover the clues to the family's social background contained in the monument. "The boy bears a full Latin name, underlining the point made by his toga — that he was a Roman citizen. But the parents' names suggest they were former slaves or children of slaves. With Quintus, the parents were making the jump from merely having money to having status." As the room where the boy poet's memorial is kept closed for restoration at present, Fant advises looking up a copy that is set atop an earlier tomb-ruin, near its original location in the middle of the Piazza Fiume, not far from the excavation on the Via Salaria.

An ostentatious and peculiar tomb, built around 30 BC, is now situated between the present Via Labicana and the Via Praenestina. It was discovered during the partial demolition of a tower of the Porta Praenestina in 1838. It is the mausoleum of the baker Marceius Vergileus Eurysaces and his wife, Atistia. He took pride in his trade and wanted to be remembered in connection with it. The monument uses decorative rows of cylindrical holes believed to represent grain containers used in the bakeries. Historians are delighted to find a graphic description of the entire process of bread making on the walls of his tomb, from the buying of the grain to the baking of the loaves.

One of the larger collections of tombstones Fant recommends is in the porticoed courtyard of the Terme Museum, the Museo Nazionale Romano, on the Piazza dei Cinquecento. Those who feel a need to leave the city may travel to the necropolis of Isola Sacra, fifteen miles southwest of Rome (in the vicinity of Ostia Antica, which is also worth a visit). Once the cemetery of the port built by the emperor Trajan, the graves date between the second and the fourth centuries AD. The tomb buildings, many of which look like houses, are arranged in streetlike patterns, true to the concept of a "city of the dead."

AGS members who have been dismayed to find early American gravestones in antique shops or in people's gardens and homes will hardly be surprised by Fant's observation that Romans use their ancestors' funerary altars as bases for statues, and that sarcophagi ended up as horse troughs, fountains, or planters. When visiting the Vatican Museum, for example, gravestone enthusiasts should look carefully at the statue bases, since many of them are former funerary altars. Cinerary urns or altars were used for cremations, which were the most common form of disposal of the dead from about 400 BC to 150 AD. Marble sarcophagi were used for inhumations, which gained popularity in the second century.

The Museo Capitolino is for Fant "the equivalent of a Colonial New England cemetery, a place to browse among scores of epi-

taphs of the so-called common people of the dim past." The museum is full of funerary inscriptions of slaves and former slaves. Just a few feet away from the famous Dying Gaul sculpture, the funerary altar of freedman Gaius Calpurnius Beryllus, who died at twenty-one, serves as the base of a statue of Isis. A relief on the young man's marker shows him lying on a couch. In the adjacent room, a beautifully lettered plaque with small pilasters commemorates hairdresser Dorcas, freedwoman of the empress Livia, wife of Augustus. The dedication of the memorial was made by her husband Lycastus, a polling clerk. He was a freedman, too.

Fant's introduction to "Reading the Inscriptions" is most helpful. The first grammar rule to keep in mind when deciphering Latin epitaphs is that the nominative gives the name of the person making the dedications while the dative is used for the deceased.

The most common terms, designating relationship of family, marriage, or servitude, are:

- Augusti libertus (Aug. lib.): freedman of the emperor
- coniux/coniugi: spouse
- contubernalis/contubernali: spouse of a slave
- filius, -a: son, daughter
- libertus, -a (lib. or l.): freedman, freedwoman
- maritus/marito: husband
- uxor/uxori: wife

The following adjectives appear frequently:

- benemerenti (b.m.): well-deserving
- carissimo: dearest
- infelicissimus, -a, -i: most unhappy
- piissimus, -a: most loyal, pious

Other key words and phrases are:

- Dis Manibus Sacrum (D.M.S.): Sacred to the gods of the underworld
- fecit, fecerunt: built this monument, put up the stone
- sibi et suis: (dedicated the monument) for himself/herself and his/her family
- sibi posterisque: (dedicated the monument) for himself/herself and his descendants
- vivus fecit (v.f.): put up the stone, or built the tomb, while alive
- vixit (vix. or v.): lived (usually followed by the number of years, A; months, M; and days, D).

The typical Roman name consisted of three parts. The first, *praenomen*, was individual and always abbreviated. The second, *nomen gentilicium*, was the family name. The third, *cognomen*, was individual or that of a branch of a family. Freedmen took the first and second name of their master and kept their own personal name as cognomen.

Fant does not go into Rome's subterranean cemeteries, built for the lower classes when a law passed by the legendary Numa Pompilius prohibited burial within the city. When consulting another source on Roman tombs (Hans von Huelsen, Josef Rast,

Rom, Olten: Walter 1975), I was impressed to read that the approximately eighty catacombs around the city are estimated to be 800 kilometers long. Quite a few newly discovered underground graves have been added to the one million known to be extant in the 1970s. In March, 1994, Roman construction workers found yet another set of burial chambers from early Christian times. Vatican archaeologist Fabrizio Bisconti has identified a vault 200 meters long dating from the third or fourth century. Some of the chambers suffered damage either during early looting of the city or in the sixteenth century, when bones were taken from such graves to be sold as relics (*Frankfurter Rundschau*, March 26, 1994, page 27).

AGS readers who want to get an overview of antique sepulchral inscriptions are referred to Richard Lattimore, *Themes in Greek and Latin Epitaphs* (Urbana: University of Illinois Press, 1942). This work is interesting reading in its own right, but also provides a good background against which New England epitaphs may be studied in order to ascertain the degree to which they are

unique creations, variations on ancient themes, or mere repetitions of time-worn expressions. (One drawback: the author provides translations for the Greek texts but most Latin epitaphs go untranslated.)

To those interested in funerary inscriptions for the lowly, I recommend Arthur J. Munby, editor, *Faithful Servants, Being Epitaphs and Obituaries Recording their Names and Services* (London: Reeves and Turner, 1891). However, while Lattimore's book can probably be found in a larger library in your vicinity, copies of Munby's may be considerably more difficult to come by. I am indebted to Francisca van Heertum for finding the detailed references in the British Museum Library. The staff of Yale's Sterling Memorial Library were kind enough to let me browse through their only, very brittle copy in the Preservation Room.

In my next column, I will follow the theme of inscriptions on stones of the lower classes. Contributions are welcome!



CALL FOR PAPERS AND EXHIBITS

AGS 1995 CONFERENCE Westfield State College, Westfield, Massachusetts

The Association for Gravestone Studies is seeking proposals and abstracts for its lecture presentation sessions scheduled for the 1995 Annual Conference, to be held June 22-25 in Westfield, Massachusetts. Suggested topics are occupational motifs, regional monument styles and materials, carver research, conservation/preservation/restoration projects in progress or completed, unusual monuments, etc.

Those interested are encouraged to send a 250 word abstract or proposal by January 1, 1995, to the AGS Office at 30 Elm Street, Worcester, Massachusetts 01609.

*Exhibits are sought for inclusion in a gallery of framed paintings with gravestone themes, as well as photography and rubbing displays, photographic essays, and castings.
For further information, please call (508) 831-7731.*

FROM THE PRESIDENT'S DESK

Rosalee Oakley, President
19 Hadley Place, Hadley,
Massachusetts 01035



It has been increasingly gratifying to me to see the response of our membership to the Member Appeal. At press time, a total of \$ 3,181 has been contributed. As is usual in fund drives, some gifts are quite substantial while many more, although for less money, are nonetheless greatly appreciated for the involvement and participation of the many members which they represent.

If you have contributed already, your donation is greatly appreciated. If you have not contributed but plan to do so, whatever you can send will be very much appreciated. If everyone can contribute a little, we will reach the amount we need.

One Massachusetts contribution envelope arrived with its contents missing. There was no return address on the envelope and the postmark is not entirely clear. However, Massachusetts and the date, March 24, were legible. All who contributed that early have received an acknowledgment by now. Please contact the office (508-831-7753) if you have not heard from us and think it is your contribution that was lost.

Your Nominations Are Being Sought

Nominations for members of the Board of Trustees and for the Harriette Merrifield Forbes Award are being sought at this time.

If you would like to nominate yourself or someone else for the Board of Trustees, please send a brief paragraph about yourself or the other person to the chair of the Nominating Committee, Dan Goldman, 115 Middle Road, East Greenwich, Rhode Island 02818 by October 1, 1994.

If you would like to nominate for the Forbes Award a person or organization that has made an outstanding contribution to the field of gravestone studies, please send your nomination along with several paragraphs explaining the person's or organization's accomplishments to Miranda Levin, AGS Office, 30 Elm Street, Worcester, Massachusetts 01609 by November 1, 1994.

April Board Meeting Summary

(From notes taken by C. R. Jones)

On April 23 the Board of Trustees met with 12 members, one liaison to the conference staff, and the Executive Director present.

Reports were received from the Secretary, Treasurer, and Executive Director. Member Appeal contributions are coming in steadily. Membership stands at 1037 and sales of *Markers XI* have exceeded in the first two quarters the sales of *Markers X* in its first year. Efforts are being made to list our publications in appropriate indices. Several volunteers are working well with our office staff. Reporting as liaison to the Conference '94 staff, Fred Oakley went over the program plans and other details. Each area of activity is developing well.

Fred Oakley reported on two sites under consideration for Conference '95, Lowell and Westfield, Massachusetts. Catherine

Goodwin is willing to be conference chair for the Lowell area. She will continue to check with nearby colleges. Westfield State College in Westfield, Massachusetts has lower prices than we are currently paying, the school is quite new, the facilities are excellent, and a number of members in the area could easily be assembled for a conference staff. After discussion it was voted to hold Conference '95 at Westfield State College and Conference '96 in the Lowell area. In 1997 we will look for a site outside of New England.

It was agreed to publicize to our membership the Mt. Auburn Cemetery's Historic Landscapes Symposium in October. A list of Trustee responsibilities was considered. Its use by the Nominating Committee when recruiting new Board members was approved by consensus. It will be included with other papers in an Administrative Guide which is being compiled for the Association.

Laurel Gabel showed the Robert Wright Photo Collection which had been exhibited in Chicago. She suggested it be exhibited at the Chicago conference. Laurel also outlined a proposal to have a slide exchange at the conference. The proposal was enthusiastically received and approved. A communication from Donna LaRue regarding resources at the Smithsonian which might be helpful to AGS was referred to the Planning Committee.

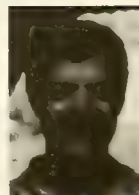
John Sterling noted that in the newsletter computer column from time to time disks will be offered to members. There will be costs for duplication, so the Board decided fees should be set to accompany each offer covering the costs incurred.

The business meeting was adjourned and the remaining time was spent in small groups discussing plans for future development. Small groups dealt with publishing a teachers' resource book with materials for using the graveyard as a classroom; the development of audio-visuals for rent and sale; the development of several listings helpful to office and members; the development of an archive collection policy and staff needs; ways to increase the visibility of AGS; office and staff issues, newsletter issues; arranging a planning retreat for the Board; computer issues, development of traveling exhibits, and conference issues.

Brief reports from each group were received. The next meeting of the Board will be a Planning Retreat on September 17. At that time, the projects and issues arising from these discussions will be further developed, prioritized, and put on a timeline.

AGS Trustees — Up Close and Personal

From time to time we will interview some of the AGS Trustees to learn about the work they are doing in gravestone studies and for the Association. Perhaps in these conversations you will find kindred souls and be encouraged to share your interests with them . . .



Steve



Dan



Virginia

Newsletter Interviewer: Today we're talking with Steve Petke, a health-care analyst and part-time radio announcer from East Granby, Connecticut; Virginia Rockwood, an art teacher from Greenfield, Massachusetts; and Dan Goldman, an investment broker from East Greenwich, Rhode Island. All are members of the Planning Committee that works with the AGS President, Rosalee Oakley, to plan for resolving immediate concerns and initiating future projects and plans to come before the Board of Trustees for discussion. Let's begin by asking how you first heard about AGS.

Dan: I became aware of AGS in 1987, although I don't remember exactly how. I do remember telling my boss at the time that I was spending part of my annual vacation at a gravestone conference, and the strange look on his face as I tried to explain! Three years later, I received a letter from Vincent Luti saying that the 1990 Conference was being held in Bristol, Rhode Island (I lived just down the road in Newport at the time), and would I be interested in helping with the planning of the conference? I signed on as the Hospitality Chairperson for that year, as at the time I was working as a restaurant manager at one of the large Newport hotels. From that point on, I've been involved in every conference.

Steve: 1987 was when I learned about AGS, too. I don't remember who first mentioned AGS by name, but my first contact was a tour of graveyards in and around Coventry, Connecticut, led by James Slater. Jim had read my research paper from college and offered a great deal of constructive criticism on research methods. Before the tour, he autographed my copy of his book, *The Colonial Burying Grounds of Eastern Connecticut*.

NI: Was that graveyard tour in Coventry one of Pat Miller's tours?

Steve: Yes, it was. Pat Miller led a tour every month back then as President of Connecticut Gravestones. Her organization, energy, and hard work usually attracted thirty to fifty people, a cross section of historians, genealogists, and others. That first day, when Pat drove up in her hearse, I thought, "Uh oh, here comes a real weirdo." Had my worst fears come true? Was this AGS group, in reality a religious cult, a secret society of necrophiliacs? Pat and I, of course, became good friends, once I accepted the fact that our interest in gravestones was a rather unusual avocation! Those tours have all but disappeared now, but they remain one of my favorite events of all the AGS activities.

Virginia: In 1989, I received a grant to conduct research about the gravestones in Franklin County, Massachusetts. Although I ended up raising many more questions than I answered, it was through this process that I learned about AGS. I was delighted that there was a group of people who acknowledged the value and importance of gravestones and who could serve as potential resources, so I became a member.

Steve: I find AGS members very willing to share information and resources. When I had Jim Slater autograph my copy of his book that day, I told him I planned to write its counterpart on Western Connecticut. In his characteristic soft-spoken manner he replied, "Oh, there are a lot of colonial graveyards west of the

river. That will be some effort." He proceeded to tell me about the work that Sue Kelly and Ann Williams had done collecting similar information in southwestern Connecticut. After our discussion, I decided I'd better limit my investigation to the Farmington River Valley area. To date, that research has stalled, with only two carvers clearly documented. Every time I think about the effort it takes to do credible research on carvers, I'm left breathless by the work that Dr. Slater and others have already done.

NI: What made you say "Yes" when you were asked to serve on the AGS Board of Trustees?

Virginia: From reading the newsletters and some issues of *Markers* and attending the conference, I felt that I wanted to become a more active member. I felt that as an art teacher for fifteen years, I could contribute in my fields of expertise — art and education.

NI: Are you finding opportunities to make that contribution?

Virginia: Yes, I've done some line drawings for the '94 Conference booklets, and I'm looking forward to working on developing materials for teachers using the local graveyard as a teaching resource. Serving on the Planning Committee has proved satisfying as we seek to fill the current needs of the Association.

Dan: I have enjoyed getting to know many AGS members through being involved in planning AGS conferences for the past four years. They are an interesting and diverse group of individuals. When I was asked to serve on the Board and to be its Treasurer, I was pleased to accept. I've also enjoyed contacts I've had as the Chairman of the Nominating Committee for the Trustees to be elected this Spring.

Steve: I accepted the invitation to join the Board because I wanted to help AGS survive and thrive as an organization. After finishing my graduate studies, I had time to devote more attention to the activities of AGS and to begin to give back to the organization some of what I had gained from it in my personal research. My first involvement was to be Program Chair for the 1993 AGS Conference. Then I was asked to become a Trustee.

NI: What would you like to see AGS accomplish in the short term?

Virginia: I expect that the current process of identifying and prioritizing the Board's long- and short-term goals will be completed soon, so that the work of the Board can focus upon realizing the agreed-upon goals.

Steve: One thing that I would like to see AGS accomplish in the short term is to improve its net income. We are constantly looking for ways to improve the quality of service to our members, which requires added revenue. Perhaps we could have some success in securing grants from governmental agencies or foundations to help carry on some of our projects. We have relied largely on the revenue that we generate from our own members. Finding other sources would go a long way to strengthen our financial position.

Dan: I think the main thing that I would like to see happen over the next few years is to see more involvement on a community basis. This could be done through lectures, cemetery tours, and conservation workshops. I feel that as a whole, whenever anyone or any group has questions about anything related to gravestone studies, they should think of us first. That is why each of us as a member is so important to the organization. Each of us needs to make our local preservation, historical, and cemetery societies aware of AGS. Through this sort of grassroots effort, we can truly become the national authority on gravestone studies.

NI: You've all been to AGS conferences providing various leadership roles. Can you tell us something about your experiences at conference?

Dan: I began serving on planning committees in 1990. I was Hospitality Chair with particular responsibilities for interacting with the food service at three conferences, and last year I was Exhibits Chair. I also enjoy having an opportunity to talk with just about everyone when I help at the Sales Table.

NI: What have you enjoyed about the conferences, Virginia, and what roles have you played?

Virginia: I've only attended two conferences, yet each impressed me with the instant camaraderie of all the participants. The willingness to share experiences, resources, ideas, suggestions, and directions made each conference a friendly and stimulating place to be — not to mention the hands-on workshops and presentations of papers. The conference in Northfield, Massachusetts, was an experience I won't soon forget. I was asked to help lead the education workshop, which took some doing, not only because of the oppressive heat, but because I had just given birth a month and a half earlier. My new son was agreeable, however, and I was able to attend most of the conference while toting him around. -

NI: How about you, Steve?

Steve: My first AGS Conference was in Bristol, Rhode Island, in 1990 and I've attended every conference since then. I've enjoyed all of them — each had many memorable moments. Initially I was struck by the amazing knowledge that AGS members possessed. Laurel Gabel can identify a carver's work from a mile away. Fred Oakley can recount in agonizing detail how a certain stone can be bonded and restored. Barbara Rotundo knows where every white bronze monument on the face of the earth is placed. I admired how Vincent Luti carefully placed a red flag next to every noteworthy stone in the East Providence burying ground. I remember the friendly "war" between photographers and rubbers — wait! One more shot before the paper gets draped over the stone!

I think these experiences made me realize the overriding value of AGS is that it provides a focus and a forum for sharing ideas, questions, issues, knowledge, research, work in progress, etc., for people with diverse interests from diverse backgrounds. Without AGS, the work that we do individually researching, restoring, and educating would be greatly diminished.

OFFICE NOTES

Miranda Levin, Executive Director

I'm just back from our Chicago conference and it was great! You'll hear more about the Conference in the next issue; to make sure of that, I'd like to remind all those who gave papers that we would really love a 500 word summary of your talk, as well as one or two photos to go along with it. If you gave a late-night talk, a one paragraph abstract, any questions you'd like to put to the membership, and a good photo, if you have it, would be lovely. If you took photos on the tours, and got some good ones, please send them in. We're trying to expand our coverage of the conference in the *Newsletter*; I can't do that without your help. The deadline is September 15.

Finally, there were three people who couldn't make the conference because of illness. They were missed, and we wish them a speedy recovery: Olive Colburn, Mary Dermalowicz, and Jim Jewell — we send you our best.

The 1995 Conference is going to be in Westfield, Massachusetts. One good thing about Chicago was several of us had a good chunk of time while waiting for our planes to go over this conference while it was fresh in our minds and talk over some new ideas for next year. The Call for Papers is on page 23 of this issue, so you have plenty of time to formulate a presentation before the deadline. We also encourage you to submit all of your ideas for what could improve our conference, or induce you to come, if you haven't made it in the past. We are continually striving to improve this most important activity of the Association, and I hope you'll help us do that. You may send your ideas here to the office, or to '95 Conference Chair Fred Oakley, 19 Hadley Place, Hadley, Massachusetts 01035. I hope we'll see you there.



Should We Rename the Newsletter?

The Newsletter Committee has had some discussion on whether the *AGS Newsletter* is the best name for this publication.

What do you think?

Do you like its name as is?

Would you like it changed?

If so, to what?

We welcome your suggestions!

Please send your ideas to the AGS office,
30 Elm Street,
Worcester, Massachusetts 01609
by October 1.

A Response to the Query on an Illegible Epitaph in Illinois

In response to the query from Michael McNerney (Winter '94 *Newsletter*, page 27) concerning an illegible epitaph in Pope County, Illinois, the following, similar verse was sent by Jessie Lie Farber, Worcester, Massachusetts. It is inscribed on the sandstone marker for Noah Goodman, Esq., 1797, and his wife Abihaill, 1796, in the Old Graveyard in South Hadley, Massachusetts.

Princes this clay must be your bed
In spite of all your towers
The tall, the wise, the reverned head
Must all be as low as our's.

Above the inscription is an interesting ornamental carving of the couple in profile with a tree-of-life between them.

Jessie asks if anyone knows the source of this verse, lines and variations of which have been used on other eighteenth-century New England gravestones. *Jessie Lie Farber, 31 Hickory Drive, Worcester, Massachusetts 01609*

Historic Scotland is holding a seminar at the end of September, to which fifty people knowledgeable in gravestone preservation are to be invited. The instigator of this meeting is the Chief Inspector for Historic Scotland, and Betty Willsher will be the keynote speaker.

Under consideration is the moving of some stones to less-threatened sites, i.e. under shelters and perhaps a few into museums. "The problem is that one does not really want to take them from their rightful places," writes Ms. Willsher.

She asks for our thoughts on saving stones. Write or call her at Orchard Cottage, Greenside Place, St. Andrews KY16 9TJ, Scotland. Telephone: 011-44-334-73023

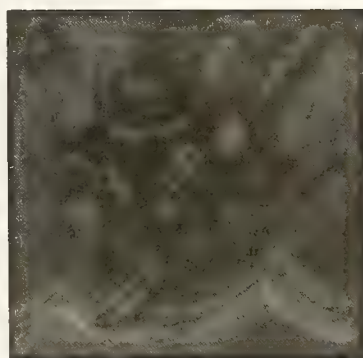
Some Added Thoughts About the Music on the Thomas McCann Stone

The music on the Thomas McCann stone, Greenwood Cemetery, Shreveport, Louisiana, (Summer '93 *Newsletter*, page 18), is "Nearer My God to Thee," and is historically regarded as the music played by the band on the *Titanic* as the ship sank in 1912. McCann died in October, 1911, almost six months before the *Titanic* disaster. Evidently, this hymn was enjoying popularity at the time. *Donna LaRue, 7 Sherborn Court, Somerville, Massachusetts 02145*

Inventory Formats Sought

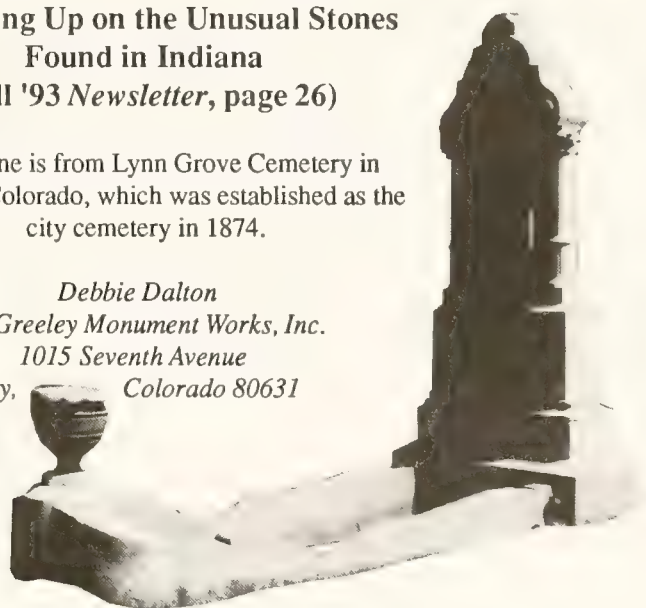
Boston's Historic Burying Ground Initiative, a public/private partnership to conserve, restore, and interpret Boston's sixteen historic burying grounds, is interested in sharing marker and retaining wall inventory formats. The HBGI asks those groups and organizations which have had particular success with an inventory format (or have specific suggestions for revision) to send a copy to Elizabeth Shepard, HBGI, 1010 Massachusetts Avenue, Third Floor, Boston, Massachusetts 02118, or call (617) 635-4505.

Wrapping Up on the Unusual Stones Found in Indiana (Fall '93 *Newsletter*, page 26)



This stone is from Lynn Grove Cemetery in Greeley, Colorado, which was established as the city cemetery in 1874.

Debbie Dalton
The Greeley Monument Works, Inc.
1015 Seventh Avenue
Greeley, Colorado 80631



Calendar

Memory and Mourning: American Expressions of Grief is an exhibition about the ways Americans have remembered their dead. Mourning is a form of memory, and the way people mourn varies with the person who died and the person who grieves. The exhibit shows the different ways people have coped with death. The exhibit will be at the Strong Museum, One Manhattan Square, Rochester, New York, until February, 1995. For more information, call (716) 263-2700.

The Stone Trades School of the Barre Regional Vocational-Technical Center has announced openings for the upcoming school year. The school, recognized as the best stone trades' training place in the country, is accepting students for openings in the next school year — September 8, 1994, or January 4, 1995. For more information, contact Paul Clark, Stone Trades School guidance counselor, Barre Regional Vocational-Technical Center, 155 Ayers Street, Barre, Vermont 05641.

Lake View Cemetery, Cleveland, Ohio, upcoming events:

Horticultural Walking Tours: August 21, September 18, & October 21.

Architectural Walking Tours: September 11 & October 2.

Italian Heritage Days: August 13 & 14.

Geology Walking Tour: October 8

The Angels of Lake View & Other Sculptures: October 1

For more information, call (216) 421-2665.

The Friends of Mount Auburn Cemetery, Cambridge, Massachusetts, fall programs:

September 16: "Secure the Shadow 'Ere the Substance Fade: the Use of Photographs in Mourning & Memorialization," slide lecture by Laurel Gabel.

September 22 & again on September 24: "A Walk Through Mount Auburn History" walking tour by Barbara Rotundo.

October 2, 9, and 16: "Discover Mount Auburn" introductory walking tour led by staff.

For more information, call (617) 864-9646.

1994 New Jersey Historic Preservation Conference:

October 14 & 15, New Brunswick. "Preserving the Character of Place in a Developing State." This conference will address several topics, including cemetery preservation. Featured speakers include Lynette Strangstad. Professional technical workshops will be held on October 15. If you have materials for display pertaining to cemetery conservation, etc., or for more information, call Deborah Fimbel at (609) 292-2023.

The College of Charleston (South Carolina), Office of Professional & Community Services, will be offering the following course:

October 27: "Touring the Tombstones" Explore the story of Charleston from an uncommon perspective on a walk through important cemeteries in the historic district. See excellent examples of hand-carved tombstones while learning what these old graveyards have to tell us about life in the past. Instructor: Ruth Miller. For more information, call (803) 953-5822.

The Oregon Historic Cemeteries Association upcoming events:

November 5: Fall Meeting, 9:30 am, Deschutes Historical Center in Bend. Featured Speaker will be Erica Calkins, historic landscaping expert. Cemetery tour will follow. This meeting is open to the public. For more information, write to OHCA, Post Office Box 802, Boring, Oregon 97009-0802, or call (503) 658-4255.

We welcome Calendar items, and are currently accepting listings for the Fall '94 and Winter '95 issues, whose deadlines are September 15 and December 1, respectively. There is a leadtime of approximately six weeks before each issue is mailed, so please plan accordingly when sending us time-sensitive material. Send all Calendar listings to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609.

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ASSOCIATION FOR GRAVESTONE STUDIES
30 Elm Street
Worcester, Massachusetts 01609

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VOLUME 18 NUMBER 4

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Deadlines for the AGS Newsletter:

Winter issue: November 1

Spring issue: February 1

Summer issue: May 1

Fall issue (Conference) : September 1

Issues are mailed six weeks after above deadlines and often take several weeks to reach the membership; please keep that in mind when submitting time-sensitive material. Send contributions to editors (listed in Winter, Spring, and Summer issues) or to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609.

"NEWEST TOURS ARE GROUPS IN GRAVE PURSUITS"

by Jan Ferris
Tribune Staff Writer

The woman stepped off the bus, a camera draped around her neck, and with the gusto of a child at Disneyland called out, "Which way is death?"

Thus began the tour through the North Side's Graceland Cemetery, last stop for such local notables as retailer Marshall Field and architect Louis Sullivan, and first stop on the Association for Gravestone Studies' weekend romp through the area's historic graveyards.

"This is fertile and new ground for us," said Jessie Farber of Worcester, Massachusetts, Mount Holyoke College professor emeritus and one of the group's founding members.

For the first time in its seventeen-year history, the New England-based association descended on the Midwest, holding workshops at Elmhurst College, visiting one of the country's largest gravestone makers, and touring cemeteries from Forest Park to Libertyville.

The conference drew ninety-five members from twenty-seven states. The modest showing reflects the 1000-member group's intentionally low profile. It also obscures what members and other historians cite as a growing interest in cemeteries.

"More people are beginning to understand what precious resources they are," said member Lynette Strangstad of Charleston, South Carolina. "For want of a green space in an urban area and because they're so lovely."

Strangstad makes her living as a cemetery conservation consultant. Most of the conferees, however, are hobbyists.

"They're a very high-intellect group. They're not spooks," said member Jack Bradley, a retired newspaper photographer from Peoria. He led one of Saturday's bus tours, counting no fewer than a dozen Ph.D.'s among the thirty-eight passengers.

When the bus pulled into Graceland Cemetery's 119 walled acres, at 4001 North Clark Street, Mary Ann Calidonna, a teacher's aide from Rome, New York, got out and headed straight toward a miniature Washington Monument. She circled the gravemarker, then knelt in front of a granite engraving. Within moments, she had traced the figure of a peacock, using watercolors and paper made by hand from flowers.

Meanwhile, several members were setting up cameras and tripods in front of an Egyptian-style pyramid, part of a monument built for the Schoenhofen family, wealthy nineteenth-century brewers.

Tara Somers of Amherst, Massachusetts, has been hanging out in graveyards since high school. "I just thought they were pretty," she said. They've since become the focus of her United States history studies as a Hampshire College undergraduate.

Somers enjoyed her first conference, but acknowledged that the subject isn't for everybody. "We spent all day in classes talking about gravestones. We talked about them through dinner and then all night," she said. "At one point, I thought, 'This is a little weird.'" *Reprinted with permission, Chicago Tribune.*



Tara Somers (right) talks with reporter Jan Ferris.
Photo by Jessie Farber.

1994 CONFERENCE COMMITTEE

Conference Co-chairs:

Program Chair:

Participation Sessions Coordinator:

Restoration Workshop Coordinator:

Tour Coordinator:

Publicity:

Exhibits:

Late Night Sessions:

Registration:

Steven Shipp

Carol Shipp

Joe Edgette

Rosalee Oakley

Fred Oakley

Helen Selair

Jim Jewell

Dan Goldman

Mark Esping

Steven Shipp

Phil Kallas

THURSDAY ACTIVITIES

Conservation Workshop "Talk & Walk" 2:45-4:45

"Getting to Know Your Graveyard,"

Lynette Strangstad

Stone Faces

Post Office Box 21090

Charleston, South Carolina 29413

This brief talk described important elements to consider before beginning any cemetery restoration activity. The talk was followed by a guided walk through St. Mary's Cemetery. Participants were asked to observe various features of the cemetery. Following the walk, the group reconvened to compare and share observations.

Lynette Strangstad, restoration artisan and burial ground specialist, has been working in the field of historic preservation since 1973, specializing in graveyards since 1980. She apprenticed to the National Trust for Historic Preservation's Restoration Workshop, an architectural program, where she worked on a number of the nation's finest historic buildings.

Her graveyard preservation work began in Charleston, South Carolina, where she served as project director of the extensive restoration of the Circular Congregational Churchyard, the earliest burial ground in the city. Since founding her company, Stone Faces, she has served as historic burial ground preservation consultant and gravestone conservator in historic graveyards from Halifax to Key West and as far west as South Dakota.

Among Lyn's published work is a recent National Trust Information Series booklet, *Preservation of Historic Burial Grounds*, as well as the popular *A Graveyard Preservation Primer*. She has extensive experience with training and directing volunteers in preservation techniques and is currently working on a large project at Colonial Cemetery in Savannah, Georgia.

Self-Guided Mini Tours 9:00-4:30

Cemeteries in Chicago were identified for conferees to visit on their own time before or after the conference. Maps and directions were prepared by Helen Sclair. (*The bus and mini-tour hand-outs will be available for purchase next year through our 1995 publications list. M.L.*)



Tour of Peter Troost Monument Company and the Oak Park Ceramic Company 1:00-3:30

This was a guided tour of a modern monument company's operation, from the design stage to the finished product. It also included a tour of a manufacturing facility that makes photo ceramics that are applied to monuments.



*Work in progress at the Peter Troost Monument Company.
Photo by Bob Pierce.*

FRIDAY ACTIVITIES

Tour of Peter Troost Monument Company and the Oak Park Ceramic Company 8:00-11:30 (see above for description)



*Photo ceramic from Oak Park Ceramic Company.
Photo by Bob Pierce*

**Conservation Workshop:
Lectures and Practicum 8:30 - 4:30**

W. Fred Oakley, Jr.
19 Hadley Place
Hadley, Massachusetts 01035

James & Minxie Fannin
Fannin/Lehner Preservation Consultants
271 Lexington Road
Concord, Massachusetts 01742

C.R. Jones
New York State Historical Association
Post Office Box 800
Cooperstown, New York 13326

Two concurrent sessions were scheduled for the morning and two for the afternoon. Participants selected one venue for the morning session and another for the afternoon session.

8:30-noon

Cleaning Gravestones
C.R. Jones

Resetting Gravestones
Fred Oakley

1:30-4:30

Adhesive Repair (simple)
James Fannin

Cleaning Gravestones
Minxie Fannin

Each session included brief lectures describing process, materials, and tools appropriate to each activity. Following the lecture, participants put their knowledge into practice in St. Mary's Cemetery (adjacent to the campus).

The Adhesive Repair and Resetting sessions included brief lectures describing the nature of stone, procedures, materials, safety, and tools. The Cleaning Gravestones sessions included brief lectures on the properties of stone, techniques, poulticing, and materials.

Minxie Fannin is a Managing Principal of Fannin/Lehner Preservation Consultants, Concord, Massachusetts, and **James Fannin** is an Associate with the firm. They have led several conservation workshops at previous AGS conferences. Fannin/Lehner specializes in conservation of historic burying grounds along with extensive work in the historic preservation field. The firm currently is involved in a number of projects throughout the Northeast as well as continuing projects in Grantville and North Bend, Ohio.

C.R. Jones is a Conservator of Collections of the New York State Historical Association and Farmer's Museum in Cooperstown, New York, where he takes care of paintings, prints, and plows. He also serves as adjunct professor in the Cooperstown Graduate Program in history museum studies. From 1968 to 1975, he was

Associate Curator at the New York State Historical Association, and from 1965 to 1968 he was Director of the Museum of Concord [Massachusetts] Antiquarian Society.

His interests are typically diverse for those in the museum profession: conservation of historic and artistic works, American architecture and decorative arts, motion picture theatres, American folk art, mourning pictures, and gravestones. A special interest in the conservation of stones has developed from his profession and his work with AGS.

Fred Oakley initiated the program of conservation workshops at the AGS conference held at Governor Dummer Academy in 1988, and he has organized and participated in this activity at all subsequent conferences. The "learn by doing" method using *A Graveyard Preservation Primer* as a basic text has been praised by participants. He is a practitioner, having acquired his skill through instruction, observation, and application.

Participation Sessions 9:00 - 4:45

SESSION I - 9:00-10:30

1A. TWO SLIDE SHOW PREVIEWS

Daniel Goldman, narrator

115 Middle Road

East Greenwich, Rhode Island 02818

"Early New England Gravestones and the Stories They Tell"

This slide show, written by Laurel Gabel, is AGS's introduction to the many things that can be learned from old New England gravestones. Available for rent or purchase from the AGS office, it is an excellent resource for classroom, civic groups, or individual study.

"The Development of the Modern Cemetery and Gravestone Design in the Nineteenth Century"

This slide show, written by Barbara Rotundo, is AGS's introduction to Victorian cemeteries, monuments, and symbolism. Available for rent or purchase from the AGS office, it is an excellent resource for classroom, civic groups, or individual study.

Dan Goldman's interest in gravestones began in his youth through gravestone rubbing. As an AGS member, he has served as hospitality chair and exhibit chair at several AGS conferences. He is a member of the Board of Trustees and currently serves as Treasurer. He is a frequent lecturer in Rhode Island on gravestones.

1B. LECTURE-WORKSHOP

"Fun and Games"

Laurel K. Gabel

205 Fishers Road

Pittsford, New York 14534

Participants had fun as they played a cemetery trivia game (Jeop-

ardy format), had a crossword contest, and participated in a simulation scavenger hunt. This session included a new slide presentation of 101 ideas for using the cemetery as a teaching resource.

Laurel Gabel is a recipient of the AGS Forbes Award and currently serves as an AGS Trustee and the AGS Research Coordinator. She is a popular lecturer and is coauthor with Theodore Chase of the book, *Gravestone Chronicles*, and numerous articles. She operates the AGS Lending Library and maintains files for the Farber Photograph Collection.

1C. LECTURE DEMONSTRATION
"Capturing the Image of the Graven Image"

Frank Calidonna
313 West Linden Street
Rome, New York 13440

This session, for beginning to advanced photographers, addressed proper techniques for producing high quality photographs of gravestones and cemetery landscapes. Topics covered included equipment, film (color and black-and-white), processing, exposure, outdoor lighting, camera handling, and special problems.

Frank J. Calidonna has been a serious photographer for the past forty-four years and a professional since 1968. He is the owner of Diversified Photographic Services, which specializes in architectural photography. Frank holds degrees in Social Work, Education for the Deaf, and Elementary Education and Administration from universities in Pennsylvania, New Hampshire, and New York. His interest in cemeteries began thirty years ago with photographing gravestones. It developed into a serious study during the past six years, and the past three years he has devoted exclusively to the documentation of cemeteries and gravestones in central New York.

SESSION II - 10:45-12 NOON

2A. SLIDE LECTURE
***"Common Rarities in Victorian Cemeteries:
Languishing Ladies and White Bronze"***

Barbara Rotundo
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

This program explained the significance of the child at the lady's knee or the cross in her hand, as well as the story behind the gravestones that are really made of metal. Two of these topics were repeats from last year, but with different examples, added categories, and more time for discussion.

Barbara Rotundo, retired Professor of English at the State University of New York-Albany, now visits cemeteries around the globe and is an energetic correspondent on subjects relating to Victorian cemeteries. A frequent lecturer and writer, she has written numerous articles, and is historian for Mount Auburn

Cemetery in Cambridge, Massachusetts. Barbara's slide lecture illustrated and discussed the meaning of many symbols found on Victorian monuments and markers, as well as the metal markers

2B. SLIDE LECTURE
"Stories in Stone"

Rochelle Balkam
22 Wildwood
Ann Arbor, Michigan 48103

Fields trips to the local cemetery provide opportunities for students to practice many skills: art, graphing, story-writing, mapping, math, science, and history. Slides taken in cemeteries from all over the world illustrated many possibilities for using local cemeteries as teaching resources. Participants had an opportunity to share their experiences.

Rochelle Balkam teaches Michigan history and the teaching of social studies in the History Department of Eastern Michigan University. She is vice-president of the Washtenaw County Historic District Commission and secretary of the One-Room Schoolhouse Committee at Eastern Michigan University. She holds a B.A. in History from Eastern Michigan University, an M.A. in History, and an M.S. in Historic Preservation. She has presented workshops on many aspects of local history, architecture, one-room schools, and cemeteries in Michigan and at an International Heritage Interpretation Conference in Honolulu, Hawaii.

2C. DEMONSTRATION-WORKSHOP
***"Displaying the Image:
Framing and Mounting Photos and Rubbings"***
Frank Calidonna

This discussion of proper methods of mounting, matting, and framing included materials and supplies, equipment, selection of colors, frames, and assembly techniques. Frank demonstrated how a person with simple, inexpensive equipment may do a professional job of displaying images. Participants were then given the opportunity to try these techniques for themselves.

See 1C for Frank's address and biographical information.

SESSION III - 1:30-2:30

3A. SLIDE LECTURE
"Monuments in Crown Point Cemetery"
Sheila Riley

7105 Shrewsbury Lane, Apartment F
Indianapolis, Indiana 46260

Crown Point Cemetery is a premiere rural garden cemetery in Indianapolis, Indiana. Sheila's collection of slides of many of its monuments gave participants a preview of what can be discovered there.

Sheila Riley holds the position of Educator/Curator of American Materials at the Children's Museum of Indianapolis. As an active member of the Historical Society of Crown Hill, she is an educator, a re-enactor for Crown Hill's "Victorian Day," and a public speaker on cemetery art, history, and mourning practices. She owns a personal collection of Victorian mourning and funeral artifacts. Sheila used slides of Crown Hill Cemetery to discuss programs they offer to the public.

3B. SEMINAR

"How to Produce a Slide Show"

Laurel K. Gabel and

C. R. Jones

New York State Historical Association

Post Office Box 800

Cooperstown, New York 13326

The leaders of this seminar shared with participants their valuable tips on how to plan and produce a slide presentation from concept to conclusion.

For Laurel Gabel's address & biographical information, see 1B.

C. R. Jones is Conservator of Collections at the New York State Historical Association and the Farmers' Museum in Cooperstown, where he has been involved with the care of collections since 1968. He holds a B.S. from Iowa State University, an M.A. from the Cooperstown Graduate Program in Museum Studies, and an M.A. from the Cooperstown Conservation Program. An early interest in funerary art and gravestones resulted in an exhibit, "Memento Mori," at the museum of the Concord [Massachusetts] Antiquarian Society in 1965. Since that time, he has given numerous talks on the subject, trying to tailor each one to the special needs of the audience and to streamline the presentation. C.R. is a past secretary of the AGS Board of Trustees.

3C. DEMONSTRATION-WORKSHOP

"Watercolor Dabbing: An Advanced Rubbing Technique"

Mary Ann Calidonna

313 West Linden Street

Rome, New York 13440

Rubbing gravestones using a watercolor dabbing technique was demonstrated. For those who make rubbing an art form, here is a technique that goes beyond the lumberman's crayon. Using small castings, participants had an opportunity to try the technique for themselves.

Mary Ann Calidonna studied papermaking and printmaking at Rome Art and Community Center in Rome and the Munson-Williams School of Art in Utica. She owns Linden Street Paper, where she produces handmade papers and dabbings, marbled Japanese foldbags, and one-of-a-kind jewelry from the paper.

SESSION IV - 2:45-4:00

4A. SLIDE LECTURE-DISCUSSION

***"Out on a Limb: Tree-Stump Tombstones
and Rusticism in a Victorian Environment"***

Susanne S. Ridlen

417 North Street

Logansport, Indiana 46947

Tree-stump monuments, common in rural, garden cemeteries and in later lawn cemeteries and folk cemeteries, were strongly influenced by rustic furniture and other artifacts of the eighteenth and nineteenth centuries. This slide presentation examined the "history" of tree-stump tombstones, as well as their usage by various fraternal organizations. Participants were encouraged to bring slides or photographs of their own favorite examples to share.

Susanne Ridlen received a B.A. from DePauw University, an M.A. in Folklore and a Ph.D. in Folklore and American Studies from Indiana University. Her doctoral dissertation was on tree-stump tombstones. A folklorist at Indiana University-Kokomo, and a past president of the Historical Society of Crown Hill Cemetery in Indianapolis, Sue regularly teaches a course entitled "Grave Affairs: Death and Dying in the American Cemetery."

4C. SLIDE LECTURE-DISCUSSION

***"Gravestone Recording and the
Organization of the Information"***

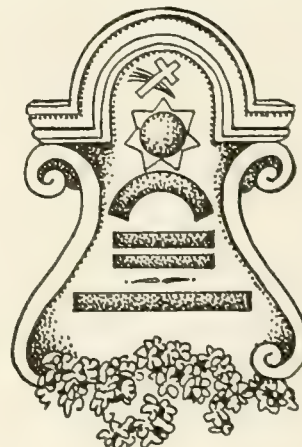
Carol Shipp

906 South Main Street

Princeton, Illinois 61356

This session addressed designing appropriate record forms, mapping a cemetery, indexing, and recording data in a computer. Participants were encouraged to bring any cemetery records they wanted to share.

Carol Shipp organized the Bureau County [Illinois] Genealogical Society four years ago. She has established records for eighty out of one hundred cemeteries in the county and created a master cemetery index. She does research for the society's out-of-town members. Carol is the 1994 conference co-chair.



SATURDAY BUS TOURS

North Cemetery Bus Tour

St. Sava's Serbian Orthodox Cemetery, Libertyville. The onion-domed church and cemetery, overlooking the Des Plaines River, are listed on the National Register. Most of the expansive, ornate monuments are black granite with lettering in Cyrillic.

Christ Church Cemetery, Winnetka. This idyllic English churchyard, complete with lych gate, a tower ruin, and fieldstone walls, is actually an elaborate columbarium. This may be the "cemetery of the future."

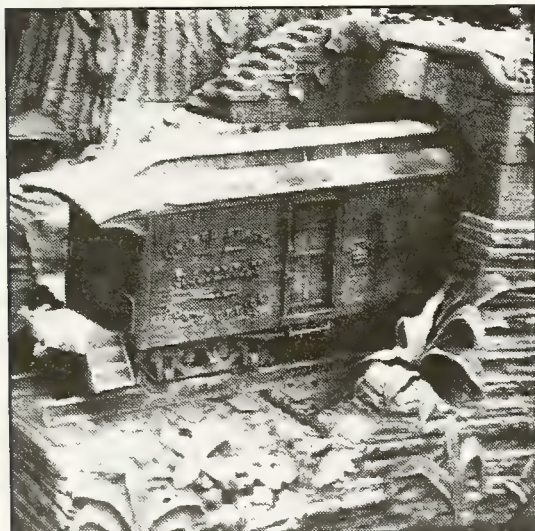
Rosehill Cemetery, Chicago. The Gothic gate, listed on the National Register, invites one into a traditional Victorian cemetery complete with reclining maiden, towering tree stumps, obelisks, orbs, and a myriad of fraternal and military monuments. Rosehill also has a large reformed section and many newer ethnic and Communist groups.

Mt. Olive Cemetery, Chicago. Originally a Scandinavian cemetery, there are exuberant Norwegian and Swedish translations of traditional Victorian themes. This cemetery has extended a positive attitude toward newer immigrants and their customs. Armenians, Estonians, and Latvians have built their monuments according to their traditions.



Photo ceramic on black granite in St. Sava's Serbian Orthodox Cemetery.

Photo by Bob Pierce.



Close-up of the Bangs monument.
Photo by Bob Pierce.



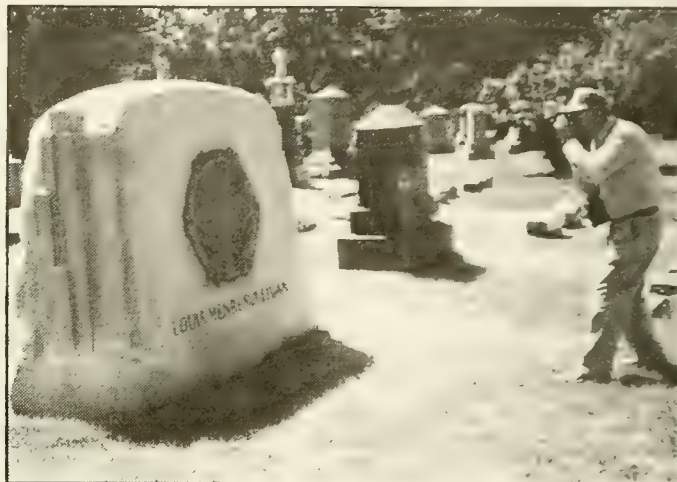
Toni Cook and John Yuhasz at the George S. Bangs monument in Rosehill Cemetery. Photo by Jessie Farber.

Central Cemetery Bus Tour

Graceland, Chicago. This famous cemetery contains the National Register Getty Tomb, designed by Louis Sullivan. Large lots are terraced around Lake Windemere with its burial site island. Well designed roads and landscaping contribute to the burial sites of many of Chicago's wealthiest families. Every attempt has been made to retain the Victorian tenor of this cemetery. Scattered amidst the traditional granites are the earliest settlers' (1830s-1860s) moldering monuments of marble and Lemont limestone.

Bohemian National, Chicago. The landmark Gothic gate and waiting room are handsome structures which invite one to visit this remarkable example of an ethnic group's determination to have its own burial ground. Although family plots dominate, fraternal and veteran areas are popular. Remarkable bronzes, particularly "The Grim Reaper," are throughout the cemetery. There is an extensive grove of limestone tree stumps. Angels step down or cling to crosses. Czech and English intermix in inscriptions.

Montrose, Chicago. Once a Victorian cemetery with original German, Swedish, and English inhabitants preferring the gray, red, and brown granites. The newer immigrants, Siberians, Ukrainians, Gypsies, Cambodians, and Puerto Ricans, may select black or other exotic colors, as well as bronze.



*Photographing the Louis Henry Sullivan tomb in Graceland Cemetery. Who is that man behind the Foster Grants?
Photo by Jessie Farber.*

South Cemetery Bus Tour

Forest Home Cemetery, Forest Park. When begun in the 1870s, this cemetery was two cemeteries. Forest Home was intended for family plots of western suburbanites, and German Waldheim was built for more fraternal-oriented groups. In the 1950s, the two sites became one. Forest Home includes elegant monuments and mausoleums. German Waldheim has narrow curbed carriage roads between numerous memorials for fraternal organizations, especially the Communist Party and the United Order of the Druids, with its magnificent druid sitting on a tall tower surveying the concentrically arranged graves of the members. This cemetery, with a strong concentration of Germans and a small Jewish section, is very Victorian.

Elmwood Cemetery, River Grove. Begun as a neighborhood (German, Swedish) cemetery, Elmwood became appealing to a wider community due to its proximity to a railroad station facilitating transportation from Chicago. This explains the extensive numbers of Greek, Ukrainian, Russian, Ruthenian, Macedonian, Cossack, Gypsy, Assyrian, Albanian, and other ethnic groups here. The types of memorializations are typical to each group.

Arlington Cemetery, Elmhurst. At Arlington, many fraternal groups are in evidence, particularly the Bartender's Union and the immense monument marking the Modern Woodmen of the World. For ethnics, there are Greeks, Shiites, and the Nation of Islam.

Elm Lawn Cemetery, Elmhurst. Located next to Arlington Cemetery with no intervening fence, it also serves the surrounding communities. At Elm Lawn there are Koreans and Zoroastrians, as well as a large pet cemetery section. Most unusual is the section where people and their pets are buried together, even in large family mausoleums.



Monument from Graceland Cemetery. Photo by Bob Pierce.



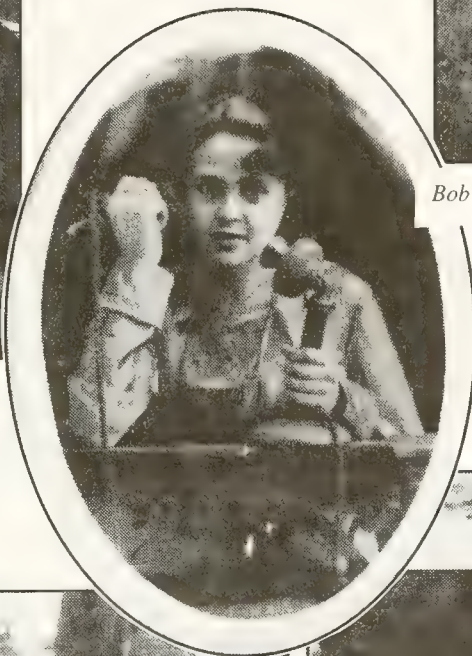
*Di Salvo monument from
Mt. Carmel Cemetery — it rotates!*

**SOME
HIGHLIGHTS
FROM THE
SELF-GUIDED
TOURS**

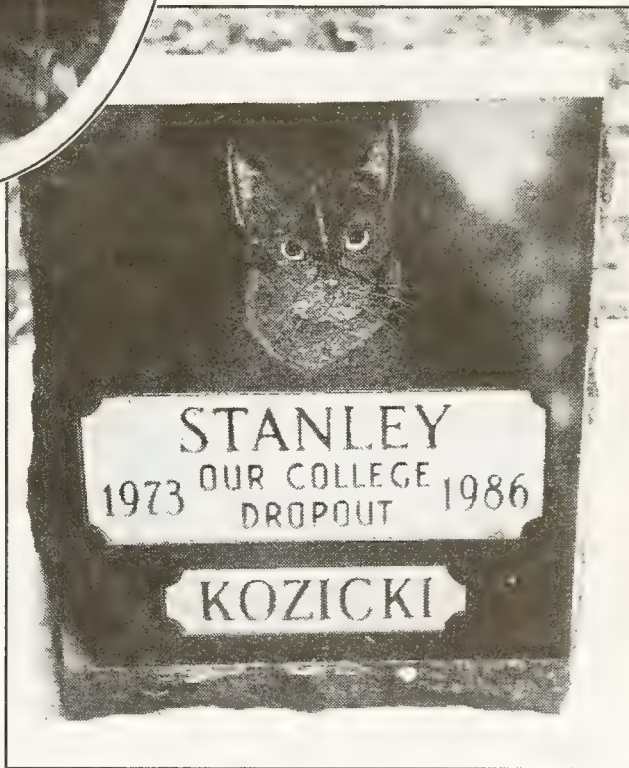
*All photos from
Bob Pierce.*



Bob Pierce at the mailbox at Mt. Carmel Cemetery.



Tour leader Helen Sclair at Mt. Carmel Cemetery, Chicago.



*Kozicki stone ("Our college dropout") from
Hinsdale Pet Cemetery, Chicago.*

PRESENTATIONS

FIRST LECTURE SESSION THURSDAY, JUNE 23, 1994

Introduction - Rosalee Oakley, President
Conference Chair's Welcome
Program Chair's Welcome and Introduction

"19th Century Design Motifs of Portage County, Ohio"

William Gordon
4605 South Priest, Lot #243
Tempe, Arizona 85282

Over 900 nineteenth-century gravestones with design motifs were recorded for Portage County, Ohio. This sample was used to illustrate time frequency, gender, and age patterns. Death rate estimates and a random sample of all gravestones were used to show changing demographic patterns of memorialization.

William A. Gordon is a graduate student in the Department of Anthropology at Arizona State University. He has worked on sites in Ohio, North Carolina, Arizona, and France, and was drawn into gravestone studies by the work of Deetz and Dethlefsen. He is presently working on his master's thesis in archaeology, which is focusing on status, competition, and stylistic change.

"Who's Here in Hoosier Carving?"

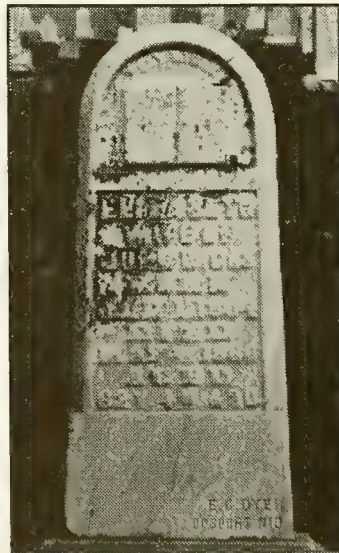
James C. Jewell
828 Plum Street
Peru, Illinois 61354

Two Hoosier carvers, F.C. Dyer and A.J. Viquesney, have become prominent due to the variety of their endeavors. This presentation was a survey of some of their works, unique creations that set the two apart from the many other carvers in the area.

Elijah Coffey Dyer remains a Hoosier enigma.

Thrice married, Dyer took very good care of his family. They have ornate stones with lovely floral designs. But his own block stone is very plain and has no date of death.

With Lila Bullerdick of Poland, Indiana, Jim Jewell amassed a great deal of information about Dyer as well as the Viquesney Company. Believed to have been brought to this country to work on the statuary on the Capital Building, Dyer carved statues — not exclusively cemetery — which are widespread throughout Indiana.



The beautiful statue at Spencer, Indiana, is his most famous, but he is also known for a series of memorials to American soldiers and sailors. The biggest is in Memorial Park in Fort Wayne, Indiana. Others are in Spencer and Peru, Indiana.

Jim Jewell, a longtime member of AGS, has been a steady contributor to the *AGS Newsletter* (he most recently served as Midwest Editor) and a regular participant at numerous AGS conferences, where his speaker introductions were an integral part of the proceedings. He taught for twenty-five years and in 1993 was the recipient of the Edith Harrod Memorial Award for Outstanding Contributions to Speech and Theatre Education by the Illinois Speech/Theatre Association. (*I am sorry to report that Jim passed away this fall; an obituary will appear in the Winter '95 newsletter. M.L.*)

"The Other Zinc"

Kathy Flippo
Rural Route 1, Box 102
Morrison, Missouri 65061

Many AGS members are familiar with the "white bronze" or zinc monuments made by the Monumental Bronze Company in Bridgeport, Connecticut. However, zinc monuments were also made by a little company owned by T.B. White in Warsaw, Missouri, around the turn of the century. They are inferior to the ones made in Bridgeport and are falling apart.

Warsaw is in the heart of the Missouri zinc mines, so the raw material was handy. The Warsaw zincs are similar to those made in Bridgeport, and the White family says that "grandpa was eccentric." This leads me to believe that White's may have been a "fly by night" operation, and perhaps the patents were never awarded, even though it says they were on several of the monuments.

The Warsaw monuments are unique in that most have hinged doors with plate glass inserted behind them. The family of the deceased placed photographs, pressed flowers, and the obituary behind the glass. These doors were a good idea that never caught on.

A small zinc plate on the bottom of most of these monuments identifies them. The plates read, "W.Z.W. Warsaw, Missouri." Some also have "Pat. Applied For," or "Pat. Jan. 9, 1894, Other Pat. Pending," or "Patented Dec. 3, 1901 and March 18, 1902."

Even though the monuments are labeled "W.Z.W." (Warsaw Zinc Works), other sources make references to "W.M.W." (Warsaw Monument Works), and "Z.M.W." (Zinc Monument Works), all referring to the same outfit.

There are about twenty monuments scattered in the City and Shawnee Cemeteries in Warsaw. There is one in Osage County,

Missouri, two in the cemetery in Moundville, Missouri, and two reported in Colorado.

Kathy Flippo is a dairy farmer from Morrison, Missouri. She is also a cemetery surveyor for the Osage County [Missouri] Historical Society and has had three books published through that organization. She writes a weekly column, the "Hope News," for her county newspaper and writes river stories for *The Great River Eagle*, a magazine about the Mississippi River. In addition, she is a forwarding agent for missionaries in Zimbabwe, President of the Osage County Library Board, Vice-President of the Missouri River Regional Library, and "leaves no stone unturned in her grave undertaking!"

"Portrait Stones"

Jessie Lie Farber

31 Hickory Drive
Worcester, Massachusetts 01609

Eighteenth-century gravestone carvings depicting the human face, bust, or full figure are often seen as carvers' attempts to portray the likenesses of the deceased. This presentation offered examples of portraits that indicate the extent to which this is an accurate interpretation.

Jessie Lie Farber is Professor Emeritus at Mount Holyoke College in South Hadley, Massachusetts. She is a founding member of AGS, and currently serves on the Newsletter Committee. Her presentation was a follow-up and expansion of the photo essay that was published in the Fall, 1993, issue of the *AGS Newsletter*.

SECOND LECTURE SESSION

FRIDAY, JUNE 24, 1994

"Aspects of Burial Patterns in Dubois County, Indiana"

Warren E. Roberts

1320 Pickwick Place
Bloomington, Indiana 47401



Figure 1

As has often been said, the United States is a nation of immigrants. If we are to understand what our country is, we must

strive to understand the immigrant experience. Cemeteries can be a valuable source of information on the process of acculturation for either early or late arrivals to these shores.

A real flood of immigrants from Germany came pouring into the Dubois County region of southern Indiana in the 1840s and 50s. They moved in among a substantial number of Anglo-Americans, for the first settlers had arrived, mostly via Kentucky, starting in the early years of the nineteenth century.

There are at least three ways that acculturation can be studied in the cemeteries of Dubois County. There is ample evidence to show that the earliest German immigrants used iron crosses as gravemarkers, as was true in many other Catholic areas in the United States, and one can discern three kinds of iron crosses. What is presumably the oldest type was handmade by local blacksmiths who simply welded two strips of iron together with very little ornamentation. Many of these strips strongly resemble the hinges used on barn doors, which also, of course, were made by local blacksmiths.

The type next in point of time consists of strips of iron which have been bent into elaborate shapes and welded together (*Figure 1*). These probably also have been made by local blacksmiths, since the same technique is often used in making decorative gates. Indeed, St. Joseph's Cemetery in Jasper has many of these scroll-work gravemarkers, and its entrance gates are likewise good examples of the scroll-work (*Figure 2*).



Figure 2

The latest type is made of cast-iron. Most of the cast-iron crosses in Dubois County were made in a foundry in St. Louis.

It would appear that British-American influences began to be felt at a very early date. A transitional form of monument is a stone of the same size and shape as those used by British-Americans in the area, but with a small iron cross atop the stone.

Finally, there are those stones which are indistinguishable from those in British-American Protestant cemeteries in nearby counties, marking the final stage in acculturation as far as these iron crosses are concerned.

Another practice the German immigrants brought with them concerns the layout of cemeteries, whereby burials are made in rows one after another according to the date of death rather than in family plots. This "seriatim burial" means that spouses are not buried next to one another. Moreover, children are separated from their parents and siblings, for the children are buried in separate rows since they require less space. In the Jasper cemetery, a special section for children was in use into the 1930s. The Catholic cemeteries in the Dubois County region actually show a mixture of seriatim burial and family plots.

The seriatim burial can be seen in its purest form in the cemeteries of cloisters. The cemeteries of both St. Meinrad's Monastery, which is just south of Dubois County, and the Convent of the Immaculate Conception in Ferdinand in southern Dubois County use this arrangement.

A third way to study acculturation in Dubois County graveyards is to observe the use of German language inscriptions and their gradual replacement by English language inscriptions.

Taken together, these indicators provide powerful and convincing evidence of the ways in which ethnic groups dealt with the problems of adjusting to life in these United States. And we cannot understand America unless we can understand the process of acculturation.

Warren Roberts is Professor of Folklore at Indiana University. While he has concentrated his attention on tree-stump tombstones and other markers produced by the stone carvers in the limestone belt of southern Indiana, his interests are not confined to that topic, "interesting as it may be." Over a period of many years, he and a number of graduate students at the Folklore Institute of Indiana University did extensive fieldwork in the Dubois County area. While they concentrated on folk architecture, folk crafts, and other folklife topics, such as foodways, they also studied the cemeteries of the region.

"Historic Elgin Cemetery Walk"

Jerry L. Turnquist

1021 West Highland Avenue
Elgin, Illinois 60123
and

John W. Warner

207 North Washington Street
Carpentersville, Illinois 60110

The Historic Elgin Cemetery Walk is a walking tour/dramatization sponsored by the Elgin Area Historical Society. Begun in

1988, this event is held the last Sunday of September at Elgin's Bluff City Cemetery. This walk consists of tours led by costumed guides along a route approximately one mile in length. Along the way, participants make sixteen stops. At eight of these, guides provide interpretive information about the monuments. At eight other stops, first-person costumed portrayals are presented, bringing to life various individuals from times past (*see photos*). Among them might be a founding father of the community, a crafty politician, or simply a laborer at the Elgin National Watch Company. The walk is limited to the cemetery streets, making it handicapped accessible, and seating is provided along the way. Various society displays and exhibits are available at the beginning and end of the walk, and an eight page program is provided.



William R. Creighton (1841-1928), portrayed by Hugh Epping.

The Walk was a success from the beginning. In its first year, it had an attendance of 430 persons. Since that time, it has grown to become an autumn tradition, with an average attendance of over 1000. Much to the delight of all, approximately one-quarter of those who come each year have been children under fourteen years of age. Originally conceived as an event directed to attract historical society members, this has clearly become a family affair for the community.



Grace Marsh Topping (1869-1954), portrayed by Carla Grosch.

The success of this walk is attributable to several factors. Elgin has always been a city with a strong group of people interested in local history. They provided a natural audience for such an event. Another key factor was the cooperation of the local media, particularly the local newspaper. Its publicity piqued people's interest and gave this unique event the credibility it needed. Once established, the Walk has drawn people back repeatedly because it is both interesting and entertaining. In addition to this, many return because they have grown to appreciate the enchanting beauty of Bluff City Cemetery. Its rolling hills offer a place of solitude quite unlike most other cemeteries in the area. Perhaps the greatest indication of the event's success is that the concept has been duplicated at other cemeteries in the area, and a request inquiring about our walk has recently come from as far away as Los Angeles.

The Historic Elgin Cemetery Walk was begun as an event to teach people about local history. At the same time, its purpose was to help them learn that cemeteries provide a very appropriate place to accomplish this, since they chronicle a history of a community in a manner which no book or museum could accomplish. Clearly, many of those attending, including children, have a changed attitude about cemeteries.

Jerry L. Turnquist is an eighth grade teacher. He is also a member of the Board of the Elgin Area Historical Society and a member of the Elgin Heritage Commission. He was the Elgin Jaycee's

"Man of the Year" in 1981 and the first recipient, in 1992, of the Elgin Image Award. He has written applications for two state historical markers which exist in Elgin.

John W. Warner is Vice-President of J.S. Warner, Inc. He is a third-generation memorialist, and his company has received national recognition for civic memorials; in the past five years, their projects have received two Governors' Home Town Awards and the company was a recent recipient of a design award (one of six nationally) for memorial design using the newest fabrication process. John is considered "slightly radical" in how he thinks of memorials and their reasons and purposes. He calls himself "anti-establishment" regarding his stance against the depersonalization of memorials.

"The Tiffany Windows of Rosehill Cemetery"

Jack L. Bradley

Post Office Box 509

Chillicothe, Illinois 61523



A Tiffany window from Chicago's Second Presbyterian Church.

Louis Comfort Tiffany was a painter, decorator, and craftsman — and an astute businessman — who was known world-wide for his sumptuous colors and affinity for naturalistic subjects. He

was the son of Charles L. Tiffany, who founded the famous Fifth Avenue store, and was born in 1848 and died in 1933. His Ecclesiastical Department was a division of Tiffany Studios and was located at 46 West Twenty-third Street in New York City. On his letterhead, he is listed as President and Art Director, but Edwin Stanton George was said to be the power behind the title and the enormous output of the studio for over forty years. The Ecclesiastical Department specialized in stained glass windows and mosaics, as well as indoor and outdoor memorials and church furnishings.

Making Tiffany's stained glass windows was a complicated process involving a technique of plating — a method of building layers of glass to modulate or variegate the light coming through (see photo of detail). In this manner, Tiffany achieved what had previously been achieved only by painting. In the photographs presented at the conference, this method could be seen in the close-ups of flowers and particularly in the water pieces. Most of these windows were placed in the Rosehill Mausoleum from 1912 through 1930. In all, there are over thirty-eight Tiffany windows in the Mausoleum that are valued in excess of ten million dollars. In a letter to E.D. Parish, Secretary of Rosehill Cemetery Company, dated March 20, 1926, Charles Nussbaum of the



Detail from Second Presbyterian Church window.

Tiffany Ecclesiastical Department explained the great success of the Shedd window, a three-panel window that depicted a night scene. After the Shedd window was placed, people from throughout the country who were in the market for a memorial of this scope clamored to Tiffany for something of similar grandeur. The company responded that it would not be wise to put too many night scenes in the same area. They recommended bright and airy scenes that depicted floral and water scenic views. The Shedd Memorial is the most memorable of all the Tiffanys in this Mausoleum.

All visits to Rosehill should include these windows. This presentation was a visual voyage of Tiffany's mastery of stained glass art. However, the slides we have taken for this presentation do not compare to viewing the windows first-hand.

Jack L. Bradley is retired from the Peoria *Journal Star*, where he worked as a photojournalist for seventeen years. He was President of the National Press Photographers Association in 1972-3, and is currently Chairman of the Board and President of Media Consultants Marketing, an advertising and marketing business in Chillicothe, Illinois.

Ed. Note: Jack has graciously donated a few copies of a video of his slide show which we have available for rental for \$15. If you are interested in renting this show, please contact the AGS office. It's not to be missed!

"Chicago's Outstanding Monuments: An Overview"

Helen Sclair

849 West Lill Avenue
Chicago, Illinois 60614-2323

An introduction to Chicago cemeteries seemed a good idea for the newcomer to the Chicago area on the night before the tours. It is true that every gravemarker is unique; however, the immense range of Victorian and modern monuments and the variety of the material in Chicago's cemeteries deserved some explanation to the far-flung members of AGS visiting the Midwest, perhaps for the first time.

Not only are there traditional rural-type cemeteries filled with Chicago's first settlers, but there are the many burial sites for the numerous later arrivals who brought their traditions to this new land. The metropolitan area contains cemeteries for more than one hundred different ethnic groups, all of which "do their own thing" in their burial spaces.

The slide show included interesting facts from each of the bus tours as well as unusual items available on the Self-Guided Tours. Thus the viewer could glimpse a Tiffany, a Taft, and a Daniel Chester French-designed monument, as well as the folk-designed niches at Bohemian National Cemetery's columbarium. Traditional granite, marble, bronze, and white-bronze materials were contrasted with Cor-ten steel and fiberglass at St. Casimirs, or petrified wood at Calvary, Evanston. Elaborate burial customs of the Gypsies and the Serbians with their grave goods paralleled the simple unadorned markers in Christ Church's yard.

The vast variety in Chicago's cemeteries deserved the visit of AGS.

Helen Sclair, recently retired from twenty-seven years of teaching in the Chicago public schools, is now able to devote full time to her fifteen year "hobby" — cemeteries. She has become known as the "Cemetery Lady" throughout the Chicago metropolitan area as she researches and gives lectures on cemeteries. She has focused on geology, geography, history, ethnicity, types of monuments, and their sources. Her greatest achievement is locating vanished burial sites, having found more than sixty in the Chi-



CALL FOR PAPERS AND EXHIBITS

ASSOCIATION FOR GRAVESTONE STUDIES-1995 CONFERENCE

WESTFIELD STATE COLLEGE, WESTFIELD, MASSACHUSETTS

The Association for Gravestone Studies invites academics and other interested persons to submit proposals for its lecture presentation sessions scheduled for the 1995 Annual Conference to be held June 22-25 in Westfield, Massachusetts.

Suggested topics are occupational motifs, regional monument styles and materials, carver research projects, conservation activity in progress or completed, modern monument design, etc.

Those interested in presenting a paper are encouraged to send a 250 word abstract to Dr. J. Joseph Edgette, Widener University, One University Place, Chester, PA 19013. If you have a proposal, please reach Dr. Edgette as quickly as possible to be included in this year's program.

Also sought are exhibits of photographs, photographic essays, rubbings, castings and other gravestone related material for the exhibit area.

For additional information please correspond with Dr. Edgette or call his office at (610) 499-4241.

(over, please)

AGS CONFERENCE

June 22-25, 1995

Westfield State College, Westfield, Massachusetts

Conference Facilities

Westfield State College has a very nice, tidy, compact campus. All the facilities we require are in excellent condition. Jo Ann Churchill, the College's Conference Coordinator, is most cooperative, promising to see to our every need.

Bus Tours — Bob Drinkwater

All the burying grounds and cemeteries within 15 miles of Westfield have been located and visited. Bus tour routes and tour guides are now being selected. Tours are planned for Friday, June 23 this year, a day earlier than has been customary at past conferences. Self-guided tour directions are also being prepared.

Participation Sessions — Rosalee Oakley

Members are needed to staff a variety of Participation Workshops planned for Saturday, June 24.

Rosalee Oakley would appreciate inquiries by members who would lead classes in their particular discipline. Contact her at 19 Hadley Place, Hadley, MA 01035; (413) 584-1756.

Conservation Workshop

A Conservation Workshop will be held Saturday, June 24, in Pine Hill Cemetery, 1.6 miles from the campus. Water and electricity are close to the area where conservation activity is planned.

Fred Oakley would appreciate hearing from members who will instruct in either one or all phases of simple conservation activity. Call or write: Fred Oakley, 19 Hadley Place, Hadley, MA 01035; (413) 584-1756.

Exhibits/Sales Area

We are eager to hear from members who wish to exhibit photographs, photo essays, castings, rubbings, and other gravestone related materials. If feasible we might invite public viewing of the exhibits.

Tables for sales items will be available.

AGS FUN STUFF (& MARKERS REMAINDERS) ORDER FORM

It's that time of year again! Once again, we've found some items which you might enjoy, plus we're having a sale on some *Markers* remainders. Please note the "Postal Meter Notepads" which we are selling in order to add a postal meter to the office so we don't have to lick stamps anymore.

Our order deadline is February 15, 1995, and shipment will be no later than the end of March.

Gravestone Art Long-Sleeve T-Shirts

These were so popular last year we are offering them again with some new designs. The shirts are available in the three designs below. Please note they are 100% prewashed cotton, and are available in black shirts with white designs, or white shirts with black designs in sizes Large and Extra-large only. Price is \$20 each.



*Celtic Cross
Portsmouth,
New Hampshire*



*Charles Bardin stone from Newport, Rhode Island,
1773. Cut by John Bull, this stone shows God
hovering over turbulent seas and clouds.*



*Father Time from the
right panel of the
Timothy Lindall
stone, Salem,
Massachusetts,
1698/99.*

*Don't forget to indicate color (black, white), design (Celtic Cross, Charles Bardin, or Father Time),
and size (L, XL) when ordering!*

Markers Remainders

We currently have several *Markers* with covers that have slight tears, are faded, or have other slightly unsightly marks on them. Otherwise, they are fine. It's a shame to throw them out, yet we can't sell them at the full price. Therefore, we are offering them at considerable discounts. Please note the volumes and quantities available and don't wait to order — they're on a first-come, first-serve basis. Once we sell out, you're going to have to wait until I do some more klutzy things when getting orders ready before we have enough to sell again.

Markers I:

6 cloth - \$18ea

7 paper - \$12ea

Markers II: 3 paper - \$12ea

Markers IV: 3 paper - \$12ea

Markers V: 3 paper - \$12ea

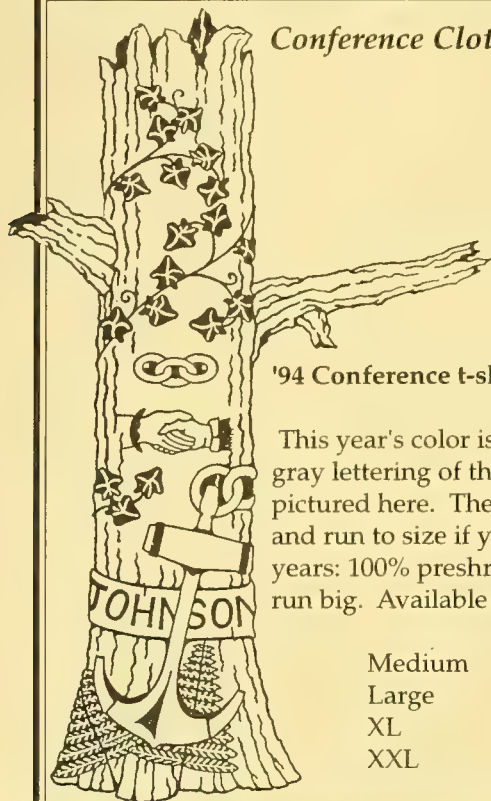
Markers VI: 7 paper - \$12ea

Markers VII: 17 paper - \$10ea

Markers VIII: 3 paper - \$12ea

Markers X: 1 paper - \$12

Markers XI: 1 paper - \$12



Conference Clothing

'94 Conference t-shirts

This year's color is a forest green with gray lettering of the tree-stump design pictured here. The shirts are the usual, and run to size if you've ordered in past years: 100% preshrunk cotton, and they run big. Available sizes and prices are:

Medium	\$10
Large	\$10
XL	\$10
XXL	\$11

AGS Sun Visors:

Although it's kind of hard to think about sun visors in zero degree weather, we are encouraging you to plan ahead! We have white cotton visors with a terry lining. "The Association for Gravestone Studies" is imprinted in black on the shade. \$6 each.

'93 Conference Shirts

We don't have too many left! These are on a first come, first serve basis; please order early! This is what's left:

2	Medium	\$10
11	XXL	\$11

The shirt is a royal blue with light blue lettering in 100% preshrunk cotton. As with all of our conference shirts, they tend to run big.



Memo pad (4.25" x 4.25") green on yellow, 100 sheets, \$5 each.
Hester McDonnell stone,
Quinn, Ireland, 1848.

"Postal Meter" Notepads

No, they're not note pads with a postal meter design! We would very much like to have a postal meter in the office. However, anyone who has one knows that meter rentals don't come cheap (our meter will cost about \$300 a year) and we don't want to burden the budget. Instead, we thought we'd sell these notepads and put the proceeds towards the meter rental. We also welcome donations. We'll send you a pad (or pads) as thanks, and will think of you every time an envelope comes out of the meter!

Prices as marked, or buy both for \$10.

Both rubbings are courtesy of Jessie Lie Farber.



Notepad (5.5" x 8.5") brown on cream, 100 sheets, \$6.50 each. Esther Halliock stone, Long Island, New York, 1773.
Cut by John Stevens, Newport, R.I.

ORDER FORM

Name & Address:

All prices already include shipping and handling. Please make checks payable to AGS and checks should be in US funds drawn on a US bank. Mail checks and orders to:

AGS
30 Elm Street
Worcester, MA 01609.

Orders should reach the AGS office by February 15, 1995, and all orders will be shipped no later than March 31, 1995.

TOTAL ENCLOSED: _____

cago area alone. She is currently teaching a course at the Newberry Library entitled "Chicago's History as Viewed Through Its Cemeteries."

**THIRD LECTURE SESSION
SATURDAY, JUNE 25, 1994**

***"Searching for a Prescott:
Montana's Pioneer Monument Dealer"***

Nancy C. Thornton
12545 West 111th Street
Lemont, Illinois 60439

Alonzo K. Prescott operated a monument business in Montana from 1883 to 1907. He canvassed the towns, as well as the mining and logging camps, and took bids for tombstones and fencing. His signed marble gravestones range from single, small tablets to elaborate fifteen-sectioned monuments ten feet tall.

Nancy Thornton is a real estate title examiner who has maintained an interest in gravestone studies ever since 1984, when she was successful in getting listed on the National Register of Historic Places the Irish Catholic church and pioneer cemetery that are located near her home. She began surveying Montana cemeteries in 1986 and visits new ones each year. Last year, *Montana Magazine* published an article by Nancy on the subject of her conference paper: Montana's first major monument dealer, A.K. Prescott.

"In Search of the Elusive 'Chinee'"

Roberta Halporn
Center for Thanatology Research and Education, Inc.
391 Atlantic Avenue
Brooklyn, New York 11217-1701

This presentation chronicles what occurred when a foolhardy researcher investigated memorials of an ethnic minority about which nothing is written. Ignorant of the language, this fieldworker, without realizing it, was treading upon the most powerful taboo of the group. Astonishing things resulted.

Roberta Halporn is Director of the Center for Thanatology Research and Education, Inc., which is a library, museum, small press, and mail-order bookseller specializing in gravestone arts and other subjects related to dying and bereavement. She is a member of the Board of AGS and contributes book reviews and occasional articles to the *AGS Newsletter*.

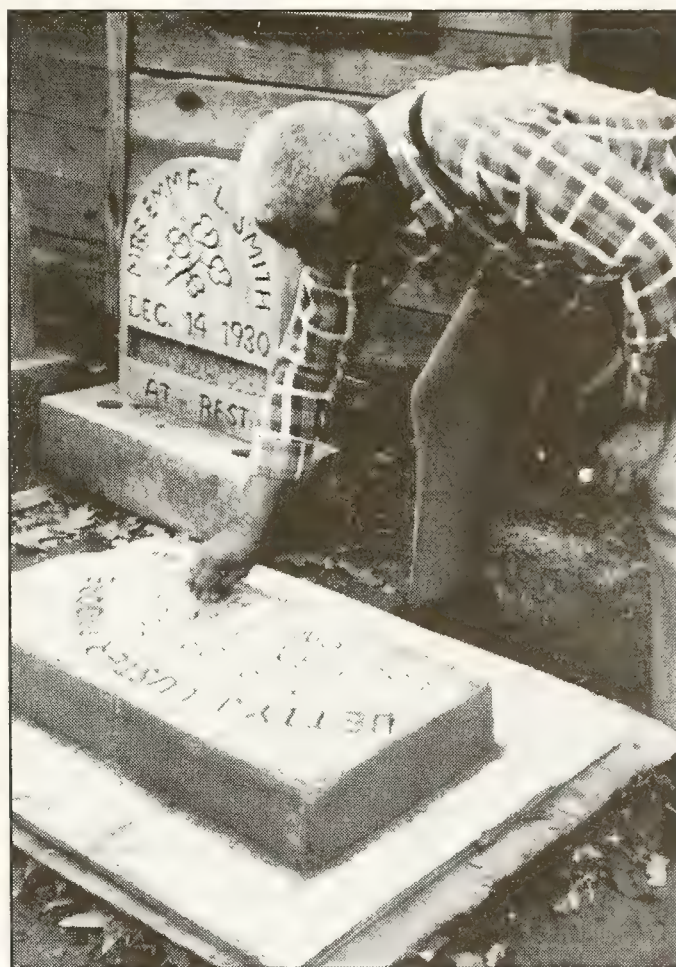
"Looking for Merry Veal"

Barbara Rotundo
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

The talk began with a description of how the speaker first noticed homemade, neatly lettered gravestones in Rankin County,

Mississippi, in 1990. It went on to describe her trials in searching for the person who made them. Slides showed examples of the various shapes and decorations used on the stones.

The next section described the eventual identification of the craftsman as Merry Veal, and the interview with him in his backyard where he makes the markers and stores his material. Veal mixes the cement in small batches, pours it into the forms he has evolved, and waits till it sets but is not yet hard. Then he takes a nail — fourteen penny size — and traces freehand the letters and any decoration. After the cement hardens, he retraces all the lines with the point of a beer can-opener and then with a knife (*see photo*). When it is completely dry, he covers the stone with a light gray latex house paint — "The most expensive there is," he assured the interviewer.



The conclusion of this brief study of a black craftsman living in a suburban neighborhood on the edge of Jackson, Mississippi, mentioned some of the parallels between him and colonial carvers. Literate but not highly educated, steeped in the Bible, most of them did not depend on carving gravestones for the primary source of support for their families. (Veal is now retired from the mail room of the Veteran's Administration in Jackson.) Thus the questions that we are too late to ask the colonial carvers we can

ask Veal. Do customers ask for a particular symbol? Do they specify the wording? Do they choose Veal because of his connection with a particular church, sect, or preacher? His indefinite answer would probably have been the answer of the early carvers. With a smile, he said, "Some do, some don't."

Barbara Rotundo is a retired Professor of English at the State University of New York at Albany who is particularly interested in rural and other nineteenth-century cemeteries. She is on the Board of AGS and is a member of the Newsletter Committee, editor of the Nineteenth and Twentieth Century column for this newsletter, and was this year's recipient of the Forbes Award. This is her first foray into carver research.

"Shenendoah's Cemetery Row"

Thomas E. Graves

100 Pollack Drive

Orwigsburg, Pennsylvania 17954

A row of cemeteries is a common sight in many areas that can illuminate many aspects of the history of a community. Shenendoah, Pennsylvania, is an ethnically diverse town. Using its ridge-top row of cemeteries, this paper explored settlement patterns, population growth, religious affiliations, and ethnic diversity and identification.

Tom Graves is a folklife consultant and photographer who is best known for his work in ethnic markers. He has a credible list of publications in both the academic vein as well as the popular.

LATE-NIGHT PRESENTATIONS

Mark Esping, Coordinator

118 South Main

Lindsborg, Kansas 67456

THURSDAY

Phil Kallas

308 Acorn Street

Whiting

Stevens Point, Wisconsin 54481-6001

Cemetery Postcards

Mark Esping

118 South Main

Lindsborg, Kansas 67456

This presentation included metal markers from Kansas and Nebraska made by German and Swedish blacksmiths. Also shown were Swedish raked earth graves and homemade broken glass, marble, and inscribed markers found in economically impoverished sections of Midwest plains cemeteries.

Mark would like to collaborate with anyone who has information on any sewer tile or cylinders found in African-American graveyards, and any reverse glass painted or mirror finish or glass gravemarkers.

Frank Calidonna

313 West Linden Street

Rome, New York 13440

Discussed archival preservation of photographs; showed prints

FRIDAY

C.R. Jones

New York State Historical Association

Post Office Box 800

Cooperstown, New York 13326

Architecture of Remembrance (slides and music)

Diane Lanigan

214 West Fremont

Arlington Heights, Illinois 60004

Photographs of Graceland

Laurel Gabel

205 Fishers Road

Pittsford, New York 14534

Gravestones of Wales

Charles Marchant

Post Office Box 132

Townshend, Vermont 05353-0132

What to Look for in a Cemetery

This presentation was designed to show to school groups, historical societies, and civic groups to get them to look at cemeteries as resources for a variety of cultural reasons. Charlie would be interested to learn if anyone else has a show of this nature.

Warren Roberts

1320 Pickwick Place

Bloomington, Indiana 47401

What's in a Name? A Gravestone Provides the Answer



As reported at the late night session at this year's meeting, I had bought an antique wooden carpenter's plane many years ago. The man from whom I bought it states that he bought it from "an old German cabinetmaker" living in south central Greene County near the town of Koleen. The plane in question is clearly of the type made and used on the continent, and quite different from the planes used by the British and British-Americans. It is a little over eleven inches long and a little over two inches wide at its widest part.

The feature that attracted me to the plane, however, was the name

carved in old German script and the date 1837 on its side. The date, the style of the plane, and the wood used in it all led me to believe that the plane was made in Germany and brought to this country.

The only problem was that the old German script was difficult to decipher. The last name, I was reasonably sure, was Schranz, but what was the first name? A search through the 1840, 1850, and other census records turned up no person with the name Schranz. And what about the first name? It looked like Wilgian to me, but I wasn't sure.

About a year ago, I took the plane into class to demonstrate how tools can be used to show how ethnic traits persist in this country. A student in the class, James Cooper, became quite excited on seeing the plane, for he said that he had seen Schranz's gravestone just a few days before!

As soon as I could, I visited the cemetery in question. It is called the Hasler or Old Dutch Cemetery and is in the countryside a few miles west of Kolen. Sure enough, there was the gravestone of Gilian Schranz, who died in 1852 at the age of thirty-six. Armed with this information, it was possible to find him in the 1850 census, where he is listed as Gilgian Schwartz, age thirty-four. He is said to be a carpenter and to have been born in Switzerland. His oldest daughter was eight and had been born in Ohio, so he must have come to this country before 1842. Since he was born in 1816, he would have made the plane at the age of twenty-one, probably when he finished his apprenticeship.

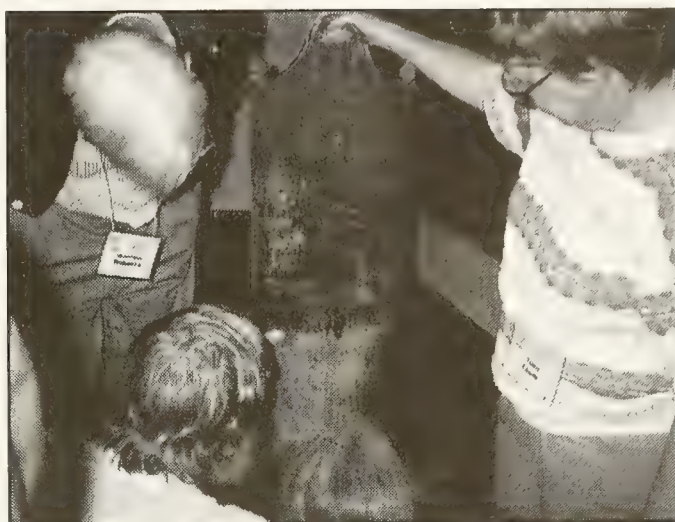
And what about that first name? It is Gilgian on the plane and in the 1850 census, and Gilian on the gravestone. The plane he carved himself, and he must have known how to spell his own name! (With thanks to James Cooper. Without his help I would still be wondering who Wilgian Schranz was!)



The gravestone of Gil(g)ian Schranz.

Toni Cook

63460 Orange Road
South Bend, Indiana 46614
A Wooden Marker



Warren Roberts, Tom Graves, Roberta Halporn, and Toni Cook examine Toni's wooden marker. Photo by Jessie Farber.

SATURDAY

Carol Shipp

906 South Main Street
Princeton, Illinois 61356
Gravestones of the Soviet Union and Germany

Barbara Rotundo

48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220
Showed and gave away ten slides

Helen Sclair

849 West Lill Avenue
Chicago, Illinois 60614-2323
Showed funerary materials

Pat Corrigan

2749 Mayfield Road
Cleveland Heights, Ohio 44106
Showed prints of his photography

Charles Marchant

Photographs in stone

THE 1994
HARRIETTE MERRIFIELD
FORBES AWARD

is presented to

BARBARA ROTUNDO

for distinguished service
in the field
of gravestone studies



At the first annual conference of the Association for Gravestone Studies, it was resolved that an award should be made periodically to honor either an individual or an organization in recognition of exceptional service to the field of gravestone studies. This award, known as the Harriette Merrifield Forbes Award, recognizes outstanding contributions in such areas as scholarship, publications, conservation, education, and community service.

Past honorees are:

1977 Daniel Farber
1978 Ernest Caulfield
1979 Peter Benes
1980 Allan I. Ludwig
1981 No award given
1982 James A. Slater

1983 Hilda Fife
1984 Ann Parker & Avon Neal
1985 Jessie Lie Farber
1986 Louise Tallman
1987 Frederick & Pamela Burgess
1988 Laurel Gabel

1989 Betty Willsher
1990 Theodore Chase
1991 Lynette Strangstad
1992 Rev. Ralph Tucker
1993 Deborah Trask

**PRESENTATION OF THE 1994
HARRIETTE MERRIFIELD FORBES AWARD**

**Presentation Speech
by President Rosalee F. Oakley
to Barbara Rotundo**

This is the special time at each conference, when we honor one of our own with the Harriette Merrifield Forbes Award. In the beginning, the Board of Trustees decided that an award would be made periodically that would honor either an individual or an organization whose work has advanced the understanding and appreciation of the field of gravestone studies. That first year, they called it the "AGS Honor Award" and presented it to Daniel Farber at our first conference in 1977.

The second year, the Board discussed honoring a Massachusetts gravestone scholar and photographer, Harriette Merrifield Forbes, of Worcester, who published a book in 1927 titled *Gravestones of Early New England and the Men Who Made Them*. The trustees also considered honoring Dr. Ernest Caulfield, a physician who had become the foremost student of Connecticut's colonial gravestones and their carvers. The work of Mrs. Forbes and Dr. Caulfield marks the beginning of contemporary gravestone study and research. So that year the Board decided to *name* the award for Mrs. Forbes and to *honor* Dr. Caulfield by making him the 1978 recipient of the award posthumously.

Through the years, eighteen people have been honored for their outstanding contributions in such areas as scholarship, publications, conservation, education, and community service. Tonight we bestow the 1994 Harriette Merrifield Forbes Award on the nineteenth recipient, Barbara Rotundo.

Barbara, a retired professor of English at the State University of New York-Albany, is a speaker and writer, and a long-time AGS member who has served as conference registrar, tour guide, and in 1992, conference chair. She was elected an AGS trustee in 1989. Her academic credentials include Mount Holyoke College for her undergraduate degree, and Cornell and Syracuse for her M.A. and Ph.D., respectively.

In past years, the recipients of the Forbes Award have all been involved in some way with early gravestones, most often colonial New England gravestones. With the selection of Barbara, we honor for the first time a person whose expertise focuses on nineteenth- and twentieth-century gravemarkers — monuments and statuary found in rural and garden cemeteries all across our country and all over the world.

This is an exciting step we take tonight. Because our Association was founded in New England, it was natural that in the beginning, the focus was on early colonial gravestones, their carvers, and the fact that so many were disappearing because of deterioration, vandalism, and theft. As new members joined us from

other sections of the country, it became imperative that the Association broaden its base of concern to encompass the study of monuments from other time periods and other geographical regions. Barbara was always our patient teacher. Through her conference lectures, she introduced Association members to garden cemetery symbols and monuments. White bronze markers and symbolic statuary became strong areas of her expertise. In addition, she understands the nineteenth-century social and literary scene, the architecture and horticulture of the time, and is able to bring them to bear on studies of cemeteries and monuments of the Victorian period.

Her frequent travels to major rural cemeteries across this country and abroad produced her excellent slide collection of Victorian monuments, chapels, gates, swales, and landscapes. From her collection emerged the slide show that she wrote for AGS as an introduction to Victorian cemeteries and symbolism. It wasn't until she became a trustee in 1989 that she finally had the proper forum to persuade the trustees to develop a broader, more inclusive stance toward our gravestone studies.

In 1990 at Roger Williams College, Victorian cemeteries were included for the first time in the conference bus tour. The following year at Northfield and thereafter at Schenectady and New London, one entire bus tour was a dedicated Victorian tour. And now this year the Conference is taking place in the Midwest, where the earliest cemeteries were begun in the nineteenth century. How appropriate to honor here tonight a person who has led us to appreciate and recognize the importance of the study of monuments from this period in our Association's purview.

Over the past twenty years, Barbara has written a number of articles which were published in various journals, where she is an acknowledged authority. Some were pioneering articles in nineteenth-century gravestone studies. She has been a frequent contributor to the *AGS Newsletter*, and has presented numerous scholarly papers at AGS conferences and to the Cemeteries and Gravemarkers Section of the American Culture Association. Most recently, she became a member of the Editorial Advisory Board for our AGS Journal, *Markers*, and the topical editor of the column on Nineteenth and Twentieth Century Gravestones in the *AGS Newsletter*.

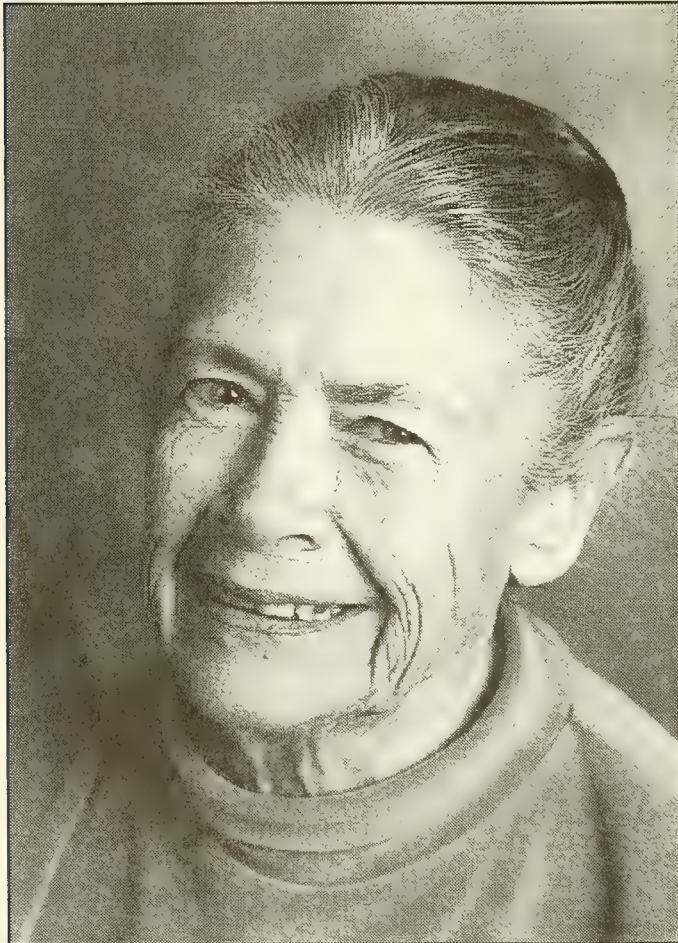
Comments of colleagues in gravestone studies often focus on Barbara's generosity in sharing her vast knowledge and resources with others, and more importantly, her support and encouragement of others in their efforts to understand and interpret the subject they are pursuing.

For these reasons, and because of her enthusiasm and commitment to the field of cemetery and monument studies, we are pleased to bestow on Barbara our Association's highest honor.

It is with joy and celebration that I present, on behalf of the Board of Trustees, for outstanding contributions to the field of grave-

stone studies, the 1994 Harriette Merrifield Forbes Award to Dr. Barbara Rotundo.

(The certificate presented was made by Carol Perkins. Accompanying the framed certificate was a photograph of Harriette Merrifield Forbes, for whom the award is named.)



1994 Forbes Award recipient Barbara Rotundo.

**Acceptance speech
by Barbara Rotundo**

My friends and relations are amused by my loving loyalty to the Association for Gravestone Studies, yet I think it's easy to explain. For those of us interested in gravestone research and preservation, coming to these annual conferences is like coming home. This is our home, where all of us who care about gravestones are taken in, cared for, and supported. As Robert Frost has his farmer say in "Death of a Hired Man," "Home is the place where/ When you have to go there,/ They have to take you in." But the words that Frost gives to the farmer's wife stay in the memory longer. "I should have called it/ Something you somehow haven't to deserve."

We hear much today, to the sound of weeping and wailing, about

the dysfunctional family. The AGS family functions beautifully despite crazy characters and bristling personalities. Like any extended family, we include all ages and many personality types. But they are familiar types.

Consider the Js. There's the godmother/grandmother J, who watches over us lovingly and tells us stories about our past. Uncle J holds us to high standards and himself sets the finest standards of scholarship. There's brother double J, whose high spirits we've missed so much this weekend. Another brother J does a good job of keeping us all in line, but he always wants to know — the weight of a gravestone?!

R is a favorite initial in this family. Mother R who retired so that she could work even harder for us. Uncle R, who when you first meet him seems grouchy, but you soon discern the soft heart inside, especially soft for Lamsons. There's the scatterbrained sister R, bright and full of ideas but trying to do too much and as a result tardy in getting anything done. There's quiet, reliable brother R, but he really begins with C. Another brother R lives far away, but his word processor works twenty hours a day, at least, so he keeps in touch and edits away.

There's the faithful father figure. He knows a little bit about everything and is always ready to step in and help, whether it's dirty, hands-on work or balancing the books. Last but not least, is the lovable little sister whom everybody likes — but we show our appreciation by dumping all our problems on her. If she can't solve them, though she usually can, she'll give you the name, address, and phone number of the person who can. Then there's the brassy, bossy old aunt. Every family has a black sheep. This one interrupts meetings demanding equal time for Victorians, and she's always telling everybody what to do or not to do. But family members keep reminding each other that she means well and now look what they have done — given her the Forbes Award. Thank you.

*Can you guess to which people Barbara is referring?
Answers are on page 22.*



THE ASSOCIATION FOR
GRAVESTONE STUDIES
1993 ANNUAL MEETING
JUNE 26, 1994



1993-1994 BOARD OF TRUSTEES

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Ex Officio Members

Richard Meyer, Monmouth, Oregon

Markers Editor

Elizabeth Goeselt, Wayland, Massachusetts

Archivist

Office Staff

Miranda Levin

Executive Director



AGENDA

Call to Order — President Rosalee Oakley

Quorum Determination — Secretary C. R. Jones

Approval of Minutes of 1992 Annual Meeting

Annual Reports

Treasurer — Daniel Goldman

Archivist — Elizabeth Goeselt

Newsletter Committee — Barbara Rotundo

Editor, Journal — Richard Meyer

Research Clearinghouse — Laurel Gabel

Lending Library — Laurel Gabel

Remarks

Executive Director — Miranda Levin

President — Rosalee Oakley

Recognition of retiring Trustees — President Rosalee Oakley

C. R. Jones

Gray Williams

Harvard C. Wood III

Election Results — Secretary C. R. Jones

Introductions of Trustees — President Rosalee Oakley

Other New Business

Adjournment — President Rosalee Oakley

MINUTES

June 26, 1994

The meeting was called to order at 9:18 a.m. by President Rosalee Oakley in the Elmhurst College Chapel, Elmhurst, Illinois.

1) Secretary C.R. Jones reported that thirty-five members were present, constituting a quorum to conduct business.

2) Motion was made, seconded, and carried to approve the minutes of last year's meeting, Sunday, June 27, 1993.

3) Annual reports from the officers were distributed and comments were made: Treasurer Dan Goldman presented his report, as printed. Miranda Levin, reporting for Archivist Elizabeth Goeselt, reported many donations for the year, with new ones always welcome. Barbara Rotundo reported that the newsletter seems to be going well with regional reporters doing their jobs. Richard Meyer reported that *Markers* is on schedule and thanks were expressed to the advisory board. Laurel Gabel reported that the research clearinghouse is functioning well. The lending library continues to receive requests, and a new librarian is still being sought. A motion was made, seconded, and carried to accept all of these reports.

4) Executive Director Miranda Levin referred to her printed report for membership statistics, with a thank you to various board members and volunteers. Newsletter submissions on Macintosh disk can be used at present, and we may be able to use others soon. Disks and hard copy are best at present. A motion was made, seconded, and carried to accept this report.

5) President Rosalee Oakley thanked volunteers and committees who have been active during the year. Next year we plan to develop materials for public relations, trade shows, and education. Videos and slide shows are being considered. The next annual meeting will be held in Westfield/Springfield, Massachusetts, in 1995. We need good papers for the meeting. A motion was made, seconded, and carried to accept this report.

6) Three retiring trustees were recognized: C.R. Jones, Gray Williams, and Harvard C. Wood III.

7) Secretary C.R. Jones reported that thirty-two ballots were received from the membership by the June 1 deadline and the following were elected:

Secretary: Brenda Malloy

Trustees at Large:

Patricia Aloisi
Frank Calidonna
Robert Drinkwater
Dr. J. Joseph Edgette
Ruth Shapleigh Fornal
Roberta Halporn
W. Fred Oakley, Jr.
Ellie Reichlin
John Sterling
Janet Taylor

Those who were present were recognized.

8) New business: Charles Marchant, speaking for teachers, brought up a scheduling problem that occurs when our conference coincides with the end of the school year. Because of different school calendars, this is not a problem for all of our mem-

bers. The board might do a survey to determine whether our present meeting time is best for the majority. A related matter is the scheduling of bus tours, workshops, and the annual meeting within the conference. Consideration will be given to possible changes.

9) Announcements were made regarding transportation and ride-sharing.

10) Thanks were extended, by resolution, to Carol and Steve Shipp and Helen Sclair for their months of hard work organizing the meeting.

11) Motion was made, seconded, and carried to adjourn at 9:50 a.m.

Respectfully submitted,
C.R. Jones
Secretary



Answers to Barbara's puzzle
(From page 20)

Godmother Jessie Farber
Scholar Jim Slater
Jim Jewell
Joe Edgette
President, ex-dir., Rosalee Oakley
Ralph Tucker & Stones by the Lamsons
Roberta Halporn
C.R. Jones
Editor Richard Meyer (Dick)
Father Fred Oakley
Laurel Gabel
Bossy Barbara Rotundo, always pushing Victorians

TREASURER'S REPORT
Dan Goldman, Treasurer
 115 Middle Road
 East Greenwich, Rhode Island 02818

1993 FINANCIAL REPORT

NET — INC/EXP	\$738	(\$7,476)
INCOME	1993 ACTUAL	1993 BUDGET
Membership	\$19,932	\$19,000
Contributions	\$ 3,232	\$ 4,000
Grants/Life Memberships (1)	\$ 1,000	\$ 0
Sales	\$18,243	\$13,103
Media	\$ 775	\$ 600
Interest	\$ 1,414	\$ 1,600
Conference	\$26,282	\$30,945
Miscellaneous	\$ 668	\$ 100
TOTAL INCOME	\$71,546	\$69,348
EXPENSE		
Staff	\$16,931	\$18,414
Administration	\$ 6,876	\$ 4,400
Membership	\$ 4,925	\$ 7,300
Sales	\$15,196	\$ 9,047
Markers Pre-pub	\$ 0	\$ 5,000
Conference	\$18,317	\$23,919
Media	\$ 440	\$ 200
Miscellaneous	\$ 2,797	\$ 2,310
Rent/Utilities	\$ 5,000	\$ 5,000
Staff-Newsletter	\$ 326	\$ 1,234
TOTAL EXPENSE	\$70,808	\$76,824 12/31/92
FUND BALANCE	\$47,278	\$44,405
CASH BALANCE	\$14,428	\$12,555
INVESTMENTS	\$32,850	\$31,850
2 \$10,000 CD'S	\$20,000	\$20,000
US SAVINGS BONDS—AT ISSUE	\$ 9,850	\$ 9,850
HERITAGE FLEET BANK CD	\$ 2,000	\$ 2,000
ESCROW ONE LIFE MEMBERSHIP	\$ 1,000	



ARCHIVES REPORT

Jo Goeselt, Archivist

61 Old Sudbury Road

Wayland, Massachusetts 01778

The collection of books, papers, journals, photographs, negatives, AGS records, and audio and video tapes which make up the archives continues to grow and develop to the point where it is increasingly necessary to redefine the direction in which we plan to grow. An archival policy committee is presently working on this. It is important to set a fairly detailed collection and use policy to avoid accepting items which we cannot afford to house or find a reasonable use for.

Our present policy is based on a limited collection and limited use. During the year, sorting and shelving incoming items continued. Conservation activity continued on a modest scale. There are about fifty new items a year, plus several photograph collections. Robert Wright has donated his beautiful gravestone photographs, archivally prepared for storage or exhibit. Robert B. Severy has donated more documentary photographs of Boston area gravestones as part of an ongoing project.

We are evaluating alternative software for our archives catalogue to be able to enter the data in a simpler way and have it compatible with a wider variety of users.

We continue to solicit appropriate contributions for our archives and your help if you live in the Worcester area.

NEWSLETTER COMMITTEE REPORT

Dr. Barbara Rotundo

48 Plummer Hill Road, Unit 4

Belmont, New Hampshire 03220

The Newsletter Committee began meeting in July, 1993, when it made all the decisions about regional and topical divisions with suggestions of members who might fill the various slots. Over the year, it has met about every second month to make further editorial decisions and to agree on recommendations to the board concerning such financial matters as new computer equipment and paid advertising.

Each issue put out under its guidance has been proofread by members Jessie Farber, Neil Jenness, Rosalee Oakley, and Barbara Rotundo. The other committee member, Fred Oakley, has provided the invaluable service of speaking computerese with Miranda.

No votes have ever been taken by the committee because each decision has been reached by consensus. Perhaps the fact that Jessie Lie Farber has always provided a delicious lunch as well as the site of our meetings has helped create such agreeableness.

We are sure there would be consensus among the entire membership that Miranda has done an excellent job of putting together the many contributions of editors and contributing members.

MARKERS ANNUAL REPORT

Richard Meyer, Editor

English Department,

Western Oregon State College

Monmouth, Oregon 97361

Markers XI rolled off the presses in early December and was delivered to the AGS offices before the first of the year. The issue is characterized by a variety of topics and critical approaches, emphasizing the journal's continued dedication to publishing new and significant research in all areas pertinent to the scholarly examination of gravemarkers and cemeteries.

The editor is enormously indebted to the tireless efforts generated by the journal's editorial board. The factual knowledge and critical acumen displayed by these scholars has helped immensely to make every article a better work than it might otherwise have been, and the names of Theodore Chase, Jessie Lie Farber, Richard Francaviglia, Warren Roberts, Barbara Rotundo, James Slater, and David Watters deserve special mention here.

Submissions for *Markers XII* are arriving at a good rate, and the prospects for another exciting and diversified issue, produced on time, seem excellent.

In deference to the need to provide additional expertise in a number of areas, as well as to spread the workload of manuscript evaluations a bit more evenly, the editorial board has been expanded to include two more members. The name of Dickran Tashjian is no doubt familiar to many of us as the coauthor of *Memorials for Children of Change* and several other articles on early American gravemarkers. Professor of Comparative Culture at the University of California-Irvine, Dr. Tashjian is also the author of several other books dealing with various aspects of American culture. Dr. Wilbur Zelinsky, Professor of Geography at the Pennsylvania State University, is one of the leading cultural geographers in America today. Besides several books, including the award-winning *Nation Into State*, Dr. Zelinsky has also authored several important articles on cemeteries.

A new annual feature starting in *Markers XII* will be a bibliographic overview entitled "The Year's Work in Gravemarker and Cemetery Studies." Modeled on similar sections found in other scholarly journals, the overview is designed to provide readers with a yearly bibliography of significant articles and books pertinent to the field. Watch for it in *XIII*!

Finally, the editor wishes to remind AGS members that our association has for the past (almost) fifteen years produced one of the finest scholarly journals available today in any field. Though we

call it a journal (which it technically is, since it appears on a set periodic basis), it is a book — both in terms of its length and other elements, such as an index and profuse illustration, more generally associated with books than with journals. This accounts for why the publication carries both an ISSN (periodical) and ISBN (book) number in each issue. *Markers* deserves to be in more libraries — both academic and community — than it currently is. I would encourage all AGS members to bring *Markers* to the attention of their local libraries, and, since libraries are more often likely to purchase books than journals, it might be wise to emphasize it as a book, or “annual,” than as a journal. I have a supply of descriptive flyers covering the last two issues (X and XI): let me know if you would like one or more.

RESEARCH CLEARINGHOUSE

Laurel Gabel, Research Clearinghouse Coordinator

205 Fishers Road

Pittsford, New York 14534

During the 1993 calendar year, the AGS Research Office responded to approximately 135 written requests for information in addition to numerous telephone inquiries. As in previous years, a fairly large percentage of the questions came from students and genealogists, or researchers with specific special interests.

The AGS member survey continues, as survey forms go out to all new members. Michael Cornish's photographic collection has been indexed on the computer. Just over one thousand nineteenth-century gravestone carvers and monument dealers are now listed on a computer database, with new entries being made as time permits. The Robert Wright File Collection has been received and is being integrated into current files.

The Research Office is also committed to many ongoing projects, a few of which are listed below. Due to a lack of number of hours in the day, these projects could use the help of dedicated AGS volunteers. If you are willing to make a long-term commitment to any of these (or if you wish to inquire about others), please contact me for more information. Your assistance would be greatly appreciated.

(1) There is a continuing need for a standardized series of bibliographies on specific gravestone-related topics: cemetery landscaping, preservation/restoration, nineteenth-century carvers, epitaphs, African-American cemeteries, etc.

(2) A resource handbook is being developed in order to provide useful names, addresses, and telephone numbers of various individuals, organizations, and publications which possess special knowledge on a wide range of gravestone-related topics. Although incomplete, this desk reference has already proven of value. Contributions are always welcome.

(3) The carver files of the Farber/Forbes/Caulfield Photographic Collection need one-paragraph biographies and a list of reference citations for each of the more than 180 catalogued carvers.

Goals and projects for 1994 include: (1) reorganizing and indexing the research collection; (2) adding to the more than one thousand entries already in a database of known documented stones from the seventeenth and eighteenth centuries; and (3) making more members aware of the special collections and how they may use them.

LENDING LIBRARY

Laurel Gabel, Lending Librarian

205 Fishers Road

Pittsford, New York 14534

The AGS Lending Library was started as a service to members who are unable to obtain gravestone reference books by other means. Twenty-six books are currently available through the mail, including *Here Lies America: A Collection of Notable Graves*, by Nancy Ellis and Parker Hayden, *Gravestone Chronicles: Some Eighteenth-Century New England Carvers and Their Works*, by Theodore Chase and Laurel K. Gabel, *In Highgate Cemetery*, by Jean Pateman, and *Graven Images: Graphic Motifs of the Jewish Gravestone*, by Arnold Schwartzman, all of which were added during 1993. Approximately thirty-five books were loaned by mail during the past nine months. A \$2.00 handling/supply fee, along with financial or book donations by members, allows the Lending Library to function without cost to AGS.

The Lending Library is seeking an AGS member willing to take on the care and feeding of the library. This position would be perfect for someone with a bit of time and a desire to make a serious expansion to the development of this small but important service to AGS. Other requirements include: attention to detail, a willingness to make occasional trips to the post office, and a little space on your bookshelf. To the future librarian reading this, the lending library system is organized and ready to go! All you need to do is give me a call...

EXECUTIVE DIRECTOR'S REPORT

Miranda Levin, Executive Director

Once again, AGS had a year of growth in 1993. We had a two percent increase in membership, leaving us with 1,026 members as of December 31, 1993. While this increase isn't as big as last year's (which was more than ten percent), we didn't put as much energy into membership development as it was decided that the staff needed to take time to better service the members we already had.

Although we wish we could have had a bigger increase in membership, we made up for it in sales, where we exceeded our projections by thirty-nine percent, putting our total sales for the year at \$18,243. We offered several new items, had another very successful Newsletter special offer, and total interest in AGS and our publications continues to increase, all of which are reflected in our sales figures.

As always, we are looking for new gravestone-related publications and fun items to sell. If you have any ideas, please contact me at the office.

As I reported last year and hinted at above, the workload continued to increase at the office until things reached crisis proportions. Between summer vacations, Tom Harrah's departure and Sean Redrow's arrival, a continual increase in mail and telephone calls, and the onslaught of bringing the *Newsletter* in-house, the latter half of 1993 and the first few months of 1994 have been a real challenge. Additional hours assigned to me and the assistant position have been a great help, but we are looking forward to being totally caught up with the *Newsletter* this summer (we will have gotten four issues out in six months) so we can press on with other projects.

While we didn't make our goal of selling 200 copies of *Markers X* in its first year, we have more than made up for that by having already sold more than 200 copies of *Markers XI*: we are hoping to have sold 250 copies by year's end. We have continued our work on marketing *Markers*; we have made some progress, but need to keep working to meet our goal of selling 400 copies in each volume's first year. By doing this, *Markers* will pay for itself, relieving pressure on the budget. You can help us reach that goal by having your library order *Markers*. Please let me know if you need any publications lists to help us with that.

Although the *Newsletter* has taken a lot of our time lately, we have had the good fortune to have a regular volunteer at the office, Ed Barry, who has helped us catch up on some projects that had been on the back burner for some time.

Finally, I want to thank all of you for your support; one of the best things about this job is working with the membership. I can honestly say that I have never had the pleasure of working with a nicer group of people, and I hope you'll let us know if there is any way we can help you with your work.

PRESIDENT'S REPORT

Rosalee Oakley, President

19 Hadley Place

Hadley, Massachusetts 01035

The Board of Trustees has had three meetings since last year's AGS Conference, with average attendance of fifteen out of the twenty-four members. I have greatly appreciated the enthusiasm and support of the Trustees this past year.

The mundane business of the year has been accomplished in good fashion—

- * The 1993 financial books closed in the black.
- * Two vacancies on the Board were filled by the Nominating Committee.

* The Nominating Committee brought in a full slate of candidates for the spring ballot.

* Our journal, *Markers*, was published on schedule, thanks to our editor, Dick Meyer's, prodigious efforts.

* We increased the number of hours worked by our capable staff to manage the increased work load.

* The 1994 AGS Conference is the first conference we have held in the Midwest. Many hours went into careful and excellent planning by our chairs, Steve and Carol Shipp, program chair, Joe Edgette, tour leader, Helen Sclair, and the rest of the staff. It has been exciting to see the plans evolve and to experience the enthusiasm of our Midwest members for coming to Chicago.

In addition, some new decisions were made—

* We raised dues in several categories of membership and established a new category for those over sixty-five years of age and for full-time students.

* We bought new computer equipment and launched a Member Appeal for funding to cover the cost. One hundred thirty-seven members have contributed \$3,116 at press time. The Appeal is ongoing and it is our hope to reach at least \$5,000 by the end of the year to cover the cost of office equipment and necessary software upgrades.

One of my greatest concerns when I became President was to accomplish the successful transition of the production of the AGS Newsletter from Deborah Trask's decade of experience to an editorial committee of five members with fourteen correspondents. My appreciation goes to the committee members — Barbara Rotundo, Jessie Farber, Neil Jenness, and Fred Oakley — to the fourteen correspondents who met their deadlines so well — and especially to Miranda Levin with assistance from Sean Redrow. Miranda has worked with the raw materials provided to her to create a product that is attractive, informative, eminently readable, and in the tradition that first Jessie Farber and then Deborah Trask set for us.

For many of us, some of the most promising work of the Board this year has been the beginning of a process of goal setting. At our September meeting we will be developing a plan that will allow the orderly accomplishment of several carefully selected new projects.

Looking forward to the months between this conference and the next, we have a new area of concern and decision facing us. We need a larger office space and are attempting to find a site in the Worcester area so that we can continue with our current staff.

We have a committee enthusiastically working on the 1995 Conference. I look forward to seeing all of you next year at Westfield State College in Westfield, Massachusetts.

NOMINATING COMMITTEE REPORT OF ELECTION RESULTS

Nominating Committee:

Dan Goldman, Chair, C.R. Jones, Dr. James Slater

In accordance with the By-Laws, the Nominating Committee invited recommendations for nominations to the Board of Trustees from the general membership in the Summer, 1993, *News-letter*. Nominations were confirmed by the Board at its February, 1994, meeting and conveyed to the general membership in the form of a ballot included in a general mailing in March, 1994.

Thirty-two ballots received by the June 1 deadline have been counted. We are pleased to report the following people have

been elected for two-year terms as Trustees commencing at the close of this Annual Meeting:

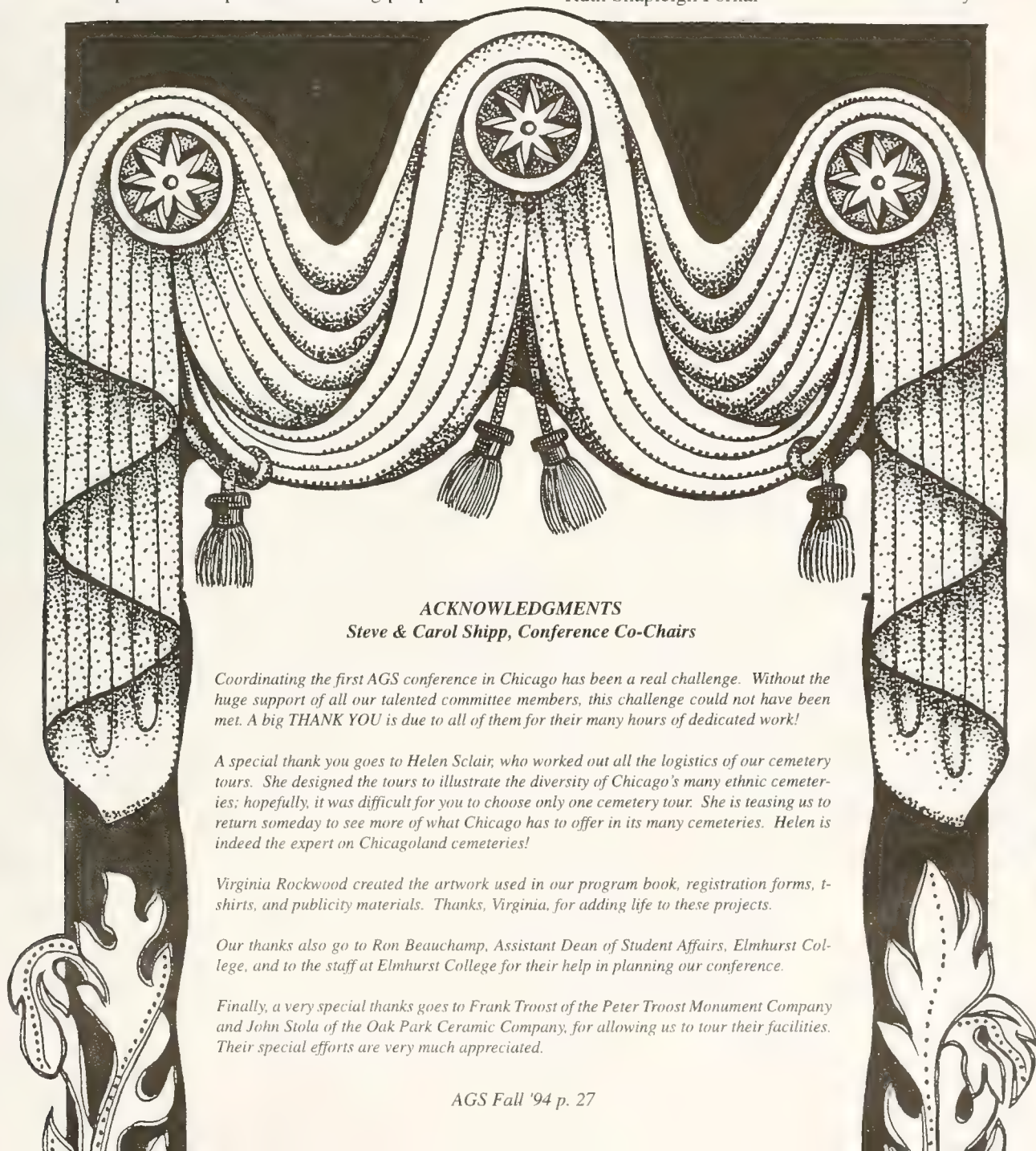
Officer

Secretary - Brenda Malloy

Trustees at Large

Patricia Aloisi
Frank Calidonna
Robert Drinkwater
Dr. J. Joseph Edgette
Ruth Shapleigh Fornal

Roberta Halporn
W. Fred Oakley, Jr.
Ellie Reichlin
John Sterling
Janet Taylor



ACKNOWLEDGMENTS

Steve & Carol Shipp, Conference Co-Chairs

Coordinating the first AGS conference in Chicago has been a real challenge. Without the huge support of all our talented committee members, this challenge could not have been met. A big THANK YOU is due to all of them for their many hours of dedicated work!

A special thank you goes to Helen Sclair, who worked out all the logistics of our cemetery tours. She designed the tours to illustrate the diversity of Chicago's many ethnic cemeteries; hopefully, it was difficult for you to choose only one cemetery tour. She is teasing us to return someday to see more of what Chicago has to offer in its many cemeteries. Helen is indeed the expert on Chicagoland cemeteries!

Virginia Rockwood created the artwork used in our program book, registration forms, t-shirts, and publicity materials. Thanks, Virginia, for adding life to these projects.

Our thanks also go to Ron Beauchamp, Assistant Dean of Student Affairs, Elmhurst College, and to the staff at Elmhurst College for their help in planning our conference.

Finally, a very special thanks goes to Frank Troost of the Peter Troost Monument Company and John Stola of the Oak Park Ceramic Company, for allowing us to tour their facilities. Their special efforts are very much appreciated.

CALENDAR

September 17, 1994 - January 15, 1995: "Every Picture Tells a Story: Word and Image in American Folk Art." Exhibition of folk art, including gravestone art, at the Museum of American Folk Art, across from Lincoln Center, New York, New York. This exhibition introduces the viewer to folk art that combines image and the written word. Among the many artworks on view are photographs by Dan Farber and the late Francis Duval and a reproduction gravestone (The Park Children stone, 1803, Grafton, Vermont, reproduced by William McGeer). AGS members will be interested in the exhibit's text material relating to gravestones prepared by the show's curator, Lee Kogan:

The earliest sculptural relationship between word and image in colonial America is literally carved in stone — gravestones found in settlements along the eastern seaboard. Gravestones testified to earthbound facts through textual inscriptions, while emphasizing the spiritual journey to come through emblematic imagery. Textual traditions had a profound effect on gravestone iconography. For settlers coming to the New World in the seventeenth century, literacy was a primary means of maintaining links to the culture and values they had left behind. The most widely read books — the Bible, psalm books, almanacs, primers — reinforced the religious basis of their lives and were often illustrated with wood-block prints that provided a source of imagery for the carvers. The language of this literature in sermons, printed material, and speech was also rich in symbolic imagery that was directly translated into stone. Today, gravestones are valuable sources of information about the society that produced them. The only dated artifacts from this period that are usually found in their original locations, gravestones offer insights into the regional transmission of religious, visual, and economic traditions, as well as the local use of language through unstandardized spellings, lettering styles, and archaic word forms.

Several lectures and slide shows have been scheduled by the museum to amplify the exhibits; contact the Museum for more information.

January 22, 1995: As part of the Worcester [Massachusetts] Historical Museum's series on Worcester Collectors, Laurel Gabel will headline a panel discussion on Worcester residents Harriette Merrifield Forbes and Dan and Jessie Farber's contributions to gravestone studies. Contact the Museum for more information at 30 Elm Street, Worcester, Massachusetts 01609 (508) 753-8278.

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THE ASSOCIATION FOR GRAVESTONE STUDIES
30 ELM STREET
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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

VOLUME 19 NUMBER 1

WINTER 1995

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Deadlines for the AGS Newsletter

Spring issue: February 1

Summer issue: May 1

Fall issue (Conference) : September 1

Winter issue: November 1

Issues are mailed six weeks after above deadlines and often take several weeks to reach the membership; please keep that in mind when submitting time-sensitive material. Send contributions to editors (listed in Winter, Spring, and Summer issues) or to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609.

17TH & 18TH CENTURY
GRAVESTONES & CARVERS

Ralph Tucker

Box 306, Georgetown, Maine 04548

*A Note Regarding Two Gravestones at Centre Burial
Ground in Nassau, New Providence, Bahamas*

By Sharyn Thompson

1129 Sarasota Drive, Tallahassee, Florida 32301

A paragraph (on page 23) in *Early American Stone Sculpture* by Avon Neal and Ann Parker describes a gravestone for Thomas Pickney [sic] that is located in the old burying ground in Montego Bay, Jamaica. The authors state that "Under one winged skull is a long epitaph for 'Thomas Pickney, Late Mr. & S Cargo of the Sloop Adventurer of Charles Town, So Carolina . . . [sic] erected by his brother Charles Pickney of Charles Town aforesaid Esq.'" They note that the slate marker, dated 1733, "is obviously of Massachusetts origin and must have been ordered by a Charleston patron and shipped to Jamaica."

I have not been to Montego Bay and therefore have no direct knowledge of this or other markers at the site. I have, however, done extensive survey work in the early churchyards and cemeteries of Nassau, New Providence, Bahamas (for the Bahamas Department of Archives) and have documented a slate marker with a winged skull, and a death date of 1733, for Thomas Pinckney at the Centre Burial Ground in Nassau (*See rubbing on cover*). The stone reads:

Here Lieth interred
THOMAS PINCKNEY
the MR & S Cargo of the Sloop Adventure
of Charles Town So Carolina,
Who living justly obtained the Character
of a Man of strict Honour and Probity
and is now as justly lamented
by all who knew Him.
He departed this life ye 6th of May A.N. 1733
in the 31st year of His age
TO WHOSE MEMORY
This Stone is gratefully Dedicated
By His most affect [sic] Brother
CHARLES PINCKNEY
of Charles Town aforesaid Esq.
As a MONUMENT
Sacred to that FRIENDSHIP
which ever subsisted between THEM
VIVIT POST FUNERA VIRTUS

There is a slate footmarker, inscribed CAPT. THOMAS/
PINCKNEY.

The length of the head marker is approximately forty-eight inches;

it is in two large pieces, broken at the last lines of the inscription. The worked portion of the stone is approximately twenty-six inches by twenty-one inches. The face of the marker is in poor condition, with numerous chips, nicks, and gouges. The marker is not signed. Both the head and foot markers have been placed flat and are embedded in cement.

The Centre Burial Ground, located next to St. Matthew's Church, is the earliest remaining burying ground in Nassau. The exact date the site was established is uncertain. Only thirty-six marked graves remain. Twenty-seven of those have legible inscriptions, with death dates ranging from 1733 to 1845 (fifteen of the stones are from the eighteenth century).

The only other marker in the Centre Burial Ground that has an ornamental carving is the John Whippo stone, a white marble tablet which includes a winged soul effigy (*see below*). (Several years ago, an Archives staff member noticed that the marker was broken and that passers-by were using it as a table to cut coconuts open with their cutlasses. He immediately removed the stone to the Department of Archives offices.) The inscription is:

Sacred to the Memory of
JOHN WHIPPO
of a Respectable Family
in Connecticut
North America.
who died on this Island
June 30th 1799
in the 17th year
of his age.

I forwarded information about the Whippo stone to AGS's Research Coordinator, Laurel Gabel. She indicates that the stone likely originated in Connecticut. Her preliminary research found that the Whippos (Whipples) were settled primarily in New London and Fairfield counties, which are along the coast. A John Whipple was born in Stratford, Fairfield, Connecticut, on September 19, 1782, and a John Whipple was born October 11, 1783, at Stonington, New London, Connecticut. According to Laurel, either of these young men might be the John Whippo buried at Nassau's Centre Burial Ground.



John Whippo stone

19TH & 20TH CENTURY
GRAVESTONES

Barbara Rotundo

48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220



Memories in Clay:

Ceramic Gravemarkers in Southern New Jersey

By Richard Veit

905 Franklin Avenue, South Plainfield, New Jersey 07080

Historically, gravemarkers have been made from a variety of materials. Stone is perhaps the most common. However, in areas where stone was not readily available or where certain craft traditions were strongly developed, other substances have been used. For example, iron gravemarkers were once used in New Jersey's Pine Barrens and are found in New England, the southern states, and also on the Great Plains. In Italian-American and Eastern-European cemeteries concrete gravemarkers were once common. Wooden gravemarkers have been used since the initial period of settlement in North America, and they are still popular in the cemeteries of some ethnic groups such as the Ukrainians. Much more rarely seen are ceramic gravemarkers. Most descriptions of ceramic markers have focused on the South, particularly Tennessee, Alabama, Georgia, and North Carolina. In the early nineteenth century and again at the beginning of the twentieth century ceramic gravemarkers were made in New Jersey. This article introduces information about ceramic markers I have found in southern New Jersey.

My introduction to New Jersey nineteenth-century ceramic markers grew out of my interest in the state's early iron markers, one of the little-known products of the pinelands' iron forges. Making gravemarkers of iron was apparently a vernacular response necessitated by both the lack of workable stone in the pinelands and the absence of nearby professional stonecarvers. Skilled ironworkers responded to these problems by crafting markers from bog iron. The same problems probably fostered the crafting of the seven ceramic markers I discovered while examining the graveyards of the rural pinelands in search of iron markers.

The making of ceramics is related to two other important local industries, the making of glass and pottery. Glass was first made in North America by the settlers at Jamestown. However, the first financially successful glassworks in what would become the United States was established by Caspar Wistar on Alloways

Creek, Salem County, New Jersey, in 1739. Wistar brought skilled Palatine glassblowers to New Jersey to work in his glassworks, including members of the Stanger family. Lured by the fine sands, readily available fuel, and other necessary ingredients, numerous glasshouses were built in southern New Jersey. These enterprises continued to grow throughout the nineteenth century and included such famous glassmakers as the Stangers, Whitall Tatum, and Wheaton.

The third oldest glassworks in New Jersey was the Eagle Glassworks, established by at least 1799 in Port Elizabeth, located near the head of the Maurice River in Cumberland County. It was soon joined by the Union

Glassworks, built by Jacob and Frederick Stanger and William Shough in the first decade of the nineteenth century. They made bottles and window glass. While nothing remains of the glassworks today, five ceramic gravemarkers associated with it stand

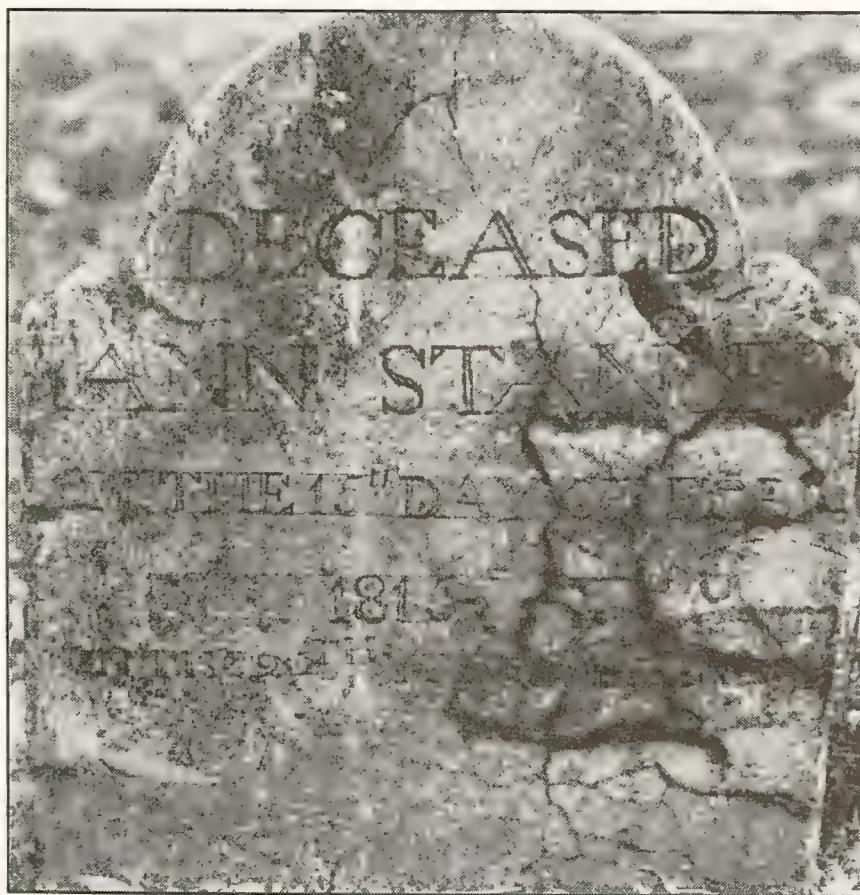


Figure 1: Gravemarker of Ann Stanger, died 1815, Maurice River Friends' Burial Ground, Port Elizabeth, Cumberland County, New Jersey.

in the Maurice River Friends' burial ground. Only three are inscribed. These are a headstone and displaced footstone marking the grave of Ann Stanger, no doubt related to the owners of the glassworks (*Figure 1*). Ann died in 1815, aged twenty years. The second marker is for a sixteen-year-old girl named Hannah whose last name is partially illegible but ends "...hall." This second marker dates to 1817 and is partially shattered. It may be for one of the children of Randall Marshall, who owned a portion of the Union Works from 1816 to 1818. The other markers are uninscribed.

All of the markers are quite small, under a foot tall and wide. They are also quite thick, averaging just under two inches in thickness. They appear to have been inscribed with some sort of pointed stylus after guidelines had been etched into the unfired ceramic biscuit.

These gravemarkers are unusual in that they are ceramic, and date to the glasshouse period. In form they have the cherub shape typical of eighteenth- and early nineteenth-century gravestones in the region. They were made from a coarse sandy clay and are glazed. They present the appearance of salt-glazed stoneware. According to local folklore they were made from the same clay that was used to make crucibles for the molten glass in the glasshouses. As such, they are unique reminders of the area's glassmaking heritage.

The three other ceramic gravemarkers dating to the early nineteenth century are located in Mount Holly. Found in the Ironworks Hill Cemetery, they were made from a bright reddish-brown clay. A headstone and footstone mark the grave of William Price, deceased in 1804 (*Figure 2*). Both faces of the third marker have

flaked away, removing any trace of an inscription. The Price head and footstone are undecorated, but in form they resemble the urn-shaped gravestones of the early nineteenth century. The headstone is inscribed in a very fine hand and has a short mortality epitaph. Unfortunately, it has broken in half, due to either the

ravages of time or vandalism. The footstone is decorated only with the initials "WP."

The clay from which these markers were made is highly fired and unglazed. In the case of the Price headstone, five small holes were made around the marker's periphery, apparently during its manufacture. Their function is unknown.

The question of who made this marker is unresolved. During the early nineteenth century, a redware potter was known to have worked in Mount Holly, but there is no record that he produced ceramic gravemarkers. His wares are believed to have been typical serving and storage vessels. Members of the Price family such as Xerxes Price were noted potters in other parts of the state, but they worked in gray salt-glazed stoneware, not the reddish material from which these markers were made. Thus the William Price marker remains a mystery.

This handful of ceramic gravemarkers illustrates an alternative way of commemoration. Apparently, they were the product of several skilled and inventive individuals who used an un-

usual medium to reproduce successfully that most familiar of objects — the gravemaker. The topic of ceramic gravemarkers in the pinelands is presently undergoing further research by James Friant. Perhaps more examples of these unusual markers will be found and recorded before they, too, are damaged by weathering and vandalism.



Figure 2 Gravemaker of William Price, died 1804, Ironworks Hill Burial Ground, Mount Holly, New Jersey.

GRAVESTONES AND COMPUTERS

John Sterling

10 Signal Ridge Way

East Greenwich, Rhode Island 02818



In the summer issue I offered a starting point for a gravestone database standard. I have gotten some excellent feedback about that column, and letters are still arriving. I have heard from computer techies who have given some excellent tips on data structure. I have also heard from people who don't know much about computers; they just want a program that will store their cemetery transcription data and allow searches and reports. I need both types of comments to make this program meet the needs of as many AGS members as possible. I will incorporate as many suggestions as are feasible into the database and offer a beta test version early in 1995. The goal is to establish an AGS database standard for a computer program and a database for recording gravestones. The finished program will be available through AGS by the end of 1995.

Here in Rhode Island, I have been working for the past four years with a group of volunteers recording all of the historical cemeteries in the state. To date, we have recorded 2,430 cemeteries and some 217,000 gravestones. We have evolved a computer program throughout this project. This program will be the starting point for the AGS standard program and database. Several changes will be needed to make it less regional and more universal. For example, we need a code [B] for brand for the carving on some western tombstones. Your comments will help accomplish this.

This column will deal with a database structure to document the cemetery where a particular group of gravestones is located. It will be used to document the directions to get there, the size, the enclosure, etc. The program will link this database to the gravestone database using the cemetery number (CEME_NO) so that the data for a cemetery will be available to each gravestone in that database.

	field name	type	width	description
1.	TOWN	char	16	town where cemetery is located
2.	CEME_NO	char	5	cemetery number-2 letters to identify the town & a 3 digit sequence number
3.	CEM_NAME	char	30	the name of the cemetery
4.	LOCATION	char	45	name of nearest road
5.	DIR	char	2	direction from road (N,S, NW, etc.)
6.	NEL	char	6	nearest telephone pole number
7.	DISTANCE	char	4	number of feet from the road
8.	M_NO	char	4	tax assessors map #
9.	P_NO	char	4	plat #
10.	PL_LOT	char	4	lot #
11.	D_BK	char	3	deed book #
12.	D_PG	char	3	deed book page #
13.	SIZE1	char	4	length of cemetery in feet
14.	SIZE2	char	4	width of cemetery in feet
15.	OWNER	char	30	owner of cemetery
16.	N_BUR	char	6	number of burials
17.	IS	char	6	number of inscribed gravestones
18.	FS	char	3	number of uninscribed fieldstones
19.	TOMBS	char	3	number of tombs
20.	E	char	1	does the cemetery still exist? (Y/N)
21.	D_EX	char	4	if no, year last existed
22.	TERR	char	1	terrain
		[L] level, [H] hilly moderate, [S] hilly steep, [M] marsh/swamp, [R] rocky		
23.	GROWTH	char	1	growth in cemetery
		[G] well kept grass, [W] overgrown with weeds, [B] overgrown with briars, [T] overgrown with trees, [C] cleared		
24.	DT_OLD	char	4	date of oldest gravestone
25.	DT_NEW	char	4	date of newest gravestone
26.	ENCL	char	1	enclosure
		[S] stone wall, [G] granite posts, [M] metal fence, [W] wood fence, [R] granite posts with iron rails, [P] raised platform, [N] no enclosure		
27.	GATEWAY	char	1	type of gate
		[I] iron gate, [R] rails, [C] chain, [N] open, no gate, [M] gate missing, [O] other		
28.	COND	char	1	condition of cemetery
		[E] excellent, [G] good, [F] fair, [P] poor, [V] very poor		
29.	VAND	char	1	signs of vandalism (Y/N)
30.	VET	char	3	number of veterans
31.	POLE	char	1	condition of cemetery sign (for states that have registration signs)

32.	COMMENT	memo	Unlimited	this field allows up to five pages of comments, directions, history, etc.
33.	P1	logical	1	Phase I (Y/N)
34.	P2	logical	1	Phase II (Y/N)

These last two fields allow the tracking of phase I and phase II progress, phase I being initial transcription of a cemetery and phase II being a second trip to check the data, using a computer printout of phase I.

Computer Project News

Delores Rench wrote to tell me about a computerization project that the Genealogy Committee of the Delaware County Historical Alliance of Muncie, Indiana, recently completed. The committee spent six years recording 3,270 gravestones and combined these with 7,200 burial records for Beech Grove Cemetery in Muncie, Indiana. It has recently published a book on this project. Contact Delaware County Historical Alliance, Post Office Box 1266, Muncie, Indiana 47308 for more information.

1995 CONFERENCE UPDATE

Plan to attend Conference '95

We have an excellent site at Westfield State College.

Colonial and Victorian cemeteries on the bus and mini-tours are stunning. Knowledgeable tour guides (guaranteed) will accompany each tour.

The number and content of Participation Sessions will spark many interests.

Conservation Workshops are planned for both novices and professionals.

Exhibits and Sales areas will be conveniently located next to the auditorium.

Recreational facilities abound in the area. Non-participating spouses will find just about everything they could wish for to occupy their time.

Registration forms will be mailed by mid-March. Watch for yours!



New Participation Session Topics and Leaders Sought

The evaluations from the Chicago Conference this past summer provided a number of good ideas, among them several suggestions for new participation session topics. However, because the evaluations are not signed, it is not possible to contact those who indicated a willingness to be leaders. Topics mentioned were: preservation, conservation, using cemeteries for teaching about the Victorian era or women's studies, celebrity graves, Florida cemeteries, using tours to fund restoration programs, grant writing, mapping, using the cemetery in the classroom, and various rural restoration techniques. Topics mentioned that people would like to see covered (but did not offer to lead the session themselves) were: fundraising and planning strategies for groups, integrating new stones in historic cemeteries, laser imaging in gravestone design, stone ID (geologic ID, that is), mausolea, new trends in cemetery art, security, computers, surveys, preservation problems with specific stone types, organization techniques, CD ROM technology, and getting the message to the public. **If you have expertise or experience with one of the above or with other topics and are willing to lead a session, please contact Rosalee Oakley, 19 Hadley Place, Hadley, Massachusetts 01035; (413) 584-1756 right away.** We're eager to put together a program that is fresh and inviting for our conference at Westfield State College, June 22-25, 1995.

CONSERVATION NEWS

Fred Oakley, Jr.

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Hadley, Massachusetts 01035



Resetting Stones in Hadley, Massachusetts

“Please fix this one first,”



Figure 1

This was the plea from Stanley Lesco, Cemetery Commissioner for the Hadley [Massachusetts] Cemetery (*Figure 1*). The marble stone was leaning severely and was clearly visible to passers-by on heavily traveled Cemetery Road. The stone was in imminent danger of breaking and, had it not been reset, may have joined thirty or forty already down.

An examination of the stone revealed an oddly shaped base partially obscured by turf and soil. Probing, excavating, and lifting the stone and its securely attached base, using a tripod, chain hoist, and nylon straps, disclosed the base to have been an obelisk with a slot worked into it to receive the stone (*Figure 2*). Once the excavation was complete, it was a relatively simple process to prepare a substantial foundation for the stone using masonry rubble, sand, and sand/gravel mix. Getting the stone level and vertical was challenging, for the obelisk was not uniform in diameter. It took several attempts to achieve a satisfactory result, improving the stone's appearance and relieving the danger of its falling over and breaking.

For anyone involved in gravestone conservation a lifting device

is essential. At 160 to 180 pounds per cubic foot, even a relatively small stone can be difficult and even dangerous to lift or move. And in a field situation several lifts may have to be made to get the stone level and vertical.

Those in the conservation workshop at the 1993 AGS conference in Cedar Grove Cemetery, New London, Connecticut, will remember the tripod used to put an 800 pound granite stone back on its base, among several other resetting operations. Where does one get a tripod and chain lift? Have it made at a welding shop! The one fabricated for the 1993 conference cost \$254. The one ton rated chain hoist was \$40. A safety chain to prevent the legs from "spreading" on uneven ground was \$25. The grand total came to \$319. Commercial units, admittedly somewhat lighter to handle, are \$1,200 plus.



Figure 2

REVIEW

Eric Brock

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Shreveport, Louisiana 71135-5877



*Dead and Buried in New England:
Respectful Visits to the Tombstones and Monuments
of 360 Noteworthy Yankees*

By Mary Maynard

Yankee Books
distributed by St. Martins Press, New York
1993, \$12.95
182 pages

Review by Eric Brock

Here I am, a Southerner (or in modern "politically correct" lingo, a Non-Yankee), reviewing a book about the gravesites of the famous dead of New England. I must say, however, that I have the utmost respect for the rich cultural heritage and, of course, the marvelous gravemarker carvings of New England and of the East in general.

This particular little volume falls somewhere between the categories of travel guide and history. It is reminiscent of both Robert E. Pike's 1938 *Granite Laughter and Marble Tears: Epitaphs of Old New England* and the more recent Culbertson and Randall *Permanent* series (*Permanent Parisians*, *Permanent Londoners*, *Permanent New Yorkers*, and *Permanent Californians*). The subject matter is closer to that of the former, while the design and structure of the book is similar to the latter.

This is an interesting and informative book. First and foremost, *Dead and Buried in New England* is a guidebook; a guidebook no visitor to New England should be without, whether a gravemarker enthusiast, a history buff, a celebrity seeker, casual tourist, or interested resident. It is a lighthearted but indispensable volume. It does not delve into great scholarly detail, but neither is that its intent. It is filled with much good content and many excellent pictures and, here as ever, pictures are worth a thousand words and then some. Unfortunately, only about one gravesite in ten discussed in the text is represented by a photograph. I suppose that is my only complaint, since the photographs that do appear are very good ones.

Dead and Buried in New England gives a state-by-state breakdown of the noteworthy dead of Maine, Vermont, New Hampshire, Connecticut, Massachusetts, and Rhode Island. There are plenty of maps: general, specific, and directional. Detailed printed directions to specific cemeteries and gravesites are also given. Among those discussed: P. T. Barnum, Noah Webster, Sacco and Vanzetti, Harriet Beecher Stowe, John Belushi, J. P. Morgan, E. B. White, Roger Williams, Lizzie Borden, Claude Rains, Robert

Frost, Ethan Allen, Calvin Coolidge, and Emily Dickinson. There are a few hundred others of equal repute. If you want to know just where they're buried and how to find them, you should find this book.

Death Dictionary

By Christine Quigley

McFarland & Company Publishers
Post Office Box 611
Jefferson, North Carolina 28640
1994, \$29.95
196 pages

Review by Eric Brock

AGS member Christine Quigley has compiled and edited a rather unusual and remarkable reference work called the *Death Dictionary*, detailing over 5,500 clinical, legal, and vernacular terms associated with human mortality. Though not about gravemarkers or cemeteries *per se*, this is a book which should prove useful to those who are interested in or work with those fields.

Ms. Quigley, who is assistant to the director of the Georgetown University Press in Washington, D.C., has culled terminology from sixty-five cultures, nine religions, and twenty scholarly disciplines, including archaeology, cryonics, theater, the military, and, most obviously, thanatology. Terminology and jargon of the funeral business, the law, and literature can be found between the black cloth covers of this book.

There is much useful material here, and much material which has not before been gathered into a single volume. As Ms. Quigley states in her preface, the *Death Dictionary* "assists in deciphering epitaphs and wills (living or otherwise) . . . It documents the informal language of death row and the morgue, and it explains the formal language of grief counselors, euthanasia supporters, and the proverbial life insurance salesman."

In answering the question "Why a dictionary of death?" in her book's introduction, Ms. Quigley states: "Because the vocabulary exists and the words need collecting. Because death is a dramatic subject. Because death is both individual and universal. Because death can never be defined by the living. Because death has a long history, which the language reflects. [And] because current usage mirrors our culture."

*By Their Markers Ye Shall Know Them:
A Chronicle of the History and Restorations
of Hartford's Ancient Burying Ground*

By William Hosley and Shepherd M. Holcombe, Sr.

Published by the Ancient Burying Ground Association, Inc.

Distributed by The Connecticut Historical Society
Department B, 1 Elizabeth Street
Hartford, Connecticut 06105

1994; hardback, \$27.50; paperback, \$18.75

Mail orders include \$3.50 postage and handling

Connecticut residents include 6% sales tax

189 pages, 60 photographs, map

(Also available through the 1995 AGS publications list.)

Review by Lance Mayer

As William Hosley points out in this volume, “for better or worse, Hartford’s Ancient Burying Ground has experienced a wider spectrum of restoration treatments than almost any other graveyard in America” (page 15). This book tells the story of those restoration projects, and especially of the ambitious effort begun in 1982 by the Ancient Burying Ground Committee of the Society of the Descendants of the Founders of Hartford, which shortly afterward reorganized itself as the Ancient Burying Ground Association.

This book is much more than a textbook of restoration procedures — it contains an indexed map of the yard plus transcriptions of all of the inscriptions on the gravestones that were visible in 1877. (Sadly, many of the inscriptions have eroded in the intervening years, or the stones have disappeared entirely.) Chapters describe the Ancient Burying Ground’s importance as a cultural resource, offer suggestions for thematic tours, and provide enough detailed descriptions of guided tours for both novice and *aficionado*.

But the importance of this book lies in its description of the attempts to find a cure for a problem that is painfully obvious to all those who love old New England gravestones: the sandstone that was quarried in the Connecticut River Valley, especially during the eighteenth and early nineteenth centuries, is not very durable, and each year many early sandstone markers crumble into fragments.

The problem was noticeable even during the nineteenth century. In 1896, Emily Seymour Goodwin Holcombe (the grandmother of Shepherd M. Holcombe, Sr., who initiated the effort in the 1980s) spearheaded a campaign by the Ruth Willys chapter of the Daughters of the American Revolution, which raised a great deal of money and restored many of the gravestones. This earliest effort was a mixed success, and the stones continued to deteriorate. By the early 1970s, a city-sponsored program to restore many of the stones earned the Ancient Burying Ground Association some notoriety because the results were so poor. But by the early 1980s, the Association for Gravestone Studies had been in existence for several years, facilitating networking among people interested in the preservation of old gravestones. When it was hinted that the same firm that had done the work in the 1970s might be engaged to do further restoration work, a number of people urged that better solutions be sought. I and others recom-

mended that the Center for Preservation Research at Columbia University be brought in to study the problem and that a curator be hired; both suggestions were eventually adopted.

The Ancient Burying Ground Association and all of the people involved in this most recent campaign deserve a great deal of credit, not only for getting the project off on the right foot, but for sticking to their commitment to do the right thing. It must have been frustrating to spend a great deal of time and money on dull but necessary preliminaries like photographic documentation, a thorough study of the stones’ condition by the conservators from Columbia University, and careful tests of conservation procedures, rather than rushing in to carry out wholesale treatments of gravestones. Even now, a visitor to the graveyard will notice that many of the stones are still in poor condition and a great deal remains to be done, but the importance of this project lies not in the number of stones treated, but in the groundwork it has laid for future projects.

One of the many ways in which this project was a model of success was in its fundraising efforts. Large sums were raised from foundations, corporations, individuals, and from the state of Connecticut. Other smaller towns and cemetery associations may be daunted by the amounts raised (eventually over one million dollars), but on the other hand they should be inspired to raise proportionately smaller amounts by the fundraising lessons contained in this book. Already some groups (most recently in East Hartford, Connecticut) are raising money to have stones restored, one at a time, by the craftsmen whose skills have been honed by work on the Ancient Burying Ground restoration project.

The bulk of this book is devoted to descriptions of various conservation treatments, old and new. The work that had been done in the 1970s seems atrocious now — for example, the Capt. John Talcott stone and the Lovicy Blakely stones’ peeling, yellowed epoxy coatings — but these treatments should be seen against the backdrop of a period when stone conservation, as well as gravestone studies, was still in its infancy. I remember attending an international stone conservation conference in 1978 and being pleased that many European countries were funding studies of stone conservation. On the other hand, I was shocked that so much of what had been tried hadn’t worked, and that there were still many points of disagreement, even among experts.

The field of stone conservation grew during the following decade, and the work done at the Ancient Burying Ground Association during the 1980s was based upon a detailed study and tests carried out by the conservators from Columbia University, incorporating their experience studying other graveyards, including King’s Chapel in Boston and Trinity in New York. Many of the treatments in Hartford were carried out by local craftsmen rather than by conservators, primarily for reasons of cost (pages 25-26). Since 1984, many stones have been reset, new bases have been cast, and stones have been cleaned, and these procedures are described in detail, as are the much more extensive

projects which involved rejoining, patching, and consolidating.

One decision that was made was to complete missing portions of inscriptions and decorations, even if the missing areas were extensive. Hosley feels that this might be controversial, but I think that few people would argue with the success of this choice, given the ample documentation of many of the inscriptions, the skill of the craftsmen, and the supervision of a curator (Hosley) to make sure that the style of the new carving is appropriate. And it turns out that the inability of the contractors to exactly match the color of the old stone unintentionally makes a clear distinction between the old and the new portions, which should satisfy even the most rigid purist.

Some replicas were carved out of stone when too little of the original stone remained to allow restoration. These replicas were expensive, but many of them are very successful, especially when compared to the mushy modeling of the cast replicas made in the 1970s (see, for instance, the stone of William Gardner compared to the nearby Williamson family replicas). Some of the replicas are so successful that I wish that they had been dated on their back sides, as has sometimes been done in the past when a replica is erected, so that in a few decades they will not be mistaken for originals.

If there is any controversy to be found in this book, I think it lies in the publishing of detailed recipes for carrying out various restoration procedures. In spite of appropriate admonitions in the text of the book (page 39) that the procedures should be carried out only under professional supervision, one could easily miss the warnings about toxicity of the materials, as well as potential danger to the stones when one consults the "recipe" section (pages 143-149). I would worry most about consolidants, which if improperly applied can make a skin on the surface of a stone that can accelerate decay. One additional problem which is going to continue to bedevil anyone who tries to treat old sandstone markers is that consolidants like Conservare were first developed in Germany and may be better suited to treating German sandstone (which often has a high calcite content and which dissolves by losing binder) than to treating American stone. If one looks at the edge of the worst kind of decayed Portland sandstone, one often sees internal planar voids of 1/32"-1/16", which are too small to fill with grout, but too large to be filled by consolidant; therefore, in some cases, neither the recipes for grouting nor the recipes for consolidation will effect a long-term cure.

A few spelling and other technical errors crept into the book: "Conservare" is the correct spelling of the consolidant (pages 146ff and elsewhere). Akemi, called an epoxy (page 143), is a two-part resin but is actually a polyester. This is important because studies show that, although the polyesters won't last as long as epoxies, some conservators prefer them because they are (in theory at least) more easily reversible. I also question the carver identification in Figure 54 (page 75); it looks like the work of Joseph Johnson rather than Thomas Johnson II.

This book, and the restoration project that it documents, are both extremely important, and we should be grateful that the Ancient Burying Ground Association has shared its experiences so completely. In order to take full advantage of all of this work, I would like to suggest that the Ancient Burying Ground Association schedule regular follow-ups on all of the treatments that have been carried out. If every ten years a committee met and examined photographs of each treatment in front of the actual stone, and took new photographs to document any changes, we would learn an enormous amount about how the treatments actually fare in the real world of rain, snow, and sulfur dioxide. Then we can build even more upon the foundation of information that the Ancient Burying Ground Association has so admirably begun.

Lance Mayer is Conservator at the Lyman Allyn Art Museum, New London, Connecticut.

***Vestiges of Mortality & Remembrance:
A Bibliography on the Historical Archaeology of Cemeteries***

By Edward L. Bell

Scarecrow Press
Post Office Box 4167
Metuchen, New Jersey 08840
1994, \$47.50

Hardback, 439 pages

(Also available through the 1995 AGS publications list.)

Review by Eric J. Brock

Here is a superb and invaluable bibliography for anyone doing scholarly research on historic cemeteries. Almost two thousand works are listed, including archaeological survey and excavation reports; physical and forensic anthropology; historical works on death, mourning, and burial, including the folkways thereof; works on gravemarkers and cemetery layout; and legal works regarding cemeteries, burials, gravemarkers, and related matters.

This is not a book for the casual reader. It is, rather, a thorough and comprehensive index which will benefit persons doing serious research on archaeological, forensic, historical, folkways, legal, and other aspects of cemetery preservation and funerary studies. Moreover, those involved in related aspects of fields (such as cemetery management, historic preservation, funeral service, law, museums, state and federal archaeological and historic preservation agencies, and conservation) in which access to such information is often vital, will find this book to be a highly useful resource.

Not only is the copious bibliography, which makes up the lion's share of the book, most valuable, but so are the succinct preface and introductory essay, which together are seventy-four pages in length. Therein will be found an overview of data on the history, archaeology, anthropology, ethnology, and material culture of

cemetery studies. In addition, there is an alphabetical index to the bibliography, first by author's name, then by subject and subtopic.

Vestiges of Mortality & Remembrance is the result of the labor of Edward L. Bell, staff archaeologist and preservation planner at the Massachusetts Historical Commission. This, his most recent publication, is one that no serious scholar of gravestone and/or cemetery studies should be without.

Also note . . .

It's not a book and it's not about gravestones — well, not exactly — but most AGS members would probably be quite interested to read about the fantasy coffins of Ghana, discussed in the September, 1994, issue of *National Geographic Magazine*. A short article (too short) has some gorgeous photographs of the brightly painted burial caskets used in this African nation. Shaped and painted to resemble fish, tigers, eagles, automobiles, and other symbolic and functional forms, these coffins are a blend of traditional West African folk culture and western cultural influences. In recent years their use has spread to other African states and now, on occasion, even to America. The article begins on page 120 and is well worth a look.

The AGS Lending Library

We have a new Lending Librarian! Lynn Radke, 508 North Sweet Gum, Broken Arrow, Oklahoma 74012, has graciously consented to take over the AGS Lending Library. Currently available are:

The Masks of Orthodoxy: Folk Gravestone Carving in Plymouth County, Massachusetts, 1689-1805 by Peter Benes

Puritan Gravestone Art I The Dublin Seminar, 1976,
Peter Benes, Editor

Puritan Gravestone Art II The Dublin Seminar, 1978,
Peter Benes, Editor

Gravestone Chronicles: Some Eighteenth Century New England Carvers & Their Work by Theodore Chase & Laurel K. Gabel

Early Gravestone Art in Georgia & South Carolina
by Diana Williams Combs

Seasons of Life & Learning: Lake View Cemetery, An Educator's Handbook by Vincetta DiRocco Dooner & Jean Marie Bossu

Early American Gravestone Art in Photographs: 200 Outstanding Examples by Francis Y. Duval & Ivan B. Rigby

Here Lies America: A Collection of Notable Graves
by Nancy Eills & Parker Hayden

Gravestones of Early New England & The Men Who Made Them
by Harriette M. Forbes

Epitaph & Icon: A Field Guide to the Old Burying Grounds of Cape Cod, Martha's Vineyard, & Nantucket
by Diana Hume George & Malcolm A. Nelson

Lessons from the Dead: The Graveyard as a Classroom for the Study of the Life Cycle by Roberta Halporn

Clasped Hands: Symbolism in New Orleans Cemeteries
by Leonard V. Huber

Silent Cities: The Evolution of the American Cemetery
by Kenneth T. Jackson & Camilo Jose Vergara

The Southern Quarterly, Special Issue: The Southern Cemetery
Alfred E. Lemmon, Guest Editor

Silent City on a Hill: Landscapes of Memory & Boston's Mount Auburn Cemetery by Blanche Linden-Ward

Graven Images: New England Stonecarving & Its Symbols
by Allan Ludwig

Cemeteries & Gravemarkers: Voices of American Culture
Richard E. Meyer, Editor

In Highgate Cemetery by Jean Pateman

Through Open Gates: History, Symbolisms, & Legends of Vicksburg's Cedar Hill Cemetery by Charles Riles

Graven Images: Graphic Motifs of the Jewish Gravestone
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The Puritan Way of Death: A Study in Religion, Culture, & Social Change by David E. Stannard

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Memorials for Children of Change: The Art of Early New England Stonecarving by Dickran & Ann Tashjian

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Memento Mori: The Gravestones of Early Long Island, 1680-1810
by Richard Welch

Understanding Scottish Graveyards by Betty Willsher

The Very Quiet Baltimoreans: A Guide to the Historic Cemeteries & Burial Sites of Baltimore by Jane B. Wilson

Folk Art In Stone: Southwest Virginia by Klaus Wust

If you are interested in borrowing from the Lending Library or receiving more information, please contact Lynn or the AGS office, 30 Elm Street, Worcester, Massachusetts 01609; (508) 831-7753 for the necessary forms.

POINTS OF INTEREST

Bill Hosley

Old Abbe Road

Enfield, Connecticut 06082



I am happy to report on the latest batch of responses to a "points of interest" inquiry. The purpose of this column, as you may recall, is to involve the AGS membership in search and analysis. Topics are proposed and answers are found by tapping the collective knowledge of our one-thousand-strong international membership.

In the spring, 1994, issue we talked about "portrait stones" and, incidentally, stones with frames which were used to hold portraits of the deceased. To wrap up on that topic, we received correspondence from Laurel Gabel of Pittsford, New York, who is interested in that brief period between about 1845 and 1860 when photographs of the dead were occasionally incorporated into the design of the stones. Laurel turned up patents "for securing daguerreotypes to monumental stones" and a trade catalog published in 1855 by the Mausoleum Daguerreotype Company. Excellent material about what was obviously a big fad.

And while we're on the subject of frames, I recently saw two stones side-by-side in Tyringham, Massachusetts, with something which I guess is related to the custom of embedding photographs in stone, but before the invention of photography (1820s), and this time with frames almost eight by ten inches in size! As usual, the original artwork is missing, but the big, blank frames were certainly made to contain something. I've never seen anything like them! Any clues?

Most recently I asked for your help in identifying stones that mark the graves or talk about the relationship between Europeans and Native Americans. I used as an example a stone marking the grave of Lt.

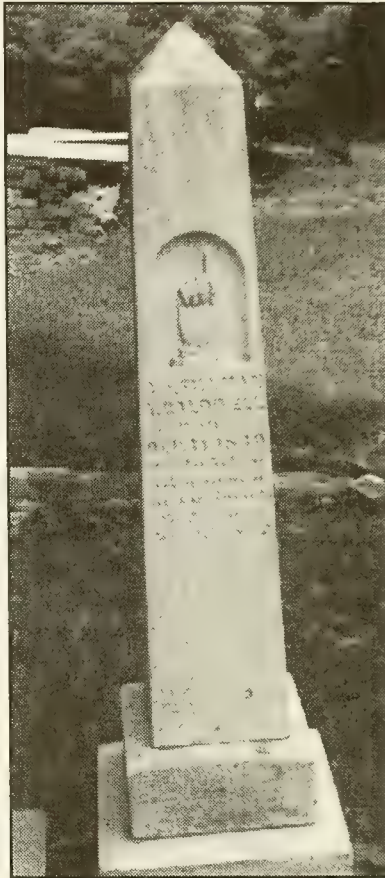


Figure 1

Mehuman Hinsdale (1736) of Deerfield, Massachusetts, who was twice captured during Indian "raids" on that once dangerous frontier town.

Well, maybe I threw a curve ball. I expected more from out west; certainly here in New England the pickings are thin. One often learns of "Indian burying grounds," but markers cannot be found. Occasionally we turn up a stone inscribed with a story — usually grim and treacherous — of Native American atrocities, so described, against European settlers on the other side of what was essentially an on-going war between two peoples with claims on one land.

Eric Brock of Shreveport, Louisiana, shared a picture (*Figure 1*) of "the only marker in any Shreveport area cemetery which makes mention of the relationship of the whites to the Indians. This despite the fact that prior to the 1830s the region was populated primarily by the Caddo Indians . . . driven into what is now Oklahoma" by the 1860s. The stone marks the grave of the Rev. Fillman Caldwell, who died in 1867 "on his way as a missionary to the Indians." With no further details and no mention in the local histories, this becomes a kind of random fact that only underscores the lost material culture of America's original inhabitants.



Figure 2

Susan Galligan of Attleboro Falls, Massachusetts, shared a lovely poem titled, "The Indian Burying Ground," written in 1788 by Philip Freneau, one of our noted colonial poets. An homage to the noble free spirit filled with images of the hunt and of painted birds and "his bow, for action ready bent," the poem evokes a sense of place, two hundred years ago, when lore and legend added romance to a people even then largely displaced.

The big adventure last winter was the appearance at auction of a gravestone

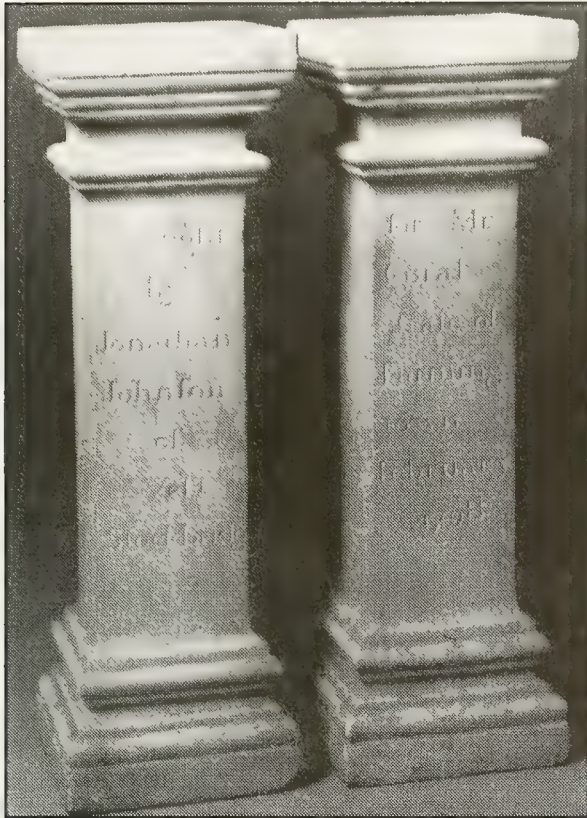


Figure 3

cutter's work of art that was not a gravestone. In spite of what I suspect was overreaction to the threat of gravestone theft several years ago, the most obvious problem is with objects that can sneak onto the market without being obviously identified as stolen or from cemeteries and burying grounds. If I see another iron gate from a family cemetery plot on the antiques market I'll scream. However, it is well known that gravestone cutters made more than just gravestones and occasionally produced other things equaling their best work. So it was with joy that I discovered that Sotheby's turned up this remarkable table from West Stockbridge, Massachusetts (*Figures 2 and 3*). Boy, is this strange. It's huge, and inscribed with the names of its maker (Jonathan Johnson), owner (Coral Case), date (1798), and original place of use (Farmington, Connecticut). You may recognize this as having most of the characteristics of a New England eighteenth-century table stone. But it was never a gravestone. It is in excellent condition and has never been outdoors. It is a table, but why? It probably cost four times as much as a comparable wooden table. Why bother? We dug up the owner's inventory (1801) and the table is right there described as a "marble table" and valued at \$10.00. Coral Case was a shopkeeper. Was this used for display? Why the prominent signature of the maker?

In the same month, also from Sotheby's, came a bas-relief portrait stone (*Figure 4*), unsigned and undocumented, but almost certainly the work of a gravestone cutter. This is great stuff;

because it has not suffered out in the weather the condition is splendid and really shows the quality of detail — especially in marble — that the original owners must have loved.

So what's out there? When the gravestone makers weren't making gravestones, what did they make? Signs, portraits, samplers, mantels, road markers, door stops — my guess is the best items will turn up in places where the industry of gravestone making flourished. I'll report on your findings in the summer '95 issue; please send me your contributions by April 1.

Happy hunting!

(Special thanks to Leslie Keno and Nancy Druckman of the American furniture and folk art departments at Sotheby's for information and the use of these pictures.)

"Points of Interest" is a members' forum where we look at pictures, ideas, and information about the "discoveries" we all make from time to time. Each issue of the newsletter reports findings from the previous "assignment" and concludes with a new assignment. Member participation is essential and you are encouraged to suggest topics for discussion.

Pictures may be small (even snapshots), but they must be sharp and clear. Only those submitted in a self-addressed stamped envelope can be returned.



Figure 4

The following bibliography focuses exclusively on the seventeenth and eighteenth centuries and is limited to publications which include substantive information about early gravestone carvers. A bibliography for nineteenth- and twentieth-century carvers will be published in the future. Almost all of the titles listed are held by the AGS Archives and/or the AGS Research Collection. If members are aware of other titles which focus on seventeenth- and eighteenth-century gravestone carvers, please contact Laurel Gabel, 205 Fishers Road, Pittsford, New York 14534.

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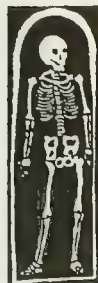
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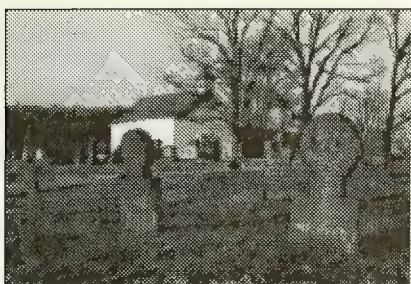
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
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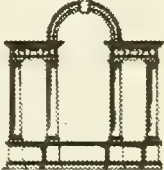
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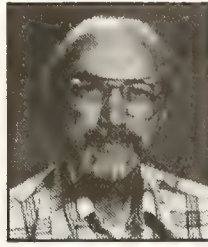
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**NORTHWEST
& FAR WEST**

*Alaska, California,
Colorado, Hawaii, Idaho,
Montana, Nevada, Oregon,
Utah, Washington, Wyoming,
Alberta, Saskatchewan, British Columbia*

Bob Pierce

208 Monterey Boulevard, San Francisco, California 94131



San Francisco National Cemetery

San Francisco National Cemetery (SFNC) is located in the Presidio of San Francisco, one of the oldest military installations in the United States and the first national cemetery on the west coast. (In October, 1995, the Sixth Army will vacate the Presidio and it will cease to be a military installation.)

The cemetery was established pursuant to War Department General Order Number 133, dated December 12, 1884. This order designated nine and a half acres of land, including a previously established post cemetery, as the San Francisco National Military Cemetery. Subsequent additions of land from the surrounding area have increased its size to the present twenty-eight acres.

The development of a portion of the Presidio as a national cemetery marked the establishment of the first such cemetery on the Pacific coast, and further evidenced the growth and development of a system of national cemeteries beyond the area of conflict of the Civil War.

Initial interments in the SFNC included remains of descendants interred in the original post cemetery, as well as those removed from cemeteries at several abandoned forts and camps along the Pacific coast and other parts of the far west. Reinterments from these sources included remains from Forts Halleck and McDermitt, in Nevada; Fort Yuma, California; Forts Colville and Townsend, Washington Territory; and Camp Crittenden and Fort McDowell, Arizona Territory. Records of those whose remains were reinterred from the cemeteries of these abandoned camps and forts indicate dates of death ranging from the late 1850s through the period of the early 1890s.

The strife and tumult of the great civil conflict of 1861-1865 must have seemed remote to many of the officers and men of the United States Army who manned the garrisons of these distant outposts. Life in the defensive outposts of an expanding nation was often as dangerous as life in the camps and battlefields of a nation at war. Reports of causes of death available for some of those who served in the forts and camps frequently indicate death from drowning, gunshot wounds, and attacks by Indians and bandits. Loneliness, too, may have been a contributing factor in the deaths of personnel in the frontier posts. Not infrequently the old records indicate suicide as the cause of death.

By Act of Congress on March 3, 1873, burial privileges in na-

tional cemeteries were extended to soldiers, sailors, and marines who served during the Civil War and died subsequent to the passage of the act. Veterans of the Civil War living on the west coast were thus eligible for burial in the SFNC.

The grave of Major General Irwin McDowell, commander of the union forces at the first Battle of Bull Run, Manassas, Virginia, in 1861, is in this cemetery. SFNC is also the burial place of Colonel Edward Dickinson Baker, who was a well-known political and military figure of the early period of the Civil War. Following elaborate funeral ceremonies in Washington, Colonel Baker's remains were interred in the Laurel Hill Cemetery in San Francisco, where they remained until 1940, when that cemetery became part of a real estate development. The remains of Colonel Baker and his wife were then reinterred in their present location at this cemetery on May 21, 1940.

Pauline Cushman Fryer (*Figure 1*) is interred in Officers Section Plot 18, Grave 1. A small white marble headstone is on her grave. Biographical accounts indicate that she was an actress of reputed beauty and charm in the 1860s and while touring in the south during the Civil War was an occasional espionage agent for the Union Army.

Pauline Cushman Fryer was accorded the brevet rank of Major for her espionage activities. She continued her stage career and after the war lectured on her war-time experiences. At the time of her death in San Francisco on December 2, 1893, the Grand Army of the Republic arranged for her interment with full military honors in a private cemetery. Reinterment of her remains to SFNC was accomplished in 1907.

(Ms. Fryer had two counterparts, of which I am aware, on the confederate side. One was Belle Boyd, who was buried in Madison, Wisconsin, and the second was Jenny Moon, buried in Memphis, Tennessee.)

Military commitments in areas beyond the shores of the continental United States with resulting casualties from combat and disease brought new interment problems for the Quarter Master Burial Corps. This Corps, composed of civilian morticians and assistants, was organized to disinter, identify, and prepare remains for shipment to the United States for burial in private or national cemeteries. During the period 1899-1902, over 1,992 remains were received from overseas for reinterment in SFNC. During the years immediately following, many of the Armed Forces personnel who died while serving in the Philippines, Hawaii, China, and other areas of the Pacific were interred there.

For instance, Major General Frederick Funston (*Figure 2*), a Medal of Honor recipient, is interred in Officers Section Plot 68, Grave 3. General Funston served in the Spanish-American War as a colonel with the 20th Kansas volunteers in Cuba and later in the Philippines. Heroic action at Rio Grande de la Pampang, Luzon, on April 27, 1899, won his promotion to Brigadier General and

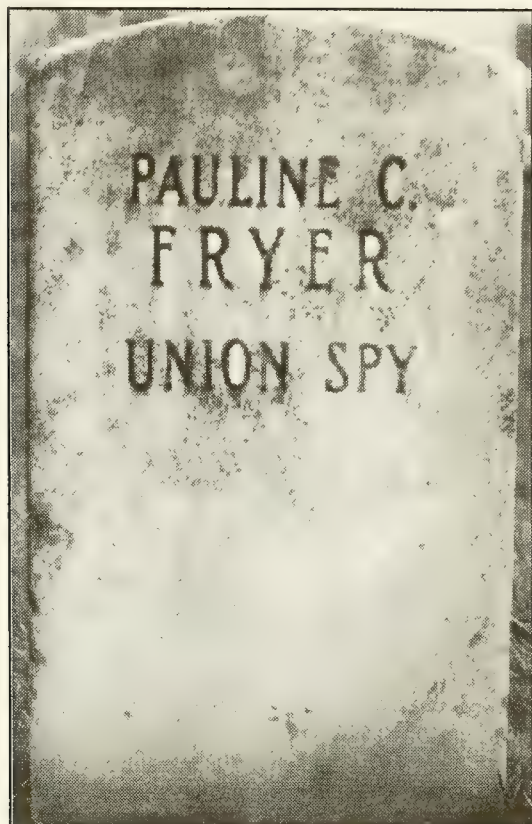


Figure 1

his citation for the Medal of Honor which he received on February 14, 1900. As commander of the Department of California with headquarters at San Francisco, he aided in the preservation of order and rendered valuable service to civil authorities at the time of the San Francisco earthquake and fire in 1906.

There are four special monuments in the SFNC:

The G.A.R. Memorial, a tall granite shaft in memory of the Civil War Dead, was erected by the George H. Thomas G.A.R. Post No. 2 and was dedicated on May 30, 1893.

The Pacific Garrison Memorial, an ornate granite pedestal surmounted by the figure of a soldier with battle flag, was dedicated to the Regular Army and Navy by the Pacific Coast Garrison on Memorial Day, 1897.

The Unknown Dead Monument has an American eagle carved on the stone in bold relief. The eagle has on its breast a shield inscribed with the words: TO THE UNKNOWN DEAD. The remains of some 517 unknowns, regrouped from locations throughout the cemetery, were reinterred in this location in 1934.

The American War Mothers Monument is located in a small plot in the main drive passing through Section B.

This beautiful cemetery, rich in the tradition of a historic past, reflects the continuing concern of a grateful people that the lives and services of members of the Armed Forces be appropriately commemorated.

Here the rows of headstones and monuments offer silent, yet eloquent tribute to the known and unknown who, by their valor and services, have protected and defended this nation.

There are approximately 30,000 interred at this cemetery, thirty-four of whom have received a total of thirty-five Medals of Honor.

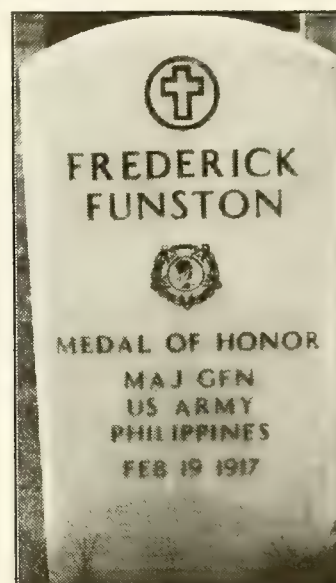


Figure 2

SOUTHWEST

Arizona, Arkansas,
Louisiana, New Mexico,
Oklahoma, Texas

Ellie Reichlin

X9 Ranch, Vail Arizona 85641

Phone: (602) 647-7005

Fax: (602) 647-7136



I'm grateful to Beverly Morris of Louisville, Kentucky, and Susan Moyers Porter of Albuquerque, New Mexico, for responding to my uncertainties about the accuracy of "Cem" designations on USGS maps. Beverly enclosed a recent article by Professor Wilbur Zelinsky of Pennsylvania State University titled "Gathering Places for America's Dead: How Many, Where and Why" (*Professional Geographer* 46(1), 1994). I found it a useful and stimulating example of how the manipulation of massive databases can be used to draw attention to anomalous geographic distributions of certain types of cultural practices — in this case, the practice of naming burial grounds, in contrast to not naming them. Mapping these contrasts can contribute to the "ultimate goal of a detailed, multidimensional understanding of . . . gathering places for the American dead in some historic, geographic and cultural depth." (page 31).

Of special interest to me was the description of the Geographic Names Information System (GNIS), a database being compiled by the USGS that lists "most named 'features' [feature is a term common in archaeology, and generally refers to man-made aspects of the environment, such as dams, towers, etc.] on all of the maps in the USGS . . . series." This includes the feature known as "Cem" which gave me some trouble in extreme southeastern Arizona. Zelinsky recognizes that the survey maps do not always make clear whether cemeteries are "mapped and named, mapped but unnamed, not mapped but still used and visited, abandoned sites . . . and archeological burial sites with few or no traces at the surface." (pages 31-32). Nevertheless, "it seems safe to assume that the cemeteries recorded on the maps" and subsequently in the GNIS database, "account for the great majority of burials . . . over the course of Euro-African occupation" of the continental United States.

As of July, 1992, nearly 100,000 cemetery names were listed in GNIS. Zelinsky used data from this source to plot the number of named cemeteries per 100 square miles at the county level for the eastern United States which revealed a puzzling band of "exceptionally high densities of named cemeteries traversing much of the Upper South, and a parallel tract of low densities [of named cemeteries] dominating the South Atlantic States." Various explanations for these differences — population size, differentiation of populations along racial, ethnic, or religious lines; longevity of settlement; "modernization of funerary practice" vs. the small, family burial grounds characteristic of rural areas — failed to explain the exceptional nature of the contrasts. Nor did the possibility that the entries gathered from USGS maps might reflect different levels of accuracy or comprehensiveness on the part of those who made the USGS surveys.

This left Zelinsky to conclude that "we have an undeciphered message on our hands," one that in turn raises the possibility that "this particular place name cover **may** have rendered partially visible a hitherto totally hidden complex of thinking and behaving . . . careful field study of other funerary traits [in addition to named cemeteries], preferably at the national or regional scale, could provide some answers and even more probably, additional questions." So much for wondering about "Cem" — I did not anticipate that it would open the floodgates to a whole new research area.

The letter from Susan Moyers Porter raises different issues about cemeteries, marked and unmarked, on survey maps. Hers reflects firsthand experience in the southwest:

I have had problems with [federal] maps, and I have also found that "cem" sometimes really means "grave." I have found solitary graves occasionally, if I find anything at all. You can imagine my disappointment, after jeeping over a rugged road risking life and limb! I know some of the old sites I looked for in the New Mexico Gila wilderness were along old trails, where migrating settlers buried their casu-

alties. These graves were not well marked to begin with, but they remain on the map. A big storm can wipe out the gravemarker, if there even was one. Sometimes they are just piles of stones . . .

One matter of regional interest for your column some day might be particular dangers in southwest graveyards. I have barely avoided being bitten by rattlesnakes basking on stones in collapsed graves. The "folk" cemeteries of this region seem to have far more of these collapsed graves than other places in the country I have visited, and can also be dangerous, if you step on an unmarked grave and it gives out. I don't think anyone in New Mexico uses vaults at all, outside "big city" cemeteries.

To her cautions, I would also add the desirability of maintaining a certain level of "gut awareness" when venturing into remote areas where strangers suddenly appear. Quite likely they are there for the same innocuous reasons you are — but not necessarily. When we failed to elicit a smile or hello from some strangers encountered in the vicinity of an abandoned mining camp in southeastern Arizona, my husband and I both wondered what was wrong. Later we learned that we had been in a well-known area for people who want or need to "hide out."

We visited the cemeteries of Nogales, in Sonora, Mexico, on the Day of the Dead in early November, on the second of a three-day cycle of gravesite/monument refurbishing. This involves entire families, perched together on narrow gravesites, laid out along a slope. Food, flower, balloon, and ice-cream vendors wandered throughout the cemetery, or offered their wares at stands along the road. To us, the atmosphere seemed mellow and communal, as people raked, watered, painted the markers, planted flowers, or spread out the traditional arrangement of marigolds at the same time as they chatted with families at adjacent graves. The next day, offerings of food and drink were brought. The crowded cemeteries included equal proportions of men and women, and most striking, all age groups, which suggests that participation in the Day of the Dead rituals is still very much alive in the Hispanic culture of this region.

MIDWEST

Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, Ontario



James Jewell (1945-1994)

I am sorry to report that Jim Jewell, our Midwest columnist, died October 8, 1994, at home after an extended illness. He was buried in Lindenwood Cemetery, Fort Wayne, Indiana.

Jim was born June 25, 1945, in Fort Wayne. He was a speech, theater, and film teacher at Illinois Valley Community College since 1968. He was a graduate of Indiana State University with bachelor's and master's degrees in speech and drama, and was past president of Stage 212, an officer of the Illinois Theater Association, an officer of the Illinois Speech and Theater Association, and a longtime member of the Association for Gravestone Studies.

He had received the Edith Harrod Award for Outstanding Contribution to the Community Theater of Illinois, the Theater Association Award of Honor, and the Otis J. Aggertt Award for Performance Studies at Indiana State University. He was the author of *Broadway and the Tony Awards*, which was recommended on the Tony Award telecast for three years. He directed and performed in many plays at Stage 212. He wrote a play called "Milo Lookingale," a one-man show based on the AIDS crisis.

Jim was a regular contributor to the *AGS Newsletter* for many years; most recently he served as Midwest editor. Jim made it a point to be at our conference every year, and over the past several years made the speaker introductions at our evening lecture sessions. (M.L.)

Helen Sclair has agreed to take over as Midwest editor. Her first column will appear in the spring issue. Send your contributions to her at 849 West Lill Avenue, Chicago, Illinois 60614-2323.

SOUTHEAST

Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia

Lucy Norman Spencer
2312 North Vernon Street
Arlington, Virginia 22207
(703) 527-7123



Figure 1: Flying bird motif.

The Gravestones of Mammoth Cave National Park

by G.E.O. Czarnecki

Mammoth Cave [Kentucky] is a sprawling national park both above and below ground. The vast majority of tourists visit the underground section, known as the most extensive cavern system in the world. With everyone below ground, the surface of the park remains pristine and seems untouched by the twentieth century. It is in this backwoods, deserted, scenic atmosphere that you can find graveyards at the end of a road beside a white church surrounded by trees and solitude, and it was under these conditions during some blazing hot days in August that I visited them.

The most notable and obvious element of the Mammoth Cave graveyards is the blend and mixture of styles of stones and the overall diversity of shape, size, and motifs. The stones seem to extend over the entire range of shapes from crude fieldstones to twentieth-century granites, although the vast majority are simple slabs set in concrete. The motifs that adorn them were a little surprising to me; while there was a basic range of nineteenth-century designs, the willow and urn were oddly absent.

Probably the most unique and widespread motif employed was that of a flying bird, which apparently signified a dove (Figure 1). The birds are carved in flight and are almost invariably within a circular or semi-circular cut at the top of a plainly arched stone. They fly in either direction, although predominantly left, and a few carry a sprig of leaves in their mouths.

A variation on the nineteenth-century popular shaking hands motif seems to have been employed frequently on stones of a departed younger family member during the early twentieth century, a "hand-holding-hand" motif. One typical example adorns the stone of Grit Merdrieth (Figure 2).



Figure 2: The "hand-holding-hand" motif—clearly not a handshake. Stone reads "GRIT / Son of Mr. & Mrs. / MERDRIETH / JULY 6, 1901 / JAN. 24, 1919 / 'T was hard to / give thee up / But thy will O God / be done."

A commonly occurring monument is that of crudely cut field-type stone which looks homemade. I found two in one yard that

were very similar in data content. One read "C. W. S / OCT. 3RD. 1889" (Figure 3), another, "W. W. S. / NOV. 11th 1885."



Figure 3: A crude stone with crude cutting, "C. W. S / OCT. 3RD. 1889."

Obviously the simplest of memorials, but there was a progression of elaboration here as is exhibited on a stone cut twenty years later. It is still crudely formed, but displays more data, a greater ability of lettering, and a stylized triangular top (Figure 4). The stone reads, "HUBBY RITTER / BOR JAN. 15 / 1903 / DIED FEB. 10 1919." Fending for the family from birth to death was the lifestyle here. These stones could no doubt be traced to family members who had knowledge of gravestone making as just another familial chore.



Figure 4: This stone exhibits qualities of imitation: uniform lettering, explicit data (full name, no initials, birth and death dates), and stylized triangular shape. "HUBBY RITTER / BOR JAN. 15 / 1903 / DIED FEB. 10 1919." (Note absence of "N" in BORN).

Another practice that is common in these cemeteries is the placement of floral arrangements, held securely in place by clipping a

metal frame on top of the stones. These were usually the adornment of twentieth-century stones of the more recently deceased, contemporary evidence of caring patterns within the local tradition.

MID-ATLANTIC

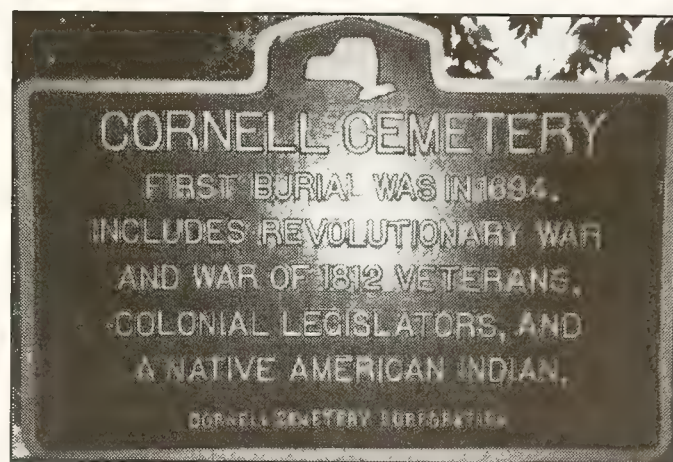
Delaware, New Jersey,
New York, Pennsylvania,
Quebec

G.E.O. Czarnecki

2810 Avenue Z
Brooklyn, New York 11235



The Cornell Cemetery



An interesting bit of cemetery work is taking place in Far Rockaway, Queens, New York, where a group of residents have formed the Cornell Cemetery Corporation in hopes of cleaning up the site and giving it the recognition and restoration that they feel is fitting.

The Cornell Cemetery began as a family plot (one of the few remaining within the city limits) and is named after one of the area's first residents and interments. The site was a colonial era yard that was later surrounded by a nineteenth-century iron fence. The varieties of stone types that are now associated with the yard are a testimony to the span of years it was in use.

The recent history of the plot is that a list was compiled in 1933 cataloging the then twenty-nine existing stones by stone type and complete inscription. The presence or absence of motifs and/or descriptions was not included. From the list it is apparent that what existed at that time were a number of nineteenth-century white marbles that were footstones.

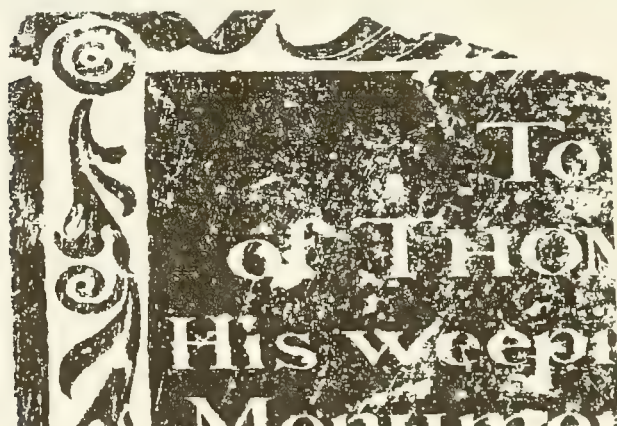
Needless to say, the cemetery is now in a demolished state. How long has it been since a gravestone was seen standing? 1947? There is definitely a challenge here. Many stones had been taken from the yard; via a plea to the public, some of them were returned. Unfortunately, most of the stones on the 1933 list are

gone. A few stones and fragments were found at the site and basically the collection that is now in the hands of the Cornell Cemetery Corporation is a small but interesting one. It resides at the office of *The Wave of Long Island*, a local newspaper that is also headquarters for the corporation and some of its members.

The gravestone collection consists of one excellently executed "homemade" stone. This is a rare find that is a definite gem; a crude fieldstone that was obviously selected for its natural perfection. The stone is oblong, flat on the face, and still rounded on the back. The base is naturally tapered and widens above. It is simple but enduring. It has no motif and reads "H. C. / Mar. 4 1750." It is the oldest recorded date on the 1933 list.

There is one piece (about a third) of a red sandstone tablestone (1766). The rest of it is the only remaining gravemarker in the yard. I guess it was just too heavy for anyone to take. There are also two red sandstone tablestone legs which are not at present associated with the tablestone top. The two legs were also returned but recorded as being taken from the Cornell Cemetery. There is also one small fragment of a red sandstone footstone exhibiting the capital letter "E."

A highlight of the collection is a fragment of a New England slate which contains a left finial (concentric circles), a portion of the left floral border, and the extreme left wing tip of what was most likely a winged-head (1764) (*See below*). This was intact and recorded in 1933.



NEW ENGLAND/MARITIME

Connecticut, Maine,
Massachusetts, New
Hampshire, Rhode Island,
Vermont, Labrador, New
Brunswick, Newfoundland,
Nova Scotia

Bob Klisiewicz

46 Granite Street

Webster, Massachusetts 01570



Brennan Monument firm that thrived in Petersborough in the 1870s and 1880s, not only because of its industrial importance to the town, but because it apparently competed quite successfully with the better known Italian stonecarvers who worked in nearby Milford. Brennan was an Irish immigrant who settled in the area in 1851, eventually opened his own business, and continued his stonecarving until his death in 1905. Ms. Day bases her belief of Brennan's business success on records of newspaper advertising claiming that his establishment was the "largest and best known monument firm" in the state. In addition to that, records show that he had several branches of his business and shipped monuments all over the northeast. I am sure that Ms. Day would be happy to hear from anyone who could either support or refute her claims about Brennan's popularity. She can be reached at 54 Hazen Road, Mont Vernon, New Hampshire 03057.

During her research she claims to have indisputable evidence that Brennan was the real carver of Mont Vernon Cemetery's unique hound dog monument, which was originally thought to be the work of famed sculptor Augustus Saint Gaudens. This monument, pictured below, is a life-sized carving of the favorite foxhound of a local hunter. The hunter was killed by an accidental gunshot in 1883 and was buried in Mont Vernon. The faithful hound remains by his side to this day. This was probably Brennan's best work as a sculptor, although Ms. Day understands that he carved many other fine monuments in the area.



Mont Vernon Cemetery's hound dog monument

Freida Day of Mont Vernon, New Hampshire, is spending some time researching and writing a book for her historical society. She has devoted a significant part of that research to the Hubert

On the same subject of dogs and unusual monuments, Putnam, Connecticut's travel video veteran, William Stockdale, has by now completed two videos on cemeteries and monuments, "Cem-

eteries Are Fun," and "Cemeteries II," both of which are the top sellers among all of his travel videos. Stockdale was introduced to this field when he noticed, in a biography of African explorer Richard Burton, a picture of Burton's great marble tomb just outside of London, in the shape of a tent, folds and all, and including a glass window so you can view the two coffins within. Traveler Stockdale told his wife Connie, "This we must see!" See it and film it they did, and from then on, Stockdale made it a point in all of his travels to search out the strange and unusual cemeteries for his video viewers. He says that his first film, "Cemeteries Are Fun" opens in Alabama. In that part of the country they take their dogs seriously, and his first entry in strange and unusual cemeteries is one reserved for coon dogs only! When Stockdale added that a collie has filed a discrimination suit which is now being heard in the Supreme Court of Alabama, I assumed that he was just pulling my leg. I still would have printed his claim, because it is too good a story to ignore, true or not, but the more I thought about some of the foolish suits that are now being heard in court every day, I am not so sure he wasn't telling the truth. You can make up your own mind.

Of more local interest, Stockdale features Barre, Vermont's Hope Cemetery as a showcase of artistic stones. He believes that the Italian immigrant carvers would try to outdo each other with their artistry, and the cemetery is filled with stones such as beds, a basketball, and an easy chair. I haven't seen the video but I assume Stockdale supports all of this with pictures. Other stones featured by Stockdale include a grand piano, a huge organ, Mickey Mouse, a full size Mercedes, and elephants. Stockdale doesn't say if the elephants are also full-size, but one would doubt it. Certainly the advantage that video has over printed articles is that you actually see the stone, as opposed to the printed but sometimes unsubstantiated reports of strange or humorous stones or epitaphs, such as the Vermont stones I wrote about a few issues ago. Stockdale says that, rather than being put off by his subject matter, audiences are delighted when they see his show, and remain after the program to purchase their own copies of the videos. Anyone wanting more information can contact Stockdale at 88 Farrow Street, Putnam, Connecticut 06260; (203) 928-6819.

FOREIGN COLUMN

Angelika Kruger-Kahloul

Franz-Schubert-Str. 14
D-63322 Rödermark
Germany



In the summer issue I mentioned a book edited by Arthur J. Munby, *Faithful Servants, Being Epitaphs and Obituaries Recording their Names and Services* (London: Reeves and Turner, 1891). Since my major field of interest has to do with the grave-stones of African-Americans, I looked for black servants in Munby's collection and found the following four inscriptions. The quotation from the Bible, "Well done, good and faithful servant; thou has been faithful over a few things, I will make thee ruler over many things: enter thou into the joy of thy lord," (Matt.

XXV.23) was a favorite among the English and can also be found in New England.

From Teston Churchyard in Kent:

Buried here,
December, 1787, aged 36, NESTOR, a black,
for 22 years a servant to James Ramsay.
By robbers torn from his country, and
enslaved, he attached himself to his
master. Hating idle visiting, he
was employed constantly in his work: being
himself careful, he suffered not other
servants to waste his master's property. His
neat dress; his chaste, sober life; his inoffensive
manners, subdued the prejudice his colour
raised, and made friends of his acquaintance.
From his humble state he fixed his faith in
Christ, and looked up to Heaven for happi-
ness. Reader! use thy advantages as this honest
Negro did his misfortunes, as a spur to diligence
and duty; and when the Redeemer comes to
judgement, thou shalt hear pronounced, "*Well
done, good and faithful servant; enter into
the joy of the Lord.*" (Munby 133)

From a stone tablet against the east wall of the church in Hampton, Middlesex:

Isaiah 60
Verse ye (...)
Thy son shall
Come from far

Here lyeth the Body of CHARLES POMPEY
late Servant to ye Lady Thomas who breed him of
a Child in ye Christian Faith he being by Birth an
Ethiopian in memory of his Honest & faithful Service
this Stone is erected for a pattern not only to those Servants
of his own Nation but to all such as are born of Christian
Parents to follow his example who behaved himself lowly &
Reverently to all his betters civill & kind to all his equals
which made him lamented by all that knew him he died
about ye 24 year of his Age January 9th 1719. (Munby 159)

From Hillingdon, near Uxbridge:

HERE LYETH
TOBY PLEASANT
An African Born
He was early in life rescued
from West-Indian Slavery
by a Gentleman of this Parish
which he ever gratefully remembered
and who he continued to serve
as a Freeman

honestly & faithfully to the end of his Life
He died the 2d: of May 1784
Aged about 45 Years. (Munby 159)

From St. Martin's, Westminster, Middlesex:

In Memory of
RICHARD JAMES SAID
a Native of Africa
Died November 5th 1810
Aged 19 Years

The Family he served for seven
Years with uniform integrity and
attention has caused this Stone to be
placed over his grave in testimony of
his Worth and of the regret which his
loss has occasioned. (Munby 164)

FROM THE PRESIDENT'S DESK

Rosalee Oakley, President

19 Hadley Place,
Hadley, Massachusetts 01035
(413) 584-1756



Stop and Note Right Now !!!

While I have your attention for the moment, let me ask you to respond to this inquiry. Some of you receive this newsletter in the mail a day after it leaves the Worcester post office. Some of you receive it a month later, some six weeks later and some not at all. If you are reading this, would you please stop right now and write a post card or letter to me at the above address telling me the **date** you received this newsletter. Also, would you note the condition it is in? Is it worn, torn, shredded, or in nearly mint condition? Your responses will inform our Newsletter Committee as we set our production schedule and make distribution plans.

Trustees Hold Successful Retreat

The Board of Trustees, meeting for the first time with several newly elected members, held an all-day retreat in September. With the help of a professional facilitator, they created a Mission Statement and made plans to carry out four special projects.

Our Mission Statement is a short statement that describes for ourselves and the world-at-large the mission of AGS. After much deliberation we agreed to the following wording: **"The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation."**

The four special projects are (1) Increasing the visibility of AGS (through the creation of a press kit and a trade show exhibit as

well as working on membership development); (2) Developing an archive collection policy; (3) Creating a teachers' resource book; and (4) Producing audio-visual products that will produce revenue as well as benefit our membership (such as "how-to" videos, a slide exchange, and more slide programs). Each of the four committees has things to do before our winter board meeting when we will continue our work on each project.

Is There a Better Weekend for our Conference?

Each year we have held our conference the last weekend in June in order to catch the colleges and private schools between sessions, as well as to avoid the July fourth weekend and ensuing vacation schedules. Also, many colleges and schools do not have air conditioning so we have sought to avoid the hottest months.

During our most recent Annual Meeting, teachers from New England indicated that holding our conference on the last weekend in June made it increasingly difficult for them to attend. The last several years saw an increase in snow days which ran the school year into the week of our conference. Could we please hear from teachers in other states as to when their school year usually ends so we have a better sense of how many areas are similarly affected? Are there any other AGS members who find the last weekend in June a difficult time to attend our conference? Can you suggest a more convenient time? Please send your replies to me at the address above.

OFFICE NOTES

Miranda Levin, Executive Director

It's been a busy fall at the office, but without much to report. Sean Redrow left AGS to go to college, and we were lucky to find Kate George in October. She works Mondays through Fridays nine to noon, so our office hours are now Mondays nine to noon, and Tuesdays through Fridays nine to five.

Markers XII is going to be arriving at the office any day, and all Life and Supporting members' copies will be mailed out in February. We ship Library Rate, which takes a couple of weeks, but if you are a Supporting Member and don't get your copy by early March, please let us know. One of the inserts with this newsletter is our *Markers* pre-pub offer; if you would like *Markers* at the discounted price, please order by March 31.

We are going to be selling many new books and other items in 1995 in addition to *Markers XII*; if you would like a copy of our new publications list, please let us know and we'll be happy to mail one to you.

Finally, don't forget — we need your contributions for this newsletter!

***Cemeteries and Gravemarkers Section:
American Culture Association***

Section Chair: Richard E. Meyer, Department of English,
Western Oregon State College, Monmouth, OR 97361

***Abstracts of Papers/Presentations
1995 Annual Meeting
April 12 - 15, 1995
Philadelphia, Pennsylvania***

Early Cemeteries in the Central Shenandoah Valley of Virginia
Dorothy A. Boyd-Rush

Funerary Textiles in Transylvania — Joyce Corbett

The Decatur's' Search for a Final Resting Place
Michelle L. Craig

Historical Memory and The John André Monument, 1879-1905
Robert E. Cray, Jr.

*Solar Imagery in the Gravestone Motifs of Colonial Era
America* — G.E.O. Czarnecki

Happy Holidays: A Shared Celebration with the Dead
J. Joseph Edgette

Anabaptist Cemeteries: A Proxemic Approach
Werner Enninger

*Houses of Life, Abodes of Eternity: An Ethnoarchaeological
Perspective on Six Jewish Cemeteries in Des Moines, Iowa*
David M. Gradwohl

A Rural Cemetery in Hungary's Capital: Budapest's Kerepesi
Thomas J. Hannon

*William Rinehart's Two Bronze Ladies: The Walters' Memorial
at Greenmount Cemetery and the Payne Memorial at
Oakwood Cemetery* — Janet Headley

*Remember Me and Fence Me In: Cemeteries of Southern
Colorado* — Lea Hecht

*Passing thro' nature to eternity': Inscriptions at Boston's
Mount Auburn Cemetery* — Janet Heywood

The Remarkable Crosses of Charles Andera, Part II
Loren N. Horton

*Private Graves and Public Ceremonies: Benjamin Franklin's
Resting Place in American Culture* — Nian-Sheng Huang

*The Origin and Spread of Roadside Crosses in Shadyside,
Maryland* — Virginia Jenkins

Mr. Corcoran's Cemetery — James A. Kaser

*Gender Differentiation as Reflected on Gravemarkers of
Adolescents* — Deborah Kislowski

Sleep On, Sweet Babe
Beverly A. Lecroy and Courtney Moore

*Gravestones of African-Americans in Revolutionary War
Massachusetts* — Thomas A. Malloy

*Joseph Brownmiller: A Pennsylvania German Carver in
Victorian Times* — Claire E. Messimer

*The Sociological Significance of Gravemarkers in Northeast
Ireland* — Seamus Metress

Firefighter Monuments — Richard E. Meyer

Making the List: Placing a Cemetery on the National Register
Karen Nickless

*Retention of Old World Scottish Burial Traits in North
Carolina Cemeteries* — Lee Novick

Folk Art in Romania's Cemeteries — Paul Petrescu

*Honoring the Deceased at Home: Cemetery Iconography in
Victorian Domestic Memorials* — Sheila Riley

*Camposantos: Sacred Fields of Burial in Northern New
Mexico* — Rose G. Rutherford

*Laughing at Death: Ion Stan Patras's Merry Cemetery in
Romania* — Harry A. Senn

Native Stone Markers in North Central Mississippi
John Van Hecke

A Legacy in Clay: New Jersey's Terra-Cotta Gravemarkers
Richard Veit

Monumental Polemics: Tombs by Architects
Eleanor F. Weinell

The Evolution of Mennonite Cemeteries in the East of France
Michèle Wolff

Tours: A special program of tours is being arranged by Dr. J. Joseph Edgette to be conducted on Wednesday, April 12 (an all-day experience!), and consisting of visits to Christ's Church and Churchyard (burial place of Benjamin Franklin and other historical figures) in downtown Philadelphia; the Museum of Arlington Cemetery in Delaware County (Upper Darby); H.C. Wood Memorials, Inc. (fifth generation shop) in Lansdowne; and — who would miss it? — Laurel Hill Cemetery, Philadelphia's splendid contribution to America's Rural Cemetery Movement. Planning is critical here, so **if you wish to go on the tours it is imperative that you contact Joe as soon as possible to let him know:** call — phone (610) 532-0394 or write him at 509 Academy Avenue, Glenolden, Pennsylvania 19036.

Letter from Scotland

Dear Friends across the Big Pond,

Here in Scotland there is a glimmer of light at the end of a long tunnel! I had hoped that many more groups would do surveys of graveyards — some have responded, but not nearly enough. Maybe it is our weather which puts them off; maybe there is a rooted idea that Scotland's interesting past lies in its ancient and medieval artifacts. Anyway, a new body has been formed, "The National Committee on Carved Stones in Scotland," the members being representatives of the major associations — Historic Scotland (the government department), the Royal Commission on the Ancient and Historic Monuments of Scotland, the Council for Scottish Archaeology, the Museums (and etc.). I quote from their leaflet: "Scotland has a great wealth of carved stones from pre-historic cup-and-ring marked stones, Roman sculpture, the symbol stones and slabs of the Picts, the early medieval monuments of the Scots — sculpture from medieval churches, and late medieval grave-slabs to more recent gravestones. These stones face many threats: Scotland's climate: acid rain and other pollution, surface growth, traffic, cattle, destruction and redevelopment of sites and buildings, vandalism, theft, stone rubbing, or well-intentioned but potentially destructive cleaning, repair, and restoration."

The conference was held in what was the old Glasite Meeting House, and I gave the opening paper, delivering it from the two-tiered pulpit to 150 people seated in old box pews! The slides I used were for the most part of stones which are not in their original position. You can imagine that I referred usefully to the enormous amount of recording and research done by AGS members. As you will know, unless there is money to make replicas, there are objections to removing markers. We have various empty buildings in our churchyards — old watch houses and mort houses (from the time of dreaded body snatchers), session houses, aisles, church porches. At Greyfriars, Perth — where there are altogether 997 pre-1855 stones — a small museum is being built in the walls of the ground to house a sample selection. I did show some special gravestones which should be saved, as examples of certain categories. We have lost literally thousands of markers over the centuries, so I don't see why the fuss about taking a few into local museums. The speaker for local museums was of the same opinion but there were still objections at Discussion Time. He also saw the role of Museums as educating and publicizing the subject, and liaising with the District Council departments, who here are responsible for the graveyards, while in England they are still connected with the church.

I found a paper given by Historic Scotland's Director of Technical Conservation fascinating. Most of our carved stones are of types of sandstone; he stated that the only way to save such stones is to keep them under cover. Another speaker discussed the legal situation; it seems to be as clear as thick mud! My friend Neil Foston told us of his research on the work of four eighteenth-century masons in Angus — that is the first bit of research here on your well-established lines.

I hope now that this will galvanize some folks into activity. And lastly may I say how much I (and others here) enjoy the AGS Newsletter and that I hope to see some of you in 1995. We had a hot dry sunny summer so maybe there will be another.

Betty Willsher, Orchard Cottage, Greenside Place, Saint Andrews, KY16 9TJ, Scotland.

Verse Found

In response to her inquiry (*Summer, 1994, page 27*) concerning the source of a gravestone verse, Jessie Farber received three responses that she wants to share with newsletter readers.

Bruce Elliott sent a longer version of the verse, the first four lines of which, he notes, are much more commonly encountered than the last four. It reads:

Hark from the tomb a doleful sound
My ears attend the cry
Ye living men come view the ground
Where you must shortly lie.
Princes, that clay will be your bed
In spite of all your powers [sic]
The great the tall the reverend head
Will be as low as ours.

Elliott adds that "with a few minor alterations of wording, this is the work of the English hymn writer Isaac Watts (1674-1748) and appears in *The Works of the Reverend and Learned Isaac Watts, D.D.*, published in 1810.

Jessie also heard from Michael McNerney, who has incorporated the above information, which he, too, received from Bruce Elliot, in the newly-published book, *Early Pioneer Gravestones of Pope County, Illinois*, by McNerney and Herb Meyer. This handsome publication features discoid (head and shoulders) stones and will be reviewed in a future issue of this newsletter. Order information is on the enclosed advertising insert.

Marcy Frantom provided the entire hymn:

A Voice From the Tombs

Hark! From the tombs a doleful sound:
My ears, attend the cry:
Ye living men, come view the ground where you must shortly lie.

"Princes, this clay must be your bed,
In spite of all your towers:
The tall, the wise, the reverend head, must be as low as ours."

Great God! Is this our certain doom?
And are we still secure?
Still walking down to the tomb, and yet prepared no more?

Grant us the power of quickening grace.
To fit our souls to fly:
Then when we drop this dying flesh, we'll rise above the sky.

Isaac Watts

Marcy writes: "This copy came from the Louisiana Federal Writers Project housed in the Cammie Henry Research Center at Northwestern State University in Natchitoches, Louisiana. The hymn was recollected as one sung during slavery days at funerals by an ex-slave from south Louisiana. Rev. Isaac Watts was a Congregationalist minister and hymn writer. See *The Gospel in Hymns: Background and Interpretation* by Albert Edwards Bailey (Charles Scribner's Sons, 1950).

Marcy also had a query of her own to add. "I am trying to locate published sources on fieldstones used as gravemarkers, plot markers, or cairns. I do have a copy of Kniffen's "Louisiana Iron Rocks" article. My research area is north Louisiana, but I would be interested in articles on the use of rocks in cemeteries anywhere in the upland South." Write to her at 121 Amulet #1, Natchitoches, Louisiana 71457.

Peter Krell (1921-1994)

Peter Krell, trustee, local historian, and longtime AGS member, died May 5, 1994. After retiring in 1985 as a social worker for children's services, Peter became an avid historian. He is especially remembered for his interest in preserving cemeteries and was the author of a 1989 book on cemeteries in Clarkstown, New York, *So That All May Be Remembered*. He had finished a similar book on the cemeteries of Ramapo just before he died. (Obituary sent by Dorothy Mellett.)

On Gender-Reading

Betty Phillips, Patten Monument Company, Shelby, Michigan, adds a contemporary viewpoint to Barbara Rotundo's article on gender-reading on gravestones (*Winter, 1994, page 11*):

Over the years that I have been selling memorials I have found that most of the memorials with the man's sport or hobby on them were purchased by their widows. Many would choose a memorial design that they thought their husbands would have liked, and the women didn't seem to mind that their names would appear on the stones. After all, they wouldn't be looking at **their** last dates, but would be thinking of their husbands. I think that perhaps over eight-five percent of these stones were purchased for the men first.

As for "my wife" et. al. We usually get that from the person who is doing the burying. This can get very confusing when a person is buried by several family members — some of the markers have "son," "brother," and "husband" all across the top of the marker. Also, many of the markers made years ago with the words "My wife" on them were made by the company carvers in the winter months and the memorial was picked directly from the carver rather than from a picture in a book. One person who sold markers in this area used to go to the carvers in the city and bring many back with him, all to be lettered as he sold them.

As for the woman going by her husband's identity, it was very interesting this past year when I researched an old cemetery here

in Shelby that was established in 1855. The old map I found was very hard to read, but on some of the lots there were as many as three "Mrs. Smith" with no first names given for the women. After checking with county records, I still could find no names for them.

Looking for World War II Memorials

The American World War II Orphans Network is a non-profit organization of children of World War II killed or missing-in-action. The network has begun the American World War II Memorial Locating Project which is collecting data on all memorials in the United States dedicated to the dead and missing from World War II. The network is documenting the history of these memorials — how they were conceived, designed, and financed — as well as indexing the names. They would like to hear from anyone who knows of memorials for WWII dead and missing and who would be willing to document them for the group. Contact the American WWII Orphans Network, Post Office Box 4369, Bellingham, Washington 98227.

Wanted: Gravestone/Cemetery Resources for Teachers

We are looking for tried-and-true samples of lesson plans, exercises, activities, projects, hand-outs, and ideas! These will be considered for inclusion in the upcoming AGS publication of a resource book for educators of students of all ages. Please send all materials to: Virginia Rockwood, 124 Briar Way, Greenfield, Massachusetts 01301.

S.V. and S.N.?

Although several AGS members have gone out of their way to help with this inquiry, we are still trying to find the answer to the following question, sent in last fall by Suburban Library System Reference Service in Oak Park, Illinois. Can you help? What is needed is an explanation of the initials "S.V." and "S.N.," which appear on the gravestone of Jonathan Edwards, Sr., famous theologian and, at the time of his death in 1768, president of Princeton (then College of New Jersey). The very lengthy epitaph, all in Latin, was copied in the 1920s from the deteriorating table tomb at Princeton, New Jersey. It gives his birth (at Windsor, Connecticut) as "V Octobris A.D. MDCCIII (1703) S.V." and later, his death, which occurred "XXII Martii sequentis S.N." (in 1758). I suspect that S.V. and S.N. might indicate "old style" and "new style" dating, but this is only a guess and I have been unable to prove/disprove the assumption or interpret the initials. If you have an explanation, please contact me — and the *Newsletter*: Lots of "inquiring minds want to know!" Laurel K. Gabel, 205 Fishers Road, Pittsford, New York 14534; (716) 248-3453.

(Please note that Laurel will be away from the Clearing House during the months of February, March, April, and May, and therefore will be unable to answer questions during that time. Please forward your inquiries to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609; I'll do my best to find someone who can help you. The Lending Library is being taken over by Lynn Radke; see page 11 for details. M.L.)

Calendar

Friends of Mt. Auburn Cemetery are offering the following programs:

February 11: *Languishing Ladies: Women in Mourning* — a slide lecture with Barbara Rotundo.

February 22: *Mount Auburn Unveiled* — a walking tour with Janet Heywood.

March 25: *The Greenough Brothers: No Stone Unturned* — a slide lecture with Ernest Rohdenburg.

For more information, contact the Mount Auburn Cemetery, 580 Mount Auburn Street, Cambridge, Massachusetts 02138; (617) 864-9646.

February 26-28: Restoration '95: International Exhibition and Conference for Professionals and Owners of Historic Homes and Collections. Hynes Convention Center, Boston, Massachusetts. For more information, call (617) 933-6663.

April: "Weep Not for Me: A Photographic Essay and History of Cataraqui Cemetery" will be exhibited at the Kingston Public Library, Johnson Street, Kingston, Ontario. There is also an illustrated catalog on this reform rural cemetery of 1850 that was influenced by Mount Auburn [Massachusetts] and Mount Hope [New York]. For further information, please contact Jennifer McKendry, 1 Baiden Street, Kingston, Ontario K7M 2J7 Canada; (613) 544-9535.

July 13-15: The New England Historic Genealogical Society will mark its sesquicentennial with a major conference and museum exhibit entitled "150 Years — Exploring Our Heritage" in Boston next summer at the Westin Hotel. The conference will feature more than sixty presentations; David McCullough (*Truman* and "The American Experience") will be the keynote speaker. In conjunction with the conference, NEHGS's anniversary will also be observed through the exhibit "The American Family: Sharing Our Heritage" at the Museum of our National Heritage in Lexington, Massachusetts, from July 2 - November 26, 1995. For more information, contact the New England Historic Genealogical Society, 101 Newbury Street, Boston, Massachusetts 02116; (617) 536-5740.

September 25-29: The 1995 Laboratoire de Conservation de la Pierre Congress: Preservation and Restoration of Cultural Heritage will be held at the Centre de Congres et d'Expositions, Montreux, Switzerland. Topics to be discussed include stone materials, air pollution, murals, and scientific research work and case studies. For more information write: EPFL-DMX-LCP, 1995 LCP Congress, Renato Pancella and Michele Citti, MX-G Ecublens, CH-1015 Lausanne, Switzerland.

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Come to Conference! Cover art by Virginia Rockwood

Newsletter Contributions

Contributions and comments to columnists and Editorial Board members are welcome. Issues are mailed six weeks after deadlines and often take several weeks to reach the membership; please keep that in mind when submitting time-sensitive material.

Deadlines for Contributions

Summer issue: May 1
Fall issue: August 1
Winter issue: November 1
Spring issue: February 1

Newsletter Editorial Board

Mary Cope, Jessie Lie Farber, Miranda Levin,
Rosalee Oakley, W. Fred Oakley, Jr.,
Barbara Rotundo

Advertising Prices

Business card, \$15; 1/4 page, \$25; 1/2 page, \$45; full page insert, \$100. Ads are placed as space allows.

Mail contributions to the appropriate person or to the AGS office. Send advertising (with payment) to the AGS office: 30 Elm Street, Worcester, Massachusetts 01609.

COME TO THE ANNUAL CONFERENCE
Westfield, Massachusetts, June 22-25, 1995

**17TH & 18TH CENTURY
GRAVESTONES & CARVERS**

Ralph Tucker

Box 306, Georgetown, Maine 04548



A Brief Survey of Early Boston Stonecutters

Gravestones with Lettering Only

There are gravestones in the Boston, Massachusetts, area dating from the 1650s to the 1670s which are only lettered, having no pictorial carving at all. The carvers of these stones have not as yet been identified. There are few that can be seen to have been made by the same person. There is little information in the probate records to assist in such a study. While some stones have unique lettering, there is little hope of identifying the carvers.

Carvers Before 1700

There are, however, six stonecutters who worked in the Boston area before 1700 whose stones can be identified. We also know of carvers who were noted as stonecutters but whose styles are unknown.

The Old Stonecutter is the earliest known stonecutter. He has not been identified by name although his work can be identified. Forbes called him the "Stonecutter of Boston" or more frequently "The Stonecutter." He is now usually called "The Old Stonecutter." His work can usually be easily identified by the eyebrowed skulls, classical Latin quotations, and other identifying characteristics. His known stones date from the 1660s to the 1680s with a few backdated stones (1625, 1653) and a few re-used stones dated as late as 1712. The stones are all in the greater Boston area.

While he usually made his stones with a rounded top and rounded finials (shoulders), the inscriptions are not usually framed, and bottom borders are rare. The contents of the finials vary; sometimes a square object is in the round space. He commonly used crossbones, picks and shovels, coffins, and hour-glasses as secondary symbols. Significantly, his use of Latin goes beyond the "MEMENTO MORI" and "HORA FUGIT" so common in other carvers' work.

He also made a few unusual shaped stones with carving copied from emblem books. These contained figures of father time, the grim reaper, and skeletons. These stones show the superior quality of his work, which is uniformly excellent.

Four of the remaining seventeenth-century stonecutters, namely William Mumford, Joseph Lamson, James Foster, and Thomas Welch, apparently all learned their craft from the Old Stonecutter, based on similarities in their styles.

William Mumford (1641-1718) was located in Boston and carved from the 1680s until his death in 1718. His work is somewhat similar to the Old Stonecutter but omits the eyebrows. The eye sockets on his carved skulls are large and oval, and the side borders are sometimes lush with fruit and deeply carved. His bottom borders are few, as are his frames around inscrip-

tions. His work is very competent.

Joseph Lamson (1650-1722) was located just across the Charles River from Boston in Charlestown (now Malden). He carved from the late 1660s until about 1712, when his sons took over the trade, although he did carve a few more stones until his death in 1722. His early stones are difficult to distinguish from the routine stones of the Old Stonecutter. His lettering varies in some ways and is useful in separating the work of the two carvers.

There is a constant improvement in his skill so that one can almost date a Joseph Lamson stone by the increasing variations in his style. For example, he first added a frame around the inscription, then a bottom border, and then a frieze between the tympanum and the inscription. He consistently used the Latin "MEMENTO MORI" and "HORA FUGIT" but no other Latin. Aside from the Old Stonecutter he is the only other carver who used eyebrows on his skulls in a consistent fashion. A type of drapery above the skull in the tympanum also served as a distinguishing detail in much of his work. He was the only carver to use death imps, and he often used faces in his finials; the styles of these faces developed in an interesting way.

James Foster (1651-1732) was located in Dorchester and carved from the 1680s to 1730. He carved mostly a standard winged skull with little variation. He was a competent workman and his abundant stones are primarily in the Dorchester and Boston area. Many of his stones have lightly incised side borders with an "engraved" appearance, while other stones had deeply carved three-dimensional borders.

Thomas Welch (1655-1704) was located in Charlestown near Joseph Lamson, with whom he worked. The only known extant probated stone of Welch is identical to a probated stone of Joseph Lamson, so Welch's other styles are either unknown or so similar to Lamson's so as to be indistinguishable from them. There are several references to Welch as a stonecutter, and he was stated by Forbes to be an assistant to the Old Stonecutter. His estate lists stone working tools and working stones.

"J.N." may have been James Noyes (1674-1749), the Boston silversmith, although there is only circumstantial evidence for this. His stones appear in the Boston area from the late 1690s to 1705, a brief period for such a gifted carver. Several of his stones contain the initials "JN." His use of urns, peacocks, and neriads is unlike that of any of the other local carvers. His work is top quality.

Carvers to 1700 Who Are Names Only

There are several other carvers in this time period whose names are documented, but whose work has never been located. Some may have been simple masons, and others may have been gravestone carvers.

William Parham, Jr. (d.1666) is called a stonecutter in the existing records.

Elias Grice (1656-1684) was called a stonecutter in Suffolk County deeds. He bought land with the carver William Mumford, who made Grice's gravestone.

New Candidates' Biographies

C.R. Jones, Cooperstown, New York (*Member since 1979*)

C.R. is a Conservator of Collections of the New York State Historical Association and Farmer's Museum in Cooperstown, New York, where he takes care of paintings, prints, and plows. He also serves as adjunct professor in the Cooperstown Graduate Program in history museum studies. From 1968-1975 he was Associate Curator at NYSHA, and from 1965-1968 he was Director of the Museum of the Concord [Massachusetts] Antiquarian Society. A special interest in the conservation of gravestones has developed from his profession and his association with A.G.S. He is a former Board member who also served as Secretary; in addition, C.R. is frequently a leader in the Conservation Workshop at the A.G.S. Conference.

Jim Fannin, Concord, Massachusetts (*Member since 1988*)

Jim is an Associate with the firm of Fannin/Lehner Preservation Consultants in Concord, Massachusetts. Fannin/Lehner specializes in the conservation of historic burying grounds along with extensive work in the historic preservation field. He holds a B.A. from Dartmouth College and an M.S. from Columbia University. Jim is a frequent group leader of the Restoration Workshop at the A.G.S. Conference.

Claire Deloria, Baldwinsville, New York (*Member since 1990*)

Claire is presently an adjunct professor of education at LeMoyne College. She has had over thirty years experience teaching junior and senior high school social studies. She has made presentations to many local and state historical and social studies organizations as well as classroom presentations on cemetery study ranging from elementary school through university. She has received the special honor of being named New York State Teacher of the Year.

Mary Ann Calidonna, Rome, New York (*Member since 1991*)

Mary Ann studied paper making and print making at Rome Art and Community Center in Rome and Munson-Williams School of Art in Utica. She owns Paper Designs, where she produces handmade papers and dabbings, marbled Japanese foldbags, and one-of-a-kind jewelry from paper. Mary Ann is a frequent exhibitor at A.G.S. Conferences and has led workshops in rubbing techniques and watercolor dabbing.



NOTICE OF ANNUAL MEETING

Notice is hereby given that the Annual Meeting of the Association for Gravestone Studies will be held at Westfield College, Westfield, Massachusetts, on Thursday, June 22, 1995 at 7:00 PM to hear annual reports and transact such other business as may come before the meeting.

Brenda Malloy, Secretary

1995 NOMINATING COMMITTEE REPORT

For a third two-year term:

Laurel Gabel (*Research Coordinator*)
Rosalee Oakley
Jim Slater

For a second two-year term:

Daniel B. Goldman
Virginia Rockwood
Stephen Petke
Deborah Smith

New Candidates:

Mary Ann Calidonna
Claire Deloria
James Fannin
C.R. Jones

Continuing on the Board are Patricia Aloisi, Ruth Shapleigh Brown, Frank Calidonna, Robert Drinkwater, Dr. J. Joseph Edgette, Roberta Halporn, Brenda Malloy (*Secretary*), W. Fred Oakley, Jr., John Sterling, and Janet Taylor. There are two ex-officio members: Elizabeth Goeselt (*Archivist*) and Richard Meyer (*Markers editor*).

For the offices of President, Vice-President, and Treasurer, the following are nominated for a two-year term:

President: Frank Calidonna
Vice-President: Dan Goldman
Treasurer: W. Fred Oakley, Jr.

Respectfully Submitted,

1995 Nominating Committee — Daniel Goldman (*Chair*), Frank Calidonna, Stephen Petke

Ballot

THE ASSOCIATION FOR GRAVESTONE STUDIES 1995-1996 BOARD OF TRUSTEES

BOARD MEMBERS (2-year terms) Vote for not more than eleven:

<input type="checkbox"/> Mary Ann Calidonna	<input type="checkbox"/> Daniel Goldman	<input type="checkbox"/> Virginia Rockwood
<input type="checkbox"/> Claire Deloria	<input type="checkbox"/> C.R. Jones	<input type="checkbox"/> James Slater
<input type="checkbox"/> James Fannin	<input type="checkbox"/> Rosalee Oakley	<input type="checkbox"/> Deborah Smith
<input type="checkbox"/> Laurel Gabel	<input type="checkbox"/> Stephen Petke	

OFFICERS (2-year terms)

☐ President: Frank Calidonna
☐ Vice-President: Daniel Goldman
☐ Treasurer: W. Fred Oakley, Jr.

*Please return completed ballot to:
The Association for Gravestone Studies
30 Elm Street, Worcester, MA 01609
by June 15, 1995.*



CALL FOR PAPERS AND EXHIBITS

ASSOCIATION FOR GRAVESTONE STUDIES 1996 CONFERENCE

June 27-30, 1996

THE UNIVERSITY OF SOUTHERN MAINE — GORHAM

You are invited by The Association for Gravestone Studies to submit proposals for the lecture presentation sessions at its Nineteenth Annual Conference at the Gorham Campus of the University of Southern Maine.

Papers are welcome from any appropriate discipline.

Suggested topics are occupational motifs, regional monument styles, quarries and types of stone used for early monuments, carver research projects, conservation activity in progress or completed, modern monument design, etc.

Proposals must be received by February 1, 1996.

Those interested in presenting a paper are encouraged to send a 250-word abstract to Dr. Barbara Rotundo, 48 Plummer Hill Road, Unit #4, Belmont, New Hampshire 03220 before or by February 1, 1996.

For additional information about lecture proposals, please correspond with Dr. Rotundo at the above address, call her at (603) 524-1092, or contact Conference co-chairs Catherine Goodwin, 10 Longview Drive, Chelmsford, Massachusetts 01824; (508) 256-6240 or Fred Oakley, 19 Hadley Place, Hadley, Massachusetts 01035; (413) 584-1756.

**ASSOCIATION FOR GRAVESTONE STUDIES
1996 CONFERENCE**

June 27-30, 1996

THE UNIVERSITY OF SOUTHERN MAINE — GORHAM

Conference Facilities

USM-Gorham is a compact campus located about 12 miles west of Portland, Maine. The school's facilities are in excellent condition. The campus is easily accessible from the Maine Turnpike (Interstate 95) and the Portland airport.

Bus Tours - Friday, June 28

Coastal New England is known for its exceptional colonial stones; several outstanding cemeteries will be featured on the bus tours. Victorian enthusiasts will not be disappointed, as there is a wealth of nineteenth century cemeteries within an easy drive of the conference site. In addition, many cemeteries not on the bus tours will be identified for Self-guided Tours.

Participation Sessions - Saturday, June 29

You are invited to share your expertise as a session leader! In the past, a variety of subjects offered participants "how to" information, such as using cemeteries as outdoor classrooms, carver research techniques, recording, photographing and mapping cemeteries, making rubbings, archival storage, using computers as a research tool, etc.

Conservation Workshop - Saturday, June 29

A Conservation Workshop will be held Saturday, June 29, in a cemetery near the campus. This workshop provides basic information and a practicum for those planning to restore gravestones in their local cemeteries. Participants will learn proper methods for cleaning, resetting, and making adhesive repairs to various types of gravestone material such as slate, marble, schist, and granite.

Exhibits and Sales

We are eager to hear from members and other interested parties who wish to exhibit photographs, photo essays, castings, rubbings, and other gravestone-related materials.

Tables for sales items are available for a small fee.

For more information, contact:

Catherine Goodwin
10 Longview Drive
Chelmsford, MA 01824
(508) 256-6240

Fred Oakley
19 Hadley Place
Hadley, MA 01035
(413) 584-1756

Capt. Joseph Whittemore (1667-1746) was a cousin to Thomas Welch and lived near both Welch and Lamson. He was a sea captain who probably worked with Welch and Lamson when ashore. None of his work can be identified, although probate records show that he was paid for making gravestones.

William White (?-1673). Records show that he left stone cutting tools to his two sons. Nothing further is known.

Henry Stephens (1611-1690) was said to be a stone mason, but not necessarily a carver of gravestones.

Carvers from 1700 to 1725

Nathaniel Lamson (1692-1755) and **Caleb Lamson** (1697-1760) were sons of Joseph Lamson and became competent carvers. Although their early work was a bit crude, they grew in ability and became excellent stonecutters. By about 1712 they took over the carving shop, and their father Joseph carved but a few stones thereafter. The sons' work is generally recognized by their use of a fig design that was originally and most commonly found in the side borders but was eventually found throughout their stones. Starting about 1710, they were the first carvers to use lower-case lettering consistently. Their Boston competitors all used upper-case lettering until the 1760s.

The following carvers either worked together or at least copied one another, making it difficult to say definitively who carved a given stone except where probate records or initialed stones can be found.

James Gilchrist, "J.G." (1687-1722) had a brief career as a stonecutter from the early 1700s until his death in 1722. His stones can be identified because his initials, "JG," are carved on several of his stones. His stones are similar to those of William Custin (with whom he shared a shop), John Gaud, and Nathaniel Emmes, who were his contemporaries.

William Custin, "W.C." There are only nine stones from 1711-1715 with the initials "WC" that enable us to assume that they belong to the known carver named William Custin, who shared a shop with James Gilchrist. Typical Boston "generic skulls" as well as cherubs can be found on his stones; one stone contains both. Side borders of coiled leaves or fruit are undistinguished.

William Grant, "W.G." (1694-1726). Like the carver "JG," we know little of William Grant except his birth and death dates. One of his few initialed stones is a cherub stone with a side border of somewhat more graceful leaves than is usual. He carved in much the same style as Gilchrist, "WC," and Nathaniel Emmes. His more usual "generic skulls" are difficult to distinguish from these other carvers' works except where they are initialed. He was paid for two stones which could not be located. Forbes has his death date as 1726, although a carver of the same name is noted as moving to the New York/New Jersey area about 1740.

John Gaud (1693-1750). There is evidence that he was familiar with the Mumford shop, and that he worked at one time with James Gilchrist. His work was similar to the other Boston carvers, except that he often used a frond-like design over his skulls. With Gilchrist he obtained slate from Slate Island in Bos-

ton harbor. He worked in Boston until about 1728, when he moved to Milford, Connecticut.

Nathaniel Emmes (1690-1750) appears to have apprenticed under William Mumford, whose styles he copied. He sometimes added a curved frieze above the skull or cherub. His lettering skills were excellent, and he usually carved on a purple-gray slate. His skulls vary from crude to excellent in quality, depending, apparently, on price.

Carvers from 1725 to 1750

Boston stonecutters in this period were primarily from four families: the Lamsons and the Fosters, each of whom had a distinctive style; then the Emmes and the Codners. There was also the later work of the Homer family. All of these carvers utilized nearly identical styles.

Caleb (noted above) and **Joseph Lamson**, together with Nathaniel's son **Joseph Lamson**. Their winged skulls maintain the unique eyebrows, while a few new varieties of winged faces (cherubs) appear. A new quarry was found and a striped slate of a purplish color was commonly used by them. A distinctive footstone with two fig-like designs is almost a trademark. While they use cherubs more frequently than previous generations, winged skulls remained dominant.

James Foster (1698-1763) and **Hopestill Foster** (1701-1773) were two sons of James Foster who continued the shop of their father. Their skulls are flat chinned with lightly inscribed borders that sometimes include fruit or acorns. At times they also carved portraits and coats of arms.

Henry Emmes (1716-1767) borrowed the winged-skull style of Mumford that had large empty oval eyes and no eyebrows. A decorated frieze above the skull is common in his work. His winged faces are not usually facing out, but are angled and resting on their wings in a distinctive manner. The background is sometimes stippled, a feature unique to him. His carving is excellent and borders are deeply carved. In 1763 he removed to Newport, Rhode Island. His brother, **Joshua Emmes** (1719-1772), was a stonecutter and was later listed as a jeweler, indicating that he probably did less carving than his brother. The family often used a reddish slate and later a fine blue slate.

William Codner (1709-1769) learned his carving style from Nathaniel Emmes and has similar designs in his ordinary work. The faces he carved have a unique puffy mouth which is easily noted, as well as a thick nose. He produced a variety of stones with skeletons, portraits, and coats of arms, among other motifs.

The work of these carvers is illustrated for the most part in the standard works of Harriette Forbes and Allan Ludwig. 

HAND CARVED LETTERING IN STONE

Houmann Oshidari
(617) 862-1583

433 Bedford Street
Lexington, Massachusetts 02173

19TH & 20TH CENTURY
GRAVESTONES

Barbara Rotundo

48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

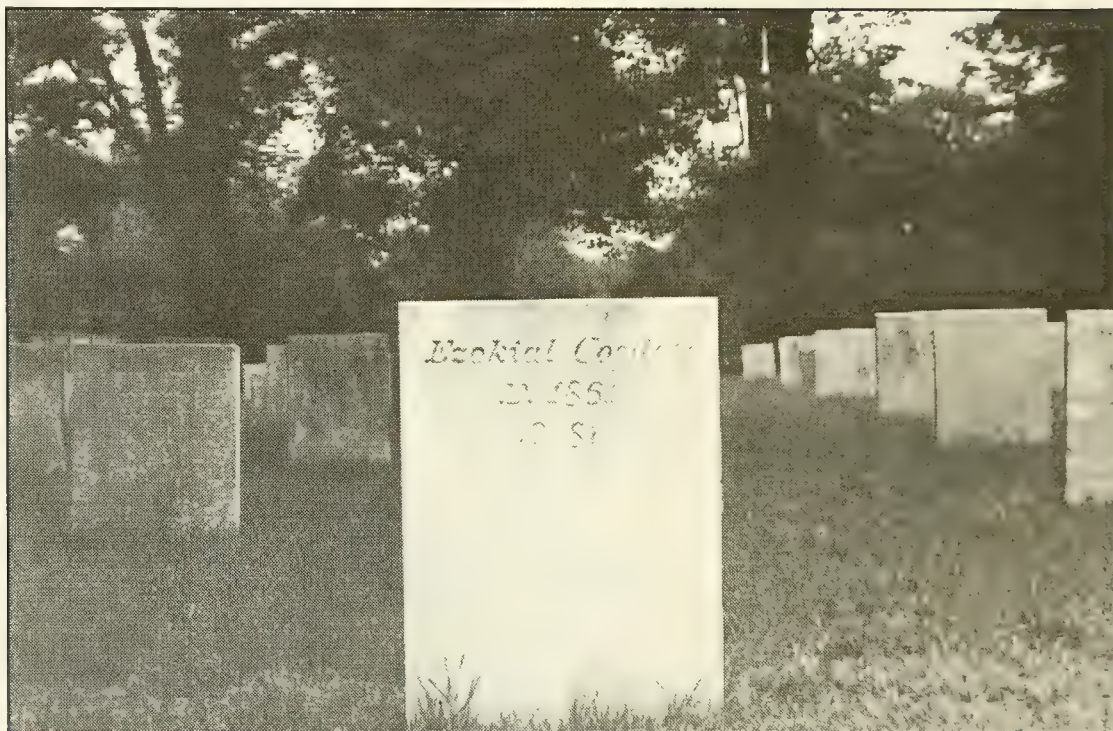


Figure 1

*God's Acres: Anonymity in Shaker Cemeteries
for the Communal Good*

by Cynthia Toolin

39 Till Street, Enfield, Connecticut 06082

The United Society of Believers in Christ's Second Appearance (Shakers) was a celibate, communal religious society. The charismatic leader of the group, Mother Ann Lee, and eight of her followers left England on a ship after suffering religious persecution. The group arrived in New York on August 6, 1776.

The Shakers had an inauspicious beginning in the United States, but became a moderate religious force during the 1800s. They founded nineteen communities in eight states, predominantly in New England and New York, but also as distant as Indiana and Kentucky. The religious importance of the Shakers diminished through the late nineteenth and early twentieth centuries and ended in the mid-twentieth.

The Shaker perspective on death, combined with the three principles of order, simplicity, and uniformity that enabled their communal life to be successful, had a strong impact on Shaker gravestones.

To the Shakers, physical death was merely another stage in the soul's life cycle. The soul survived the death of the body as a disembodied spirit. It would enter a happy, eternal life as a

spirit, not as a resurrected body. Death was seen as a victory if the deceased had lived a productive and charitable life, and it could thus be seen as a happy event. Because only the soul continued to live, and because the good a person had done during life was emphasized, the Shakers did not engage in the funeral, burial, and marker practices extant at that time. Coffins were plain pine boxes; funerals were solemn, but not elaborate; gravemarkers were without decoration.

Otis Sawyer, a Shaker in the Sabbathday Lake community, wrote in June, 1872:

Why do Shakers appear to have so little respect for their deceased members? Why do they neglect to furnish them monuments, and bedeck their grave with flowers, shrubbery, etc.? . . . Virtues are more enduring than granite . . . We believe in decently interring the mortality of those who are happily released from the troubles of the earth. A plain slab, with name and age, marks the spot. Mother Ann Lee's grave differs not at all from those of her surrounding children. We advise that the various appropriations now uselessly spent on cemeteries, should be used for the elevation of the downcast, homes for the destitute, and for charitable and religious purposes generally (Flo Morse, *The Shakers and the World's People*, 1980).

Early gravemarkers were wood or an appropriate stone (e.g. sandstone, granite, slate) and were rectangular with either an angular or a slightly curved top. In 1873, Elder Henry Blinn of the Canterbury, New Hampshire, community, visited Leba-

non, New York, where he saw cast iron markers. He liked these markers because they were all identical and were relatively inexpensive (i.e. about \$2.00). The markers, which resembled a mushroom in shape, were painted white and had raised letters for the name, date of birth, and date of death of the deceased. They were used in the New Lebanon and Harvard communities, but stones were still predominantly used.

The stone markers could be defined as slabs — they were plain and functional, serving as markers as opposed to the elaborate carving, sculptures, and monuments that served as memorials for the “world’s people.” Information on the stone was kept to a minimum and, depending on the community, often consisted of only the initials or name of the deceased, the date of birth, the date of death, and age (Figure 1).

The lack of adornment and the minimal information on the stones reflected the communal life in another way. To Shakers the communal lifestyle was based on the equal treatment of all. The pride an individual might have in himself or his accomplishments could disrupt the communal life, so pride was controlled through anonymity. One of the rules of the communities was, “No one should write or print his name on any article of manufacture, that others may hereafter know the work of his hand . . . The names of individuals may not be put upon the outside of the covers of books, of any kind” (June Sprigg, *By Shaker Hands*, 1975).

This emphasis on anonymity, particularly on markers, could show that a person’s life was a success: he had succeeded in putting himself behind the good of the community. The deceased Shaker would not be known as anything but a Shaker.

In the late nineteenth century Elder Frederick Evans of the Mount Lebanon community took this type of thinking to a new level. He could not see the point in putting time and effort in manufacturing gravestones or maintaining cemeteries. He said, “Let our lives be our memorial,” and believed that the communal nature of the community could be shown as continuing in death by sharing one monument. In many cemeteries the individual gravestones were removed and a single monument was erected, with an explanatory plaque (e.g. Enfield, Connecticut) or the word “Shakers” (e.g. Canterbury, New Hampshire) (Figure 2). The individual stones were sometimes used to construct

the monument, and/or as a base for the monument. Sometimes, however, the ever-thrifty Shakers merely recycled the stones. They would turn the stones over so that the engraving could not be seen, and use them under downspouts so that mud would not splash during a rain storm.

The extent to which the Shakers believed in the communal life was expressed by Sister Myra McLean, who visited the Shaker Museum in Fruitlands [Harvard, Massachusetts] six months before her death in 1923. When she saw the funeral plank that had been used to measure deceased Shakers for their coffins, she said:

And to think that I shall never lie upon that plank. Eldress Louisa

lay upon it.
Eldress
Ellen Green
and Olive
Hatch and
all the dear
eldresses
and sisters,
but I am de-
nied it. But
I shall sleep
in the Shaker
burial
ground with
them and we
shall all be
together
(Edward
Horgan, *The
Shaker Holy
Land*, 1987).



Figure 2

Shakers believed that the Shaker family stayed intact after death, and that they would all be united in eternity.

Elder Evans was not happy with the single monument. He would have preferred to create a park, where the bodies of the deceased Shakers would literally be fertilizer. He thought that death would lose its sting if trees were planted by every grave. He said, “It is only right to return the favor of life to the earth. . . Each human being, having been comforted and benefited by the scenery thus furnished while living, would add to earth’s fertility and beauty by the deposit of a body for which he no longer had any use” (*By Shaker Hands*).

Other Shakers agreed with Elder Evans: in 1877 Louis Basint suggested a tree be planted by every grave, and George Lomas thought the cemeteries could be used to grow vegetables or flowers. This extreme thinking, however, never became popular.

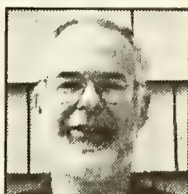
The Shakers believed that their communal life would continue in eternity and were happy to live and die in anonymity for the good of the communal lifestyle. The monuments to deceased Shakers were not in their markers, but in the fullness of the lives they lived. They followed the twin moral precepts of love of God and love of neighbor, putting both above the love of self. The markers in their cemeteries show how successful they were in following their beliefs. 🌿

GRAVESTONES AND COMPUTERS

John Sterling

10 Signal Ridge Way

East Greenwich, Rhode Island 02818



In the last two newsletters I presented the data structure and suggested data coding for two databases that will become the AGS standard for recording gravestones. One is used for recording individual gravestones and the other for recording data on the cemetery. I have received over thirty-five letters with suggestions and comments. Many good ideas have been proposed and are being incorporated into the standard database.

There are three groups of researchers who could benefit from an easy-to-use database with search and report capabilities: genealogists, gravestone researchers, and gravestone photographers. The genealogists are probably the only group of researchers who will record whole cemeteries, but their work will benefit the carver researchers. For this reason compromises in the database will tend to favor the genealogists' needs. For example, genealogists have recorded eighty-five cemeteries in one town in Rhode Island using an early version of this program. Vincent Luti asked me to search for all of the slate stones from 1700-1736 in that town. The search told him that all of the gravestones in which he was interested were located in just three cemeteries. They could all be easily seen in one day. It could easily have taken several months to go to and search all eighty-five cemeteries for these stones.

Many excellent suggestions were made, but I must walk a tightrope on what to include and what not to include. The two most controversial areas are data coding and cemetery number. There can never be enough codes to cover everyone's needs for the shape of a gravestone and to describe the carving. I have added a few codes to both of these fields but have made a conscious effort to keep the codes simple and in broad categories. If too many codes are used, recording in the cemetery will be markedly slowed, and errors in interpretation of codes will flaw the data. I received seven suggestions on how to assign numbers to cemeteries. I have decided to use two letters for state (or province), two letters for city, town, or county, and three numbers to sequentially number cemeteries. Other numbers, such as Smithsonian site numbers, can be stored in the memo field or in a separate data field (for experienced database users).

Carver researchers are studying a wide variety of gravestone characteristics. These can best be stored in a third database that can be linked to the two described here. The important thing is to use the fields that are common so that data can be passed easily among researchers.

The next step is to offer this program in a beta test version so people can try it and give additional feedback after having an opportunity to input real data, search the database, and run the reports provided. The program is IBM based so it will not function on a Macintosh (I did hear from a few Mac users, including Ralph Tucker, but the majority were IBM users). Order the beta test version of the gravestone database and program through the AGS office for \$9.95 plus \$1.95 for shipping. After

six to nine months of gathering suggestions and modifying the program, a final version of the AGS Standard Gravestone Recording Database will be made available for \$19.95. People who order the beta test version will be able to upgrade for an additional \$10.00. Data entered with the beta test version will be fully compatible with the final version and will not need to be reentered.

Early versions of this program have been in use for five years in at least seven states. Rhode Island has recorded 250,000 inscriptions in over 2,500 cemeteries. Three books have been published on various towns, and one of them contains a section on how to conduct a cemetery recording project. Write me for details on these. The program is also being used in Connecticut (three groups), Massachusetts, New Hampshire, Maine, Illinois, and Colorado.

The beta test program and databases will meet 100% of the needs of the genealogist. There is a memo field in both the gravestone database and the cemetery description database into which over six pages of notes can be added. In the gravestone database, the memo field can be used to store detailed notes, dates of visits, etc.

The program will meet more than eighty percent of a gravestone photographer's needs. The cemetery map number can be used to sequentially number all photographs in a collection. The cemetery section number can be used to indicate the location of a photograph (box, album, folder, etc.). The memo field can be used to document camera settings and film specifications. The cemetery description database will document exactly from where a group of photographs from one cemetery came.

The program will meet over sixty percent of the needs of a carver researcher, but the balance can be served with a third database that can be linked to the other two to carry additional data about a carver's individual characteristics. If there is interest in a program and databases to automate carver research, we could do that in future newsletters. Let me hear your thoughts on this.

To order the beta test version of the AGS Standard Gravestone Recording Program, send \$9.95 plus \$1.95 shipping to: AGS, 30 Elm Street, Worcester, Massachusetts 01609. ☎

Conference Update

The 1995 AGS Conference will be held Thursday, June 22 through Sunday, June 25, in Westfield, Massachusetts. Your registration form was mailed in March. If you did not receive one, would like another, or would like further information, please contact the AGS office, 30 Elm Street, Worcester, Massachusetts 01609. Please note that the registration deadline is June 9.

For those who like to plan ahead, the 1996 AGS conference is planned for June 27-30 in Gorham, Maine. Mark your calendars!

CONSERVATION NEWS

W. Fred Oakley, Jr.

19 Hadley Place

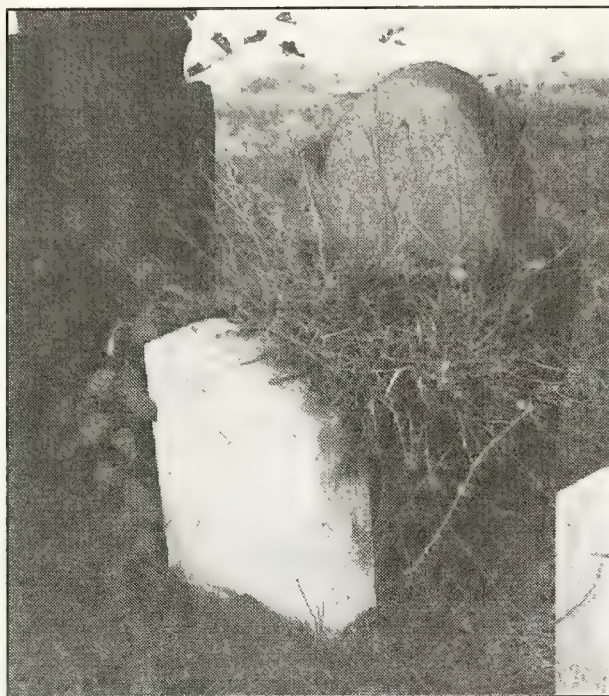
Hadley, Massachusetts 01035

Conservation Project: East Hartford Burying Ground

Shrubs, planted to beautify a burial site, often become hazards to the monuments. Such was the case in East Hartford [Connecticut] Burying Ground (see photo).

An overgrown shrub, confined between a Revolutionary War soldier's large slate stone and a smaller marble (government issue, set back-to-back with the slate) was displacing the slate. To protect the slate it was obvious that the shrub and its roots had to be completely removed. The only feasible way to accomplish the task was to excavate and remove both stones to get at the offending growth.

As those who have participated in conservation workshops at past conferences can attest, resetting a gravestone is an adventure. One never knows what may be encountered. And so it was with this particular project. The



marble stone, showing about eighteen inches above grade, seemed to "grow" as the excavation progressed. When lifted, it measured **five feet** in height! And positioned about a foot below grade, flush against the marble, was the original slate footstone!

Once both stones were removed the excavation was significantly enlarged to get at the tap roots which were about three feet below grade. A bow saw was used to cut the roots as far down as possible to prevent plant regeneration.

In the resetting phase a three inch space filled with pea gravel separates the slate and the marble for proper drainage. The marble was positioned so as not to be visible when viewed from the inscription side of the slate. The original slate footstone was reset, visibly, against the marble.

The size and weight of the two gravemarkers required mechanical hoisting equipment. As reported in a recent Conservation column (Winter 1995, page 7) a tripod with a chain hoist (or another type of lifting device) is essential to handling many resetting projects.

This project was organized by Friends of Center Cemetery, led

by Doris Suessman and Ruth Shapleigh Brown with conservation assistance by Fred Oakley. ☺

Recent Accessions to the AGS Archives

The following is a partial list of books, magazines, and photographs which have recently been donated to the AGS archives. We are grateful to the donors and, although the archives are not a lending library, the materials may be accessed by arrangement with the AGS Archivist, the Worcester Historical Museum librarian, or the AGS Executive Director.

By Their Markers Ye Shall Know Them: A Chronicle of the History and Restorations of Hartford's Ancient Burying Ground by William Hosley and Shepherd M. Holcombe, Sr.

The Jewish Cemeteries of Shreveport, Louisiana by Eric J. Brock.

Cemeteries of Fairfax County, Virginia by Brian A. Conley.

Old Burial Grounds of New Jersey: A Guide by Janice Kohl Sarapin.

Brandon, Rutland County, Vermont, Cemetery Inscriptions by Margaret R. Jenks.

Memento Mori, Death in Nineteenth Century Photography by Dan Meinwold.

Early Pioneer Gravestones of Pope County, Illinois by Michael J. McNerney & Herb Meyer.

The Living Churchyard, a D.I.Y. Information Pack. Information and newsletter about a project in Warwickshire, England, to help churches and others see the potential for enhancing wildlife interests in the management of churchyards.

At Rest: A Historical Directory of Harris County, Texas, Cemeteries,

1822—1922 by Trevia Wooster Beverly.

Articles about Utah, Idaho, and other Western American gravestone art, material culture, and folklore.

Save Our Cemeteries 1991—1992 Directory, New Orleans, Louisiana. American Institute for Conservation of Historic and Artistic Works' *Guide to the Maintenance of Outdoor Sculpture*.

"Relict, Consort, Wife: a Study of Women's Gravestones from Eighteenth Century Deerfield, Massachusetts" by Tarah Sage Sommers.

The Homewood, Pittsburgh, Pennsylvania, cemetery guide and 6 newsletters.

Death Dictionary by Christine Quigley.

Dead and Buried in New England by Mary Maynard.

Robert B. Severy: black and white photographs of New England gravestones.

Alex Beron Jr.: 3,500 color photographs of New England gravestones, focusing on Connecticut.

Phyllis Wetherill: color photographs of European gravestones.

Monument Builders, commercial magazine.

Gifts are always welcome. If you'd like to donate to the Archives, or would like more information on donating or using the Archives, please contact me at 61 Old Sudbury Road, Wayland, Massachusetts 01778.

Jo Goeselt, Archivist

REVIEWS

Eric Brock

Post Office Box 5877

Shreveport, Louisiana 71135-5877



*At Rest, A Historical Directory of
Harris County, Texas, Cemeteries (1822-1992)*

By Trevia Wooster Beverly

Tejas Publications & Research

2507 Tannehill

Houston, Texas 77008-3052

1993, \$25.00 postpaid

Paperback, 101 pages

Review by Sybil F. Crawford

Compiled by a fellow AGS member, this book is a true cemetery directory. Consequently, the reader is not disappointed by the conspicuous lack of illustrations or marker discussion. Peripheral information is lightly touched upon under two subtitles, "Funeral Home and Monument Company Listings" and "Burial Customs and Other Interesting Facts."

Those who get a mental picture of a Stetson, boots, and low-slung jeans when they think of early Texas will be far off the mark. Harris County, on the Texas Gulf Coast, was settled by an assortment of nationalities easily seen in its cemeteries. The expected English, Irish, Scots, Blacks, and Hispanics are all represented, with a surprising number of French and German settlers. Laid out in 1836, Houston's metropolitan population of 2,500,000 today very nearly covers all of Harris County. The author sets her scene well.

Special interests of the author, a professional genealogist and proprietor of Tejas Publications & Research, color her work. Varying amounts of data are presented in the 370 cemetery listings; alternate names, directions for locating, age, size, and notable interments are mentioned for most, with a concluding code number identifier for those using the helpful *Key Map*. While street addresses for various Harris County monument companies were given, zip codes would have been a welcome addition.

Those wishing to pursue additional research of a given cemetery will appreciate the references to other printed materials (newspaper columns, magazine articles, library collections) and the precise citations. Genealogists are made aware of "recorded" cemeteries (meaning those whose inscriptions have been transcribed) and where they are available.

Harris County's location resulted in frequent drownings. Its hot, humid coastal climate made it subject to many fearful epidemics — yellow fever, malaria, diphtheria, Spanish influenza, cholera, and smallpox — all grist for the demographer's mill. One of several yellow fever epidemics hit Houston during the Reconstruction period. Civil War buffs will sense the lightly veiled sarcasm of a response given by Houston's City Sexton, H.G. Pannel, when called before the city's Federal commander in 1867. The overworked sexton was confronted with the accu-

satory, "Mr. Pannel, they tell me you dislike to bury my soldiers." As the story goes, the quick-thinking sexton responded, "General, whoever told you that told a damned lie. It's the pleasantest thing I've had to do in years and I can't get enough of it."

Some of the cemeteries that are in *At Rest* are extremely interesting to a variety of different subjects in gravestone studies. For example, gravehouse aficionados will not want to miss that erected for Rabbi Jacob Galler and wife at Houston's Adath Israel Cemetery. Special mention is made of the handmade markers in Pasadena's Crown Hill Cemetery, devoted to segregated Anglo and Mexican-American burials. Incorporated in 1861, Houston's elite Glenwood Cemetery is the final resting place of Howard Hughes (the cemetery's most-visited grave) and Maria Franklin Gable, first wife of "the King."

Historic Evergreen Cemetery, dating from 1894, reflects the changing composition of an older Houston residential area. The burial place of many Anglo notables in the beginning, current interments reflect an almost exclusively Hispanic background. The fifteen-acre cemetery, once a neighborhood eyesore, is now the recipient of city-wide applause, thanks to a transformation wrought by Evergreen Friends.

While this fact-filled, reasonably priced book will likely find its largest audience among genealogists and those with Texas interests, it merits a home in any library intent upon maintaining a comprehensive collection. Cemetery hunters on wheels will find its spiral binding makes it easy to handle while driving.

To any AGS members intending to visit the Houston area, both the book and its author extend a warm welcome: "Y'all come!"

Memorials by Artists

by Harriet Frazer

Snapé Priory

Saxmundham

Suffolk, IP17 1SA England

1993, Paperback, 40 pages

Review by Bruce S. Elliot

In 1985 Harriet Frazer of Suffolk, England, was faced with choosing a memorial to mark the grave of her step-daughter, Sophie Behrens. She wanted a unique memorial that would be a fitting tribute to the memory of a young writer, not a standard slab off the sandblasting production line, and she encountered considerable difficulty in tracking down artists willing and able to design and carve beautiful lettering and imagery. A couple of years later she realized that she could use what she had learned in her long search to help other people in similar situations. Hence *Memorials by Artists*, Ms. Frazer's artist-finders agency as well as the title of this second edition of her 1990 booklet, which received an award from the National Art Collections Fund for "an outstanding contribution to the visual arts."

In England, choosing a memorial is not a simple matter. Even if one can locate a talented carver whose work one likes, one must also ensure that the cemetery or church authorities will

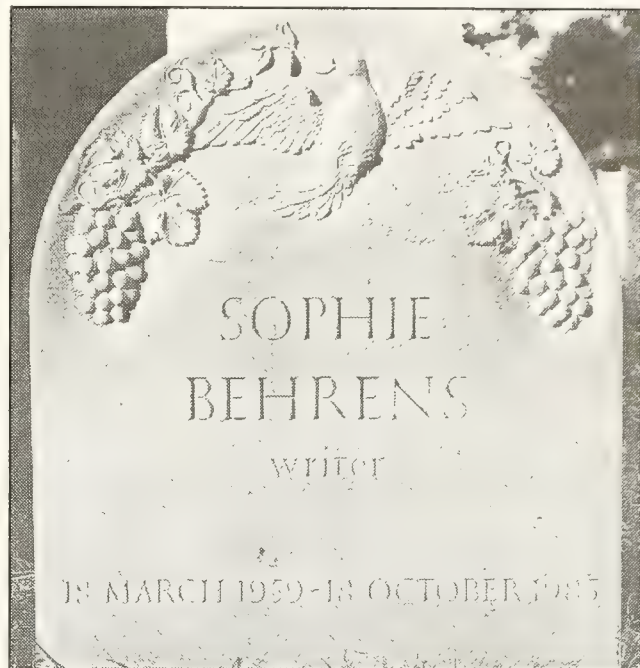
allow it to be erected in their burial grounds. This past summer there was a row in the English media over the refusal of the vicar of Freckleton in Lancashire to allow a family to erect a stone to their "beloved dad and granddad." The vicar argued that such pet phrases were inappropriately colloquial for a Church of England churchyard. The consistory court of Blackburn Diocese upheld the vicar's decision, leaving the aggrieved Brown family to decide whether to apply for permission to have their granddad's body exhumed and reinterred in another diocese. (*Times and Independent*, August 10, 11, 1994) Some English dioceses permit no imagery on stones, only lettering, contributing to the dreary sameness that has resulted from the conjunction of rising costs and the application of modern technology to the gravestone industry. American readers may be surprised to learn that in England, "polished granite can look cheap and is no longer allowed in churchyards." Mrs. Frazer not only puts inquirers in touch with appropriate artists but makes certain that the resulting product meets church regulations.

The vicar of Freckleton cited in his support the *Churchyards Handbook* ("An epitaph is a public document and not a cozy one at that. Nicknames or pet names, 'mum,' 'dad,' 'Ginger,' inscribed in stone would carry overtones of the dog cemetery"), but Peter Burman, a former joint editor of that august publication, has no such reservation about *Memorials by Artists*, which he has endorsed and introduced. Burman made a plea in the 1976 edition of the handbook for "the reintroduction of true artistry and craftsmanship in the form of new memorials" as well as for the "wildlife character of churchyards." The latter plea has met with more success than the former as advocacy groups have encouraged parishes to set aside parts of rural churchyards as wilderness conservation areas. Though ecologically sound and a victory for naturalists and students of lichens, areas of waist-high grass can frustrate gravestone hunters by rendering the memorials unphotographable or even unfindable.

Though what serves to beautify a graveyard is obviously open to debate, for the gravestone enthusiast *Memorials by Artists* provides a treasury of thirty-eight excellent photographs of recent English memorials by some of the best artists in the business. They vary from the elegantly simple lettering of Kevin Cribb and John Nash to the lush vegetation of Simon Verity and David Holgate, from the playful yet symbolic child's hide-and-seek memorial by Richard Kindersley to a classical revival box tomb by Nicholas Sloan. There is even an unusual modern allegory of death and resurrection in a Welsh slate to Baron Cochrane of Cults (d. 1990) depicting a songbird perched on the handle of a shovel, again the work of Kindersley. In the text Sloan provides a brief survey of British gravestone carving from what he clearly views as its glory days in the late eighteenth century through the "Victorian decline" and mechanized product of today to the hopeful "modern revival" which he traces fitfully from the Arts and Crafts movement. Simon Frazer provides some thoughtful words on the place of epitaphs in the late twentieth century, and carver Kindersley offers words of advice about the advantages and disadvantages of various varieties of stone. His brief comments are helpfully informative. Darsie Rawlins offers advice on cleaning stones and argues that "the purpose of clean-

ing is not to keep it looking new, but to help it to grow more beautiful with age."

Any reader who is depressed about the current state of memorial production should acquire a copy of *Memorials by Artists* and take heart that alternatives are available.



The Sophie Behrens gravemarker

The Art of Death: Visual Culture in the English Death Ritual c. 1500 - c. 1800

by Nigel Llewellyn

Reaktion Books
London, England
1992 reprint (1991)

160 pages, 101 illustrations (10 in color) and bibliography

Review by Marcy Frantom

Llewellyn is a lecturer in art history at the University of Sussex, England; however, he also uses theories from anthropology, sociology, and psychology to give meaning to the funerary objects he explores. The book examines painting, statuary, wood cuts, effigies, and funerary gifts such as gloves, spoons, and food items. He employs these artifacts to trace changes in concepts about death in Post-Reformation England.

Llewellyn introduces a powerful concept we can use to help "read" the intentions and meanings of death ritual objects, that of examining what sense of "self" is portrayed by the object. He indicates that objects may illustrate the personal self loved by friends and relatives, the social self invested with status and power, the spiritual self with its possibility of salvation, or the corporeal self which decays at death. We can avoid misreading objects by determining which of these selves is emphasized and placing the

emphasis in historical context.

He contrasts Post-Reformation concepts of death with Victorian ones. In the former, dying was not considered a single event but a long process of extended ritual to accept the death and repair the social fabric. The Protestant response to the loss of purgatory was to create "good" and "bad" deaths, in which accidental or spiritually unprepared death was to be avoided at all costs. Llewellyn states: "It seems clear, however, that the Victorian ritual tended to stress the abnormality and the deep difficulty of death; whereas the final aim of the earlier ritual was to place death in life in order to soften its blow" (page 136).

The Art of Death devotes only one chapter to gravemarkers in cemeteries because of the extended tradition among English elite to be buried in churches, family chapels, or churchyards. However, the book provides a great deal of background information and sensitive interpretation of changes in the English death ritual. It may provide the reader with unexpected insights in gravemarker study, as it did for me when I recently found a carved marker in Zwolle, Louisiana, which paralleled the design of a deathbed painting in Llewellyn's book.

Architecture and the Afterlife

by Howard Colvin

Yale University Press
New Haven, Connecticut
1991, 418 pages.

365 illustrations (7 in color) and bibliography.

Review by Marcy Frantom

Colvin's book covers funerary architecture in western Europe from the prehistoric megalithic tombs to nineteenth-century cemeteries. He traces the changes over time in funerary architecture due to social, political, and religious influences. This ambitious book was written by an authority in architectural history who serves as Emeritus Fellow of Saint John's College in Oxford, England.

Apparently Colvin selected such an immense time span to study large patterns that emerge. For example, he notes that the Greeks and Romans buried their dead outside the cities and marked the graves with gravestones (Greeks) and mausoleums (Romans). Then, from the early Christian period to the Protestant Reformation, people preferred to be buried as close as possible to the martyrs, and burial in churches or chapels became the vogue. It was not until the late eighteenth and early nineteenth centuries that burials returned to the suburban public cemeteries, and gravestones and mausoleums reappeared. Colvin notes: "Throughout its history the funerary monument has tended to borrow architectural forms, either from its own day or from some period in the past that could lend prestige to the present" (page 217).

The book balances discussion of cultural influences and representative examples of funerary architecture. Although it only provides a limited discussion of nineteenth-century cemeteries, the book will be of interest to those who study larger

cemetery structures. Students of gravestones will find interesting parallels in architectural motifs also used in twentieth-century markers such as the "doors ajar" motif of the Counter-Reformation, which reappears in American commercial markers, although with different meanings and associations. In all, this is a very readable book, and it contains a large bibliography broken down into periods and countries to encourage further reading.

Short Reviews of Other Publications of Note

Reviews by Eric Brock

The Living Churchyard

Not a book, actually, but an innovative package of resource materials on British (or for that matter, any) churchyards. Developed by UK2000, a British conservation group, it details methods of promoting education regarding churchyards, as well as their conservation as historical resources, wildlife habitats, and nature reserves. Further information available from: The Living Churchyard and Cemetery Project, The Arthur Rank Centre, National Agricultural Centre, Stoneleigh Park, Warwickshire CV8 2LZ, United Kingdom.

Memento Mori: Death in Nineteenth Century Photography

This is an unusual little book, actually a museum exhibit catalog, published by the California Museum of Photography. It deals with the use of photography as a medium for memorialization. Thirty-three pages long and paperbound, a price was not immediately available, but inquiries made be made to: California Museum of Photography, University of California, Riverside, California 92521.

Survey of Historic Jewish Monuments in Poland

A current (January, 1994) report by Samuel Gruber and Phyllis Myers of the Jewish Heritage Council, World Monuments Fund. It deals with historic Jewish sites which survive in present-day Poland. The majority of these are cemeteries, although the report also deals with synagogues and other structures. The majority of the few photographs in the book are of cemeteries or gravemarkers; there is also much detailed data in the text. This book is an excellent accompaniment to Arnold Schwartzman's *Graven Images: Graphic Motifs of the Jewish Gravestone* (reviewed in the Summer, 1993, *Newsletter*), which is long on superior photos of Polish Jewish gravemarkers but short on text. Again no price information was available, but inquiries may be made to: Jewish Heritage Council, World Monuments Fund, 174 East 80th Street, New York, New York 10021.

Cemetery Inscriptions, Wolfeboro, New Hampshire

This is a 298 page volume of data gathered over many years by Ida and Bernard Pineo and Wilma Grant and edited into one volume by John Fipphen, Historian of the New Hampshire Society of Mayflower Descendants. Published in 1993, it is a historical record of great value to the area in question, though it remains primarily a genealogical record. The paperbound book is available for \$23.50 from Heritage Books, Inc., Bowie, Maryland. ☺

POINTS OF INTEREST

Bill Hosley

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To allow more time for reader response, future "Points of Interest" columns will appear twice yearly, in alternate issues, Winter and Summer. Our space in the Spring issues will be devoted to a variety of features. This Spring's feature is an illustrated selection of the 1995 AGS Conference tour highlights.

Please note: Submissions are still being accepted for "Things Gravestone Makers Made that Weren't Gravestones," our subject for the Summer '95 issue (see Winter '95 issue, pages 12-13).

***A Pre-Conference Portfolio:
Westfield and the Mid-Connecticut Valley***

This year's AGS Conference in Westfield, Massachusetts, should be one of the best ever. Living nearby, I'm probably biased, but the Connecticut Valley of Massachusetts is not only one of the most historic regions of New England, it was a veritable melting pot of styles, technologies, and stonecutter's raw material. Home to some of the nation's most abundant and active brownstone quarries, it also favored marble, slate, a granite-like material called schist, soapstone, cast iron, cast bronze, and more. For Victorianists, Springfield Cemetery is an under-reported treasure that includes two of my favorite Victorian monuments, the Capt. William Day monument, circa 1855, (Figure 1), decorated with a bas-relief depiction of a naval battle between Americans and French during the last phase of the French and Indian War in 1760. Apparently the family had a painting or drawing (now lost?) on which the stonecutter based this work. The monument was originally crowned by a sloop-of-war, which is lying in need of restoration at the monument's side. Although it is damaged, this stone remains one of the most intriguing works of its type anywhere.

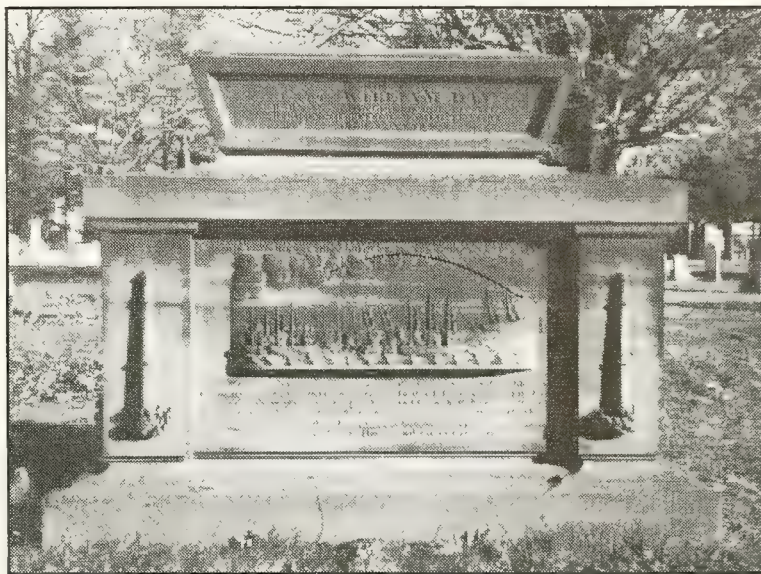


Figure 1



Figure 2



Figure 3

Also in Springfield is the Van Zandt/Mackenzie/Smith family monument, circa 1890, (Figure 2), one of the few markers I've seen anywhere in the Art Nouveau style art historians associated with the "Glasgow School" and the artist MacIntosh. This is highly refined and stylized work in granite.

For those who like earlier stones, folk art, and regional styles, Westfield is a special treat. Kevin Sweeney has described Westfield as one of the only colonial burying grounds in the Connecticut Valley where the original messy and jumbled arrangement of stones remains intact. For those who wonder if there could be any carvers left to identify, Westfield includes works by some of the greatest "unknowns." From an artistic point of view, the Ensign Mathew Noble stone, 1772, (Figure 3) is an example of the most voluptuous style of brownstone carving, from just before the Revolution when demand for gravestones surged in the Connecticut Valley and the range of artistic expression peaked. Whoever its carver is, he had few equals in the Valley or elsewhere in New England during the period.

Another unknown stonecutter of comparable skill is widely represented in burying grounds in nearby Enfield and Suffield, Connecticut, both destinations on the conference tours. One of my favorite works by this carver is a stone marking the grave of Mr. Isaac Kibbe, 1760, (Figure 4). Like the Noble stone, it was probably made by one of perhaps half a dozen stonecutters who worked the dense-grained brownstone quarried at East Longmeadow, Massachusetts. The Kibbe stone is especially in-

teresting for its use of features found in contemporaneous regional architecture — the shell and "tobacco leaf" border being unique features.

Also in Enfield is a stone made of schist and attributed to Gershom Bartlett, the "hook-and-eye" carver of Bolton, Connecticut, whose move north to the Upper Valley of Vermont around 1774 made him that region's first prolific stonecutter. One of my favorite Bartlett stones marks the grave of Obadiah Pease, circa 1770, (Figure 5), which has a lengthy inscription in Latin. The parents of a young man whose major accomplishment in life was to have attended college wanted their son to go out in the style of his peers. (New Haven's Grove Street Cemetery is filled with early stones like this which also mark the graves of young men cut down in the bloom of life.)

Finally, the Adams Cemetery in Wilbraham, Massachusetts, is not to be missed. Beautifully maintained with a user-friendly tour program, this site also contains a wide assortment of folk carving beginning as early as the 1720s. One of the saddest and most intriguing episodes in the town's history was the death of a large group of teenagers, probably out "partying" on "Nine Mile Pond" during the spring of 1799. The grim tale of their deaths is recorded in half a dozen stones scattered about the yard; the grandest (huge, at almost five and a half feet!) marks the grave of the "three children" of Levi and Martha Bliss (Figure 6).

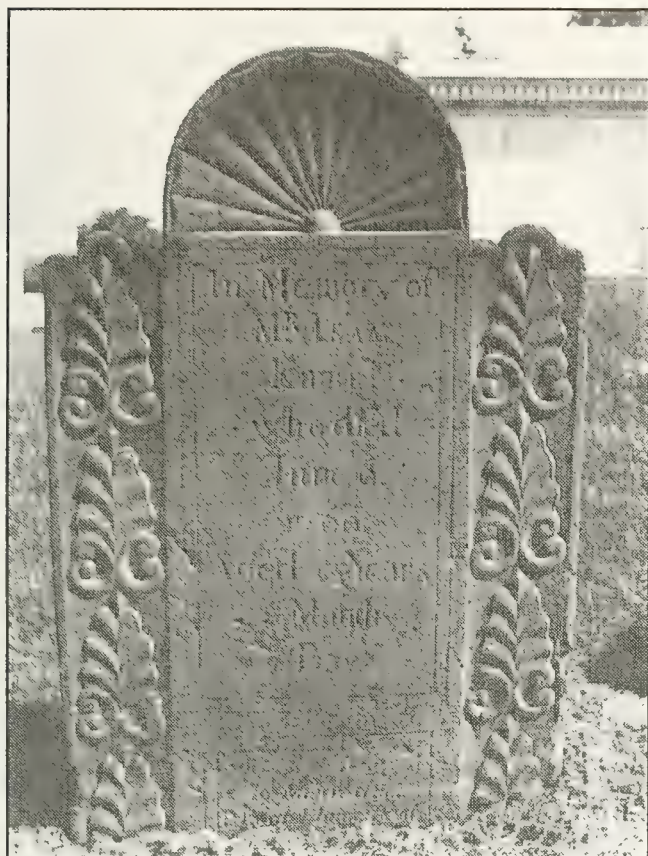


Figure 4

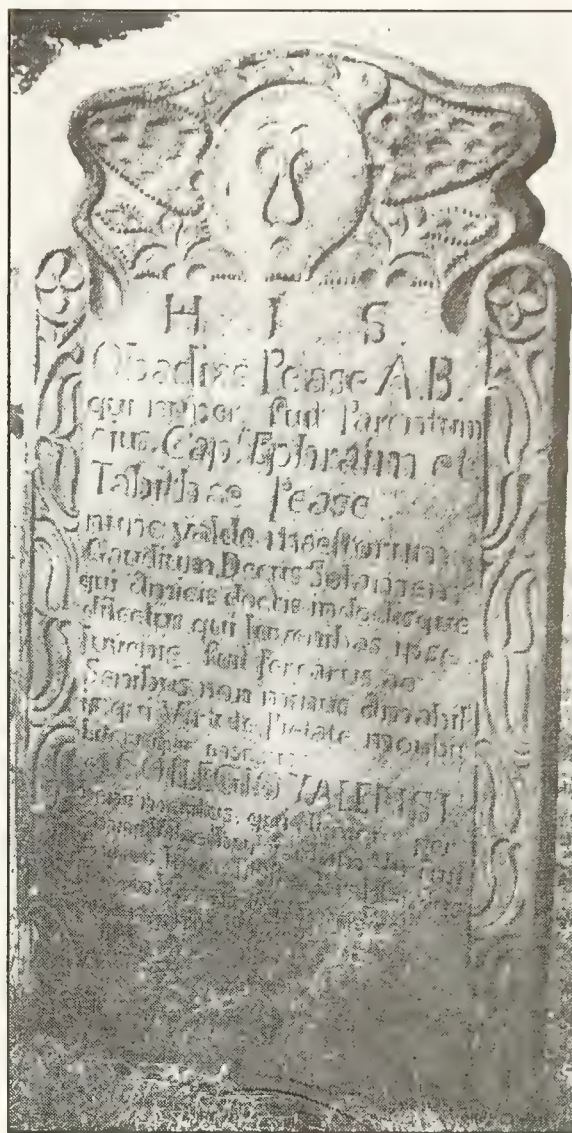


Figure 5

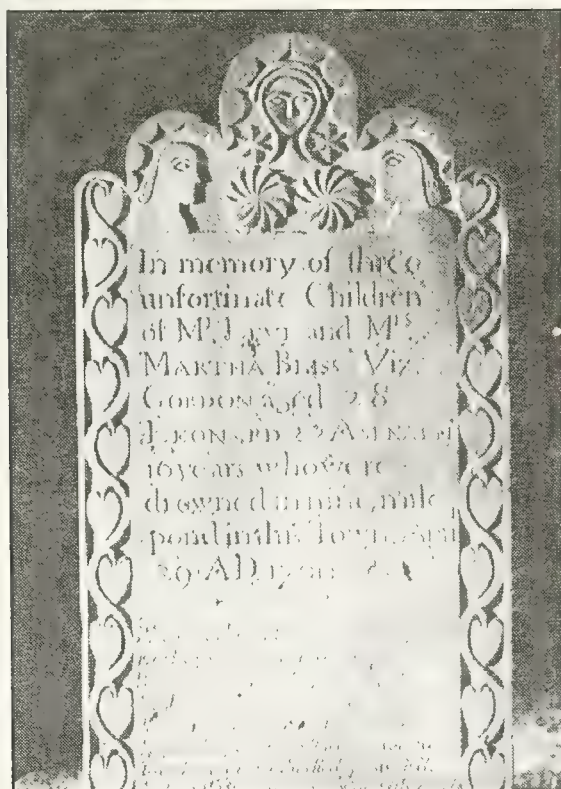


Figure 6

This and more awaits conference touring parties whose tours also include Longmeadow, Massachusetts, home of the best quality brownstone ever quarried in the Connecticut Valley and home of many of the region's most imaginative and skillful carvers.

"Points of Interest" is a members' forum for studying pictures, ideas, and information about the "discoveries" we all make from time to time. Alternate issues of the *News-letter* report findings from the previous "assignment" and conclude with a new assignment. Member participation is essential, and you are encouraged to suggest topics for discussion. Photographs may be small (even snapshots), but they **must** be clear. Black-and-white photos reproduce best. Only those submitted in a self-addressed stamped envelope can be returned. 📧

Religious Symbolism on Gravestones

by Sybil F. Crawford
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The attractively shaped marker illustrated on this page, executed in jet black granite, was photographed at Seattle's Lake View Cemetery in August, 1994. Over 2,000 miles away, in Chicago, persons attending the 1994 AGS Conference saw markers with this same symbol during the cemetery tours which have become such a popular ingredient of these events. The question pondered by all parties was, "What does it mean?" Early research produced no evidence that it had fraternal connotation, and nothing indicated that its individual design elements were *always* found together. This called for a transfer of attention to the component parts. The cross itself was familiar, but the more exact meaning of other features was less obvious.

The Cross

While prisoners were put to death by crucifixion long before the time of Christ, the symbolism under study has its roots firmly imbedded in more recent religious lore. The Russian Orthodox Cross illustrated here (and sometimes called the Eastern Cross) originated as a reference to the cross of crucifixion. The cross was T- or tau-shaped, the *stipes* (upright) being permanently set up at the place of crucifixion. The *patibulum* (crossbar) was ordinarily carried to the crucifixion site by the prisoner, then secured to the upright by placement of a large vertical spike upon which the charge against the accused was displayed. Over time, the spike evolved into an upright extension, with the accusation taking permanent form. Mark 15:26 (King James Version of the Bible, hereafter KJV) gives us the following particulars as they relate to the crucifixion of Christ:

*And the superscription of his accusation was written over,
The King of the Jews.*

The horizontal *supendaneum* appears as a "footrest." Perspectives of the footrest came to be angled, and there are Byzantine examples with it angled in either direction. The Russian Church eventually made a uniform choice, and the footrest now runs from upper left to lower right. Pious legends arose, assigning historic and divine justification for the choice. The Eastern Church believed that Christ was crucified with His feet side by side, not one atop the other as we are accustomed to seeing in religious art of the Western and Protestant churches.

When the Russian Cross is properly depicted, a footrest is exactly the same length as the uppermost arc, with the ends cut so they are vertical. The reason for its slanted position is not well established — some say its original perfectly horizontal position was disturbed by an earthquake. There is Biblical support for this line of thought. In speaking of an occurrence which took place on the Sabbath immediately following crucifixion, Matthew 23:2 (KJV) states in part:

And, behold, there was a great earthquake.

Mark 27:54 (KJV) described it thusly:

*Now when the centurion,
and they that were with him,
watching Jesus, saw the earthquake,
and those things that were done,
they feared greatly.*

Others say the footrest was set awry at the deposition (court inquiry) which took place at the crucifixion site. The theory with perhaps the most adherents seems to suggest some connection with the Saint Andrew's Cross (Saint Andrew being the Apostle who introduced Christianity in Russia).

The Lance

The lance, when seen alone, is a Passion symbol, representing the sufferings of Christ between the night of the Last Supper and His death upon the cross. It is also recognized as a Passion symbol when shown piercing a heart.

In our example, we see two lances. One appears unencumbered while the second pierces an object not easily recognized. In attempting identification, semantics intervened. It takes no giant leap of faith to see a relationship between a lance and an arrow. By doing so, we have less difficulty in accepting the hypotheses which follow. One of the more obscure meanings of "reed" is "arrow." Hence we searched for some object or objects traditionally associated with a reed within an appropriate frame of reference. Two possibilities emerged.

Hyssop on a Reed

Hyssop, a European form of mint, has highly aromatic and pungent leaves and is often cultivated as a remedy for bruises. Symbolically, it represents purification, absolution, and humility, and was used in the purgative sprinkling rites of the Jews. Soldiers, in mockery, dripped hyssop in Christ's blood and sprinkled it on the spectators gathered at the foot of the cross. See Psalm 51 (KJV) for this reference to hyssop:



*Purge me with hyssop, and I shall be clean;
wash me and I shall be whiter than snow.*

Sponge on a Reed

While Christ was nailed to the cross, surrounded by a milling mob, Mark 15:36 (Good News Version) tells us that:

*One of them ran up with a sponge,
soaked it in cheap wine, and put it on the end of a stick,
Then he held it up to Jesus' lips . . .*

Mark 15:36 (KJV) says it slightly differently:

*And one ran and filled a sponge full of vinegar
and put it on a reed, and gave him to drink . . .*

John 19:29 (KJV) makes dual reference to the hyssop and sponge, telling us that the following occurred after Christ made bystanders aware of his thirst:

*Now there was set a vessel full of vinegar
and they filled a sponge with vinegar,
and put it upon hyssop, and put it to His mouth . . .*

Deciding whether it is hyssop or a sponge (or both) which appears on the reed in our illustration posed a problem initially. One distinguishing feature seemed to set the two apart, however: hyssop has been seen specifically referred to as being **tied** to a reed, and one of the numerous references consulted pictured a reed with an object **tied** thereon at its upper end — presumably hyssop. This being the case, it seems likely that the unbound pierced object in our example is a sponge. Since the hyssop leaves came from the branches of a small coarse bush, there is always the possibility that the reed was a branch from this plant. This definition of “reed” does not, however, lend itself to a quote from Mark 15:19 (KJV), where the activities of the mob are described:

And they smote him on the head with a reed . . .

When considered from the standpoint of a weapon, the definition of a “reed” as a lance would clearly have more impact.

The Skull

The skull symbolizes death, the fall of man, sin. When shown under a cross it specifically represents the skull of Adam. Adam's skull was supposedly found at Golgotha (meaning “Mount of the Skull” in Hebrew), lying below the cross; other sources indicate that the hill itself was skull-shaped. (Golgotha and Calvary are often used interchangeably.)

Found in Genesis 2:9 (KJV) is an account of the tree of life and the tree of knowledge, the latter of which has a bearing on the symbolism under study:

*And out of the ground made the Lord God to grow every
tree that is pleasant to the sight, and good for food;
the tree of life also in the midst of the garden [Eden],
and the tree of knowledge of good and evil.*

One legendary account tells us that a seed from the tree of knowledge lodged in Adam's skull previous to its burial on Golgotha. The seed later grew into the tree which became the cross. In a somewhat altered version, Eve planted a branch of the tree on Adam's grave. Taking root, the branch grew into a tree and became part of the Temple grounds. Cast into the Pool of Bethesda at the time of the Exile, it was eventually recovered and its wood used to make the cross.

In Jesus' time, Golgotha was not far outside the gates of Jerusalem, and the Pool of Bethesda was near the city's sheep market. Golgotha is today found within the New City Walls. Any good set of Biblical maps of Jerusalem will pinpoint these locations with exactitude, both historically and as they exist today.

The Initials

The initials appearing to the left and right underneath the base of the cross were perhaps the marker's simplest feature, yet the most difficult to which to assign a meaning. The initials (in Cyrillic) translate into the English “G” and “A” and are an abbreviation for “Adam's head.” The deceased's surname (also in Cyrillic) translates to “Eppler.”

Many of the reference works available on the subject of religious symbolism date back to the nineteenth century. While admittedly valuable resources for the serious researcher, the language is often archaic, and illustrations are the exception rather than the rule. Those with gravemarker interests are likely to prefer references giving some visual confirmation of what they have seen in the field. The appended religious symbolism bibliography was developed during this exercise and is admittedly incomplete, focusing on publications of more recent vintage and (in most instances) well illustrated. Those entries marked with an asterisk (*) were particularly useful to this specific study.

Books alone seldom furnish all the answers. AGS member and preservation consultant Eric J. Brock of Shreveport, Louisiana, shared his expertise in unscrambling the deceased's Cyrillic surname as it appears on the marker. Credit for sharing the obscure meaning of the Cyrillic abbreviations below the cross goes to Mina Jacobs, Assistant Curator at Alaska's Anchorage Museum of History and Art, who was aided by a Russian colleague. Frances Bell of the Dallas Public Library's Humanities Division added her professional direction to the related library research. Jane Greenough Green of Seattle, Washington, arranged the tour of Lake View Cemetery.

If there is some more scholarly or sophisticated explanation for this complex of symbols, reader comment would be welcome.

Please see Bibliography on next page.

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Kasembon Cemetery, Java, Indonesia

by Lucy Norman Spencer

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This article about a cemetery in Java, Indonesia, is based on anthropological notes and knowledge which Stephanie Spencer, the author's daughter, acquired as a Fullbright scholar and discussed with the author. For nineteen months Stephanie lived as the only Western person in the village of Kasembon, southeast of Surabaya and west of Bali. She is fluent in the languages and worked with a Javanese anthropology research assistant.

As with all villages, the site for the Kasembon cemetery was on the poorest land at the edge of the village. Since its founding in the 1880s, houses have been built around it and paths intertwine among the more than two hundred graves. Some paths go over unraised graves despite the desired Moslem intent to avoid trespassing by raising them. Ms. Spencer and her assistant observed they were the only ones avoiding graves.

Both Moslems and Hindus regard cemeteries as scary places where spirits live and come out at night, just as in animism before Islam. Additionally, Moslems believe that Allah created different kinds of creatures and spirits other than man, and those can come out at night. Islam forbids supplication of ancestors but does teach respect for forebears, while Hindus may pray to ancestors. Since most are Moslem, the Javanese have few reasons to go to the cemetery except for the annual fix-up just before Ramadan, unlike some Westerners who seek solitary

reflection there. Although the cemetery is the last place Javanese would go without a ritual obligation, the village, which buries Moslem, Hindu, and Christian in the same cemetery, cherishes that mixture as a symbol of how well they get along.

Burial plots are bought from the government but controlled and paid for in renewable ten year intervals. If payment is not made, someone will be buried on top of the previous grave. This system has been in effect for fifteen years despite the fact that migration has left space which could be reused.

The Javanese have a custom which is most regenerative for both land and the families (a custom similar to cedar trees being planted and growing in southern cemeteries). Two twigs from the Frangipani (or Kambodja in Javanese) tree are broken off and planted at the head and the foot of the grave at the same time of burial. These twigs take root almost immediately and create a natural delineation of the grave. A marker could be added later, as money allowed. These cemeteries are not the cleared and mown acres we have, but graves within a forest of various sized trees. If the marker disintegrates, the new trees mark the grave.



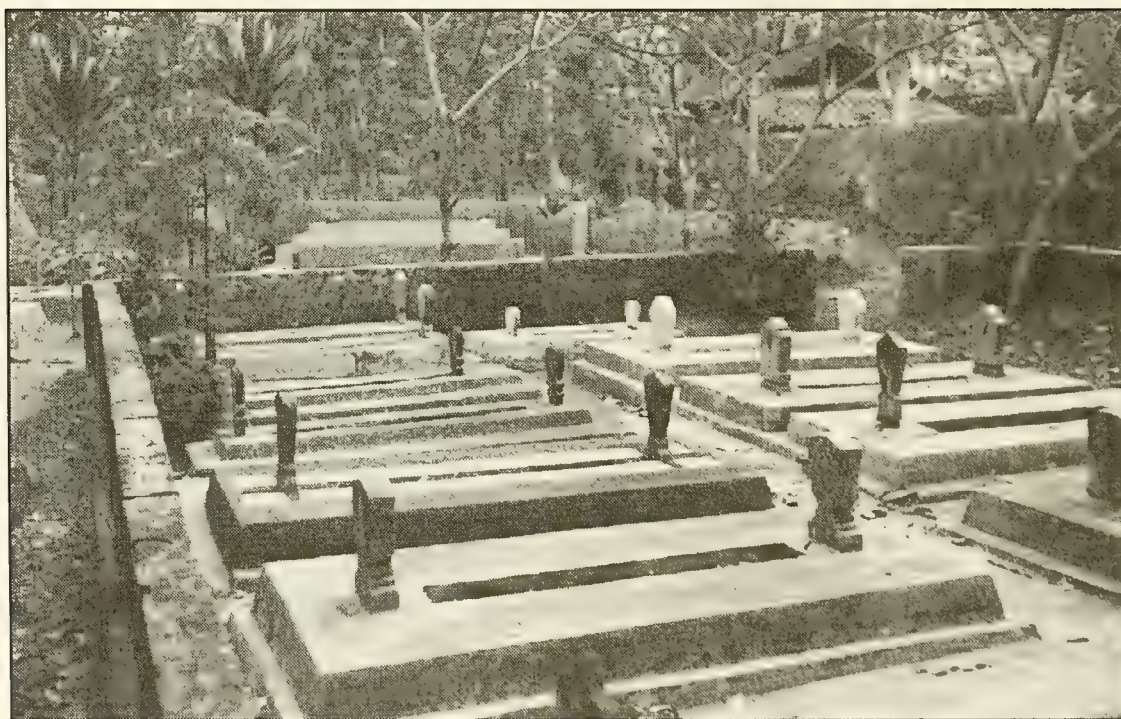
The oldest graves have markers of soft porous stone. The marker style of three tiers is from Hindu cosmology of heaven-hell, earth-sky, and earth-underground. This shape can be seen in modern graves, too. Note the path.

The pointed roofed structure is the bier for carrying the body or casket (only Christians are buried in caskets). Moslems lie with their heads toward Mecca. The Hindu head must lie toward Semeru, the Hindu sacred mountain. A death in the day must be buried by sundown. Moslem custom does not allow females to accompany the body to the cemetery, and only a few males go, but friends and relatives visit the home. Like most markers which are painted, this one is bright blue.





The gender of those buried is indicated by a point at the top of the marker for males and a notch for females. Modern style markers appeared in the 1950s and names and dates (on only a few graves) in the 1970s. Note the opening on the rectangular grave for the soul to rise at Moslem judgement day and for flowers.



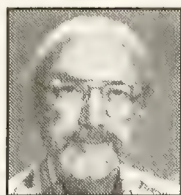
You can tell that this is a grave for the wealthiest family and for Moslems because of the concrete wall and the full, rectangular graves. Additions are made as the family has money. 🕌

**NORTHWEST
& FAR WEST**

Alaska, California,
Colorado, Hawaii, Idaho,
Montana, Nevada, Oregon,
Utah, Washington, Wyoming,
Alberta, Saskatchewan, British Columbia

Bob Pierce

208 Monterey Boulevard, San Francisco, California 94131



For this issue I would like to describe two books I recently discovered. They are large tomes which should be welcome resources for cemetery buffs.

***Cemeteries of the U.S. - A Guide to Contact Information for
U.S. Cemeteries and their Records***

Deborah M. Burek, Editor
Published by Gale Research, Inc.
1994, \$149.95.
1,607 pages.

This hardback book lists and describes more than 22,600 cemeteries that have interred U.S. Citizens.

The book provides contact information for +/- 2,000 state and local genealogical and historical organizations and libraries housing genealogical information, citations to state and local publications that can provide detailed information on individual cemeteries in a particular geographic area, an appendix of state cemetery licensing agencies and cemetery districts, and an appendix of contact information for the titles listed throughout the book.

The main body and indexes allow users to locate cemeteries through the following access points: state, county, cemetery name, former or alternate cemetery names, city, and affiliations, such as national, military, and religious designations.

Features of the book: Geographic arrangement is organized by state, then county, then alphabetically by cemetery name. Entries may include any or all of the following: cemetery name, address (both geographic and mailing), telephone and fax numbers, contact people, former names, years of operation, ownership/governance, affiliation, facilities, services, cemetery records, historical and architectural information, and publications about the cemetery. These listings are organized by state.

This book, while covering more than 22,000 cemeteries, gives more information about the cemeteries listed than any book I have seen. It is an invaluable tool for those who look for cemeteries in various geographic areas as well as providing information about the cemeteries.

Do not expect the book to list every cemetery and burial site in the United States. Abandoned cemeteries and burial sites on farms, etc., will not be found in the book (however, some listings of private cemeteries are included). Nor are publications about cemeteries listed. Listings of famous people in the cemeteries seems lacking. All this, however, is nit-picking. The book itself is a tour-de-force in the area covered. This is the first edition, and if the book does well, Gale Research will do a revised edition. An indispensable book.

United States Cemetery Address Book, 1994-95

by Elizabeth G. Kot and James D. Kot

Published by Indices Publishing

1994, \$50.00.

890 pages.

This softcovered book lists more than 25,000 cemeteries, addresses, and locations. Listings are alphabetical by state, giving city and county. For example:

Connecticut

New Haven (New Haven)

Grove St. Cemetery

227 Grove Street (06511)

Some cemeteries that are listed give only zip code location, e.g.,

Massachusetts

Springfield (Hampden)

Cherry Lane Cemetery (01101)

Taunton (Bristol)

Father Wilson Cemetery (02780)

The book has a preface page and a key to abbreviations page. In the preface the authors state that they have used the best available sources for each state. Some states have their own registry of cemeteries. Many listings were compiled from telephone books. Not all cemeteries in any given town were listed, and in small towns it is often impossible to obtain a cemetery address. Since many cemeteries have been known by more than one name, where possible, the authors have listed all names with a slash (/) between them. For example:

Michigan

Wayne Township (Cass)

North Wayne/Corwin Cemetery (49047)

Some cemeteries that were named with initials were entered as shown in the source:

Illinois

Rock Falls (Whiteside)

I00F* Cemetery

607 Dixon Ave. (61071)

*I00F = International Order of Foresters

Oklahoma

Miami (Ottawa)

GAR* Cemetery

Department of Parks & Recreation (74354)

(mailing address)

L:N Main (location of cemetery)

*GAR = Grand Army of the Republic

Sometimes it is necessary to direct mail to a town which is different from the cemetery location. This is indicated. Town headings are followed by the county, in parentheses, in which

they are located, followed by the address. If the mailing address is listed first, the location is on the following line, indicated by a capital "L" and a colon. See example above, under Oklahoma.

While this book does not contain as much information as *Cemeteries of the U.S.*, it is a great resource for anyone who loves to seek out cemeteries as well as those who need to contact cemeteries for information. A highly recommended book.

I have order forms for both books. If you would like an order form drop me a postcard and I will send you one. I will also try to bring both books to the ACA/PCA conference in Philadelphia and to the AGS conference in June.

Guided walking tours in Victoria, British Columbia's Old Cemeteries: Spring Schedule

April 29-30 - Heritage Cemeteries Symposium: two days of discussions, slide shows, and workshops about the history and preservation of the Pacific Northwest's heritage cemeteries.

May 7 - Ross Bay Cemetery - Literary Tour.

May 14 - Our Lady of the Assumption Cemetery.

May 21 - Ross Bay Cemetery - In the Name of Love: Victoria's most famous (and infamous) romances.

May 28 - Sooke Field Trip.

June 4 - Ross Bay Cemetery - Echoes of Distant Wars: Crimean war, U.S. Civil War, Riel Rebellion, Boer War, World Wars I and II.

June 11 - Jewish Cemetery.

June 18 - City Fathers: Father's Day tour to the graves of Victoria's deceased Mayors, led by the living Mayors.

June 25 - Saint Stephen's Churchyard tour and display.

If you are interested in obtaining a schedule or information regarding membership, write to: Old Cemeteries Society of Victoria, 628 Battery Street, Victoria, British Columbia V8V 1E5, Canada. ☎

SOUTHWEST

Arizona, Arkansas,
Louisiana, New Mexico,
Oklahoma, Texas

Ellie Reichlin

X9 Ranch, Vail, Arizona 85641

Fax: (602)647-7136

Phone: (602)647-7005



Like the loafer who changed homes, I should have chalked "G.T.T." on my intellectual door, or more appropriately, "G.T.A." (Gone to Arizona). No one warned me that day upon day of sun, or sun and clouds, or wind, or changing seasons and with them changing birds and flowers, would undo my discipline so profoundly. But such is the case, and I apologize to the people I have indolently failed to contact (waiting for a rainy day?) including the Pioneer Cemetery Association in Phoenix, the City of Mesa (Arizona) Cemetery, Susan Moyers in Albuquerque, who writes good letters, and various other "pen pals."

Anyway, my news is brief. A non-profit group has been formed in Texas by Karen Thompson of Austin, a real estate agent who has had a keen interest in the preservation of historic cemeteries in central Texas for twenty-five years. The press release announcing the formation of "Save Texas Cemeteries, Inc." says that the scope of the new organization will be the "state-wide protection and preservation of Texas cemeteries and burial grounds through public education and historical research in order to preserve the rich, multi-cultural heritage of the state's history for future generations." Among the planned initiatives are an "adopt a cemetery program" which strikes me as an interesting idea, along with a twenty-four hour hotline to report vandalism not only by persons on foot, but by bulldozers, who commit "overnight murder," presumably at the request of land developers. I was not aware that this was a common practice and would be interested in hearing from others whether this occurs in their areas. Now that the mountain states (Nevada, Idaho, Arizona, Utah, and, I believe, Colorado) lead the country in population growth, this kind of vigilance is undoubtedly well-advised, since residential and commercial construction has also accelerated tremendously. Small family or public cemeteries, which may not have been well-recorded on survey maps (Spring 1994, page 18) could easily get swept up in the construction frenzy.

Persons interested in learning more about this organization should contact its president, Karen R. Thompson, at Post Office Box 101975, Austin, Texas 78720-1975. Her phone/fax is (512) 258-5688. Or contact Board Member, professional genealogist, and author of *At Rest: A Directory of Harris County Cemeteries, 1822-1992* (see review on page 8), Trevia Wooster Beverly at 2507 Tannehill Drive, Houston, Texas 77008-3052. Her phone is (713) 864-6862, fax is (713) 864-3540.

With this in mind, and fearing that I would have nothing to say in this column, I stopped early this evening at a small cemetery (perhaps fifty marked gravesites) that I pass daily between Vail and Tucson, located on a little knoll with a view of the Rincon Mountains to the east and the Catalina Mountains to the north, overlooking a lushly green ribbon of flood plain where hundreds of cattle are now grazing. From the road "Rincon Cemetery" looks more crowded and imposing than it actually is, in part because it has a towering cross, towering flagpole, and a large "ramada" or shade at its gated entrance. Mexicans and Anglos are both buried there, and the majority of the markers are less than a quarter century old. For its small size, there was an unusual amount of individuality in the selection of decorative motifs. I wonder if this individuality (or personalizing) is a trend

"More than a generation ago," wrote Edward Everett Hale in 1877, "a common joke — one of the most common — represented that when an insolvent debtor or a rough, who had been engaged in an unpleasantness, or any other loafer who had changed his home, wished to leave warning behind him where he had gone, he chalked upon his door the letters G.T.T." These letters were in no way mysterious. They meant and were understood to mean, Gone to Texas. (*GTT, or the Wonderful Adventures of a Pullman*, Boston, 1877).

— just as it's a trend now to picture bridal couples in newspaper announcements, in contrast to the former practice of showing only the bride. For example, a 1984 marker of Gilbert Acoste (1906-1984) depicted his cattle brand and a prancing horse and rider. Nearby, H. Reginald Russell (1909-1978) is depicted in medium relief in a portrait stone, showing him holding a camera with flash attachment. A seventeen-year-old's marker included brightly painted boxing gloves marked "everlast," as well as a cowboy lassoing a calf, and a guitar. Yet another showed the outlining of the country (drawn without reference to adjoining nations), and its flag. I will have to look elsewhere in the vicinity for recent markers to see if "personalizing" actually is a trend in marker design and manufacture. Or is it simply a custom at little Rincon Cemetery? 📷

MIDWEST

Illinois, Indiana, Iowa,
Kansas, Michigan,
Minnesota, Missouri,
Nebraska, North Dakota,
Ohio, South Dakota,
Wisconsin, Manitoba, Ontario

Helen Sclair

849 West Lill Avenue, Chicago, Illinois 60614-2323



It will not be an easy task to follow the delightful dedication of Jim Jewel in his devotion to grave matters. He will be sorely missed by friends of AGS. I have humbly accepted the responsibility for this column.

For those whom I have not met I will introduce myself as "The Cemetery Lady," a name given to me many years ago at a postcard show. Collectors become known by their area of interest, and cemeteries have been foremost in my pursuits for nearly twenty years.

Innocently, I began looking for the monuments and bodies which had once been in the now abandoned City Cemetery, 1843-1866. Then a friend mentioned that he was certain that he'd noticed a cemetery at O'Hare. There was very little information on Chicago's cemeteries. (In the Chicago Public Library's subject index under cemeteries: Buck, Pearl S., *The Good Earth*. A book about China!)

Collections of cemetery-related material began: books, articles, photos, pamphlets, maps, postcards, mourning items, etc. There was no reason to believe that an organization such as AGS existed until the day I found the name Barbara Rotundo and wrote to her. Her answer was a true revelation to me, for I found there were people with similar interests "out there."

Three years ago I found the records for the "City Cemetery." I had already expanded my scope to include such things as sources for materials, ethnic customs, geology, transportation, more missing cemeteries, endangered cemeteries, religions and their effects on cemeteries, columbariums, etc.

Recently I have been involved in the possible naming of a small Jewish burial site to landmark status, writing a guidebook for a large cemetery, and finding 2,000+ bodies and monuments moved from a Catholic cemetery 120-130 years ago. The

records are embedded in the pages of extant cemetery ledgers.

Last October I taught a course, "Chicago and its Cemeteries," at the Lyceum of the Newberry Library. It was repeated in March.

Having begun with a mention of postcard collecting, I'd like to refer to Phil Kallas' late night presentation at the AGS Conference in June, 1994, of cemetery images on same. Some who heard his very interesting talk learned that there is a very large collection of over 360,000 catalogued images available at the Lake County Museum, Curt Teich Postcard Archives, 27277 Forest Preserve Drive, Lakewood Forest Preserve, Wauconda, Illinois 60084. Assuredly not all cards pertain to cemeteries but many do. There is no better way to learn what something looked like than to find a postcard of it. Postcards came into existence with Chicago's Columbian Exposition of 1893. AGS member Bob Pierce has visited the Museum and assures me that everything is on computer. 📷

SOUTHEAST

Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia

Lucy Norman Spencer

2312 North Vernon Street
Arlington, Virginia 22207
(703)527-7123



The Story of Tom Dula

In 1866, twenty-two year old Laura Foster was buried in a private cemetery in Lenoir, North Carolina, to which her tombstone has recently been returned after vandals took it away. According to a researcher with the North Carolina State Archives, Ms. Foster was stabbed to death by a twenty-three year old Civil War veteran named Tom Dula, who, according to legend, got her pregnant and then conspired with his married lover, Ann Melton, to kill her.

Tales of this dark mountain deed circulated through the hills for a hundred years, sometimes in story and sometimes in song, until the 1960s folk music craze, when the Kingston Trio stumbled across a variation of the ballad "Tom Dula." They changed his name to Dooley and sang,

*Hang down your head, Tom Dooley
Hang down your head and cry,
You killed poor Laura Foster,
And now you're bound to die.*

What's known for sure is that Tom Dula was a real person and that he was tried and hanged.

New National Register Cemetery

The 1880 Darlington Cemetery and Sanctuary in the Maryland Lower Deer Creek Historic District has been listed on

the National Register of Historic Places.

A Question About "Consort"

It is unclear to me whether the word "consort," when used on a gravestone, means mistress, slave, or wife. There is at Ashland, the estate of Henry Clay in Lexington, Kentucky, a stone marker dated 1831 which refers to "Sarah . . . Consort of John Paul." "Consort" in this case has been assumed by some to mean slave mistress of a white man. The stone was found in a separate area on the estate which the curator of Ashland thinks was a slave cemetery. Historically, consort has not been restricted to slavery or used as a synonym for mistress. Prince Albert was referred to as consort of Queen Victoria. The curator admits that conjecture plays a large part in the identification of Sarah. Few nineteenth-century written records concern cemeteries, but the Henry Clay letters at the University of Kentucky special collections may help.

AGS member Margaret Jenks writes that "consort was very common up to say 1850 and always just meant wife. In the area of Vermont where I have copied ninety-nine percent of the stones, a good percentage of old stones use the term consort for wife, . . . the population was less than one percent Black."

If anyone has further contradictory uses and information about the word consort, please write to me or the AGS office. Has a man (other than Prince Albert) been labeled "consort?" Let us know! 📧

MID-ATLANTIC

*Delaware, New Jersey,
New York, Pennsylvania,
Quebec*

G.E.O. Czarnecki

2810 Avenue Z
Brooklyn, New York 11235



I would like to share with AGS members some of the basics of the several research projects in which I have been engaged over the last many months. These are endeavors for which I have been collecting data, photos, and rubbings for a bit of time and will be writing up in the coming months. Newsletter space may eventually limit this material, and the quarterly publication dates could mean delays in exposure. I will hereby give a brief account of the material in case research-oriented members would like a preview or to correspond on the subjects. Some of the topics are more related to the New York City area but in actuality they will have parallels and significance throughout the geographical range of colonial era stones.

1. I have been investigating a colonial motif here in New York City which I call the "almond-eyed head." This material deals with motif decline and disappearance as well as a coinciding product/consumer awareness on the part of the cutters that is also part of the change.

2. I have been investigating obscure material cut by John Zuricher. This project seems to keep expanding, but I hope to have a full piece (with photos) for readers soon.

3. Because of my concern over the scarcity of colonial stones with ornamental motifs in New York, I have been working on a paper dealing with the importance of separating the stones with motifs from those without. All too many people conglomerate gravestones into one category, which has created an all around apathy. I have been trying to emphasize that the small number of stones with artwork should be given priority concern if they are to be saved. Generally, New York City is not as rich in motif-bearing stones as New England. As an example, the largest collection of colonial stones in Brooklyn is about 200 stones in one yard (the Flatbush Dutch Reformed Church), but only fifteen stones have motifs. The rest are devoid of artwork. It looks like there are a lot of colonial era stones left, but most are without artwork. Without this differentiation of status I fear that this valuable colonial art will be lost. I have discussed this project with some people of power hoping to convince them that this is the best strategy for preservation. I am a firm believer in indoor preservation of elaborate stones, endangered stones, stones already lying on the ground, unique pieces, etc. Cemetery meetings have been occurring, always with an emphasis on clean-up. I have been trying to provoke those who can be influential to do something serious about saving this diminishing Americana.

4. During the course of the past few months I have acquired a great interest in a subject on which not too much has been written: fieldstones and homemade markers.

Those of us who spend time in the yards rubbing, photographing, and collecting data have seen them and recognize them. They have certain attributes, qualities, and standards that give them similarities which I will try to define.

The terminologies "fieldstones" and "homemade" can usually be used interchangeably except for a few points. Fieldstones are natural stones found in the local terrain that already have a shape that is usually selected for its usability as a marker: appropriate height, width, at least one flat surface, not too rough; basically usable with little or no alteration. Very simple and limited data is cut on the face, probably by a family member or friend. Initials seem to be most common, with a death date and sometimes the birthdate and age at time of death. Ornamental motifs are rarely if ever employed. Simply cut straight lines are laced to divide initials from dates or merely to enclose the entire data above and below. The shape at the top of the stone could be rounded, triangular, squared, or crude, but I believe that shape was an important factor in selection.

As can be seen, fieldstones are "homemade" but not all "homemade stones" are fieldstone. A homemade stone could be much more like store bought but cut by a family member or friend, an amateur cutter who didn't cut stones for a living. Many amateurs attempted tympanum motifs, and the stone style usually fits more of the standards for markers with regards to stone type, shape, fully flat cutting surface, definite tympanum with or without motif, full name, etc. Homemade is closer to store bought. It is more imitative of store bought, but made by an amateur. The quality of the work is indicative of it, with simple shallow cuts for lettering, and motifs that are copies of popular ones of the time but lack real artistic skill and talent. Although these stones

are homemade, they are sometimes most beautiful and delicate. They are the tearful labor of love for a departed loved one, and it shows. Many have grief and sorrow cut into them, an attribute missing in many professionally cut pieces.

I am asking AGS members to send me anything they have or know about fieldstones and homemade markers. I propose a project to be composed of all who contribute to produce as large a collection of data on the subject as possible — photographs, sizes, inscriptions, stone types, drawings of motifs if unrubable, sexes and ages of the deceased, sites of the stones, etc., would all be welcome.

Find a stone, write it up, and send it to me. After a year (with your help) we should have enough material to compile into an authoritative piece.

Fieldstones and homemade markers are genuine American folk art and truly representative of American gravestone concepts. Your piece of data can contribute significantly to the result. 🗿

NEW ENGLAND/MARITIME

Connecticut, Maine,
Massachusetts, New
Hampshire, Rhode Island,
Vermont, Labrador, New
Brunswick, Newfoundland,
Nova Scotia

Bob Klisiewicz

46 Granite Street
Webster, Massachusetts 01570



It is seldom that we hear of anyone but AGS members making use of the very accessible and usually quite accurate information carved into the many old gravemarkers in this area. Linda Burchard writes of one such group in the October 31, 1994, *Berkshire Eagle* [Massachusetts] and the unique program presented by Williams College in Williamstown which combined the information gathered from these stones, the 1850 census report, and probated wills of the period to come up with a database on more than 1,000 mid nineteenth-century Williamstown residents.

Eighteen students in Trudi Abel's Nineteenth Century American Culture class participated in this project, gathering the information, sorting and analyzing it, and finally, reporting the results of their work. Even though a majority of the information was based on the wills and census, it seemed to be the gravestones that brought the dusty facts to life. Abel explains in the article that only the power of a modern computer could make it possible for the students to analyze and categorize such a mass of information in such a short time, searching for patterns and trends that would not be easily accessible to researchers a generation ago. The use of computers in gravestone data processing isn't all that new, of course. We all are familiar with John Sterling's regular "Gravestones and Computers" column for this newsletter, and the responses he gets to his questions and com-

ments show that there are more than a few others out there with similar interests. None the less, it is always gratifying to see additional interest in the use of the computer in gathering and classifying gravestone data.

Abel's class did a masterful job grouping and analyzing the information, resulting in some conclusions that may have been a little surprising to those students who have had only a minor brush with Berkshire history. As an example, they found that most families were not as large as many people would have expected, with the majority of families having only two or three children (although farmer's families tended to be larger). Another interesting discovery for them was that the one hundred or so Irish immigrants in the area tended to marry among themselves almost exclusively. This may hint that the same cruel racial segregation and discrimination was practiced against the Irish in inland Williamstown as was common during this same period in the larger coastal cities.

The bulk of this information, interesting and important as it may be, still comes across as dry as bones, while ironically, only the gravestone study seems to add life to the project, creating real people out of the bare statistics, and exposing the students to a society of people who lived their lives filled with similar hopes and fears, joys, and sorrows as the students themselves.

Andrew Swayze of Dedham, Massachusetts, reported on the shifting styles of epitaphs from the eighteenth century through the mid-nineteenth century and was fascinated by the evolution of styles during that period. He noticed that they began with deeply religious epitaphs and changed slowly to a long compilation of the secular virtues possessed by the deceased in the 1810s and 1820s. Swayze commented that these latter epitaphs reminded him of resumes.

Another student was intrigued by a triple gravestone of a man and his two wives. The stone for the wife that predeceased the man was elaborate, while the stone for the one who survived him was quite plain. The article didn't indicate whether or not the student speculated on the reason for this oddity; however, quite a number of simple reasons could account for such an occurrence. (One that immediately comes to mind would be the situation where the first stone was placed there by a loving husband, while the second wife's may well have been placed by the somewhat less loving stepchildren. All in all, it was unlikely that the stepmother would ever see it.)

Finally, senior Florence Waldron speculated that the much higher number of religious epitaphs on the tombstones of young adults was the result of greater religious conviction of the parents that buried them rather than those of the young people themselves. Waldron could, of course, be right, but the thousands of letters written by similar young people during the Civil War indicates that a real religious feeling ran deep within them, and Waldron may be making the mistake of transferring her own religious convictions, or lack thereof, to that of her peers of a century and a half earlier. If she is, she wouldn't be the first to do so. This could be a nice project for an AGS researcher to further develop.

Under any conditions, it is nice that the students are being

exposed to the charm and lore of the old stones, and whatever they learn from this exposure can only add to their sense of continuity with their fellow travelers in an earlier Williamstown. Professor Abel is to be commended and her students encouraged to continue such excursions into early New England culture. Who knows but this may ignite a lifelong interest in the subject for a few of them? ☼

FOREIGN

Angelika Kruger-Kahloula

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Germany



News from Members

Around the time of the fiftieth anniversary of the Battle of Normandy, reports about American military cemeteries in Europe appeared in many newspapers. Among several clippings sent in by Phil Kallas was one from the *Army Times* travel section ("Paying respects" by Madilee C. Wnek, May 2, 1994, pages 10-11), that presented the American Military Cemetery and Memorial in Colleville-sur-Mer, which overlooks Omaha Beach. It is operated by the American Battle Monuments Commission. Its 1.5 million annual visitors are encouraged to seek assistance in finding grave and memorial sites from the staff, who are available from 8 a.m. to 6 p.m. in the summer, to 5 p.m. in the winter. (The office is closed from noon until 3 p.m. on weekends as well as on U.S. and French holidays.)

The cemetery was established in 1956, and its 172 acres are laid out in the form of the Latin cross. Over 9,000 markers recall the servicemen and servicewomen who died in the Battle of Normandy. They had originally been buried in temporary cemeteries. Whenever the next of kin wished so, the military dead were returned home to the United States. Fourteen thousand remains were thus transferred from Normandy to North America between 1950 and 1955.

The Garden of the Missing, situated at the rear of the memorial building, commemorates 1,557 service members missing in action. Their names, ranks, organizations, and states are engraved on a semicircular wall.

The November, 1993, issue of *VFW* magazine (page 36) lists the numbers of burials and missing memorialized in eight military cemeteries established by the American Battle Monuments Commission after World War I in Belgium, England, and France.

Anne Stanton's article, "England Remembers: A Tribute to Fallen American Warriors," (*Army Times*, November 8, 1993) is about the American Cemetery and Memorial in the English village of Mattingley, about three miles from Cambridge. This burial ground was established in 1943 on land donated by the University of Cambridge for American servicemen and servicewomen who died in or around the British Isles during World War II. There are 3,000 plain white Latin crosses and Stars of David on the thirty-acre grounds, each bearing the name,

rank, and hometown of the person buried underneath. The names of over 5,000 members of the Army, Army Air Forces, Navy, Coast Guard, and Marine Corps, whose remains were never found or identified, are inscribed on the 472-foot Wall of the Missing. The Memorial, at the far end of three reflecting pools covered with water lilies, is divided into a chapel and a small museum. The cemetery is open from 8 a.m. to 6 p.m. in the summer; in the winter, from 9 a.m. until dark.

Also from Phil Kallas' collection is the following item of grave news: Audrey Woods' "English Churchyard Won't Allow 'Dad'," *Stevens Point Journal*, [Wisconsin] (August 15, 1994, page 20).

On August 8, 1994, a Church of England consistory court in the diocese of Blackburn confirmed the right of local vicars to enforce the rules in their churchyards. A controversy over the admission of nicknames and pet names on gravestones received national attention when the Rev. Stephen Brian, following church guidelines, refused to let parishioners have "Dad" inscribed on their father's gravemarker in the Holy Trinity churchyard of Freckleton, Lancashire. The issue polarized public opinion into those who encourage individualism in the burial ground and others whose idea of tasteful commemoration does not admit gravemarkers with a personal touch.

Individualists are advised to travel to Sapinta in northern Romania for inspiration. Its "merry cemetery," designated a United Nations cultural landmark, has about 600 ornate wooden crosses, painted blue, red, and yellow, with caricatures of the deceased and first-person lines of verse. They are the creations of Stan Ion Patras, who started carving in this style in 1932, and of his successor Dumitru Pop. Sapinta villagers are expected to compose their own epitaphs in time, but the carver may take some poetic license when inscribing the final version.

A dominant theme among the epitaphs is regret about departing too early from a life of drinking and socializing and whatever else makes life attractive to Romanian peasants. Several markers provide graphic descriptions of the manner of death that brought those buried underneath to their graves. One young man was struck by lightning in his bed. Another man was killed by logs when walking drunk in the woods. A woman was killed by a taxi. "In all of Romania it could find no place to park except in front of our house, where it ran over me." "Here I lie without my head," explains a shepherd's epitaph. "A bad Hungarian came and shot me in the head and severed it from my body. May he be damned for all eternity." Death came less swiftly but also tragically to the man whose grave inscription declares his love of dancing to the violin. "But after I got married, my wife wouldn't let me. And I died in sorrow."

The Parish priest of Sapinta urges his congregation to carry on the tradition of having custom-made gravemarkers, however eccentric they may be. (Roger Thurow, "I Loved Women and Horses; I'm Sad I Died So Young," *Wall Street Journal*, June 27, 1994, pages A1 & A9.)

Copies of all the above-mentioned articles as well as page 3 of the *London Times*, August 10, 1994, containing "Church Court Upholds Gravestone Ban" and "The Comic Side of Death"

contributed by Toni Cook, have been deposited in the AGS Archives.

Charles Merbs sent the following piece about an unusual type of gravemarker.

The Ossuary At Kutná Hora

Among the most unusual memorials to the dead are those composed of the actual remains of the dead, a spectacular example of this being the kostnice (bone house, ossuary) at Sedlec near Kutná Hora, a city east of Prague in the Czech Republic. In 1142, a century and a half before silver was discovered around Kutná Hora, making that city wealthy, a Cistercian monastery was built in Sedlec. Not much is known with certainty about the cemetery that was established at the monastery, but legend has it that in the late thirteenth century Abbot Jindrich brought soil back from what he thought was Christ's grave in Jerusalem, thus making the Sedlec cemetery a symbolic part of the Holy Land. In this way the cemetery won fame as a place to be buried, not only among the local residents of Bohemia, but as far away as Poland, Belgium, and southern Germany. At times the population of the cemetery grew very rapidly, as during the great plagues of the fourteenth century and the Hussite wars of the fifteenth century.

The Sedlec Kostnice, known as the Chapel of All Saints, was built in the fourteenth century. After the Hussite wars, more and more of the cemetery was abolished, with the excavated bones stored in the chapel. According to the story that has been handed down, in 1511 a half-blind monk arranged the bones, estimated to represent some 40,000 individuals, into six huge, flat-topped pyramids, nearly twenty feet in height and about that same dimension in diameter.

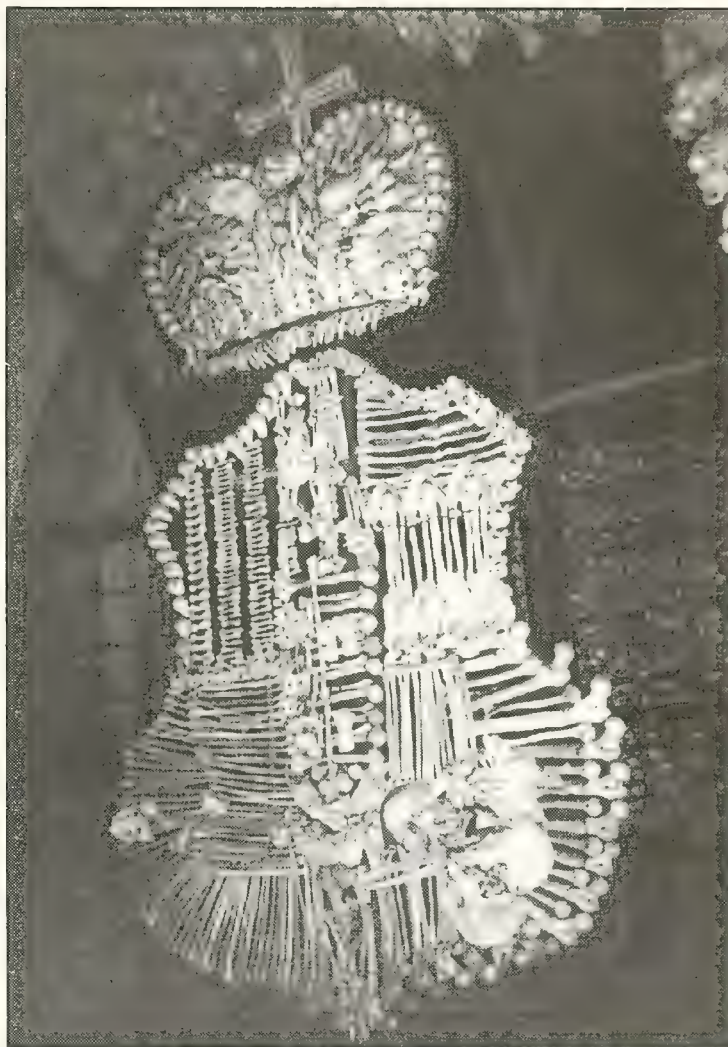
The monastery was terminated by Emperor Joseph II in 1784, with the property then purchased by the Schwartzenberg

Family of Orlík. In 1870, for the sum of 12,000 guilders, Prince Karl of Schwartzenberg hired wood-carver Frantisek Rint and his family to decorate the chapel into the remarkable form we see today. Dismantling two of the six pyramids, Rint used the bones to decorate the walls and ceilings and to build symbolic chalices and monstrances. His two "masterpieces," however, are a huge "chandelier" hanging in the center of the chapel and the Schwartzenberg coat-of-arms (*see photo*) attached to the framework in front of one of the remaining pyramids. Both are built almost entirely of human bones. The crown at the top of the coat-of-arms, for example, is composed of skulls, pelvic bones,

scapulas (shoulder blades), femoral heads, and ribs, all wired together to achieve a fantastic effect. At the lower right of the crest, a bird (also composed of human bones) is seen plucking at the empty eye socket of a skull, with a wing of the bird consisting of the hand and wrist of an individual who had suffered from such severe arthritis that the bones had fused into a single mass. The artist even used human bones to sign his work, "1870 F. Rint of Česká Skalice" (translation), on one of the walls.

The bones used to decorate the kostnice were undoubtedly selected for their appearance and uniformity, with the remainder from the two dismantled pyramids, said to consist of another 40 cubic meters of bone, buried under a large iron cross in the cemetery. The bones on exhibit do not exhibit the expected shades of yellow, brown, or black, reflecting the natural color of bone or pigments absorbed from the soil in which they had been buried,

but are uniformly white, the result of their being disinfected in chlorinated lime by Rint. The overall effect of this kostnice on its visitors is usually one of awe, with at least some appreciation of the art created from human bones — objects usually hidden away in vaults or beneath soil, but it also serves as a powerful reminder of one's own mortality. ☹



FROM THE

PRESIDENT'S DESK

Rosalee Oakley, President

19 Hadley Place, Hadley,
Massachusetts 01035



Special Recognition for Daniel Farber

At the January 21st meeting of the AGS Board of Trustees, Daniel Farber was elected *Trustee Emeritus*. This is the first time the Board has conferred this status on an AGS member, and it goes to someone who is a very special person in the life of the organization.

Dan has played an exceptional role in the history of AGS through his leadership as a trustee for many years and a former President of the Board, as well as his financial support through the years. This support has enabled the organization to move from a volunteer operation to one with professional staff and assistants and made it possible to move the office from a home location to a professional location at the Worcester Historical Museum. In addition, the Research Clearinghouse has had access to photocopies of his thousands of gravestone photographs which make it possible for the Research Coordinator to answer inquiries from members and the public. The credit line, "Photograph by Daniel Farber," represents a major contribution to the understanding and appreciation of gravestone carvings as an art form. His perception and encouragement of AGS as an organization that fosters appreciation of the cultural significance of gravestones is now embodied in our mission statement.

The title of *Trustee Emeritus* entitles one to lifetime membership both on the Board of Trustees and in AGS, and complimentary admission to all future annual conferences. At a special conference reception before dinner on Thursday, June 22, we will officially confer this lofty title and the benefits of *Trustee Emeritus* upon Daniel Farber.

Participation Sessions Offer Some New Topics

Part of the appeal of our AGS Conferences is that our members are so open to sharing their experiences, skills, and interests. We have some new subjects in the Participation Sessions this year that promise to take our conferees into several new areas. Sessions on archival care for papers and for photographs and the use of computers for recording cemetery records have been requested in the past and will be offered this year. Tracing the history of gravestone imagery and determining what can be learned about slavery in Massachusetts through studying gravestones in local cemeteries are two of the other offerings.

We still need more. If you are willing to share some basic skills such as rubbing or photographing with our new members, or if you have a special interest that fits into a fifty-five minute time segment, please contact me right away at 413-584-1756.

Excellent Response to Newsletter Survey

Your response to our query about the timing and condition of your receipt of the Winter AGS Newsletter has been excellent, and we thank all of you who sent postcards and letters! As of March 18, eighteen days after the Winter newsletter was mailed, thirty-seven postcards and letters have arrived, all indicating the Newsletter was received in mint, excellent, or very good condition.

As you might guess, the majority of our early respondents are from New England states, and various areas of New York. However, we've also had responses from Saint Cloud, Minnesota (6 days), Stevens Point, Wisconsin (6 days), Anacortes, Washington (6 days), Albuquerque, New Mexico (6 days), West Point, Georgia (7 days), Shreveport, Louisiana (7 days), Lexington, Kentucky (7 days), Panaca, Nevada (7 days), Punxsutawney, Pennsylvania ("weather capital of the world!" 8 days), Pittsburgh, Pennsylvania (8 days), Henderson, Kentucky (8 days), Columbia, South Carolina (8 days), Harmony, Pennsylvania (9 days), Dallas, Texas (10 days), Temple, Texas (10 days), Steubenville, Ohio (10 days), Pittsboro, North Carolina (11 days), Shelby, Michigan (11 days), and Chicago, Illinois (13 days).

A member in Colebrook, New Hampshire, wrote, "Arrived in mint condition March 7. Not bad, considering rain, sleet, mud, and a black lab next door who loves mail carriers nigh unto death!"

We'll have a further update in the next newsletter, so keep the cards and letters coming!

Janet Taylor Featured in Article

The restoration work of AGS trustee Janet Taylor is the subject of an article in the October, 1994, issue of *Stone in America*, the publication of the American Monument Association. Janet has a monument company in Pittsfield, Massachusetts, and has developed an enviable reputation for her restoration work. She supplied the interviewer with all the warnings that we wish all monument dealers and cemetery superintendents would heed: Use natural bristle brushes and preferably water alone (and **not** under pressure) for cleaning, use no adhesive stronger than the stone itself for repairs, etc. The magazine also followed her article with a page devoted to two long quotations from Lynette Strangstad's *A Graveyard Preservation Primer*. Congratulations to Janet! 🍷

NOTES & QUERIES

For Sale: Stonecutter's Tools

A box full of chisels, mallets, etc., some bearing Trow & Holden or Stanley trademarks, numbering approximately one hundred; some have never been used, some may date to 1940s, perhaps earlier. In good to excellent condition. Sale as a single lot most desirable. For further information contact Hollis A. Clark, 16 Clark Circle, Lynn, Massachusetts 01905.

Call for Papers

The "Cemeteries and Gravemarkers" Permanent Section of the American Culture Association is seeking proposals for its paper sessions scheduled for the ACA's 1996 Annual Meeting to be held March 24-27 in Las Vegas, Nevada. Topics are solicited from any appropriate disciplinary perspective. Those interested are encouraged to send a 250 word abstract or proposal by September 1, 1995, to the section chair: Richard E. Meyer, English Department, Western Oregon State College, Monmouth, Oregon 97361; Phone: (503) 838-8362, Fax: (503) 838-8474.

When Less is Not More:

The Design of the Negro Burying Ground in Manhattan

One of the maxims of modern art is "Less is more." While I am not opposed to the principle that artists should express themselves in any manner that is personally meaningful, I have definite reservations about the potential designs for a monumental environment for the Negro Burial Ground (*New York Times*, March 18, 1994).

These designs are supposed to honor those colonial era Blacks buried in a long forgotten site near the Federal Building in one of the oldest parts of the city. New Yorkers faced down federal contractors and successfully demanded cessation of construction on a new skyscraper after hundreds of skeletons were unearthed beneath the soil of the building site. It turned out that some city officials had known about the burial ground all along; extant maps charted its existence, laid out at what was, in the 1700s, the most northern boundary of New York. (The cemetery was a necessity because Blacks, like Jews, were denied burial in the area's other yards.) Right now, the area contains absolutely nothing but a stretch of green grass and a sign. Any gravemarkers seem to have been destroyed or discarded.

The designs illustrated in the *Times* article (presumably those the writer believed were the most noteworthy) were so minimal as to be meaningless. One proposal offered a glass wall embedded with brass pins to represent the shroud fasteners found at the site (as if the public would recognize what a shroud fastener looks like!). Another proposed an exterior sidewalk with a mosaic pattern of undifferentiated "grave goods."


At what point do we draw the line between sorely needed public education and non-representational art? Far too many New Yorkers of every color have little knowledge about (because they were never taught) the American history of many ethnic groups. I am still trying to catch up on my "non-Puritan" American history. For instance, like many New Yorkers, I had always sniffed at the miserable "Jim Crow" practices in the South's past. Recently, however, I came across a handsome bronze bas-relief on a mausoleum to a Sarah Cotter in Calvary Cemetery I, in Queens. What riveted my attention to it was the sight of a classically dressed woman's figure with her arms drawn protectively around two groups of children — one group white and the other, astoundingly and obviously, black.

Why were black children being memorialized in a "lily

white" Catholic enclave? And what did the words mean below her figure — "The NYC Draft Riots?"

Of course I had to find out to what this referred and it turns out there is plenty of written information available. To my chagrin (and the destruction of my misplaced Northern superiority), it turns out that in 1863, 3,000 to 5,000 free black citizens of New York were murdered by an Irish Catholic mob who feared what would happen to their unskilled jobs if the Emancipation Proclamation were passed. The riot was so deadly and widespread (it reached as far as Boston) that Union troops had to be withdrawn from the front to quell the violence.

Why **Draft** riots? Since enlistment in the Northern Army had declined far below the Civil War's requirements, Lincoln had instituted the first draft act in our history. In those days, you could pay someone to take your place, and it was during the first hour of the registration that impoverished, mostly Irish immigrant substitutes lined up to take the jobs. However, realizing that their sympathies really lay with the Southern planters and slavery, the line broke, and their outrage at their own miserable lives was spent on the hapless black citizens of the northeast.

It seems to me that this is the kind of story a historical monument could project — one that educates, inspires, and fills in the lacunae created by the prejudices of the past. It takes a skilled artist to design it, like those who recreated Ellis Island, a full scale evocation of the past of many Americans. But what I conceive as the purpose of a landmark discovery like the Negro burying ground is not going to be supplied by a blank wall or a meaningless sidewalk. In the spirit of our Association's potential contribution to current cemetery design, I would welcome a chance to take part in a debate in these pages — first, whether it is part of our role to try to inspire better contemporary memorial design; secondly, whether the past is served better by abstract or concrete design; and thirdly, whether any AGS members have had experiences with this type of situation and what resulted from it. Roberta Halporn, 391 Atlantic Avenue, Brooklyn, New York 11217. 

**EARLY PIONEER GRAVESTONES
OF POPE COUNTY, ILLINOIS**

Michael J. McNerney

Herb Meyer

This fascinating book places twenty-three human effigy folk gravestones and the persons and families they represent in genealogical, historical, and geographical context. Starting with nothing more than crudely inscribed information obtained from gravestones in rural and long abandoned cemeteries, the authors identify the individuals and their extended family ties. Several individuals and families are traced to their Virginia, Carolina, Tennessee, and Kentucky homelands.

A profusely illustrated, readable slice of pioneer life and an excellent example of combining gravestone and genealogical information. 48 pages, 9 maps, 40 photographs, and 6 genealogical charts.

Only \$11.75

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Calendar

Old Cemeteries Society of Victoria, British Columbia, is sponsoring a *Pacific Northwest Cemeteries Symposium* April 29-30. The program will include round table presentations of current projects, research, & concerns; slide talks about regional cemetery history and restoration projects; workshops on tombstone recording, conservation, research, computerization, and legal issues; and tours to some of Victoria's twenty heritage cemeteries. Call (604) 384-2895 for more information.

Friends of Mount Auburn Cemetery, Mount Auburn Cemetery, 580 Mount Auburn Street, Cambridge, Massachusetts: *Preparing for the Future*, a walking tour with Robert Keller and David Barnett, Tuesday, May 16, 5:30-7:00 p.m. *Discover the Beauty of Mount Auburn*, walking tours on Sundays May 7, 14, & 21, 2:00-3:00. For information about these tours or for a full listing of spring/summer walks and lectures, call (617) 547-7105.

Lake View Cemetery, Cleveland, Ohio. Lake View is continuing to celebrate 125 years of history in 1995: *Mother's Day Walking Tour* and discussion of some interesting & famous women from Cleveland's past, on Sunday, May 14, at 2:00. *The Angels of Lake View Cemetery*, a walking tour with Dale Hilton, Saturday, May 20, 10:00. *Architectural Walking Tours*, Saturday, May 20 (with Dale Serne) & Sunday, July 16 (with Dr. Theodore Sande), 2:00-4:00. Reservations are required. For additional information and reservations, please contact Katherine Kohl at (216) 421-2665.

Preservation Coalition of Greater Philadelphia is sponsoring *Bicycling to Gardens East to West* on Saturday, June 3, 9:00-4:00. Tour includes Woodlands Mansion and Cemetery. For more information, call (215) 568-8225.

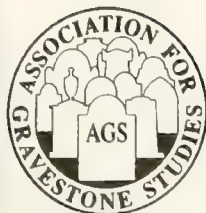
Last weekend in July: Barre, Vermont is celebrating its centennial this year with numerous events, including a tribute to its granite manufacturers and sculptors. As part of this celebration, several Barre granite manufacturing plants will be opening their doors to the public; additionally, the month-long Barre Centennial Sculpting Celebration will offer the public the opportunity to see Barre's world-famous sculptors at work. For more information, call (802) 476-4131.

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NEWSLETTER

OF THE ASSOCIATION FOR GRAVESTONE STUDIES

VOLUME 19 NUMBER 3

SUMMER 1995

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Cover: Yusuf Hawkins stone (1989); rubbing by Roberta Halporn

Newsletter Contributions

Contributions and comments to columnists and Editorial Board members are welcome. Issues are mailed six weeks after deadlines and often take several weeks to reach the membership; please keep that in mind when submitting time-sensitive material.

Deadlines for Contributions

Fall issue: August 1
Winter issue: November 1
Spring issue: February 1
Summer issue: May 1

Newsletter Editorial Board

Mary Cope, Jessie Lie Farber, Miranda Levin,
Rosalee Oakley, W. Fred Oakley, Jr.,
Barbara Rotundo

Advertising Prices

Business card, \$15; 1/4 page, \$25; 1/2 page, \$45; full page insert, \$100. Ads are placed as space allows.

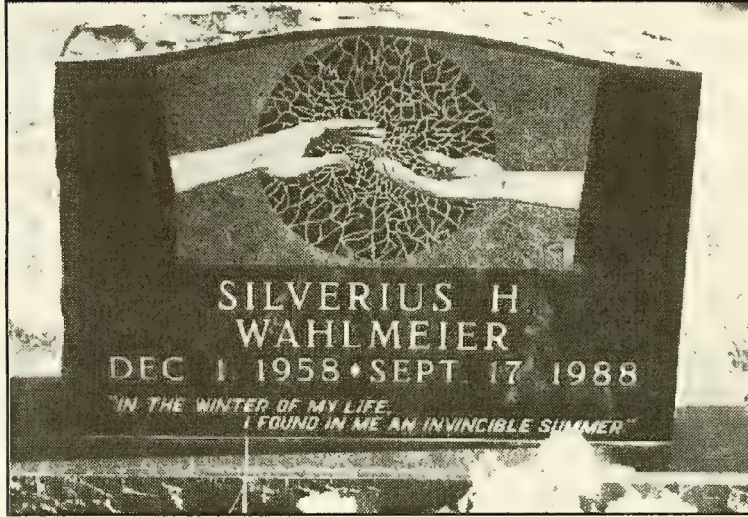
Mail contributions to the appropriate person or to the AGS office. Send advertising (with payment) to the AGS office: 30 Elm Street, Worcester, Massachusetts 01609.

COME TO THE ANNUAL CONFERENCE IN GORHAM, MAINE, June 27-30, 1996

The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

***The Summer of 1994
The Western Deadbeat***

by Bob Pierce
208 Monterey Boulevard
San Francisco, California 94131



Saint Joseph Cemetery, Hays, Kansas: Silverius H. Wahlmeier marker. A lot of interesting markers to photograph in this cemetery. There are numerous motifs associated with the oil industry.



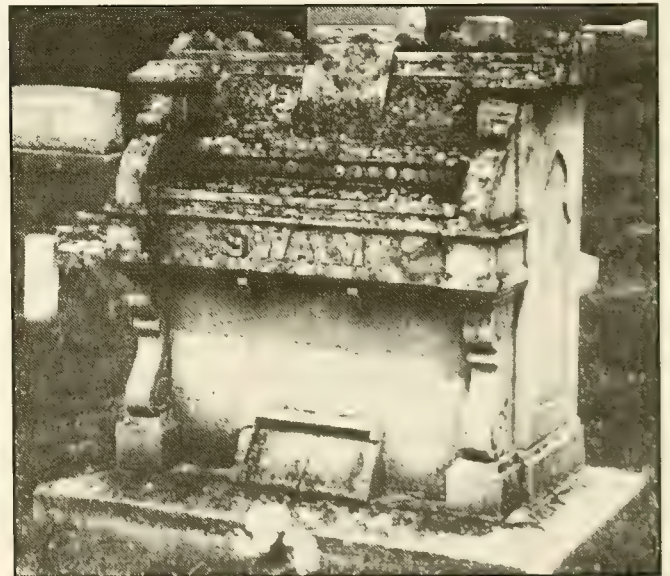
Arlington National Cemetery, Arlington, Virginia: Close-up of Lt. John Rogers Meigs, U.S. Engineers, chief engineer, Army of the Shenandoah.

For me, summers are a time for traveling, attending the AGS conference, visiting bookstores, and photographing in the cemeteries I find along the way. To see America and get a real feel for this country, one must get off the interstates and travel blue highways and backroads. At our editor's request, I would like to share some photos of interesting markers I came across in the summer of 1994.

What did you do during your vacation? Please send us your photos of interesting stones for a feature next year! ♦



Calvary Cemetery, Le Mars, Iowa: This Roman warrior stands out among all of the markers in this cemetery. He is atop the Catherine Keller marker.



Bethany Cemetery, Marshall, Indiana: A beautifully sculptured organ complete with pump, stops, and keys. Much of it is encrusted with lichen. It was the pièce de résistance of this cemetery.

17TH & 18TH CENTURY GRAVESTONES & CARVERS

Ralph Tucker

Box 414, Georgetown, Maine 04548



Paul & Enoch Noyes, Stonecutters of Newburyport, Massachusetts

In Newburyport, Massachusetts, and nearby towns are a series of gravestones having a winged face (or cherub) of a unique and consistent style which is easily recognizable. Paul Noyes, along with his son, Enoch, have been identified as the stonecutters of these stones (Figure 1).

Paul was the fourth of ten children of Parker and Sarah (Mighill) Noyes, both of Newbury, and was born there 12 February, 1740/1. Paul was the great-grandson of the Rev. James Noyes, an original settler of Newbury, and also the first cousin once removed of John Noyes, the Boston jeweler who may also have been the important Boston stonecutter, "JN." Paul married Sarah Morse, the daughter of Enoch and Martha (Goodhue) Morse. Paul and Sarah had seven children, Enoch (1773-1832) being the sixth child and elder son.

Paul's name, along with his father's, appears on the petition to separate Newburyport from Newbury in 1762. He served in the Revolution as a private in the events of 19 April, 1775, for which he was reimbursed for seventy-five miles travel and four days service. Later he was recorded as a war prisoner, being released from Mill Prison in March, 1779, soon after which he sailed on the warship "Alliance." At a later date, he was under Capt. Joseph Newhall in an effort to reduce Canada. Paul died in Newburyport 5 October, 1810, at age seventy when a wall collapsed, the local paper containing an account of the accident. His slate gravestone contains a carved urn bearing his name, as well as a typical Noyes cherub in the tympanum. It is located in the Highland Cemetery, Newburyport, and was probably carved by his son, Enoch.

For his father's marble gravestone, Paul carved two trumpeting angels beneath a winged face (his unique cherub face) and with a floral border. In the lower right corner of the inscription is carved "Paul Noyes, fecit." Beneath the bottom border

are carved parts of the alphabet in both upper and lower case; whether done for practice or for advertising purposes is unknown. The stone is now illegible but several photographs survive. The footstone still stands. A stone for his mother with a similar grapevine border, lacking the trumpeters, is also extant.

While these stones verify his style and work, there are in the Essex county probate records twelve references where he is named as having been paid for gravestones, and two other records where he was paid sums which were probably for gravestones. Harriet Forbes searched the probate records of Suffolk, Essex, and Middlesex counties for references to payments for gravestones, and these have been made available by Laurel Gabel

in mimeographed form to the Association for Gravestone Studies Archives.

Additional verification of Paul being a stonecutter is to be found in his inventory of 1810 listing the following:

32 stones	\$172.50
pieces of marble	\$2.50
rough stones	\$6.50
1,770 ft of freestones	\$480.00
stone cutting tools & foils	\$4.25

There are three gravestones signed by Enoch Noyes, marking him also as a stonecutter. It is believed that Enoch was Paul's son, but he may have been his brother. One cannot distinguish between the work of the Noyes carvers.

We have no information as to where Paul may have apprenticed, but speculate that it may have been with one of the

Figure 1

carvers using the Pin Hill Quarry in Harvard, Massachusetts, for that was where he obtained his slate, and where there were several competent carvers whose styles were similar. On the other hand, he may have apprenticed with the Geyers of Boston, whose borders he copied so well.

From the dates on the stones, it appears that Paul started to carve gravestones shortly after the Revolution, although there are a handful of his stones dated prior to this time. These earlier stones were probably made at a time later than the date indicates in order to fill the need for gravestones for those who had died during the Revolutionary War, when there were no stonecutters available. Paul's activity in the war would indicate that he was not carving much in those years.

Over one hundred of his stones, dating from the early



Topical Columns

1780s to the early 1800s, have been located and used in this study, although many more could be found. They are generally found in the Merrimac Valley and north up the coast to New Hampshire, with a scattering in coastal Maine and Nova Scotia, as well as south to coastal Connecticut. One was even located in coastal Georgia, a fact which is not unusual because Newburyport ships were active in the coastal trade routes.

His style of cherub is unique, so there is little difficulty in recognizing his work. The majority of the stones have almost identical cherubs with spread wings, differing only in the depth of the carving; some resemble engravings and others are in three dimensions, which were obviously more expensive (Figure 2). One interesting type is cameo-like on slate where the surface of the stone is a darker color than the underlying carved surface. The cherubs are easily recognized. The tightly combed hair doesn't fall below the ears, and the face is oval. He was not inventive and his stones can usually be identified at a glance.

Most of the stones were on good

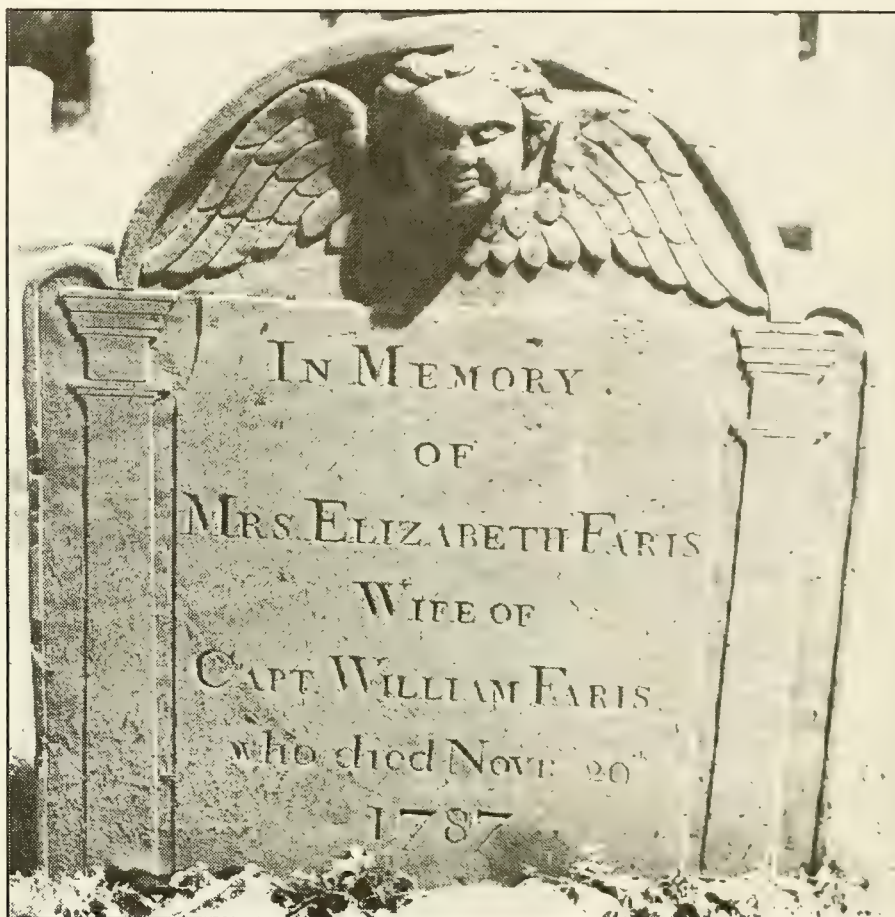


Figure 2

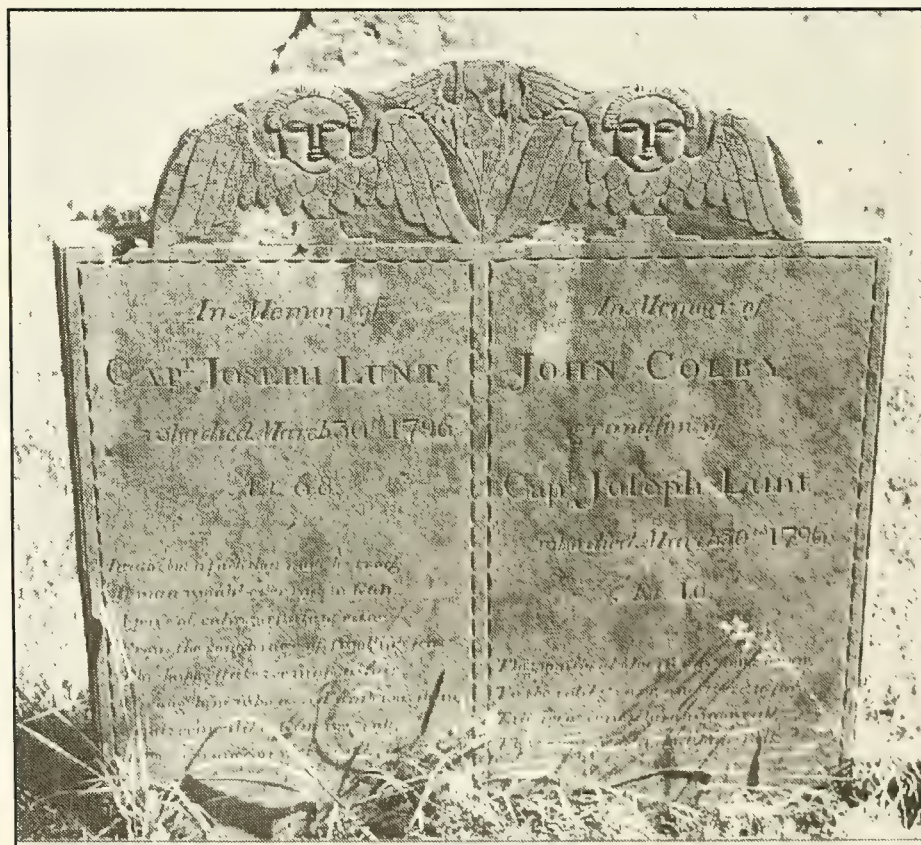


Figure 3

quality slate from the Pin Hill Quarry in Harvard, Massachusetts, where a number of Middlesex County stonecutters obtained their slate. On occasion, as for his father's stone in 1787, he used marble, but kept the same styles as when he worked on slate. There are also a few of his grave-stones carved on a light brown sandstone.

The lettering is unusually well-carved and spaced. Ligatures are used for "AD" and "AE," often with the first stroke of the "A" having a decided curve. Upper- and lower-case lettering is used, and usually several words are in italics. The upper-case letter "J" drops below the line as does the numeral "7," like several other carvers. There seems to be nothing unique in the lettering which enables one to distinguish the work of the Noyes shop from others. They generally used "In Memory of..." or "Here are deposited the remains of..." and rarely the older "Here lies..."

The earliest Noyes stones have the usual three-lobed top, but later have square shoulders, and still later have a variety of

curved tops. Double stones that were made for two persons often have a triple-lobed top containing two cherubs with a winged hourglass or an urn between (Figure 3).

By 1800, the tree and urn motif came to be common and he used it, often with drapery and tassels on either side of the tympanum, similar to the work of Levi Maxey of Salem, Massachusetts. He sometimes used a side border borrowed from the Geyers. In one case in 1795, he made a stone with a quadrant in the tympanum for Capt. Thomas Clouston. The inscription on this stone notes that it was given by Clouston's grateful pupils; the Captain having been a Newburyporter who taught navigation (Figure 4).

There was a "Merrimac Valley School" of gravestone carvers which started with Lt. John Hartshorne of Haverhill and continued with the Mullicken family of Bradford, the Leighton family of Rowley, the Webster brothers of Bradford, and the Worster father and son, originally of Bradford. There is a continuity in the styles of all of these men, who carved from about 1700 to 1800. After this date, Jonathan Hartshorne of Newburyport, Joseph and John Marble (father and son) of Bradford, Robert Fowle of Newburyport, and the two Noyes carvers of Newburyport all carved in the same general area but departed from the Merrimac Valley style, using the newer styles.

For further information on all of these carvers, refer to *Markers* and the *AGS Newsletter*, or write this columnist. ♦

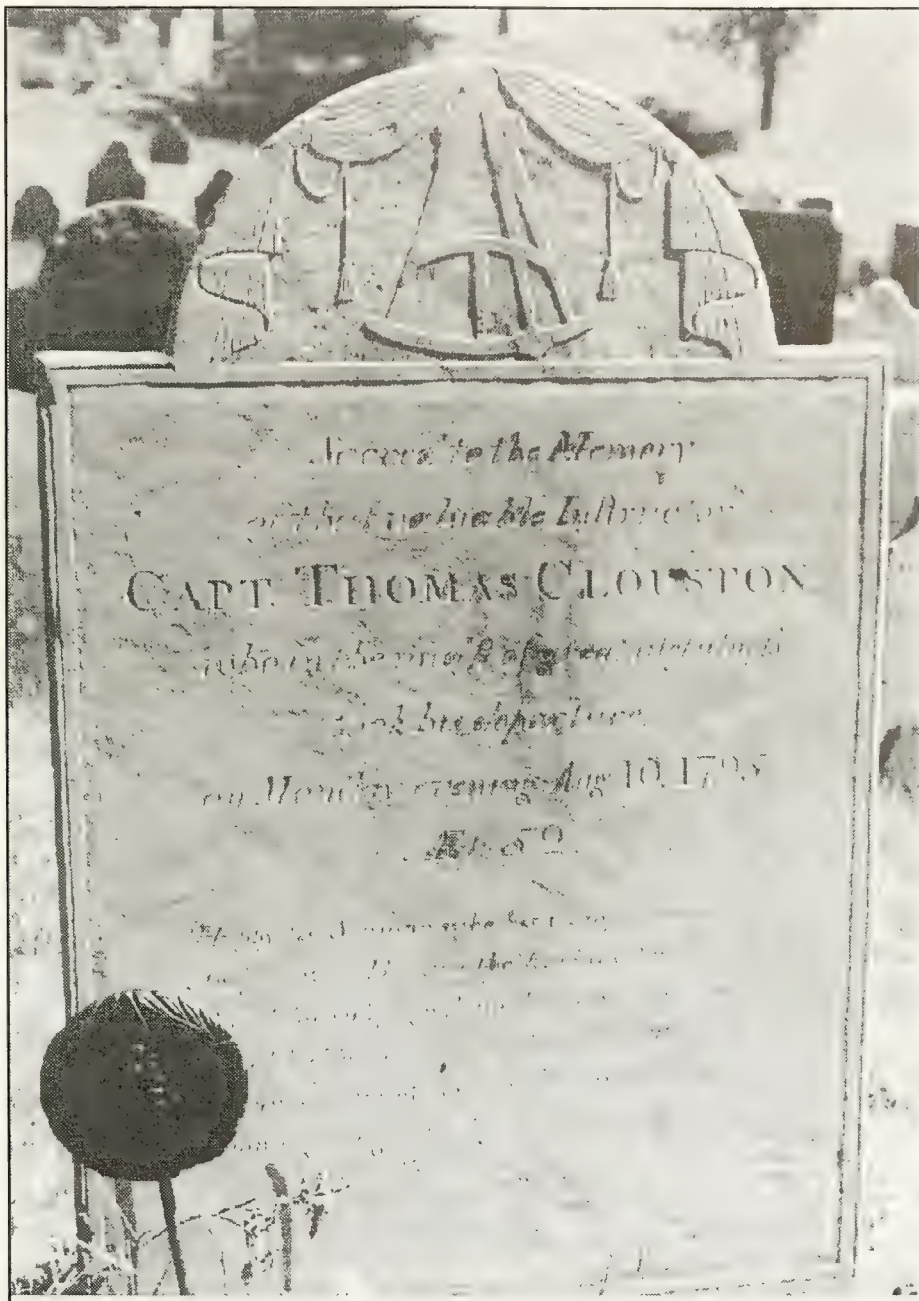


Figure 4



19TH & 20TH CENTURY GRAVESTONES

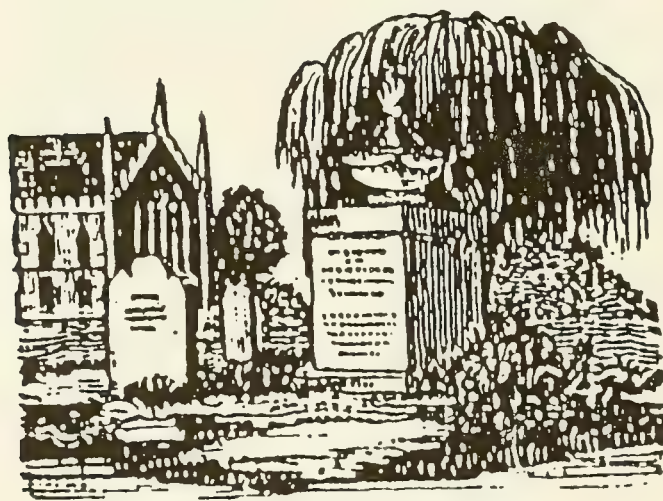
Barbara Rotundo

48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220



Those of you who were at the 1992 conference in Schenectady, New York, will remember that the program cover came from a stone carved by Peter Hood of Schenectady. His work appears in every nineteenth-century cemetery within a wide radius of that city. Elsie Maddaus, a friend who is Archivist/Librarian for the Schenectady Historical Society (which co-sponsored the conference), has sent me the following result of her research.

STONE CUTTING.



P. & M. HOOD.

A Tombstone Story

by Elsie M. Maddaus

32 Washington Avenue, Schenectady, New York 12305

Several weeks ago, someone phoned the library and asked us about gravemarkers with the word "Hood" at the lower edge. Who or what was Hood? Researching this name enabled us to compile a file on the Hood Family.

Peter Hood was an early stonemason who lived in Schenectady for more than twenty-five years. The business was in the name of P. and M. Hood. M. was probably Mathew Hood, who was born March 6, 1796, and died November 5, 1844/5.

Their business was "in State-street, fronting Church-street." They had tombs and gravestones on hand and were constantly manufacturing them. They advertised that their prices were **low**. An example of a stone taken from their advertisement is shown above. Later the business was located at Number 18 Water Street.

But who was Peter Hood? We found that he had been

born in Scotland about 1792 and died in Schenectady July 3, 1856, at the age of sixty-four. He was a naturalized voter. His wife was thirty-five years younger than he was and they had three young daughters, Helen, Margaret, and Agnes. Also included in the household was a servant from Ireland. Jane Henese.

Peter Hood owned lands in the city and county of Schenectady, and in his will left separate portions to his three little girls. After the death of Peter in 1856, his wife married Gilbert D. Kennedy. Shortly thereafter, Sarah went to court to petition for control of the children's legacy as she was their natural guardian. The judge thought her position was opposed to the children's rights (antagonistical) and appointed Charles Fuller, Esq., Counselor at Law, Special Guardian for the infants. In 1855, a financial settlement was made to Sarah from the income of her daughters' property.

The story of Peter Hood was compiled from census records, cemetery records, the court case in "Tree Talks," *The Traveler's Pocket Directory and Stranger's Guide* (1831), and the Schenectady City Directory of 1841/2. All because someone saw "Hood" on an old tombstone. ♦

HAND CARVED LETTERING IN STONE

Houmann Oshidari
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Lexington, Massachusetts 02173

advertisement

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Herb Meyer

This fascinating book places twenty-three human effigy folk gravestones and the persons and families they represent in genealogical, historical, and geographical context. Starting with nothing more than crudely inscribed information obtained from gravestones in rural and long abandoned cemeteries, the authors identify the individuals and their extended family ties. Several individuals and families are traced to their Virginia, Carolina, Tennessee, and Kentucky homelands.

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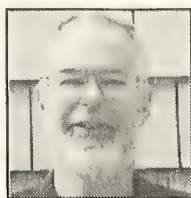
advertisement

GRAVESTONES AND COMPUTERS

John Sterling

10 Signal Ridge Way

East Greenwich, Rhode Island 02818



The AGS Standard Database

There is still time to order the beta test version of the AGS standard database (see spring 1995, page 6). I am hoping people will try it and send me additional feedback after having an opportunity to input real data, search the database, and run the reports provided. The program is IBM based so it will not function on a Macintosh. Order the beta test version of the gravestone database and program through the AGS office for \$9.95 plus \$1.95 for shipping. After six to nine months of gathering suggestions and modifying the program, a final version of the AGS Standard Gravestone Recording Database will be made available for \$19.95. People who order the beta test version will be able to upgrade for an additional \$10.00. Data entered with the beta test version will be fully compatible with the final version and will not need to be reentered.

To order the beta test version of the AGS Standard Gravestone Recording Program, send \$9.95 plus \$1.95 shipping to: AGS, 30 Elm Street, Worcester, Massachusetts 01609.

What Does John Sterling Do When He Isn't Writing His Column?

On Sunday, May 7th, 180 bicyclists of varying levels of expertise and interest gathered on the Boston Common to celebrate "Greening Month" and kick-off the Seventh Annual Tour de Graves. Sponsored by the Historic Burying Grounds Initiative, the Tour de Graves is a twenty-five mile bicycle tour of Boston's historic burying grounds and neighborhoods.

In the photograph, John Sterling is conversing with Dave Kunze, a representative of the Roslindale Historical Society. Mr. Kunze met the group of bicyclists in the Walter Street Burying Ground in Roslindale and gave a brief talk about the history of the site and the Roslindale and West Roxbury communities.

(More information on the Tour de Graves can be found in the New England/Maritime column on pages 23-24. M.L.) ♦

Photo by Ann Marie Rowlands



CONSERVATION NEWS

Fred Oakley, Jr.

19 Hadley Place

Hadley, Massachusetts 01035



Historic Marker Conservation and Replication Sponsored by Descendants of Roger Williams

by Sybil F. Crawford
10548 Stone Canyon Road #228
Dallas, Texas 75230-4408

Both the genealogical and gravestone communities have cause to be interested in a project of the Roger Williams Family Association (RWFA) at Easton Cemetery, located on Paradise Road in Middletown, Rhode Island.

The cemetery marker of Mary Sayles (daughter of Roger Williams) has been replaced; the markers of John Sayles (Mary's husband) and William Greene (their son-in-law) have been restored. These three markers once stood erect but at some point in time were cut below the inscription and mortared into a large slate enframement which rests upon a brick base — perhaps in 1899, the date inscribed on the slate top. The deaths of John and Mary Sayles occurred in 1681; William Greene's marker exhibits a 1681 death date also, but may actually have been 1679.

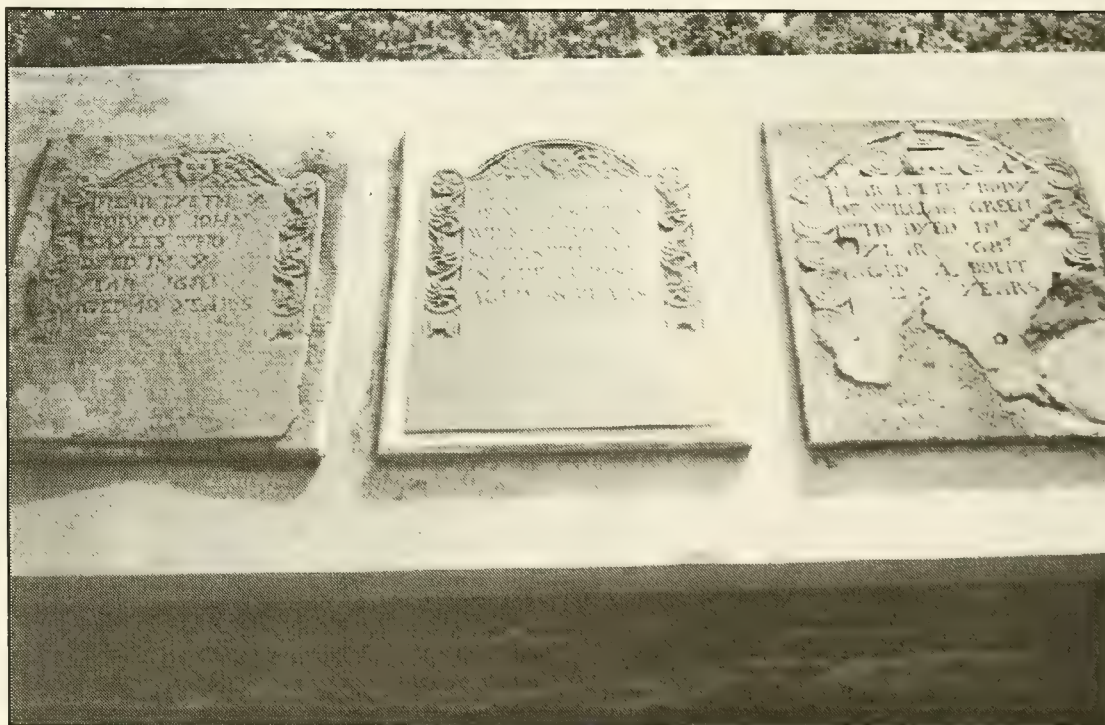
In spite of the fact that Roger Williams is widely celebrated as the founder of Rhode Island and an early leader in the cause of religious liberty in America, contributions have fallen

far short of expectations. The RWFA's call for gifts from charitable foundations and corporate givers generally met with a consistently discouraging response: "We don't do tombstones."

The credentials of Fannin-Lehner, preservation consultants of Concord, Massachusetts, are well known to AGS members, and it was this firm which was selected to orchestrate the work.

A thorough evaluation proved both top and base to be in essentially good condition and, after moving the top into proper alignment, both were cleaned. The John Sayles marker was in excellent shape and required little conservation work other than cleaning and sealing of the mortar which holds the marker in place.

Although present-day descendants and researchers spell the Sayles' son-in-law's name as "Greene," his surname appears on the marker as "Green." This marker required intensive conservation. Badly fragmented from years of ongoing freeze-thaw cycles, the stone's mortar needed to be repaired and replaced to prevent further moisture penetration through cracks in both the stone and mortar. The cost of the foregoing work was \$2,125.00. Pieces of the badly damaged Mary Sayles marker were gathered together for safekeeping several years ago by a well-intentioned resident of the area and have since disappeared. Fortunately, there existed photographs of the original, which proved invaluable in its replication. Replacement of her marker (at \$5,200.00) was the most costly part of the project. Five options were given in the Fannin-Lehner proposal and, to the credit of RWFA, they contracted for a full replica of the original stone with its carved tympanum and borders, old style headshape, and full inscription



*Left to right — Markers of John Sayles, Mary Williams Sayles, and son-in-law William Greene.
(Fannin-Lehner photo, courtesy of the Roger Williams Family Association.)*

of seventy-two Roman capital letters. Of Buckingham, Virginia, slate, one and one-half inches thick, the new stone was executed by the Stevens shop in Newport. Dorothy White, RWFA's president, indicates that the shop's records date only from 1713, but there is strong reason to believe that all three markers were the work of the Stevens shop and were backdated. Despite the fact that the Stevens shop was, at the same time, engaged in executing a marker for a recently deceased high profile name, work on the Mary Sayles marker was performed promptly and to RWFA's entire satisfaction.

RWFA members and guests will gather at Newport's Easton Cemetery on Saturday, October 14, 1995 (Roger Williams Day), at 11:15 a.m., for a dedication of the completed project.

Persons wishing to participate in this endeavor are invited to send their contributions (marked "Restoration Fund") to: Roger Williams Family Association, c/o John Pokopowicz, Treasurer, 168 Forest Avenue, Cranston, Rhode Island 02910. Gifts of any amount are welcome. ♦

Need a Conservator?

Two organizations have directories of people with technical expertise and experience to undertake gravemarker conservation. Listed by specialties, the directories are a valuable resource for obtaining professional help.

American Institute for Conservation
of Historic and Artistic Works (AIC),
1400 16th Street N.W., Suite 340
Washington, D.C. 20036
(202) 452-9545
Fax: (202) 452-9328

Association for Preservation Technology (APT)
Post Office Box 8178
Fredericksburg, Virginia 22404
(703) 373-1621

REVIEW

Eric Brock

Post Office Box 5877
Shreveport, Louisiana 71135-5877



A Note From the Review Editor

The purpose of this column is to review books and other materials on a wide range of aspects of gravemarkers: art, history, sociology, symbolism, religion, material culture, etc., as re-

flected in cemeteries and gravemarkers. Strictly speaking, the items reviewed should be about cemeteries and gravemarkers or must relate directly to the study thereof. We wish to hurt no feelings, but genealogical studies, as painstakingly researched and valuable as they may be, do not fit into the scope of this column. After all, how does one *review* a list of names and dates? As one who has compiled such books myself (copies of which are in the AGS Archives), I know how much work goes into them and how important they are. Indeed, they may well be materials AGS can use for its archives and lending library, but unfortunately, they are too numerous and too limited in scope to merit space in this column, whose space is already quite limited.

Nor can we review books which have nothing whatsoever to do with cemeteries and gravemarkers but for which gravestone inscriptions were used in the course of research. They may be very interesting, but they just don't fit in here. Simply because a book has a photograph of a tombstone between its covers does not make it a candidate for this column. This may seem too elementary to mention but I *do* — amazingly — receive such things with requests for a review.

Lastly, I want to ask once again for reader input. Let us know about new works; don't assume we already know about them. Unsolicited reviews are welcome, though they must be typed or on diskette formatted to Word for Windows. Those who would like to review items relating to certain regions or aspects of cemeteries and gravemarkers are encouraged to contact me as well. Be patient, however: we only publish four times yearly; consequently, depending upon when your work or review is received, you may not see it in print for three to six months and maybe longer. Unfortunately, as we are a quarterly magazine, it is impossible for it to be otherwise. Again, be patient and know that your input is always welcome.

Materials for review and other contributions should be directed to the Review Editor at the address above. Once reviewed, materials will be sent to the AGS Archives. M.L.

Soul in the Stone: Cemetery Art from America's Heartland

by John Gary Brown

University of Kansas Press
2501 West 15th Street
Lawrence, Kansas 66049-3904
1994, \$39.95

232 pages, 223 photographs
Also available through the AGS publications list

Review by Eric Brock

Here is a lovely book, a truly exceptional volume. Mr. Brown takes us on a rich visual tour of cemeteries in ten states, showing us a bit of the West (New Mexico, Colorado), a bit of the South (Missouri, Oklahoma), and a good deal of the Midwest (Nebraska, Kansas, Iowa, Illinois, Indiana, and Wisconsin). From small hamlets to major cities and from the early nineteenth cen-

tury to the present, his photographs paint a wide portrait of gravemarker art in the United States.

The photographs are all black and white, which is really more evocative of emotion than color. They are also large format (the book itself is eight and a half by eleven inches) and many of the photos are nearly a whole page in size. Additionally — and this is a major factor since it is so often absent from books on cemetery and funerary art — this book is reverent. The author has *respect* for the dead who sleep beneath these stones; they are not forgotten in the course of describing their monuments.

Indeed, Mr. Brown has obviously done his background work, for with each photograph or set of photographs there is a well-written history of the story behind them, the meanings and symbolism seen in the stones, the stories of the people buried there, the stories of how the stones — the markers themselves — came to be. This is a book about art first and foremost, but it is also a book about *people*. People made this art and people commissioned it. It memorializes people and beneath it people rest for all eternity. This art is a record of all of these people and it is, of course, the hope of all of these that it should last for eternity.

Unfortunately, the elements, time, vandalism, and other factors are the constant enemies of all things created by the hand of man, and the seemingly eternal gravestone sculpture is often the most fragile of entities, exposed as it is to all of these factors. Mr. Brown uses one art form — photography — to record and preserve another art form — the gravemarker — and to, quite literally, draw out *the soul in the stone*.

This is an important book. In the ever-proliferating plethora of books on cemeteries and gravemarkers, this is a book destined to shine in the upper altitudes. It is art, it is sociology, it is history. Most of all, though, it is a tribute to lives past, and that is what gravestones are really all about.

Mount Hope, Rochester, New York: America's First Municipal Victorian Cemetery

Text by Richard O. Reisem
Photographs by Frank A. Gillespie

The Friends of Mount Hope Cemetery
791 Mount Hope Avenue
Rochester, New York 14620-2752
1994, \$39.95, plus \$4.00 shipping and handling
Hardback, 128 pages, photographs, index

Review by Sybil F. Crawford

It is said that the beauties of a site or object are often most appreciated by those from afar, those at hand having grown callous or over-accustomed to the treasures lying at their doorstep. This came to mind when noting that neither Reisem nor Gillespie, the duo responsible for this book's content, is a native of Rochester, hailing from Wyoming and Iowa respectively. As the book will attest, a mutual Eastman Kodak background is but one of their ties.

Reisem's text paints a broad-brush cemetery history, carrying readers from boomtown Rochester of the 1830s to the present day. Founded in 1838, Mount Hope was then a low swampy spot, overgrown with tangled brush from which the howls of wild animals and other strange noises emanated after sundown — not the serene, manicured beauty spot visitors view today. As would be expected of a municipal cemetery, Mount Hope serves a cross-section of the city's residents. Many military, religious, fraternal, and academic groups have purchased plots to serve the needs of their membership.

Adding a touch of mystery to the cemetery's history is a recounting of the loss of its records, presumed to have been destroyed in a bank fire in 1857. In 1884, almost thirty years later, a letter from the sheriff of Lincoln County, Ontario, Canada, informed the cemetery commissioners that the cemetery records (and certain papers from the office of Rochester's city treasurer) had been found in Saint Catherine's, Ontario. When the circumstances were at length unraveled, it was discovered that the cemetery records, the comptroller of the cemetery's endowment fund, and \$40,000.00 had all departed simultaneously. Sadly, Mount Hope's experience cannot be considered unique.

More often than not, statistics in books of this sort degenerate into dry recitations. Reisem, however, manages to give them a bit of style. One cannot help but be amazed that Cynthia Fitzpatrick endured 118 frigid Rochester winters before her demise, and smile at the way the author informs us that the cemetery's largest mausoleum (that of Nathan Stein) "sleeps twenty." A segment entitled "The Grisly Tale of Boyd and Parker," harking back to Revolutionary War days, holds no appeal for the squeamish and should be avoided by the faint of heart.

Strong name recognition attaches to dozens of the individuals interred at Mount Hope: Susan B. Anthony, Frederick Douglass, both John James Bausch and Henry Lomb (of Bausch & Lomb fame), Kit Carson Cody (son of Buffalo Bill), to mention only a few. With the aid of a bound-in cemetery map, markers of particular interest can be located effortlessly.

Of the eighty-one duotone, black-and-white photographs, there are ten double-page spreads. A number of the illustrations are identified on either the page preceding or the page following, a minor reader distraction. Leaning toward scenic panoramas, the carving details, epitaphs, and minutiae so dear to the hearts of gravestone researchers are not the book's primary focus. The photographs serve admirably as gallery pieces, however, given over to lighting, composition, and special effects.

This book's component parts bespeak quality. A handsome dust jacket beckons us to turn the pages within, and its nine-by-twelve-inch hardcover format lends assurance that it will withstand the rigors of usage.

With books becoming progressively more expensive, a mini-editorial may not be altogether amiss here. If we hope to see more cemetery books in print, it will require somewhat more than our simple expressions of goodwill. Cemetery book purchases frequently serve a twofold purpose; in addition to entertaining and educating, they benefit the coffers of the sponsoring entity. These monies are, in turn, spent to maintain and restore

the cemeteries and markers we so greatly admire. We should perhaps view our purchases as a way to benefit ourselves *and* support a "favorite charity." When viewed in that light, we tend to feel less put upon. The publication of *Mount Hope* was another instance where the "faithful," paying for their book well in advance, enjoyed an attractive prepublication price.

***Violence Was No Stranger:
A Guide to the Grave Sites of Famous Westerners***

by James A. Browning

Barbed Wire Press
Stillwater, Oklahoma

Available from:
The Early West
Box 9292
College Station, Texas 77842
\$19.95 plus \$2.00 shipping and handling
Hardback, 341 pages

Review by Sybil F. Crawford

AGS members long ago discovered that one interest frequently leads to another, as in this case. Now in his early seventies, James Browning's interest in the Old West goes back more than fifty years. During his 250,000 miles of travel across America, he has taken more than 34,000 color slides of Old West historic sites. Of this number, 2,500 are of grave sites of lawmen, outlaws, fur trappers and traders, Indian leaders, cattlemen, and miners. While many of these men were not, of themselves, violent, all lived on the edge of violence — hence the title.

The book is, in essence, a dictionary, with the major portion devoted to alphabetized entries. One thousand individuals are listed in the book. The entries generally include the full name of the deceased, birth and death dates, an indication of what made the person an "attraction," and instructions for locating the cemetery. Approximately ninety-six percent of the grave sites have been personally visited and photographed by the author and these are so designated by an asterisk(*).

The thirty-six marker photographs, while fewer than one might wish, serve to encourage readers to visit the cemeteries and photograph them for themselves.

Two appendices enable readers to quickly zero in on narrower areas of interest. One lists the grave sites by states, invaluable information for the traveler. A second identifies persons making up special groupings — the Dalton-Doolin Gang, participants in the Lincoln County War, and Quantrill's Raiders, to name but a few.

Brief mention is made of the markers themselves (or lack thereof), highlighting the unusual. One of many eye-catching markers is that of Charlie Rich, who dealt "Aces and Eights" to Wild Bill Hickok on that fateful day in 1876 when Hickok was killed, shot from behind by Jack McCall. The five cards making

up what we know as the "Dead Man's Hand" are incised at the top of Rich's highly polished jet-black marker in Miamiville Cemetery, Miamiville, Ohio.

Less well known is the burial place of Hadji Ali. When camels were brought to America's arid southwest in 1856 and 1857, they were accompanied by Ali, a Syrian camel driver. Fine horses were more to the liking of that rugged breed of men inhabiting the West, however, and the camels did not find the ready acceptance the plan's initiators anticipated. When the experiment was chalked up as a failure, Ali did not return home but remained in Arizona, taking up mining. When he died in 1902, Ali was buried in Quartzite Cemetery in Quartzite, Arizona. His grave is marked by a native stone pyramid topped by a copper camel.

Browning has also done readers a service by correcting numerous oft-repeated errors of fact appearing in Old West literature. In that context, many of us have long recognized an error in the Wyatt Earp entry in *Permanent Californians*. Picturing the marker of Wyatt and Josephine Sarah Marcus Earp in Colma's Hills of Eternity Memorial Park, the authors incorrectly represent her to be Wyatt's sister. Browning accurately identifies her as Wyatt's wife.

Those with Old West and/or gravestone interests will not want to be without this handy six-by-nine-inch hardback reference, which is equally useful at home or on the road.

Old Burial Grounds of New Jersey: A Guide

by Janice Kohl Sarapin
Rutgers University Press
109 Church Street
New Brunswick, New Jersey 08901
1994, \$14.95

Paperback, 224 pages, indexed
Also available through the AGS publications list

Review by Eric J. Brock

AGS member Janice Sarapin has produced an impressive book on the historic cemeteries of her home state. How nice it would be if there were such a volume available on every state's old burial grounds!

Copiously illustrated with black-and-white photographs and maps, *Old Burial Grounds of New Jersey* is really two books in one. The first part deals with the burial customs, gravemarker and monument types, designs, styles, and epitaphs, and the various types of cemeteries. There is especially heavy concentration on the eighteenth and nineteenth centuries, though the twentieth is to be found as well.

The second part deals with "notable New Jersey burial grounds" and details 127 historic cemeteries in all of the state's counties. These cemeteries are described in detail, often with full epitaphs quoted, and again, illustrated with numerous photographs (a picture is, after all, worth 1,000 words — sometimes more); quite a few of the photographs are reproductions of his-

toric pictures and postcards. Each cemetery description is accompanied by specific directions to enable visitors to find it; there are also maps pointing to each.

Descriptions are full and complete, and often there are interesting historical anecdotes regarding people, places, and events connected with the burial grounds, as well as about the burial grounds themselves. There are also several good appendices, noting notable persons buried in New Jersey, educational opportunities, and various historical resources for further research.

Obviously, Ms. Sarapin has a great deal of historical knowledge about New Jersey in general, as well as about its cemeteries. Such knowledge, coupled with an obvious love of the subject matter, has combined to create a fine book and one well worth emulating.

***Cemeteries of the United States:
A Guide to Contact Information for
United States Cemeteries and Their Records***

Edited by Deborah M. Burek

Gale Research, Inc.,
7625 Empire Drive
Florence, Kentucky 41402
1994, \$149.95 postpaid
Hardback, 1607 pages, indexed.

Review by Sybil F. Crawford

This is not a book you will slip under your arm or wag around in the car. Both its weight and price are intimidating. Had it been issued in regional editions, it would have been less cumbersome to handle and decidedly more affordable.

There are 22,600 cemetery entries, covering the fifty states, the United States Territories, and eleven foreign countries where major military cemeteries with American burials are found. Divided into five sections, the entries are arranged alphabetically by state, then by subdivision within the state (meaning county, parish, borough, or independent city). Preceding each locality section is a listing of publications and/or genealogical and historical societies which offer additional information concerning cemeteries within the specified area.

Each cemetery entry includes the name of the cemetery, address, phone number, name of the manager, years of operation, ownership, denominational or fraternal affiliation (if any), facilities, and services. Where cemetery records exist, this is indicated, with a notation as to whether or not they are available to researchers and if an appointment is required for viewing.

The two appendices list government agencies regulating cemetery operation (by state) and the names of the publishers of material listed with the entries. An address is given for each of the agencies and publishers, as well as telephone and FAX numbers.

The book's general index is enhanced by cross-referencing of each cemetery name with the city where it is located.

For those with religious and ethnic cemetery interests, a religious denomination index makes it possible to quickly identify the most promising research sites.

Much of the material contained in this book is time-sensitive and will require periodic updates if it is to remain consistently useful. Readers are not told if supplements or future editions are anticipated.

Having said all this, there is much to recommend the book's content to cemetery and gravestone researchers, and it should be a welcome addition to library reference shelves.

(For more information on this book, see the spring 1995 issue, page 19. M.L.)

Early Pioneer Gravestones of Pope County, Illinois

by Michael J. McNerney and Herb Meyer

American Resources Group, Ltd.
Publications Department
127 North Washington Street
Carbondale, Illinois 62901
1994, \$11.75 postpaid
Paperback, 41 pages

Review by Eric J. Brock

A short book and one of limited geographical scope, nevertheless this is a volume well worth mentioning. It is a richly detailed study of human-effigy folk gravestones found in a single Illinois county, close to the Kentucky border.

All told, twenty-three such gravemarkers are discussed, as well as the persons and families they represent. Indeed, the authors have done a great deal of work tracing these people whose crude markers are extraordinary. Genealogically, geographically, and historically, the authors have built a substantial body of data on these stones, their creators, and those who lie beneath them.

Similar anthropomorphic folk markers exist throughout the upland South and in parts of the southernmost reaches of the Midwest, but this is the first publication I have seen which deals with them in detail and treats them as a serious subject of both gravestone and folklife studies. It is a slim but scholarly book of much broader importance that its title or size might lead one to think. ♦





Figure 1

POINTS OF INTEREST

Bill Hosley

Old Abbe Road

Enfield, Connecticut 06082



"Points of Interest" is on its new twice-yearly (Winter and Summer issues) schedule, and this time we had a terrific response. You may recall that I concluded the last column (Winter 1995) by asking for information about things gravestone makers made other than gravestones. Part of the reality of the business of stonecutting has been overlooked in all the excitement over gravestones. Like any other tradesmen — especially in the pre-industrial era — gravestone makers frequently earned their living doing a variety of related kinds of work, perhaps the most common being to lay foundations and erect chimneys.

Some years ago I was delighted to observe a massive chimney on a house in Chester, Vermont, that was actually signed and dated "X.E. 1797." It was the work of Xenophon Earl, one of the documented gravestone carvers of "the Rockingham School."

Eric Brock of Shreveport, Louisiana, — a regular and valued contributor to "Points of Interest" — wrote in with a story

about "Downs & Newman" (Figure 1), Shreveport's most prominent Victorian-era monument maker. Eric finds them advertising "marble tombstones" and "a full line of cast iron fences...and metallic art work for the cemetery," but had not associated the firm with architecture until observing a decorative element (Figure 2) from a period photograph installed at the Cathedral of St. Francis Xavier (1895) in Alexandria, a town 120 miles from Shreveport. That's an interesting point about the relationship between the monument and architectural



Figure 2

ornament businesses in the Victorian period.

A batch of fascinating pictures and information arrived from C.R. Jones in Cooperstown, New York. In the collection of the museum there, where C.R. is staff conservator, is a marble sign (Figure 3), dating to about 1816, from a hotel once operated in Ashfield, Massachusetts. Ashfield is not far from the great marble region of the Berkshires, and, although the stonecutter is unidentified, the style of lettering and decoration distinguishes it as the work of one of the region's prolific carvers. How common this sort of thing may once have been is hard to say, but it seems eminently practical and probably not much more expensive than the many painted tavern signs that survive from the period. C.R. also passed along three little lambs (Figure 4), and assures me that these were "never out in the weather or attached to anything," a point worth making when carved sheep — a popular device during the 1860s and 70s — can be targets for thieves.

Finally, Laurel Gabel wrote about milestones and supplied information about several of her favorites, including perhaps New England's greatest (Figure 5), an example attributed to the Springfield, Massachusetts, stonecutter Joseph Williston and erected in 1763 "by Joseph Wait...for the benefit of travelers." This stone, for years one of the treasured landmarks of Springfield, has for many years now been preserved indoors.

I'd like to try something really different for the next issue. I suppose like most AGS members, I long ago got over the sense that spending time in graveyards was "creepy." Most of the time when my wife and I are looking around, our minds are on the art and on aspects of history and biography. But when the stones are relatively new and *especially* when they are highly personalized or deal with some form of tragedy (familiar enough in all periods), I find myself being jerked into the realization that these are not just stones, but real families and individuals whose grief and loss re-

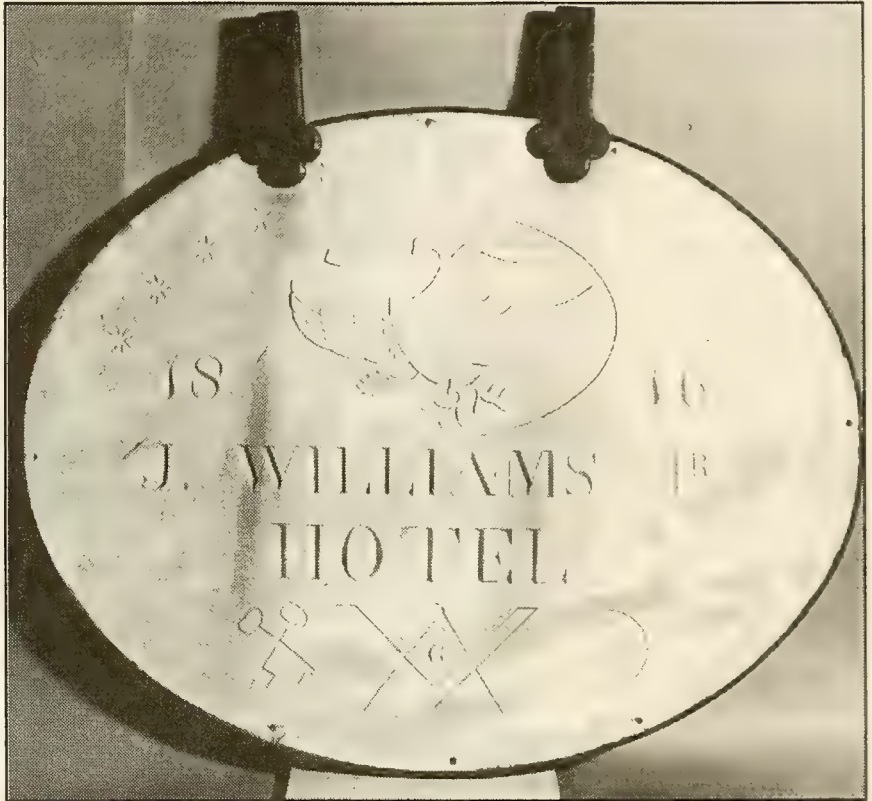


Figure 3



Figure 4

AGS FUN STUFF (& BOOK REMAINDERS) ORDER FORM

IT'S THAT TIME OF YEAR AGAIN! (ACTUALLY, IT'S A DIFFERENT TIME OF THE YEAR FROM WHEN WE HAVE TRADITIONALLY PUT OUT THE "FUN STUFF" FLYER, BUT NOW THAT WE ARE ON A SEMBLANCE OF A SCHEDULE WITH THE NEWSLETTER, WE WANTED TO GIVE EVERYONE A CHANCE TO ORDER FOR CHRISTMAS.) ONCE AGAIN, WE'VE FOUND SOME ITEMS WHICH WE HOPE YOU WILL ENJOY, PLUS WE STILL HAVE SOME REMAINDERS TO OFFER.

OUR ORDER DEADLINE IS NOVEMBER 1, 1995, AND SHIPMENT WILL BE NO LATER THAN DECEMBER 10.

BOOK REMAINDERS

We have managed to collect a few more *Markers* and other books whose covers have slight tears, are faded, or have other slightly unsightly marks on them. Otherwise, they are fine. It's a shame to throw them out, yet we can't sell them at the full price. Therefore, we are offering them at considerable discounts. Please note the volumes and quantities available and don't wait to order — they're on a first-come, first-serve basis.

Markers I: 5 cloth - \$18 each
Markers VI: 8 paper - \$12 each
Markers VII: 13 paper - \$10 each
Markers VIII: 1 paper - \$12
Markers IX: 1 paper - \$12
Markers X: 1 paper - \$12
Markers XII: 2 paper - \$12 each
Puritan Gravestone Art: 1 paper - \$14
Puritan Gravestone Art II: 1 paper - \$14
By Their Markers Ye Shall Know Them:
 1 paper - \$16

RUBBER STAMPS

Make some stationary, dress up your envelopes, or just have them around for fun! Several designs to choose from (don't forget to indicate design when ordering):



Willow \$8.00



Angel \$8.00



Susanna Jayne \$9.00



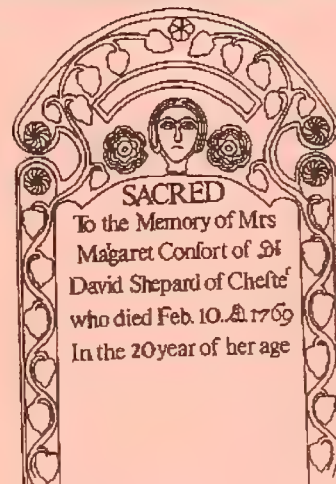
Skull \$8.00

OR ORDER ALL FOUR FOR \$30.00

'95 CONFERENCE T-SHIRTS

This year's color is burgundy with gray lettering of the stone design pictured here. The shirts are the usual, and run to size if you've ordered in past years: 100% preshrunk cotton, and they run big. Available sizes and prices are:

Medium	\$10
Large	\$10
XL	\$10
XXL	\$11



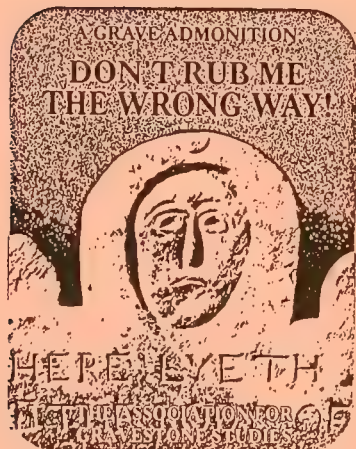
We also have a few forest green 1994 Conference t-shirts (tree-stump design) left — same sizes and prices as the 1995 shirt. Quantities are limited.

BY POPULAR DEMAND (I.E. A COUPLE OF PEOPLE ASKED FOR THEM) TWO NEW AGS SHIRTS:

DON'T RUB ME THE WRONG WAY T-SHIRTS

Our popular snicker sticker is now on a shirt! Design below on a lovely brick-colored t. Shirts are 100% pre-shrunk cotton, and they run big. Sizes available are:

M	\$10
L	\$10
XL	\$10
XXL	\$11



AGS "STAFF" SHIRTS

Call them staff shirts, polo shirts, golf shirts, or whatever. They're 100% cotton, have a collar and a couple of buttons on a placket. Navy shirt with the design above in white on the spot where there would be a pocket (but there isn't). Price:

M	\$20
L	\$20
XL	\$20
XXL	\$21

ORDER FORM

Quantity	Item (design, color, size, etc.)	Price
TOTAL ENCLOSED: _____		

Name & Address:

All prices already include shipping and handling. Please make checks payable to AGS, and checks should be in US funds drawn on a US bank. Mail checks and orders to:

AGS

30 Elm Street

Worcester, MA 01609.

Orders should reach the AGS office by November 1, 1995, and all orders will be shipped no later than December 10, 1995.

Topical Columns

mains palpable. There are two things I've noticed in contemporary work I'd like to learn more about: the extent of customization now going on after decades of what I may unfairly describe as mind-numbing blandness and homogeneity. Am I wrong or are contemporary monuments finally becoming interesting? Secondly (at least here in New England), I have noticed a fairly dramatic increase in the way families turn out to decorate the burial sites and gravestones of loved ones, especially during such holidays as Easter, Christmas, and, alas, even Halloween. One of the most poignant examples of both trends is captured in this image (Figure 6) from Vermont marking the grave of fourteen-month old Justin Lafko; a family's loving tribute actively embellished with pumpkins and flowers last October.

I'd like to see some of your favorite customized contemporary stones and any interesting examples of burial site decoration, both past and present.

The deadline for the Winter follow-up to "Points of Interest" is October 15th. Hope to hear from some of you!

"Points of Interest" is a members' forum where we look at pictures and information about the "discoveries" we all make in the field from time to time. Each issue of the column reports findings from the previous "assignment" and concludes with a new assignment. Member participation is essential and you are encouraged to suggest topics for discussion.

*Pictures may be small (even snapshots), but they **must** be sharp and clear. Only those submitted in a self-addressed, stamped envelope can be returned.* ♦

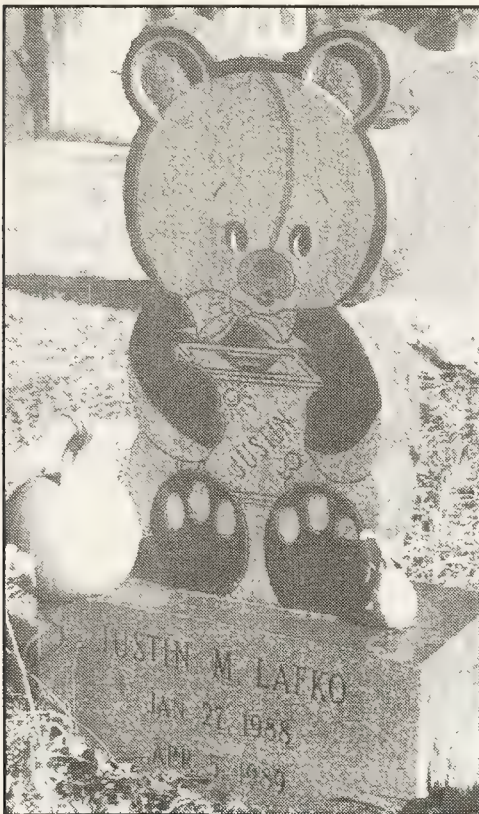


Figure 6



Figure 5



Gravestones: A Hidden Resource for Black History

by Roberta Halporn

391 Atlantic Avenue, Brooklyn, New York 11217-1701

Last month, I gave a presentation for Black History month at Downstate Medical Center, using rubbings I had made up and down the East Coast. The title was "Gravestones: A Hidden Resource for Black History." It was very well attended for such a debut. (Just between you and me: since the announcement only went out two days before the presentation, I was astounded and gratified to discover fifty people in the audience. People I don't know are still smiling at me in the halls.) What follows is a list I prepared to distribute at the talk of burial sites of people prominent in Black-American history.

Burial Places of Some Prominent Black-Americans and Others who fought for Black Freedom

Richard Allen: Born a slave. Founded the African Methodist Episcopal Church. First black bishop. Mother Bethel African Methodist Episcopal Church Cemetery, Philadelphia, Pennsylvania.

Anonymous murdered **Children of Atlanta:** Cenotaph. Formerly on the grounds of Kings County Hospital.

Louis (Satchmo) Armstrong: Trumpet player, musician. Flushing Cemetery, Flushing, Queens.

Crispus Attucks: Runaway slave who joined the Continental Army of the Revolutionaries. First soldier to fall in the Boston Massacre. Granary Burying Ground, Boston, Massachusetts.

Benjamin Banneker: Scientist and inventor praised by Thomas Jefferson. Western Grade School Cemetery, Oella, Maryland.

Sidney Bechet: Musician. Pere Lachaise Cemetery, Paris.

Henry Ward Beecher: Minister who held a slave auction in a Brooklyn church to wake up his constituents. Brother to Harriet Beecher Stowe (author of *Uncle Tom's Cabin*). Greenwood Cemetery, Brooklyn, New York.

Pompey Benton: A much beloved "servant." Common Burying Ground, Newport, Rhode Island.

Mary McLeod Bethune: Founder of Bethune Cookman College for Women, Founder National Council of Negro Women. On the college grounds, Daytona Beach, Florida.

Patience (Sterry) Borden: Charles Haskell's mother-in-law who "left \$230.00 to the poor of the Baptist Church." Providence, Rhode Island.

John Brown: Abolitionist whose actions started the Civil War at Harper's Ferry. John Brown Farm, North Elba, New York.

Ralph Bunche: United Nations diplomat. First black to win the Nobel Peace Prize. Woodlawn Cemetery, Bronx, New York.

Godfrey Cambridge: Movie Actor. Forest Lawn, Beverly Hills, California.

George Washington Carver: Agriculturist, educator, botanist. On the grounds of Tuskegee Institute Cemetery, Alabama.

Levi Coffin: Ran the Underground Railroad in Ohio. Spring Grove Cemetery, Cincinnati, Ohio.

Nat "King" Cole: Singer. Forest Lawn Memorial Park Cemetery, Glendale, California.

John Coltrane: Jazz saxophonist. Pinelawn Cemetery, Melville, New York.

Dorothy Dandridge: Actress and singer. Forest Lawn Memorial Park, Glendale, California.

Father Divine: Reactionary clergyman who founded the Peace Mission movement. Woodmont Palace Mission Estate, Gladwyn, Pennsylvania.

Frederick Douglass: Escaped slave, editor of an anti-slavery newspaper. Mt. Hope Cemetery, Rochester, New York.

Paul Laurence Dunbar: Poet who wrote in black dialect. Woodland Cemetery, Dayton, Ohio.

Duke Ellington: Composer, pianist, orchestra leader. Woodlawn Cemetery, Bronx, New York.

Medgar Evers: Murdered field secretary, NAACP. Arlington National Cemetery, Arlington, Virginia.

T. Thomas Fortune: Founder, the *New York Age*, black newspaper. Coined the phrase "Afro-American." Eden Cemetery, Philadelphia, Pennsylvania.

Marcus Garvey: Founder, "Back to Africa" movement. King George VI Memorial Park Cemetery, Jamaica, Wisconsin.

Louis Moreau Gottschalk: Creole. Victorian world-famous composer and pianist. Green-Wood Cemetery, Brooklyn, New York.

Lorraine Hansberry: First black woman playwright to have a play ("A Raisin in the Sun") produced on Broadway. Beth-El Methodist Cemetery, Croton-on-Hudson, New York.

Lil Hardin: Director of an all-girl band. Wife of Louis Armstrong. Lincoln Cemetery, Chicago, Illinois.

Charles Haskell: A wealthy "Negro" who fought in the Revolution. Providence, Rhode Island.

Yusuf Hawkins: Teenager murdered while visiting a Brooklyn party. Evergreen Cemetery, Brooklyn, New York (See cover art).

DuBose Heyward: Author of the novel, *Porgy*, on which "Porgy and Bess" was based. Saint Phillips Churchyard Cemetery, Charleston, South Carolina.

Billie Holiday ("Lady Day"): Blues singer. Saint Raymond's Cemetery, Bronx, New York.

Mahalia Jackson: Gospel singer. Providence Memorial Park Cemetery, Metairie, Louisiana.

Jack John: First American black heavyweight champion. Greenland Cemetery, Chicago, Illinois.

Scott Joplin: Ragtime composer. Saint Michael's Cemetery, Astoria, New York.

Martin Luther King: Murdered Civil Rights activist. South View Cemetery, Atlanta, Georgia.

Huddie Ledbetter ("Lead Belly"): Composer of folk songs. Shiloh Baptist Church Cemetery, Shreveport, Louisiana.



Joe Louis: Heavyweight champion for twelve years. Son of an Alabama sharecropper. Arlington National Cemetery, Arlington, Virginia.

Hattie McDaniel: Actress. "Mammy" in "Gone with the Wind." First black to win an Academy Award. Rosedale Cemetery, California.

Claude McKay: Writer of poems and novels about Harlem in the 1920s. Calvary Cemetery, Queens, New York.

Ronald E. McNair: Physicist. First black astronaut. Died on space shuttle *Challenger*. Cenotaph in park opposite the Brooklyn Museum.

Thelonius Monk: Jazz composer and pianist. Ferncliff Cemetery, Hartsdale, New York.

Lucretia Mott: Abolitionist and organizer of the Seneca Falls Convention, which first declared for the rights of women. Fairhill Friends Burial Ground, Pennsylvania.

Adam Clayton Powell: Minister and black congressman. Woodlawn Cemetery, The Bronx, New York.

Freddie Prinze: Entertainer. Forest Lawn Cemetery, Glendale, California.

Paul Robeson: Bass-baritone, actor ("The Emperor Jones," by Eugene O'Neill), and political activist. Ferncliff Cemetery, Hartsdale, New York.

Jackie Robinson: First black player in major league baseball (Brooklyn Dodgers). Cypress Hills Cemetery, Queens, New York.

Bill (Bojangles) Robinson: Dancer. Evergreen Cemetery, Brooklyn, New York.

Diana Sands: Actress. Ferncliff Cemetery, Westchester, New York.

Hazel Scott: Pianist. Married to A.C. Powell. Woodlawn Cemetery, Bronx, New York.

John Swain Slaughter: Born a slave, became a cowboy. Fought a boxing match with John L. Sullivan, but lost. Boot Hill Cemetery, Tombstone, Arizona.

Bessie Smith: Blues singer. Mount Lawn Cemetery, Sharon Hill, Pennsylvania.

Phillis Stevens: Possibly died of childbed fever, her son "Prince by her side." Wife of Zingo, possibly a servant of a famous stone-carving dynasty, the Stevens. Newport, Rhode Island (See illustration above).

Harriet Beecher Stowe: Writer, *Uncle Tom's Cabin*. Andover Chapel Cemetery, Andover, Massachusetts.

Sojourner Truth: Former slave, Underground Railroad conductor, and poet who lectured on abolition and women's rights. Oak Hill Cemetery, Battle Creek, Michigan.

Booker T. Washington: Founder, Tuskegee Institute. Cemetery on the Institute grounds, Alabama.

Ethel Waters: Actress and singer. Forest Lawn, Glendale, California.

Roy Wilkins: Head of the NAACP. Pinelawn Memorial Park Cemetery, Farmingdale, New York.

Richard Wright: Author (*Native Son*). Pere-Lachaise Cemetery, Paris, France.

Malcolm X (Malcolm Little): Buried under the name "Shabazz." Assassinated political leader. Ferncliff Cemetery, Hartsdale, New York. ♦

NORTHWEST

& FAR WEST

*Alaska, California,
Colorado, Hawaii, Idaho,
Montana, Nevada, Oregon,
Utah, Washington, Wyoming,
Alberta, Saskatchewan, British Columbia*

Bob Pierce (The Western Deadbeat)

208 Monterey Boulevard, San Francisco, California 94131



San Quentin's Boot Hill Cemetery

Traveling north from San Francisco on Route 101 across the Golden Gate bridge, one enters Marin County. Approximately ten miles beyond the bridge, one comes to an exit for the Richmond-San Rafael bridge. The last exit before entering the bridge leads to San Quentin State Prison. On a bluff in a eucalyptus grove in the northwest section of the prison grounds is Boot Hill Cemetery.

San Quentin State Prison began in 1851 as a prison ship. The first buildings were erected the following year. It is California's oldest state prison. The original cemetery of "Lost Felons," as depicted on an old 1855 Spanish language map, is placed on a hillside site (where the current infirmary is located) at the southern tip of the San Quentin property. This site was a short distance from an Indian burial ground depicted on the same map as "Lost Aborigines." In the late 1890s and early 1900s, the hill was leveled to make room for prison expansion. The burial grounds, both inmate and Indian, were moved to "The Valley." This is an area which became part of the residential area. That cemetery was on a site now occupied by a building known as the "Valley School" where prison employees' children attended school from 1924 until 1968. In the early 1920s, the cemetery was moved to its present location. There have been no burials in this cemetery since 1952, when the prison adopted its current system of sending unclaimed inmate bodies to a local mortuary for cremation.

When the cemetery was in use, if an inmate died and the next of kin or relatives couldn't or wouldn't pay for a funeral, the inmate was buried quietly in a grave marked only with his prison number. There were 700 interments in the cemetery. Death may have been natural, accidental, murder, or execution.

After 1952, when the cemetery fell into disuse, the wooden markers began to disappear. Markers were being sold at swap meets and antique shops.

Associate Warden Dick Nelson has been working to preserve and restore the cemetery. He has been researching it for over twenty years. To ward off plunderers, Nelson had most of the markers that remained put in storage. One can see a couple of the original markers on display at the San Quentin Museum.

The first major task was identifying the bodies. In 1968, a convict/surveyor prepared a plan of the cemetery and state researchers helped match the names to the numbers. Thus far 550 of the 700 buried have been identified.

Brass plates identifying the graves have been manufac-

tured from salvage plumbing materials. Inmates in the machine shop have forged approximately 500 brassplates which will eventually be installed in round resistant concrete headstones.

Work progresses slowly on the project. This is due to the fact that Dick Nelson, a full-time employee at San Quentin, can only work on it in his spare time. Also, the cemetery is located near a shooting range, so work can only be done when the range is not in use. Most importantly, there are no funds for the project. Recently, a fund was set up for cemetery restoration and anyone wishing to contribute to it can do so by sending a contribution to the San Quentin Museum Association, Cemetery Preservation Fund, c/o R.A. Nelson, Building 106, Doloros Way, Post Office Box 205, San Quentin, California 94964. ♦

SOUTHWEST

*Arizona, Arkansas,
Louisiana, New Mexico,
Oklahoma, Texas*

Ellie Reichlin

X9 Ranch, Vail, Arizona 85641

Phone: (602)647-7005

Fax: (602)647-7136



In mid-May, when the temperature in the Tucson area reached 100 degrees for the first time in 1995, we visited the oldest cemetery in Benson, Arizona. It was noon and my hat was at home. The ground was parched and the sun intense, although a stiff breeze kept the heat at bay. The only plantings were yuccas and a few ferny mesquite trees, whose delicate and fluttery shade is rarely deep. So we didn't stay long, nor did we visit the other cemeteries in this town, which bustled in the 1880s, when it was a major shipment point for livestock as well as silver and copper from Tombstone and other mines in the nearby Santa Rita mountains. The Southern Pacific, the "Santa Fe," and other railroads converged here, some fifty miles east of Tucson. In 1883, the Atchison, Topeka and Santa Fe used Benson as the starting point for a southerly route to the Mexican state of Sonora, through Nogales, also some fifty miles distant, and from there to the port of Guaymas on the gulf of California; promoters of the 1880s anticipated that the Sonora Railway would make Guaymas a leading outlet to the Pacific, opening markets for American products in Australia, New Zealand, and the Far East. It was a short-lived and ultimately unsuccessful dream, but one with a strong Boston connection, inasmuch as "Boston capitalists" — nearly half of them residents of Newton, Massachusetts — were almost entirely responsible for the financing, planning, and directing the line's construction and operations.

Because of my own Boston connections, I'd hoped to find New Englanders in this parched ground, but there weren't any there. Instead, I found several German families, identified by ornamental cast iron and other metal markers, most of an obelisk type, possibly purchased from midwestern suppliers. Many of their plots were enclosed by decorative cast iron fences and gates in various Victorian styles, some with ornamental brass

handles and fittings. Whether these were of local manufacture I don't know, but it seems possible, since iron working seems to be an important traditional craft in southeastern Arizona. The markers themselves date from 1890-1900, and seem to be contemporaneous with the fences and gates. The latter are in excellent condition, probably because of the dry climate and possibly because of the presence of the police station across the street. Other markers in this cemetery were fashioned from wood, several inscribed by hand in Spanish. One marker, standing alone and unenclosed, struck me for its inscription: "Eddie Fox, well-known comedian and clog dancer. Born 1856 in Jersey City, New Jersey, died in Benson, Arizona, 1900." Eddie Fox's birthplace could not be more different from his death place. Did he live in Benson? Or did he simply happen to die there, leaving little information about his family ties or marital status? I need to find his obituary to be sure, but I find the idea of his being memorialized for his skills as an entertainer and clog dancer in this desert town to be intriguing.

Another cemetery we recently visited was in Grafton, Utah, once a small Mormon settlement in the Virgin River Valley near the southwest entrance to Zion National Park. Four inscriptions in this burial ground of perhaps twenty marked graves, with the jagged red and yellow rock walls of Smithsonian Butte and other formations rising in the background, tell of three members of the Berry Family (a husband and wife, a brother), all in their twenties, being "killed by Indians" on the same day, April 2, 1866. Their deaths are recorded on a single obelisk of polished granite which was probably erected in the late 1870s, judging by its style. Nearby was another stone, carved from local sandstone and stylistically more consonant with the mid-1860s. It marks the grave of a fourteen-year-old girl, "killed" two months earlier than the Berrys in February, 1866. Who killed her is not part of the inscription. Unfortunately, I don't yet have the context that explains the first and second killings. They may have been personal or political. Or they may have been random or accidental. They do coincide with the beginning of government pressure on the Utes to vacate their traditional lands in this fertile area and to resettle on "reservations." This was without apparent justification other than to provide the influx of white settlers with security and access to land and water. I'll contact the historical society in nearby Saint George for more information and report on it later. The Grafton cemetery also includes several markers, evidently quarried locally, made from a pinkish sandstone with handsome fruit and floral relief carvings in addition to an hourglass at their apex. These date from the early 1870s, and, though the inscriptions are badly eroded, the decorative elements are well-preserved, probably because they were fit into a shallow recess.

If you're heading for the National Parks in the Utah-Arizona area, this part of southwest Utah is worth exploring for scenery, history, and the architecture of early Mormon communities. We found Grafton through Utah's branch of the Bureau of Land Management (BLM), which is a federal agency administered through the Department of the Interior. In Utah, and perhaps other southwestern and western states as well, the BLM has compiled a list of "back ways" into less visited areas, most of which are accessible without a four-wheel drive or pick-up. If

Grafton is any guide, then you'll get to see some special places, and possibly some other special cemeteries. It might be worth contacting the BLM, through The Department of the Interior in Washington, to learn more about the "back way" initiatives in various states, and the extent of their cemetery listings.

Also, AGS members visiting Arizona may want to contact the Pioneer's Cemetery Association for information about their activities and the cemeteries in the state which they have helped to preserve or have documented: The Pioneer's Cemetery Association, Post Office Box 63342, Phoenix, Arizona 85082-3342. Their historian is Marjory West. The City of Mesa, part of the Greater Phoenix area, also is a source of information about its municipal cemetery, founded in 1891. Their Parks, Recreation, and Cultural Division has produced a useful and detailed guide for a walking tour which highlights several individuals buried there who "were selected to provide a glimpse of Mesa's history and a sampling of its 'personality' over the years." I liked the fact that their brochure drew attention to the way that "cemeteries...connect past and present by preserving the memory of individual lives. Every life — even the briefest — touches other lives, thus impacting the future." This is one of the rewards of visiting cemeteries, even when the avowed objective may be the study of changing aesthetics and sentiments of remembrance.

Finally, the National Association for Cemetery Preservation, Inc., Post Office Box 772922, Steamboat Springs, Colorado 80477; (303) 276-3691, has forwarded me their goal statement and description of some recent activities. They are a "tax exempt, non-profit organization dedicated to the identification, restoration, and preservation of our nation's [sic] cemeteries and grave sites." Their special interest is to save sites that are currently endangered by vandalism, neglect, or abandonment. Since they seek to operate nationwide and to form chapters in each state, AGS members might be interested in contacting them. The directors are Roger and Joyce Cusick, Kenneth Wilson, Rita Faruki, and Willadean D. Cusick. ♦

MIDWEST

*Illinois, Indiana, Iowa,
Kansas, Michigan, Minnesota,
Missouri, Nebraska, North
Dakota, Ohio, South Dakota,
Wisconsin, Manitoba, Ontario*

Helen Sclair

849 West Lill Avenue, Chicago, Illinois 60614-2323



Postcards of Memorials

The modern postcard began in Chicago at the 1893 World's Columbian Exposition, when hundreds of thousands of visitors enthusiastically wrote, "Wish you were here!"

Postcards have included every imaginable subject in their categories. Two views from the Midwest which deserve attention are the "Funeral Procession" and the Petlit Memorial Chapel.

The Lorado Taft Procession is not in a cemetery but at the Eagle's Nest Art Colony, Oregon, Illinois. Well-known monuments by Taft include the "Crusader" and "Eternal Silence" in Graceland Cemetery, Chicago.

The Memorial Chapel in the Belvidere Cemetery, Illinois, was designed in 1907 by Frank Lloyd Wright at the request of Emma Petlit as a memorial to her husband. The prairie-style building is listed on the National and Illinois Registers of Historic Places.

Forest Park Goes Chapter 11

On February 6, 1995, *Crain's Chicago Business* announced the filing of Chapter 11 by a Forest Park, Illinois, cemetery: "Night of the Living Debt: Forest Home Bankruptcy Digs Up Grave Deals." Forest Home Cemetery's \$9.2 million in mortgage claims has blanketed this 122-year-old, 212-acre burial space with a heavy pall. In addition to the money woes, vandals have been removing bronze markers, crypt doors, and decorations throughout the cemetery known for its diverse populations: the Haymarket Martyrs, Emma Goldman, Billy Sunday, the Druids, Gypsies, etc. The only known Tiffany monument in a Chicago-area cemetery is located here.

From Phil Kallas

Phil Kallas provides an overview of the importance of information to be found in a cemetery in "A Museum of Sorts: Cemeteries Record History of Area" in *Living, Stevens Point Journal*, October 26, 1994. He reminds the reader that "in a cemetery, you can find anything you would in a library or museum...material for many subjects, such as art, history, geography, geology, and botany...the cities have swallowed up the land and the cemeteries are the only piece of nature that (has) survived."

Phil has also sent articles about places to visit: two from the *Milwaukee Journal*: an article in the February 27, 1994, paper gives a recommendation to visit the two cemeteries at Rock Island Arsenal [Illinois]. One, a Confederate graveyard, "contains the remains of 1,961 Southern prisoners who died in the Civil War prison...and the other is the national cemetery, still active with more than 10,000 grave sites." The November 27, 1994, edition includes a reference to a cemetery in Garvin Heights Park, Winona, Minnesota, where, it is claimed, are buried "the remains of Stephen Taylor, a member of Ethan Allen's band...that attacked Fort Ticonderoga. Taylor is said to be the only Revolutionary War soldier buried west of the Mississippi."

Other News

An article from the February, 1995, *Chevy Outdoors* about Fort Meade in Sturgis, South Dakota, mentions two cemeteries: the Black Hills National Cemetery, established in 1948 and managed by the Veterans Administration, and the historic Fort Meade Post Cemetery, which is described as "the only intact post cemetery in the western United States" with burials from 1878-1943.

Jack Bradley of Chillicothe, Illinois, has sent an article from the Peoria [Illinois] *Journal Star*: "Cemetery a Tourist Attraction: Bellefontaine Cemetery in St. Louis Not Average Graveyard." Some of the famous burials are mentioned: Adolphus Busch, the brewer; William Clark, the explorer; Sara Teasdale, Pulitzer Prize winning poet; Thomas Hart Benton, the Senator; William S. Burroughs, inventor of the mechanical calculator; the Taylor Blow family, owners of Dred Scott. Across the wall in Calvary are Dred Scott, the slave; William Tecumseh Sherman, Civil War General; and Tennessee Williams, the playwright. Mentioned as a memorable monument is the Louis Sullivan designed Wainwright Tomb, "locally known as the Taj Mahal of Bellefontaine." (Sullivan designed two other mausoleums, the Getty and the Ryerson, which are in Graceland Cemetery, Chicago.)

Kattie Karrick has recently started publishing a newsletter, "Tomb with a View." Write her at 2568 Overlook Road, Suite #2, Cleveland Heights, Ohio 44106 for further information. She has sent material pertaining to the Lake View Cemetery Association, Cleveland. The cemetery celebrated its 125th Anniversary during 1994 with a variety of events. Among its 285 acres are the burial sites of President James A. Garfield, a heroic monument 180 feet tall with 154 steps to the entrance, designed by architect George Keller and listed on the National Register of Historic Places. Also at Lake View is the monument of John D. Rockefeller, which is sixty-five feet tall and weighs 357,680 pounds. "It is claimed that this one piece of Barre [Vermont] granite is the largest ever quarried at Barre for memorialization purposes."

Loren Horton, 3367 Hanover Court, Iowa City, Iowa 52245 is continuing his diligent search for the cast metal gravemarker crosses which were created by Charles (Karel) Andera in Spillville, Iowa, 1875-1929. They were distributed widely throughout the mid-section of the United States and are believed to be found exclusively in Bohemian (Czech) or German Roman Catholic cemeteries. Send information to Loren at the above address.

William Krause, Archivist of the Wisconsin State Old Cemetery Society (WSOCS), has discovered information that J.M. Kohler Sons, known for its plumbing wares, has had a grave connection. In 1878, when the firm was Kohler, Hayssen, & Stehn Manufacturing Company, among the fly wheels, plows, bailers, bathtubs, and drinking fountains were urns, benches, and at least three styles of cast iron gravemarkers. Mr. Krause is seeking additional information.

Overheard by Carol Shipp, Princeton, Illinois, pertaining to the rites of life, "Hatched, matched, and dispatched." ♦

SOUTHEAST

Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia

AGS Office (for now)

30 Elm Street, Worcester, Massachusetts 01609

Legislative Update from the Coalition to Protect Maryland Burial Sites, Inc.

The following will be brought before the 1995 Maryland General Assembly:

Disposition and Treatment of Discovered Human Remains and Burial Sites

The accidental discovery bill has a two-fold objective:

(1) It would identify a set of procedures when a burial site or human remains are accidentally discovered. Such procedures are needed so that a uniform sequence of actions can take place, first to determine through law enforcement channels if any criminal activity has occurred, and secondly, to determine the appropriate actions necessary to protect and preserve the site, depending upon whether the discovered site is a Native American burial or a traditional burial.

(2) Secondly, the bill would authorize, not mandate, the creation of local Burial Sites Advisory Boards, to serve without compensation. A major function of such Boards would be to help establish inventories of burial sites in each location and insure that data from the inventories is placed on the tax maps so that builders can know, up front, the existence of a burial site on land they may be developing. The legislation makes adequate provisions to restrict data on the burial sites inventories, under certain conditions, so that extremely sensitive sites, such as Native American and Civil War burial grounds, can be protected from would-be looters and treasure hunters.

The next three bills in the coalition's 1995 legislative package deal with amending the Criminal Code (Article 27, Sec. 265 and 267). In many ways the amendment of this Article lies at the heart of burial site preservation in our state. Last year, this legislation was not even considered by the Senate JPR Committee and was not cross-filed in the House. The impression that the Coalition received was that the bill was too complex and not well understood. Therefore, we have taken a different approach this year by breaking our former bill into separate components which are sharply focused on particular issues and problem areas. The bills are now under review by several of our past legislative supporters, the Maryland Historical Trust, and representatives of the building industry:

Desecration of, or Unauthorized Removal of, Funerary Objects Associated with Burial Sites — Prohibition

This bill would increase the criminal penalties for any person convicted of the misdemeanor offense of willfully destroying, mutilating, defacing, injuring, or removing any associated funerary object from a cemetery. Civil penalties would also be added as an option for the courts. The present fine is \$2,000; this bill would raise it to \$5,000, with the possibility of a two-year jail term as well.

Furthermore, persons who willfully remove, for the purpose of sale or trade, any associated funerary object placed in a burial site would be subject to special civil penalties, including

the forfeiture of any and all equipment used for, or intended to be used for the purpose of removing associated funerary objects for the purpose of sale or trade.

This bill, generally referred to as the anti-looting bill, also stipulates that for those convicted of willfully removing, destroying, or destructively altering any plant life planted for the protection or ornamentation of any burial site the penalty would be a fine not exceeding the cost to replace or restore the tree, plant, or shrub. Civil penalties could also be imposed.

Lastly, for those convicted of indecent or disorderly conduct within the limits of a burial site a fine of \$500 could be imposed, plus civil penalties.

Desecration and Unauthorized Disturbance of Burial Sites — Prohibition

This bill would increase the criminal penalties, and add civil penalties, for those convicted of the misdemeanor offense of willfully removing, disturbing, or destroying human remains in a burial site. Criminal and civil penalties could also be imposed on anyone convicted of the misdemeanor offense of willfully destroying the integrity of any burial site.

A distinction is made in the bill for disturbance through negligence. Any person who through negligence disturbs or destroys human remains or a burial site may be fined an amount not exceeding the cost of returning the human remains or burial site to their prior condition.

Authorization for Disturbance of Burial Sites: Conditions and Provisions

This bill would set forth new procedures for the State's Attorney prior to authorizing the disinterment and reinterment of human remains or the relocation of a burial site. The principal change would be that notification and involvement of heirs and descendants would be required before the relocation of human remains or a burial site could be authorized. This procedure is well-established under the process of eminent domain. It should be noted that for certain actions, the State's Attorney could act at his own discretion, without the requirement of newspaper publication, for example, in the case of determining the cause of death or for reburial at the request of a spouse, next of kin, or appointed personal representative. A local State's Attorney can presently authorize the removal of human remains or the relocation of an entire cemetery without any required consultation with family members.

Maintaining Records of the Disinterment and Reinterment of Human Remains

This bill would require that the Department of Health and Mental Hygiene maintain a record of disinterments and reinterments. When the Department receives notification from a health officer of a permit being issued for the disinterment and reinterment of human remains, such permits being issued only after authority has been granted by the State's Attorney for the

county where the human remains or the burial site are located, the Department shall maintain a record of these disinterments and reinterments.

The legislation further provides that the Department may not disclose or permit public inspection of information, if the disclosure or inspection would create a substantial risk of harm, theft, or destruction of the site. The department may not deny inspection under certain circumstances.

As we go to press, Senator John Hafer is planning to sponsor the three bills to amend the Criminal Code and the bill to amend the Health Article.

Taken from the Winter 1995 Coalition Courier. For more information on the Coalition to Protect Maryland Burial Sites, write Post Office Box 1533, Ellicott City, Maryland 21041. ♦

MID-ATLANTIC

Delaware, New Jersey,
New York, Pennsylvania,
Quebec

G.E.O Czarnecki

2810 Avenue Z

Brooklyn, New York 11235



Increase Value, Increase Preservation

Cemeteries and graveyards represent a unique duality in the concept of decay. There is certainly decay in the many deceased that reside there, but the concept of decay is also central to the image of the graveyard as a whole. The stones are viewed in relation to their date and are conceived as aging and disintegrating in a pattern of acceptance that coincides with "ashes to ashes and dust to dust." With this philosophy in mind, many colonial era gravestones are going the way of the trash heap at an increasingly rapid rate. The problem is not unique to any one town or region (I am going to use Brooklyn as an example) but some areas are harder hit and those areas that are harder hit are often the same places that have only a few remaining stones that could definitely be saved if the choice were made to do so.

To make a point about preservation priority I have divided the remaining colonial-era stones into those I consider to be valuable and those I consider to be less valuable. The reference point that I have chosen to determine what should be considered a valuable gravestone is the presence of artwork on the stone. Some colonial-era stones (eighteenth and nineteenth century in the New York City area) contain artistic motifs indicative of the period they were cut. These are of value. All other colonial-era stones, although falling into the same time ranges but lacking any artistic imagery, I consider to be less valuable. These colonial-era non-motif bearing stones are almost all late but basically numerous. They are the last of a colonial-era style of stone, a slate or sandstone slab with a central motif on the tympanum. Non-motif bearing stones in New York City are almost all of the same style. I in no way view the non-motif bearing stones

as being of no value. Rather, non-motif bearing stones inflate the amount of colonial-era stones that survive. They present the view that many stones remain and there is no cause for concern. In turn, the more valuable motif-bearing stones are overlooked.

Simply put, I believe motif-bearing stones should be protected through their removal and placement in an environment conducive to the preservation of art. This will add to a cultural value of our past, increase concern for their preservation, and protect forever what can never be replaced.

I realize that there are many opponents to gravestone removal. I am advocating that only the motif-bearing stones be removed and protected indoors. This division could possibly make this plan feasible, considering how few motif-bearing stones actually remain.

Brooklyn is inhabited currently by approximately seven million people. It was at one time a city in itself and before that time consisted of smaller communities with individual names like Flatbush, Flatlands, and Gravesend. Populations have always been relatively high, but this certainly is not reflected in the number of remaining colonial-era stones in the borough. A quick review of the remaining amounts of colonial gravestones in the four remaining colonial-era graveyards makes this evident.

1) The Dutch Reformed Church contains the largest amount of colonial-era stones, about 300, but only fifteen have motifs.

2) The Second Dutch Reformed Church has fifty stones, but only nine have motifs.

3) The New Utrecht graveyard contains only two motif-bearing stones.

This breakdown of higher value status for motif-bearing stones may be the only way to attract enough attention to save them in areas where they are particularly endangered.

I welcome comments on this subject, as well as comparable statistics on other areas from readers.

Volunteers Needed in New Jersey

The New Jersey Graveyard Preservation Society is looking for volunteers to help with all sorts of projects.

Currently, a very important project is being undertaken by NJGPS. Some of you may have read in the newspaper about the Dutch Reformed Church Burial Ground in New Brunswick. The church plans to move twenty-one graves two rows back, so the church can construct a covered breezeway between the church and church house. This will allow both buildings to be accessible for disabled persons. The church will then be able to be open to all members of the general public for attendance for religious services and for special programs held by the church and other organizations.

In order to disinter the remains, the church must first seek a court order. The court order must show "good cause." A court order should be easy to obtain since the property has been church-owned and maintained since 1766, the breezeway will benefit the church's accessibility, and the already contacted descendants do not have any real objections.

Regional Columns

The church originally considered hiring an undertaker to disinter the burials. This method, however, would not guarantee a full recovery, because most of the burials date between 1811-1867 and are probably in poor shape. So NJGPS submitted a proposal to do the job archaeologically. This will guarantee a safe and systematic way of disinterment and reburial. It also leaves a door open to find out what historical information can be learned that would otherwise be lost with the undertaker's method. NJGPS is in the process of hiring professional archaeologists but **volunteers are strongly needed.**

If you are interested in helping out in any way, please call Mark Nonestied at (908) 651-8850 with any questions or comments. ♦

NEW ENGLAND/MARITIME

Connecticut, Maine,
Massachusetts, New
Hampshire, Rhode Island,
Vermont, Labrador, New
Brunswick, Newfoundland,
Nova Scotia

Bob Klisiewicz

46 Granite Street

Webster, Massachusetts 01570



mid-summer, but I wanted to mention it anyway. I can't give you the actual route, because it changes from year to year; however, many of the historic burying grounds in the greater Boston area are visited, including the Dorchester North Burying Ground (1634) at Upham's Corner and Central Burying Ground (1754), Kings Chapel Burying Ground (1630), and the Granary Burying Ground (1660), which are all in downtown Boston. This tour could be of particular interest to AGS members, as some of these cemeteries are not usually open to the public.

A few of the more popular stones at these sites mark the resting spots of Elizabeth "Mother" Goose, Paul Revere, John Harvard, John Winthrop, any number of Mathers, Phillis Wheatly, and Mary Chilton, the first woman to disembark from the Mayflower.

The bicyclists are led by event coordinator Ken Withers and escorted by a number of volunteer marshals. At each burying ground, brief tours are conducted by the relevant "Friends" groups and Historic Burying Grounds Initiative staff and volunteers. This year, a forty-eight page guidebook was given to participants, and a picnic lunch was enjoyed along the lake at Mount Hope (I assume this is next to the Mount Hope Cemetery in Roslindale). The tour goes on schedule, weather permitting or not! AGS members will be happy to hear that, in addition to the exercise and the opportunity to visit a number of historic sites, all of the proceeds go directly toward the restoration of Boston's burying grounds. Last year, the event drew more than 220 participants and raised over \$2,000, which was specifically designated to the restoration of marble monuments in Dorchester South Burying Ground. This year, the Boston Parks and Recreation Department offered long sleeve T-shirts with the original "Tour de Graves" logo (see illustration) for \$10.00 each. The Historic Burying Grounds Initiative Project Manager, Beth Shepard, tells me that there are still some T-shirts available and they will accept mail orders.

The fall "Tour de Graves" will be held on October 22, 1995. The weather is usually crisp and dry at that time of the year in Boston, and the event is just close enough to Hallowe'en to be interesting. Those interested in T-shirts, applications for the fall tour, being a marshal, or just more information can contact: Boston Parks and Recreation Department, 1010 Massachusetts Avenue, 3rd Floor, Boston, Massachusetts 02118, Attention: Tour de Graves; or call Beth Shepard at (617) 635-4505, extension 6515.

From Casimir Michalczyk

We've received both good and bad news from former AGS member and legendary stone carver Casimir Michalczyk. The good news is that he has now recovered from his major heart surgery, and has regained much of his strength. As a result of the *Yankee* magazine article that we mentioned a few issues ago, he says that he is presently working on four slate stones, with the possibility of two more commissions on the way. All this at eighty-plus years old! The disturbing news is from an article he sends us from the December 12, 1994, *Hartford Courant*.



Historic Burying Grounds Initiative

Boston's Tour de Graves

By the time you read this, the Boston Parks and Recreation Department will have conducted their spring "Tour de Graves," a twenty-five mile bicycle tour of the city's historic burying grounds. (For more information, see the "Gravestones and Computers" column on page 7. *M.L.*) I intended to write about this event last year, as it is certainly unique and something that should interest all AGS members. However, by the time the information for the current year reaches me, the editorial deadline has passed, and the event has long been completed before you would get to read about it. This year is no different, as the tour was held on May 7, while you are probably reading this in

According to the newspaper, the city of New Britain is contemplating selling their 238-year-old Fairview Cemetery to a private developer. The cemetery has been plagued by poor maintenance and has been a constant drain on the finances of the city, apparently losing \$500,000 since 1984. Both the Mayor and Cemetery Board Chairwoman support the sale and state that this action is the only way that they can guarantee the long term existence of the cemetery. Others are afraid that the holding company, which already owns 1,430 funeral homes and 213 cemeteries, would be unresponsive to the needs of the community. Some feel that the new owners may discontinue the custom of offering free graves to welfare recipients and discounted burials for veterans (a case could be made that if the city had discontinued these practices earlier, perhaps the cemetery would be financially stable, and this situation never would have developed). While the local funeral parlor owners seem to have a vested interest in opposing the sale, perhaps the most compelling arguments are from the families of the current residents, who simply look on this as a breach of trust. The *Courant* quotes Charles Barrett as saying, "I think there's a trust between the city and people like my great-grandmother, who bought a plot in 1890. If you entrust your money for a city cemetery, that's an honor the city should live up to." Barrett also expressed the fear of a legitimate but more remote possibility: "Once it gets out of public hands, who knows what it could end up as? A Wal-Mart?" ♦

FOREIGN

Angelika Kruger-Kahloula
 Franz-Schubert-Str. 14
 D-63322 Rödermark
 Germany



From China

In September, 1994, Chinese authorities prevented the inauguration of Ghost Capital, a cemetery designed for the country's newly affluent in Hengyang, Hunan. An official explained that Ghost Capital "damaged socialist spirit by promoting feudal superstitions." The reprimand evokes Mao Tse-tung's order of the 1950s to have the dead cremated so as to save land and to break with feudal customs. In the past ten years, however, numerous crematories have closed down as people in China reverted to Buddhist or Taoist traditional burials. At the same time, private funeral parlors and cemetery consortia have been enjoying a boom. Surprisingly, Hunan officials have not interfered with the business of the Refrigerated Crystal Coffin Factory in Anyang. It produces transparent refrigerated caskets that facilitate display of the departed for weeks or months before burial or cremation takes place. These caskets are equipped with humidifiers and generators — in case of power failure. They play funeral music when approached by mourners.

In spite of the authorities' clamp-down in Hengyang, wealthy Chinese need not despair of finding suitable resting places. The state owners of the Imperial Cemetery of the Qing Dynasty in Zunhua, Hebei, provide spaces among royal remains.

Overseas Chinese pay \$2,000 to be buried amidst the old wealth of their home country. ("China Shuts Gilded Doors on Cemetery's 'Palace' Plots," *The Arizona Republic*, September 10, 1994, A33. Sent in by Phil Kallas.)

From Egypt

The following item about an extraordinary cemetery deals with life in the so-called "City of the Dead," an area along the eastern edge of Cairo where extensive cemeteries are located. For several decades, shops and houses for the living have been maintained there. In the mid-seventies, the number of necropolitan residents was estimated to be around 100,000. (*Encyclopedia Britannica*, Chicago, 1978). The article, "They Call Graveyards Home," (by Shyam Bhatia, *South Bend [Indiana] Tribune*, June 26, 1994) was sent in by Toni Cook.

Up to one million of the seventeen million Cairenes are believed to live in the city's ancient graveyards. One explanation for this unusual approach to solving the capital's housing crisis may be found in certain mourning rituals that are practiced by Egyptian Muslims and Christians. Since the days of the Pharaohs, families have camped near the gravesites of their departed for forty days. Christians light joss sticks and offer oranges and bread on the fortieth day. For some families, the mourning custom becomes a way of life. Mausoleums or shacks are turned into homes. Since running water is provided on the premises, health hazards are few. But other dangers are involved in living in the world's largest necropolis. "Afreetes," spirits or djinns, and "Naddahas," female callers who summon their victims to suck their blood, pose a threat to the incautious who do not lock themselves in at night. Readers who consult Bhatia's article (stored in the AGS Archives, as is every other paper mentioned in this column) may find her geographic glimpses of the cemetery dwellers more haunting than the ghost stories they tell.

From Great Britain

Great Britain is running out of graveyard space. Even though seven in ten Britons are cremated rather than buried, the demand for burial space will be met by plot sharing and burying new bodies atop the old if Parliament approves a corresponding proposal endorsed by the cemetery industry. Under the present Conservative government, this is unlikely to happen, but in the long run, cemetery overcrowding might induce Parliament to pass legislation giving local governments the authority to recycle graves. Under the proposal, plots would be reused after seventy-five years if surviving family members could not be located. Remains would be exhumed and reburied at greater depth. The coffin of the new tenant would be placed on top. Gravemarkers of architectural significance would be kept, others removed. The cemetery would keep a register of original burials. The advocates of grave recycling remind the critics that it would revitalize some older cemeteries. When families have moved away, their burial plots are often left untended. Headstones topple over. At least two people were killed in Britain in recent years when worn stone monuments fell on them. ("For Jostled British, Now Double-Decker Graves?" *The New York Times*, September 20,

1994, A4. Copies were sent by Anne Polster and Ted Chase.)

If all you AGS readers shudder at the idea of such outrageous practices as discarding old markers and messing around with old burials, let me warn you that you are in for worse news if you read on. You may want to pour yourself a stiff drink first, or skip one paragraph.

From Germany

In most German communities, the average time allotted for the use of a single grave space is twenty-five years. Family lots are leased (but never sold) for longer periods of time. In November, 1994, the town council of Obertshausen (population 25,000), near Frankfurt/Main, voted unanimously to introduce recyclable burial vaults in its cemetery. The prefabricated vaults will reduce the period of grave use from the present twenty-five years to fifteen. Incidentally, grave vaults are not part of an ordinary burial in Germany, where caskets are placed right into the ground. In the same meeting, the town council decided to raise the fees for an individual lot from DM 850 (US \$570) to DM 1,100 (US \$740).

From Poland

AGS has a copy of the illustrated brochure, *The Powazki Cemetery in Warsaw*. Powazki advertises itself as the oldest historic Catholic cemetery in Poland. Founded in the late eighteenth century, it contains the graves of eminent Polish artists, scientists, educators, and patriots, as well as works by the most renowned Polish sculptors. Among the memorials that have withstood the onslaughts of time, weather, and two wars are the late classicistic stone tombs and the cast iron monuments from the early decades of the cemetery's existence, impressive limestone and sandstone chapels from the second half of the nineteenth century, and later monuments with secessionist ornamentation forged in stone and steel.

In World War II, a vast number of tombs were demolished. The Polish resistance movement used the cemetery as a hiding place and arms cache. Battles took place on the premises. During the Warsaw Uprising, a German artillery post was established at Powazki. The neo-baroque church was partially destroyed, along with all the archive books. In 1945, the bodies of thousands of Varsovians were moved from the provisional, secret burials of the war years to Powazki Cemetery. Uniform crosses and symbolic monuments were later placed on these graves.

Every year on August first, Varsovians take candles and fresh flowers to Powazki Cemetery to commemorate the Warsaw Uprising. Poland being a Catholic country, All Saints' Day and All Souls' Day (November first and second) are observed. Again, candles are lit and flowers are left on the graves.

Since 1974, the Public Committee for the Preservation of Old Powazki Cemetery has tried to save as many old monuments as possible from erosion and decay. The brochure suggests a route that takes the visitor along some 150 graves of historic or artistic interest. Two of the cemetery's six gates are open from 7 a.m. until dusk throughout the year. ♦

OFFICE NOTES

Miranda Levin, Executive Director

AGS Office

30 Elm Street, Worcester, Massachusetts 01609

You haven't heard from the office lately because we've had such a wealth of material for the newsletter we haven't had room for this column.

Although we have been receiving enough submissions so far, I would like to remind you that we need material from all of you to keep this publication thriving. There are several of you who have contributed; we owe you many thanks for your support. For those of you who are hesitating, I'd like to extend to you an invitation to contribute in a large way or small.

Unsolicited works are always welcome. If you're not sure which columnist would best serve your subject, send it to the office and I'll decide for you.

If you're looking for ideas, I'd like to suggest a couple. First of all, we've had a request for more pictures of interesting stones. As a result, I asked Bob Pierce to send me some photographs from his 1994 cross-country trip (see page 2); I hope this inspires you to send in your photos of unusual stones which you've come across in your travels both here and abroad.

Secondly, we'd like to try something a little different for the spring 1996 issue. Lately, I've heard from several people associated with pioneer cemeteries or gravestones. Ideally, I'd like to do a whole issue on pioneer cemeteries for spring 1996. We're looking for feature articles that cover some aspect of that theme, but you needn't write an entire article; just send photos and descriptions to the appropriate regional editor.

Please remember that the word "pioneer" is a relative one, and every place in this country was settled by "pioneers" at some point; there are all kinds of pioneer stones all over the place — all you need to do is look.

If there are any members that are especially interested in this subject, I would welcome an introductory article.

If you have any questions or would like more information, please contact the AGS office. Please send your articles and photos to the columnists and the office by January 1, and we hope you will all participate. ♦



FROM THE PRESIDENT'S DESK

Rosalee Oakley, President

19 Hadley Place,
Hadley, Massachusetts 01035
(413) 584-1756



Newsletter Has New Name

At the April meeting of the Board of Trustees, the Newsletter Committee proposed the *AGS Newsletter* be renamed. After discussion and several votes, the name chosen is *AGS Quarterly: Bulletin of the Association of Gravestone Studies*. The new name will appear on the Winter 1996 issue when a new volume begins.

As the newsletter has grown over the years, it has become (and has been for some time) more than just a newsletter, with feature articles that are more in keeping with other publications that are called quarterlies or bulletins. There were reservations about calling it a quarterly because it would limit us to four issues per year. The Board decided to include "Quarterly" in the name because, for the foreseeable future, four issues would likely be a realistic number. Should it be possible to publish more than four issues, they could be called "extras" or "bonus issues." Should it not be possible to publish four some year, it would be possible to put out one that is a larger issue that would be labeled a double issue — numbers 1 and 2, for example — thus keeping our number at four.

From now on, the newsletter committee will be called the *Quarterly* Editorial Board and the names will be listed in an appropriate place in the publication.

Awards and Recognition Committee Instituted

At the January Board meeting, an Awards and Recognition Committee was appointed to update the guidelines and procedures used in selecting Forbes Award recipients and to set new guidelines for recognition of work that we wish to commend and encourage, but which does not quite meet the standards for the Forbes Award. At the April meeting, committee members Jessie Farber, Jim Slater, and Bob Drinkwater submitted their report, which was accepted with several revisions and will now be the operative guidelines.

In addition to the Harriette Merrifield Forbes Award, which continues to be our most prestigious award, there will be Certificates of Merit presented to individuals and groups after each Board meeting at which it is voted to award them. The presentation will be made in the recipients' home localities at a meeting of a local historical society or preservation group. If possible, the certificate will be presented by an AGS member living in the area who will represent the organization. It will not be necessary for the Certificate of Merit winners to be present at the Annual Conference to receive their certificate, but for those who are, there will be a time of recognition for them at a reception, during the Annual Meeting, or some other appropriate time.

A major change in the whole process is the creation of an ongoing Awards Search Committee, made up of AGS mem-

bers, (but not restricted to Board members), and, if possible, including a former Forbes Award recipient. This committee will conduct an ongoing search for candidates to nominate for the Forbes Award each year, and also search out individuals and groups that will receive the Certificates of Merit. When the committee is appointed, more information will be made available on standards and procedures for both types of recognition and how you may suggest deserving recipients.

1996 Conference Site Selected

The 1996 AGS Annual Meeting and Conference will be held at the University of Southern Maine in Gorham. Ralph Tucker made site visits to several colleges in Maine and found USM has everything we need at a price quite similar to what we are accustomed to paying. Catherine Goodwin of Chelmsford, Massachusetts, and Fred Oakley of Hadley, Massachusetts, will co-chair the conference. Barbara Rotundo will be Program Chair.

Donor Form Samples Are Sought

At the April Board meeting, the Archive Collection Policy Development Committee submitted a draft of the Archive Collection Policy they are working to finalize. One of the things still needed is a donor form that will release gift materials to AGS. If you are aware of donor forms from other organizations that we could use to formulate our own, please send a copy to the AGS Office, 30 Elm Street, Worcester, Massachusetts 01609. It will assist the committee in designing a form that will be suitable to protect AGS and the donor.

Have You Made Special Arrangements?

Speaking of the AGS Archives, it is not too soon for AGS members to think about what gravestone materials they have in their possession that are important to preserve. A sure way to preserve them is to include them in your will or in instructions to family members that certain materials should go to AGS Archives, the local historical society, or a designated museum.

Many Responded to Newsletter Survey — Thank You!

An excellent response was received to our request for a postcard indicating when you received the Winter issue and the condition in which it arrived. The last card received indicated the newsletter came twenty-eight days after it was mailed. All but one newsletter was reported to have arrived in good to excellent condition, although several people indicated that while this issue arrived unscathed previous issues regularly had not. The Board voted at the April meeting to offer members on the renewal form the option of paying a surcharge if they wished AGS mailings to come to them first class rather than by bulk mail. The renewal forms will shortly show this option. ♦

NOTES & QUERIES

AGS Office

30 Elm Street, Worcester, Massachusetts 01609

S.V. & S.N. Decoded

We received several responses to Laurel Gabel's query about the letters "S.V." and "S.N.," which appear on the gravestone of Jonathan Edwards (Winter 1995, page 27). All respondents confirmed Laurel's suspicion that they stand for "old style" and "new style" dating: *Stilo Veteris* = "old style" and *Stilo Novo* = "new style" in Latin.

Query on the Directions Gravestones Face

(This letter was originally sent to Roberta Halporn, who forwarded it to this column.)

I am a geographer and a pilot. On a recent aerial photo mission, I noticed some graveyards were laid out so the gravestones all faced east (or sunrise?). Do all parts of the country and world have similar layouts, or is it specific to a religious group? I am hoping you could provide some information on this subject or a source where I can find this data. Glen Lutts, 3666 Niagara Drive, Lexington, Kentucky 40517.

Reply from Roberta:

What an interesting question! The direction a grave faces is an important one in every religion even going back to primitive cultures. Think, for example, about Stonehenge and the way it is placed. As far as I know, the majority of European cultures face east because of the belief in Resurrection. Jewish graves have to face in whatever direction Jerusalem lies, so they can arrive when the Messiah arrives. That's all I know. I am sending a copy of your letter to the organization's newsletter; perhaps you will be bombarded with letters from members who know more.

Source of Dove Symbolism Explained

Several members sent chapter and verse to explain the branch in the dove's mouth, which columnist G.E.O. Czarnecki described in his article in the Winter 1995 issue (page 20). Genesis 8:11 (King James version for the literary value): "And the dove came in to him in the evening, and lo, in her mouth was an olive leaf plucked off; so Noah knew that the waters abated from off the earth."

"Consort" Defined

In response to columnist Lucy Norman Spencer's queries concerning the use of the word "consort" on gravestones (Spring 1995, page 22), Martha Smith of Pittsboro, North Carolina, sent in this definition from *Webster's New Ideal Dictionary*, page 105, "(1) Consort N1: a wife or husband: Spouse ...see also Prince Phillip."

Should AGS Advocate Gravestone Rubbing?

The see-saw argument continues between those who believe they have an absolute right to 'rub' any gravestone they see whenever and wherever they find one that suits their fancy and those who share the opinion that we ought not to rub any gravestone.

"Popular" ancient tombstones have been victims of curiosity seekers, so-called experts, and amateurs alike. This repetitive one-upmanship for recognition to see who can make the best print adds nothing to our fund of knowledge or expertise in learning how best to preserve our defenseless sentinels.

As serious members of AGS, should we not resolve to unite in purpose to stop encouraging rubbing with articles like the AGS leaflet, "Gravestone Rubbing for Beginners?" Dave Day, Chairman, Lebanon Permanent Cemetery Commission, 662 Exeter Road, Lebanon, Connecticut 06249. ♦

Association for Gravestone Studies 1996 Conference

June 27-30, 1996

The University of Southern Maine — Gorham

You are invited by the Association for Gravestone Studies to submit proposals for the lecture presentation sessions at its nineteenth Annual Conference at the Gorham campus of the University of Southern Maine.

Papers are welcome from any appropriate discipline. Suggested topics are occupational motifs, regional monument styles, quarries and types of stone used for early monuments, carver research projects, conservation activity in progress or completed, modern monument design, etc.

Proposals must be received by February 1, 1996.

Those interested in presenting a paper are encouraged to send a 250-word abstract to Dr. Barbara Rotundo, 48 Plummer Hill Road, Unit #4, Belmont, New Hampshire 03220 by February 1, 1996.

For additional information about lecture proposals, write Dr. Rotundo at the address above or call her at (603) 524-1092. For more information about the conference, contact conference co-chairs Catherine Goodwin, 10 Longview Drive, Chelmsford, Massachusetts 01824; (508) 256-6240 or Fred Oakley, 19 Hadley Place, Hadley, Massachusetts 01035; (413) 584-1756.

Calendar

Carved in Stone Getaway: A Unique Look at Granite: August 25-27, 1995

Barre, Vermont's, geology, history, and world-famous industry will be highlighted in a three-day Vermont getaway weekend entitled "Carved in Stone," presented by Vermont Off Beat, an educational vacation experience that uses country inns as its base of operations. For more information, contact: Vermont Off Beat, Post Office Box 4355, South Burlington, Vermont 05406-4366; (802) 863-2535, FAX: (802) 863-3227.

Friends of Mount Auburn Summer Programs:

August 15, 5:30-6:30 p.m.: "From Pere Lachaise to the Necropolis: A Grand Tour of Notable Garden Cemeteries Abroad," a slide lecture with Stephen Jerome, Curator, Brookline Historical Society.

September 9, 10:00-11:30 a.m.: "'She Hath Done What She Could' -Memories of Women at Mount Auburn," a walking tour with Janet Heywood, Assistant Director for Interpretive Programs, Mount Auburn. For more information, call (617) 547-7105.

Slide Presentation by James Slater: September 9, 1995

In honor of Lebanon, Connecticut's, 300th Anniversary, at 12 noon in the Community Center, followed by a tour of the Historic Trumbull Cemetery as well as other cemeteries. For more information, contact Mary Ann Walter at (203) 642-6322.

Civil War Re-Enactment, September 23 and 24, 1995

Wickham Park, East Hartford, Connecticut, sponsored by The Friends of Center Cemetery and the East Hartford Patriotic Commission. The purpose is to raise money to restore East Hartford's badly deteriorating Civil War Monument, located in their historic Center Cemetery on Main Street. For further information, please contact Doris Suessman, 38 Forest Lane, East Hartford, Connecticut 06118; (203)568-6178.

Touring the Tombstones with Ruth Miller: October 30, 10 a.m. - Noon

Explore Charleston, South Carolina, from an uncommon perspective on a walk through historic cemeteries.

Described in *Southern Living*, November, 1992. For more information, contact College of Charleston at (803)953-5822.

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THE ASSOCIATION FOR GRAVESTONE STUDIES
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Line art by Carol Perkins and Virginia Rockwood.

Newsletter Contributions

Contributions and comments to columnists and Editorial Board members are welcome. Issues are mailed six weeks after deadlines and often take several weeks to reach the membership; please keep that in mind when submitting time-sensitive material.

Deadlines for Contributions

Spring issue: February 1
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Mail contributions to the appropriate person or to the AGS office. Send advertising (with payment) to the AGS office: 30 Elm Street, Worcester, Massachusetts 01609.

AGS Newsletter

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Published quarterly by The Association for Gravestone Studies, 30 Elm Street, Worcester, Massachusetts 01609.

The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

COME TO THE ANNUAL CONFERENCE IN GORHAM, MAINE, June 27-30, 1996

Association for Gravestone Studies

1995 Conference

June 22-25

Westfield, Massachusetts

Conference Papers

The Keynote Address, "This World and the Next: Death and Remembrance," was given on Thursday, the opening night of the conference, by long-time AGS member Kevin Sweeney of Amherst College, Amherst, Massachusetts. Thirteen presentations of papers, videos, slides, and rubbings were made in sessions on Friday, Saturday, and Sunday.

Following are the thirteen titles with the text by the presenter; or, when the presentation depended heavily on visual material, an abstract of the presentation.

First Lecture Session: Friday, June 23

"The Very Stones Cry Out"

Nancy H. Hannan, Esq.

An entertaining tour of many cemeteries and graveyards where an examination of inscriptions revealed tales told of "who lies here" and the causes of their death. ♦

A practicing attorney specializing in probate and elderly law, Nancy H. Hannan received her A.B. from Emmanuel College and was awarded her J.D. from Suffolk Law School. She has been a member of AGS for fourteen years. Author of a number of articles, she has a strong interest in history.



"Processes of Marble Gravestone Weathering in North America: A Geographic Perspective"

Thomas C. Meierding, Ph.D.

The loss of older cemetery stones and other funerary artwork from atmospheric weathering is of great concern to scholars (geographers, historians, art historians, genealogists) and indeed, to anyone who has respect for the material culture of the past. Deterioration of stone text and art in older cemeteries reduces the value of the entire site for the living, which leads to replacement by other land uses.

In spite of the considerable input of scientists working at many laboratory and field sites in Europe and North America, rates of stone weathering have rarely been measured; thus our understanding of weathering processes is incomplete. Physical geographers, with their emphasis on mapping and their strong tradition of interdisciplinary research related to atmospheric and soil chemistry, can provide the spatial/environmental context of stone weathering if they are able to generate weathering data from many locations. The problem in the past was the perceived lack of a widespread, homogeneous material and deficient information on stone exposure time and surface position at the time of emplacement.

Vermont marble tombstones distributed across North America a century ago ideally meet the requirements for measurement and mapping of weathering rates, which in turn lead to inferences about weathering processes. All available data collected here show that weathering of vertical marble tombstones over a century has been geographically related to air pollution concentrations derived from high sulfur coal and charcoal, and to no other rock weathering processes. American cities and towns, where most outdoor carbonate artifacts are located (Sherwood and Lipfert, *Distribution of materials potentially at risk from acidic deposition*. National Acid Precipitation Program, State of Science and Technology Report 21, 1990), have augmented marble-weathering rates up to an order of magnitude above background rates. Space heating in coal field towns and ore smelting have also caused excessive stone decay. The two to three millimeters of mean surface recession on Vermont marble tombstones in some cemeteries is sufficient to cause text and artistic inscriptions to disappear, or even to indicate complete loss of tombstone and statutory structural integrity.

The marble-damage function developed here, currently the most reliable in terms of data quantity, suggests that long-term marble weathering rates on vertical surfaces are directly proportional to SO₂ inputs. Thus, in the future, marble tombstone-weathering rates measured at any of tens of thousands of cemeteries in North America can be used to determine how much total SO₂ was in a particular environment over a century, although not necessarily how much was emitted or when. These hindcasts of average SO₂ concentrations at a given location can then be correlated with deterioration rates of other rapidly weathered older materials, such as mortar, sandstones, wood, metals, etc. Looking at the damage function another way, measured or modeled SO₂ concentrations predict damage to marble monuments, statues, and buildings under varying past and future pollution scenarios.

Irreparable damage has already been done to much of our American outdoor cultural heritage by air pollution and, for marble tombstones and artworks in cemeteries, will continue for some time into the future as loose grains and exfoliation sheets fall off and as structurally weakened artifacts break — a legacy of the past. A favorable by-product of the loss of heavy industry

from North America is that intact marble statues and monuments will suffer little deterioration in the future, until such time as we again depend on high-sulfur coal as a primary fuel source in our towns and cities. Newly industrializing countries of central Europe and the Orient, which burn high-sulfur coal and have few environmental regulations, are repeating the marble deteriorating process. Our own bleak history of air pollution/cemetery stone deterioration serves as a lesson in how rapidly these countries will be losing their own outdoor cultural heritage. Knowledge of the geography, timing, and SO₂-induced processes of marble deterioration presented here should help art conservators, preservationists, and documenters to plan effective remediation strategies throughout the world. ♦

*This summary is excerpted from "Marble Tombstone Weathering and Air Pollution in North America" by Thomas C. Meierding, which was originally published in *The Annals of the Association of American Geographers*, 83(4), 1993, pages 568-588. Reprinted with permission.*

Thomas Meierding is Associate Professor of Geography at the University of Delaware. He has his B.A. in business and his M.A. in geography from the University of California, Berkeley, and was awarded a Ph.D. in geography from the University of Colorado, Boulder.



"Headstones, Hatchments, and Heraldry, 1650-1850: A Progress Report"

Laurel K. Gabel

Early Americans boasting real or imagined aristocratic heritage often used heraldic motifs to emblazon valued family possessions, including funeral hatchments and gravemarkers. This presentation focused on the New England examples found among the more than four hundred heraldic gravestones located along the eastern seaboard. ♦

Laurel K. Gabel, a genealogist and co-author with Theodore Chase of books and articles on early gravestone carvers, lives in Rochester, New York. She heads the AGS Research Department and is the 1988 recipient of the Association's Forbes Award.



"Relict, Consort, Wife: The Use of Connecticut Valley Gravestones to Understand Concepts of Gender in the Late Eighteenth and Early Nineteenth Centuries"

Tarah Sage Somers

Anyone who has spent time in New England graveyards has seen the words "relict," "consort," and "wife" used on women's gravestones. Although little attention is currently paid to these terms, it was no accident that late eighteenth- and early

nineteenth-century inhabitants of the Connecticut River Valley consistently used these words on women's gravestones. The inscriptions they chose reflected their understanding of appropriate roles for women. My research over the past year examined women's and men's gravestone inscriptions in an attempt to understand concepts of gender during the late eighteenth and early nineteenth centuries.

It was "common knowledge" among gravestone scholars that men received more gravestones than women during the eighteenth century. However, I was unable to find any studies to prove or disprove this "fact." I built a database and began my own study to examine if men did have more gravestones than women. Quite unexpectedly, I found that the 1,034 stones I inventoried in four Massachusetts towns (Hadley, Hatfield, Deerfield, and Northampton) showed virtually no difference (.2%) in the number of stones erected for men and women. I do not know if this was a trend particular to the valley I studied.

Because I found no significant difference in the number of stones erected for men and women, I turned my attention to the content of the stone inscriptions. I discovered that almost all women named on gravestones were listed in relation to a male family member. The use of the terms "relict," "consort," "wife," and "daughter" allowed all women to be placed in relation to men. The pattern of listing male relations on women's gravestones illustrates that women were not independent "individuals." Women were dependent family members and were fully expected to stay within the realm of family and under the supervision and control of men.

Evidence of the belief that women should always be connected to men and families is found in the lack of gravestones for unmarried women. I found that for the town of Northampton (the only town in which I could calculate the approximate number of unmarried women), adult unmarried women were much less likely to receive gravestones than their married counterparts. Families memorialized their wives and mothers but not their unmarried sisters and aunts.

The examination of men's and women's epitaphs revealed major differences in the social expectations of men and women. Women's lives were described in more passive and private terms while men were often memorialized with active and public terms. Men had "Zeal in Christianity" while women had "Unaffected Christian Piety." Men had "Solid Learning," "Happy Elocution," and were "Skillful and Valiant in Truth," while women were "Patterns of Domestic, Social and Christian Virtue;" "Meek and Affectionate;" and "Mild in Converse."

The active terms used for men reflected their public roles in society as community and religious leaders. Although the work performed by women was no less vital to the functioning of the community, women's work was performed in the private realm of the family. While men were exulted for their public displays of philanthropy and knowledge, women were praised for lack of public interest in their activities. Meekness and mild manners insured that the community did not know too much about a woman. A good wife earned herself the privilege of keeping from the public eye.

Even at the approach of death, men were more active.

A man was "Triumphant at the Approach of Death," while a woman "Joyfully Departed Life." The use of the word "Triumphant" implied that a man had struggled with his fears but through faith managed to die bravely. The joyful departure of a woman implied that she quietly and unquestionably approached death.

The acceptance of proper male and female characteristics and behavior went beyond simply being pretty words carved on stone to deeply permeate society. The ideal of proper "femaleness" described and circumscribed the lives of women during this time period. Women's roles were described in idealistic terms, but the jobs women performed in society were neither unimportant nor trivial. A woman may not have always been "pleasant and lovely" while she performed her household chores, but the work she performed ensured the survival of her family and community.

Gravestones not only reflected the commonly held beliefs concerning gender but also helped to perpetuate the acceptance of these beliefs. Using the image of the "pleasant and lovely" wife to describe the way women performed their dull and dreary daily tasks provided the necessary idealized image of women that ensured that young women grew up expecting to become wives and mothers. Gravestones reinforced in stone what people experienced in the work around them. Women were only granted positive public recognition when they perpetuated the ideal roles of women as good wives, consorts, relicts, and daughters. Women who fell outside the image of the ideal woman, like unwed women, were shunned by society and quickly forgotten after their deaths. With virtually no other choice in life, women were forced to become "amiable and virtuous," "pleasant and lovely," "meek," and "affectionate" wives and consorts.

Gravestones can be used not only to study change in societal attitudes towards death and religious trends but also for gender studies. In the area of gravestones and gender studies there remains much work to be done. Gravestone research would greatly benefit from further studies which examine the number of stones erected for men and women in other areas of the country. More work could also be done in the examination of differences in sizes, styles, and length of epitaphs which appear on men's and women's gravestones. However, I believe that the most exciting work to be done with gravestones is the continued examination of the types of epitaphs and word choices found on men's and women's gravestones.

My research has shown future gravestone research can no longer blindly accept that gravestones erected for women had the same meaning to society as gravestones erected for men. I hope that the door is now open for future research and debate concerning gravestones and gender. ♦

In her second year as a member of AGS, Tarah Sage Somers is a freshly minted B.A. in women's history from Hampshire College, Amherst, Massachusetts. Her presentation this year grew out of a year-long research project for her college.



Second Lecture Session — Saturday, June 24

"Lithuanian Cemetery Art"

Milda B. Richardson

*Vercingetorix said: "Caesar, you can take
the land where we live away from us,
but you cannot take the land
from us where we have died..."*

Jaun Kaplinski

Gravemarkers and wayside shrines have been enduring features of Lithuanian material culture for six centuries. Their presence on the Lithuanian landscape has not only been associated with ceremonial and religious functions, but these unique monuments have also come to symbolize ethnic and national identity. And while early versions reflected certain features of pagan religious beliefs, modern examples have taken on definite political significance. The shift toward political symbolism has generated a parallel reinterpretation of design elements, specifically the relationship between the carved figures and their architectural context. In other words, shifting political and cultural values, especially the attitude toward death and the struggle to establish and preserve ethnic identity, are reflected in the relationship between the figure and its context on Lithuanian gravemarkers and wayside shrines.

The earliest gravemarkers, which date back to the fourteenth century, were stylized silhouettes of fauna and flora on flat wooden stele. What they show is the migration of symbols from pagan to formal religion. A restored cemetery at Nida on the shores of the Baltic Sea contains examples of the amalgamation of pagan and Christian iconography in carvings which have a small cross in the center flanked by shapes of frogs representing a life-giving and regenerative force worshipped in pagan times. The Nida cemetery restoration project is an important part of the revival of ethnic identity which began in the 1970s in the Lithuanian Republic of the former Soviet Union.

Over the centuries, the Lithuanian funerary memorial developed into the ubiquitous roofed pole, which, like the tree it comes from, is a medium for making contact between earth and sky. Decoration on the pole itself is minimal, while the chapels resemble "miniature architecture" because they imitate vernacular architecture in roof line and ornamentation. During the nineteenth century, the poles evolved into elaborate double- and triple-tiered chapels in the shape of processional lanterns. These roofed poles were consistently topped with delicate wrought iron designs combining a cross with sun and moon motifs in geometric patterns. Of particular interest is the fact that the nineteenth- and early twentieth-century chapels contained carved and often polychromed wooden figures of the Contemplative Christ, the Madonna in her various theological roles, and other popular saints, placed singly or in groups. The religious figures were autonomous and moveable but were always subservient to their architectural environment. A parallel may be drawn between the free-

standing figures given protection by their architectural environment and the independent farmers in an agrarian society of free yeomen — the historic situation of Lithuania prior to World War II. The gravemarkers of this period reflect an attitude toward death as a natural and autochthonous stage in the cycle of life.

After World War II and the political transformation of Lithuania from an independent country to a republic within the Soviet Union, certain traditional visual images were officially banned from gravemarkers. Many of the wooden artifacts were lost through normal decay of the wood and destruction connected with the War, as well as the restructuring of the landscape from private to collective farming. The subsequent Soviet Communist occupation with its aggressive anti-religion campaign interrupted the tradition of religious carving. Archival visual material was, however, preserved by individuals both in Lithuania and the West.

The War resulted in the diaspora of Lithuanian artisans who brought the tradition to America, where it flourished. In exile, craftsmen preserved the most important elements of the iconography: the roofed pole, the figure of the Contemplative Christ, and the Madonna of the Gates of Dawn (a miraculous chapel in Vilnius), together with pagan motifs. They also expanded the imagery to include state emblems and ethno-

graphic artifacts, such as woven sashes. The consistent use of this iconography became the vehicle of emigré protest as well as a repository of traditional Lithuanian symbols in America. The preservation of Lithuanian cemetery art was insured by the acquisition of private land to be used as ethnic cemeteries, such as St. Casimir's in Chicago.

Lithuanian-Americans radicalized the tradition. The practitioners had to reconstruct and adapt the imagery to a different medium, granite, rather than wood, which led to experimentation with new materials, such as stainless steel, fiberglass, and stained glass. Experimentation also led to variations in the sculptural treatment of figures and the handling of the relationship between the figures and surrounding setting. As avant-garde artists enter into the design aspect of gravestones, the styles range from Classical to Cubist.

Cut off from their native soil, emigrés frequently evoke their native land in verbal and visual imagery on tombstones. On the Bajorinas family stone (Figure 1) in Connecticut, the homeland is referred to in the epitaph, which translates: "Far from the native fields of Lithuania," a sentiment reinforced by a pair of

weeping flowers, a favorite motif of folk artist Simas Augaitis, who designed this stone. Augaitis creates a miniature shrine inside a lantern-type chapel set in a neo-Classical niche in a two-dimensional version of gravemarkers reminiscent of the homeland. Graphically the *mise-en-bim* technique represents an echoing into infinity because the chain never stops, and one chapel goes into another all the way back to its source, providing as well a legacy into the future. The artist has translated his memory of a landscape dotted with roofed poles rising from the earth by using a technique which breaks all boundaries of time and space. When landscape is etched on American stones, frequently there are no framing devices to limit geographic parameters. Their absence allows for a visual connection between the gravestone and its surrounding world, between the supernatural and the everyday. Land is identified by name, poetic inference, symbolism

of plants (oak leaves [male] or ruta plants [female]), and depictions of folk art. For example, the distaff or female side of gender distinctions is represented by the fir trees decorating a stone for Viktorija Simkus. The evergreen groves surrounding the way-side shrine most probably represent the landscape of her birthplace, identified specifically as the confluence of the Sventoji and Virinta Rivers.

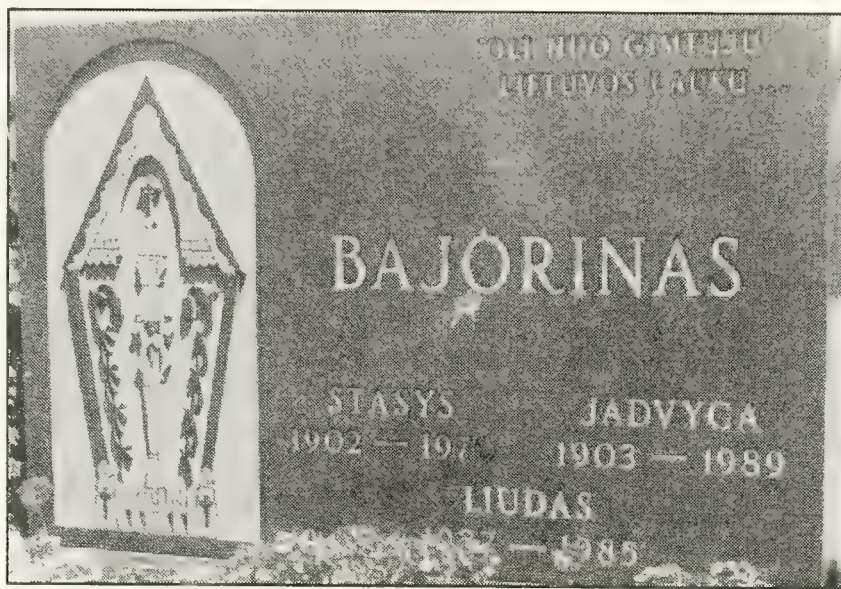


Figure 1

transformation of the traditional roofed pole, the objective was to preserve ethnic symbols pictorially. We may assume that the imagery has personal significance for the life of the deceased, and the depictions of landscape become a metaphor of final return. Death in exile is portrayed as full of nostalgia and lacking in closure.

The seeds of the Lithuanian independence movement were sown in timid and subtle ways over the last twenty years and frequently grew into eloquent statements of ethnic identity. One of the more interesting manifestations of this phenomenon is directly related to gravemarkers that I visited during field work with my collaborator Vacys Milius, whose energy and expertise insured that we covered a representative cross section of urban and rural cemeteries. We discovered the rebirth of the traditional Lithuanian gravemarker in examples dating back to the 1970s by craftsmen who consciously began to revive the tradition of oak carved roofed poles. What we also found was a radical change in the sculptural treatment of the figure, particularly in the attitude toward the relationship between the figure and its architectural setting. Many traditional components are present in the

revival style — pole, chapel, roof, and figures — but now they are unified into a totemic form. According to Alexander Goldweiser, “totemism is the specific socialization of emotional value.” What this means for my argument is that the Lithuanian artisan believes that there now exists between him and every

member of this ethnic group an intimate and altogether special relationship, a relationship he embodies in the totem.

Craftsmen today carve from a single oak log revealing the complete integration of the figures and the architectural setting. Once again the dominant figure is the Contemplative Christ, although no longer free-standing. Figures are carved in varying degrees of relief, usually meant to be viewed from at least three sides. Instead of a chapel as such, the natural wood of the log is used as a pillar or surrounds the figure rising above it to form a roof over its head. In other examples, secular figures dominate with only traces of architectural elements. About half a dozen blacksmiths in the country specialize in the filigree designs for the wrought iron decorations at the top which have been retained as a connection

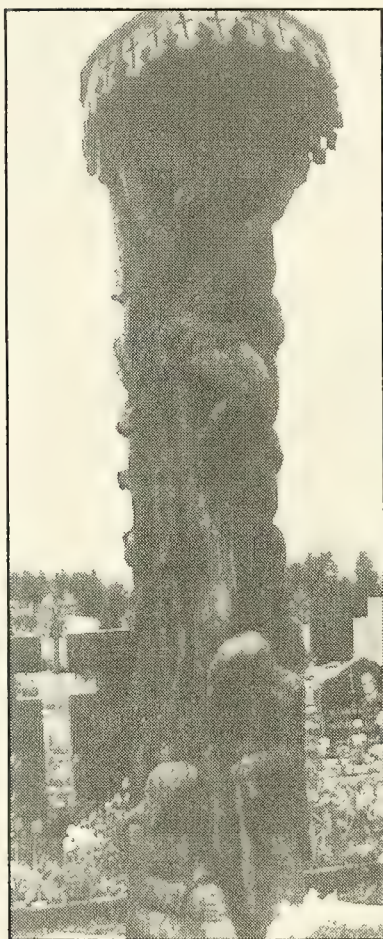


Figure 2

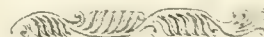
with the past. At the other end of the spectrum, there are purely geometric totems with little artistic intervention, containing no figures at all. They resemble a natural log rising directly from the earth, with obvious echoes of ancient tree worship. In a 1979 example, a cross was cut like an aperture through the log in a beveled frame under a cross gable roof. Christ is emblemized by a cross formed by negative space. Occasionally, spiral motifs give the plain logs a vitality that in nineteenth-century examples was provided by carved snake motifs. In the most elaborate totem we found (Figure 2), the passion of Christ is carved on a tree trunk containing multiple figures along its entire length. Below, a kneeling female and an old man — representing all Lithuanians as a nation — pray at the foot of the Crucifixion. The twining vines give the totem a sense of movement and lead the eye upward.

The search for national identity involves not just individual gravemarkers but decisions concerning land use in cem-

eteries. For instance, buried at the national cemetery of Rasai, established in 1801, are people who have made significant contributions to Lithuanian culture. Recently reopened, it is very crowded; however, new markers have been added for persons whom it was forbidden to honor publicly during the Soviet occupation. Antakalnis is an urban cemetery in Vilnius which contains burial sites of early Bolsheviks, artists, prisoners, Poles, Germans, and a significant area devoted to Communist Party leaders, whose death masks appear on marble tiers rigidly imposed upon the landscape. This cemetery was always considered to belong to no one and only came to symbolize the Lithuanian national identity when it was decided to bury there the thirteen young martyrs killed in the radio tower confrontation with Russian tanks in the winter of 1991. Their group burial site is presently marked with a tall, ornately carved oak cross, but this will soon be replaced by a stone monument designed by a professional artist.

The attempt to establish ethnic identity continues to dominate many aspects of life in Lithuania. And one very visual manifestation of this movement is the erection of modern totemic gravemarkers. These totems may be read on two levels. First, there is a reiteration of ancient pagan traditions, infusing them with new meaning: death is defined in mythic terms rather than those of purely formal religion. Secondly, artistic innovation has caused the figure and the setting to become unified and imbedded in the tree form. That is to say, the Lithuanian totems are spontaneous productions of the artist's psyche, but they bear within them the power and symbolism of their source. It will be interesting to see if this phenomenon will ultimately become canonized as a neo-metaphor for the resurgence of Lithuanian national identity. ♦

Milda B. Richardson is a candidate for the Ph.D. in the Department of Art at Boston University. She received her M.A. from the same institution in 1991. A member of AGS, her interest in cemeteries has led her into the area of ethnicity. She has engaged in several field trips to Lithuania which serve as the backdrop for her presentation this year.



“Treasures on Earth: Metal Markers”

Barbara Rotundo, Ph.D.

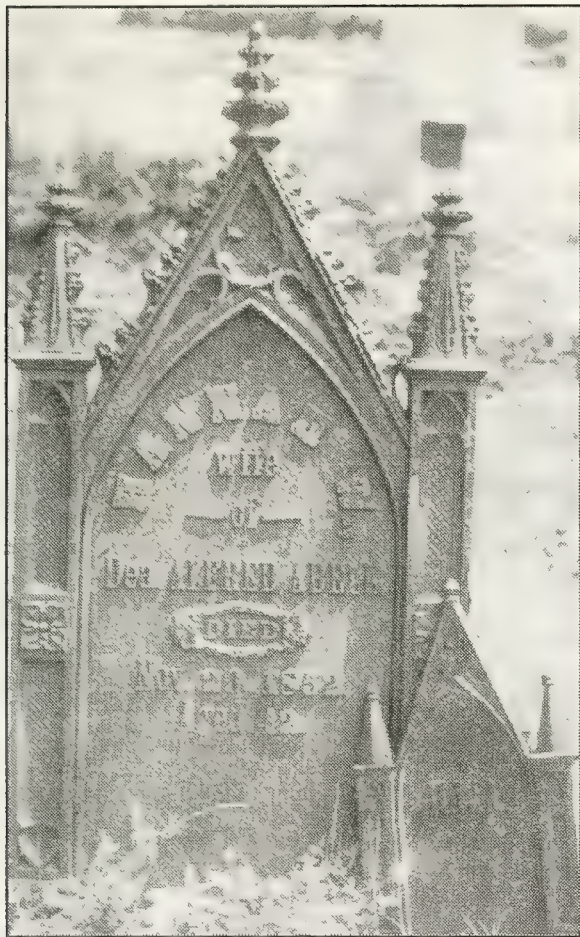
Treasures on Earth

Matthew VI. 19-20

This talk was an overview of the uses of cast-iron in cemeteries. It included knowledge and examples contributed by: Karl Baresel, Eric Brock, Sybil Crawford, Laurel Gabel, Loren Horton, C.R. Jones, Ernest Knight, Will Lowenthal, Jim Moon, Bill Plack, Sue Ridlen, Barbara Rivette, Helen Sclair, Richard Veit, Cathy Wilson, and articles in *Markers I* and *VII*.

Although the slides included a few wrought iron gates and markers, my particular interest is in cast-iron, and I would like to find information about three things: (1) further indications of the wide variety and broad geographic spread of

gravemarkers made of cast iron, (2) the earliest date for such markers (the earliest date so far is 1825, yet iron has been manufactured in the "New World" since the 1640s), and (3) a catalog selling molds or patterns that would explain how small local foundries can have produced similar Gothic gravestone designs in, for instance, New Hampshire and Alabama. (Iron crosses are



a separate category. Send Loren Horton information about them at 3367 Hanover Court, Iowa City, Iowa 52240.) Correspondence from AGS members is avidly sought and eagerly awaited by him and by me: Barbara Rotundo, 48 Plummer Hill Road, Unit #4, Belmont, New Hampshire 03220. ♦

Barbara Rotundo, the 1994 recipient of the AGS Forbes Award, is retired Professor of English, State University of New York, Albany.



"From the Boys"

Helen Sclair

At the close of the 1994 AGS Conference in Elmhurst, Illinois, there were many questions similar to "Where is 'X' buried?" "X" was usually a person who had had an association with

the Prohibition Era in Chicago, when hundreds were killed while fighting over alcohol distribution rights' areas.

Al Capone, the *ne plus ultra* of that time, has two burial sites — one where he was originally interred, the other where his body is purported to presently be. Both monuments exist and are not too difficult to locate. However, where are his associates, both friends and foes? Do their markers readily identify them as the larger-than-life folklore figures they have become?

It became necessary to sort fact from fiction using Federal criminal records to ascertain true identities to determine aliases and nicknames. And it was important to understand the ancient customs and morés that contributed to the complicated relationships. Finally, probate records provided funeral records and places of burial.

With only a few exceptions, burial is by legal name. Most often the markers are small, undistinguished, and extremely difficult to locate.

The modest markers belie the lavish lifestyles. ♦



"From the Boy's" is carved on the back of a bench which is placed near what is sometimes called "Gangster's Row."

Affectionately referred to as Chicago's "Cemetery Lady," **Helen Sclair** has been a member of AGS for the last ten years. She holds both a B.A. and an M.A. and has taken post-graduate work at several institutions. Last year's resoundingly successful Chicago cemetery tours were her creation. Helen has presented numerous papers for AGS and other organizations and teaches a course on cemeteries at Chicago's Newberry Library.



"Memento Mori: A Documentary Thesis Video"

Janice M. Gallagher, Ph.D. and Jeffrey Lloyd Osgood

Three gentle spirits embarked on an adventure to create a video on gravestone rubbing in early New England cemeteries in the summer of 1994. Each member of the team had a different purpose in mind for the trip. The videographer was interested in recording gravestones and the rubbing process, but he was also interested in documenting the interchange between the rubbers. He wanted to know the answers to questions such as, why are

individuals attracted to the old stones? Why do they want to preserve their images on paper? The rubbers, mother and daughter, also went to satisfy their own purposes. The mother was interested in the words on the gravestones. She was interested in piecing together the stories of the lives marked by the stones. The daughter was interested in the images. "Each image has a meaning," she said. "I think it is important to know what the early people wanted to communicate with the image they selected for the gravestones. Personal interpretation and meaning is fine as far as it goes, but I think it is more important to know the meanings behind the images."

The video was not meant as a "how-to-rub" instruction manual. The purpose, instead, was to document the personal and interpersonal journeys of the women who rubbed the stones. In the setting of New England cemeteries, the mother and daughter made discoveries, debated issues, and shared the stories of their own lives as they explored the stories of past lives. Like all good documentary films, "Memento Mori" presents the viewer with a

complex web of understanding. In twenty-seven minutes, the viewer learns about New England gravestones, the gravestone rubbing process, and the two women who rub the stones. ♦

Janice Gallagher is presently the Coordinator of Gifted Programs in the Euclid City Schools in Euclid, Ohio. She received her B.A. in Education from Kent State University, her M.Ed. in education supervision from the University of Akron, and her doctorate in curriculum and instruction from Kent State. Dr. Gallagher has been highly involved with the education of youth for many years. She is a member of AGS and this was her first time before us as a presenter.

Jeffrey Osgood received a B.A. in General Studies with a concentration in film and video production from Ohio University. From the College of Fine Arts at the same institution, he earned an M.F.A. As a videographer, Jeffrey has had much experience in the film world.



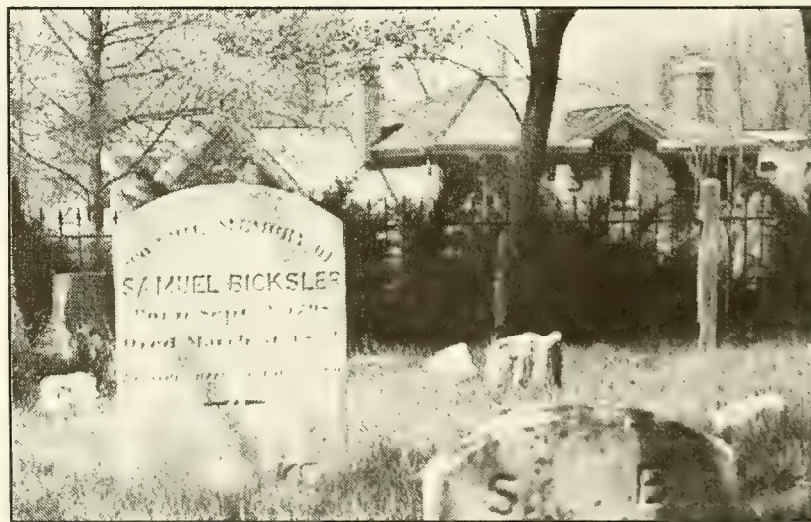
Third Lecture Session — Sunday, June 25

"Cemetery Preservation as Part of the Land Use Planning Process: Fairfax County, Virginia, and Its Family Graveyards"

Brian A. Conley

Fairfax County, Virginia, covers 399 square miles of the northern tip of Virginia, directly across the Potomac River from Washington, D.C. The first European exploration of Fairfax was Captain John Smith's 1609 exploration up the Potomac River. Fairfax was home to such notables as George Mason of Gunston Hall and George Washington. In fact, Washington's Plantation, Mount Vernon, was the first Living History Museum established in the United States. In an area so steeped in history, one might expect historic preservation to be given a reasonably high priority. Unfortunately, the realities of increasing tax burdens and inflation make providing municipal services a question of balancing needs, resources, and wants.

Recent decades have seen an explosion in both population and corresponding development in the region. In 1900, Fairfax was home to 18,580 people. By January, 1995, that number had increased to nearly 880,000. Since 1960, Fairfax has grown at a rate of 18,000 new residents every year. The housing and retail construction as well as the emergence of Northern Virginia as a high technology center have resulted in a net decrease in the vacant land in the county of 54% over the most recent fifteen-year period. As a result, many sites of cultural significance have been lost:



Ossian Hall, circa 1780, was demolished in 1959 for the Revensworth Farm Subdivision.

Sudley, circa 1760, was demolished in 1961 for the Cedar Crest Country Club.

Wrenn House, early 1800s, was demolished in 1984 for no apparent reason.

Mountain View, circa 1755, was standing one day, a smoldering ruin

the next, a victim of a fire of undetermined origin in 1969.

Houses are not the only tangible evidence of our past that are being destroyed. The loss of so many old roads, barns, outbuildings, stores, and trenchworks have made the remaining cultural artifacts, particularly the graveyards, even more valuable. They act as signposts to our past, but many have fallen into decay and disuse and are in danger of being lost to the leviathan of development.

Why in an area so steeped in history should this destruction occur? It seems that familiarity does indeed breed contempt, or at least a cavalier attitude that doesn't pay heed to the gradual disappearance of our own cultural treasures.

But what about the graveyards? Virginia has stringent laws in place to protect cemeteries from demolition, but laws do not protect cemeteries; only enforcement of the laws can do this.

The staff of the Virginia Room has spent fifteen years collecting information about the cemeteries of Fairfax County. For the past eight, we have worked with various individuals and groups trying to stem the wave of damage overwhelming our burial grounds. Elected officials have been interested in the problem but unable or unwilling to devote any significant amount of their limited resources to the task of preserving the resting places of the dead. The living demand much in terms of services and are much more vocal. Local historical groups have likewise been unsuccessful.

This situation began to change for Fairfax County in an unexpected way in 1989. A small builder bought several leftover lots in a development called Piney Branch Estates. One of these lots adjoined the Millan Family Cemetery. The cemetery had been identified as an individual lot during the original subdivision process and left intact. The new owner merged the small cemetery lot with the adjacent building lot; the single gravestone disappeared, fill was deposited atop the site, and the cemetery vanished. The purchaser of the new home, who had not been informed of the cemetery's existence, proceeded to erect a swingset atop the burial site.

Enter Mr. Malcolm Richardson. Over the next twelve months, Mr. Richardson, a retired computer manager for the federal government and an experienced amateur archeologist, contacted the County Archeologist, County History Commission, and the County Library. He went on to lobby the County Supervisors, County Attorney, State Delegates, State Senators, and the Commonwealth's Attorney. This was not the first case of vandalism or destruction of a cemetery investigated in this district. But it was the first time that a developer got caught red-handed with adequate documentation to prove knowledgeable culpability. More than that, Fairfax County was faced with a clear failure of its development planning process to protect a cemetery.

What response did Richardson's appeals elicit? Unwillingness to accept responsibility from the county bureaucracy and indecision from elected officials. The police were initially uncertain of their authority to enforce what they viewed as a "zoning matter."

The investigation revealed a number of weaknesses in the county's planning process. Both the Commonwealth of Virginia and Fairfax County have ordinances on the books requiring

all known burial sites to be shown on development site plans. Virginia law further requires that a survey must be conducted to look for cultural resources, including cemeteries. But who was certifying compliance with these codes? The answer: Not really anyone. The state-licensed engineer or surveyor preparing the plan is expected to comply with all applicable ordinances. No one oversaw further compliance. When challenged on the wisdom of requiring untrained people to perform this function, the county responded that they lacked personnel to oversee all of these functions.

Representatives of the County Supervisors, Planning Department, County Attorney, Library, and community groups met to discuss the matter and concluded that the most expedient way for the county to provide additional safeguards was to make information on cemetery sites available to the plan reviewers before development occurs. The county released resources for a complete survey of the location and condition of each family cemetery. Information from scores of printed sources, deed records, and oral reports was assembled, distilled, and finally combined with over 200 updated field surveys. The resultant 261-page study was distributed to the various county planning departments, Park Authority, Mapping Office, County Supervisors, and the police department. The survey took over a year to complete, and, during this time, contact was made with all of the aforementioned departments. Many staff throughout the bureaucracy were unaware that there was any place that they could call for information on burial sites. The resultant opportunity to educate county staff as to the legal and moral responsibilities the government has in protecting cemeteries has done as much to protect them as all of the existing laws.

What moved this uninformed bureaucracy to act? One stubborn individual learned to phrase his requests in a language that made preservation more than a question of saving historic sites. Since a healthy economy bolsters the quality of life in regions, and historic preservation has been shown to add to both the tourism potential and sense of community in a given area, small cemeteries are rarely recognized as this type of asset. A local government, even a large one, has only limited resources to fulfill its diverse duties and it must prioritize those responsibilities. If you can learn what those priorities are and integrate your needs into the items nearer to the top of that list, you will significantly increase your chances of gaining active government support for your cause.

By getting Fairfax County to view the issue of cemetery destruction as a land use issue, Richardson gained official recognition of the legitimacy and urgency of the problem. This important step has set the stage for continued work in this field to include Historic Register Nominations, a second phase stone-by-stone study, and the creation of a computerized burial database. ♦

Brian Conley, a six-year member of AGS, is the Information Specialist with the Fairfax County Public Library in Virginia. He is a graduate of George Mason University, where he earned his B.A. in history and psychology.

"The Role of Cataraqui Cemetery, Kingston, Ontario, in the Rural Cemetery Movement"

Jennifer McKendry, Ph.D.

The wails of the bereaved and the groans of the dying resonated along Kingston's waterfront as the ill and dead were unceremoniously unloaded from emigrant ships in June of 1847. Kingston, founded by United Empire Loyalists in 1783, is located at the junction of the Saint Lawrence River and Lake Ontario in Ontario, Canada. Sick emigrants were moved into hastily erected sheds, while death carts, laden with the corpses of Irish children, men, and women, rumbled along one of the main streets towards trenches dug in a field south of the hospital. There they were laid side-by-side, laced with quicklime, and covered by dirt until, by the autumn of the following year, a large mound formed their memorial monument. This was the great typhoid epidemic that felled about 1,400 persons in a city of just over 6,000 inhabitants. While the majority were Irish emigrants fleeing the misery of the potato famine, at least 141 Kingstonians who assisted them also died.

In 1850, shortly after this epidemic as well as a cholera outbreak, sixty-seven prominent Kingston professional and businessmen bought shares in an incorporated non-profit company that established a new non-denominational cemetery just outside the city. These men (and one woman) included Presbyterians, Methodists, Catholics, and Anglicans. There were more than a dozen lawyers, many of whom held or would hold political or servant offices at the local, provincial, or national level. For example, Sir John A. Macdonald would become famous in the next decade as Canada's first Prime Minister. Contrasting social stations were seen with William Grant as the Baron de Longueuil and Alpine Grant as the newly appointed cemetery superintendent. Balancing in the middle were about twenty influential merchants. This spread of professionals and merchants with various religious affiliations gave a

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strong base for the new company, and no doubt built the confidence of families, in need of burial plots, to abandon the traditional graveyards. Presumably the working class was expected to follow the lead of the middle class. At the same time, the company founders called for the closures of the city's crowded church graveyards.

The act of incorporation makes it clear that the founders knew that the proposed cemetery was "necessary for the health of the City of Kingston" and that it should be located "near to, but without the limits" of the city. They built into the proposal a means of preventing the abuses of intramural interments found in existing graveyards: no one could be buried in any vault under any chapel erected in the new cemetery, and no one could be buried within fifteen feet of its walls. They avoided the element of profiteering from death that plagued some of the new "for profit" British cemeteries: after enough shares (which could be exchanged for burial plots) were sold to pay off the purchase price of the new cemetery, further income would be applied to improving the site.

An editorial in the *Daily British Whig* of 2 June, 1853, confirms that Kingstonians saw the role of Cataraqui Cemetery as part of the international rural reform cemetery movement. It is thus worth quoting in full:

Cataraqui Cemetery.

To the importance of this reform Kingston, though slow to move, could not but at length awake, and she has at last risen from her slumber, and an attempt has been made and is being carried out to meet a want which has long since been felt.

The idea of a rural cemetery sufficiently distant to be beyond the range of city improvements, yet so near as to be of convenient access, seemed to reach at once the necessities of the case. A beautiful spot of seventy acres has been purchased for this purpose, well known to many of our readers as the grave at Waterloo, and workmen are already busy in making a road around the



Sir John A. Macdonald, Canada's first Prime Minister and one of the founders of Cataraqui Cemetery, was buried there in 1891. The family gravesite is marked by a white bronze statue, *Rebecca*, ordered from Mott & Company, New York, about that time.

ground. We trust the work will be carried on with energy and taste, and that soon our citizens will be enabled to drive over the greater part of it. We feel assured that a spot better adapted for a Cemetery could not have been selected, and we rejoice that at last a rural Cemetery is established; and we think, whether the land be considered in respect to its position, its soil, the availability of the entire ground for purposes of interment or the beauty of the surrounding scenery, that the Cataraqi Cemetery will soon compare favorably with other rural Cemeteries on this continent.

We do not feel it necessary to urge on the public of this city the many evils attendant in intramural interment, or to point out the advantage of rural interment; the former are no longer doubted, and the latter has been practically shown, not only in Europe, but in the United States. The question has already been settled; cities will soon cease to endure the evils arising from their festering burial grounds — even the ties of love and kindred cannot much longer reconcile us to further interment in the already overburdened churchyards of our own city; but beneath the green and flowery sod, beneath the waving and weeping foliage of the Cataraqi Cemetery, will be for the future sepulchered the dead of the city. Thither will the survivors go to weep and meditate, unseen, over the relics of those loved ones, and there, by the moldering remains of what were once so dear, do they hope at last to lie themselves.

The designer of Cataraqi Cemetery was an American, Frederick James Mott Cornell (1820-1868), son of Silas Cornell, who had designed Rochester, New York's Mount Hope Cemetery in the late 1830s. Silas Cornell was influenced by Mount Auburn (Boston, 1831), by then a well-known garden cemetery. Having trained as a Civil Engineer, Frederick Cornell was appointed Rochester's City Surveyor in 1857.

The original cemetery site (now about 116 acres), located to the northwest of Kingston, had been farmland with small burial sites on or near it. However, it was primarily known as "the Grove," because it was "crowned by a grove of beautiful pine trees" on elevated ground. Early commentators noted the "fine and extended view of the surrounding country," and that "a pretty glimpse of the bay is obtained from the cemetery grounds," which were "not excelled in beauty and appropriateness by anything in the province." Furthermore, they could visualize it, af-

ter improvements, as comparable to the famous Green-Wood Cemetery in Brooklyn, New York. We know the original cemetery design because a large lithographed map was circulated to prospective investors in 1854.

In the original design, Cataraqi Cemetery has two winding main roads, East and West Avenues, that merge into each other and follow the longest borders of the more or less rectangular plot running north and south. They are joined by short cross avenues (Beech, Meadow, and Juniper) with similar av-

enues (Oak, Tamarack, and Linden) added in later years. Weaving in and out of these are curved paths that give access to smaller areas of graves. There are three ponds (Willow, Lilly [sic], and Forest) in addition to swales and marshes. Some of these features were not fully developed until much later in the century. The idea of names based on nature was found in many reform cemeteries, including Mount Hope, which also has East and West Avenues. Cornell planned the principal entrance with a large semi-circular clearing that leads to a short avenue, which then turns into a *rond-point* surrounding Chapel Hill, and from it branches East and West Avenues. This is reminiscent of the arrangement at Mount Hope and at Highgate Cemetery near London, England.

By the turn of the new century, Cataraqi Cemetery had fulfilled its promise as a reform rural cemetery. It was a place that drew the living to contemplate the passing of time, mortality, morality, and the beauties of nature. The deeply shaded areas, picturesquely set off by curved avenues and paths, were tranquil and yet filled with life — chipmunks, squirrels, deer, hawks, song birds, blue jays, crows, and a myriad of insect and reptile life. Ducks disturbed the smooth waters

of the ornamental ponds, and the soothing sound of water moving through the fountains reassured wandering visitors. The green lawns were interrupted by flower beds, saturated with variegated colors and scents, as well as higher-growing shrubs. Toga-clad statues gazed tranquilly over the irregularly placed marble and granite headstones and occasional iron fence enclosure. Butterflies paused on the foliage planted in the iron vases with their trailing vines. Deep in the underbrush, brilliant wildflowers grew unattended. The Gothic charms of the entrance lodge greeted



The cemetery directors were particularly proud of the zinc set of the Seasons, ordered from the Peel Company of London, Ontario, in the late 1880s. Autumn holds a plate of fruits and vegetables.

the visitor on the east and those of Christ Church on the west. The cemetery was an oasis of calm and open space, in an era of ever-increasing industrial growth and urbanization.

This heritage of built and natural aspects remains today with surprisingly few modifications since 1900. Now the cemetery is enriched with cultural diversification such as the Chinese section to the northwest. The technology of death has seen changes with the cemetery's cremation service, but traditional burials continue as well. This cemetery is tangible evidence of history and must be zealously preserved. Regionally, it guards the memories of Kingston, city and township. Provincially, it may be the first example of the reform rural cemetery and may have influenced later picturesque examples, such as Toronto's Mount Pleasant Cemetery of 1873. Cataraqui Cemetery is a direct heir to the French-British-American tradition of garden cemeteries. ♦

Reference: *Weep Not for Me: A Photographic Essay and History of Cataraqui Cemetery* (1995), available from Jennifer McKendry, 1 Baiden Street, Kingston, Ontario, Canada K7M 2J7; \$15.00 includes postage.

Jennifer McKendry is an architectural historian and author who received her M.A. from Queen's University, Kingston, and her M.Phil. and Ph.D. from the University of Toronto. She recently joined AGS.



"The Jephtha H. Wade Memorial Chapel: A Gem in Lake View Cemetery"

Kathleen H. Karrick

The intent of this paper was to interpret the lavish symbolism of the interior of the Wade Memorial Chapel at Lake View Cemetery in Cleveland, Ohio, to discuss the fundamentals of Louis Comfort Tiffany's glass-making techniques used there, and to provide information about J.H. Wade's family background and accomplishments. ♦

New To AGS, Kathleen Karrick hails from Cleveland, Ohio. Last year's AGS conference in Chicago was so impressive to her that she decided to present a paper to us this year. She studied history at Kent State University and has published several articles. She has done extensive rubbing at many cemeteries both here and abroad.



"Restoring Hartford's Ancient Burying Ground: The Final Report"

William Hosley

The focus of this presentation was directed towards a review of the ten-year campaign to rehabilitate Hartford, Connecticut's first burying ground. This program offered many AGS Newsletter: Fall '95 p. 12

opportunities for experimentation and learning. Especially noteworthy were efforts to perfect the methods of restoring brownstone. Unprecedented methods of treatment and repair contributed to the literature on gravestone and monument conservation. ♦

William Hosley, a founding member of AGS, is Curator of American Decorative Arts at the Wadsworth Athenaeum, Hartford, Connecticut, and a freelance writer and lecturer. His B.A. is from Middlebury College and his M.A. from the Winterthur Program at the University of Delaware.



"Only Yesterday We Drained the Cup of Sorrow: American Jewish Cemeteries — A Mirror of History"

Roberta Halporn

There is an old saying that if you bring two Jews together, you get an argument. Bring three Jews together and you end up with three synagogues or three newspapers. This comic self-analysis frames the difficulties in trying to explain Jewish memorial customs and cemeteries.

It implies that Jews are very stubborn, believe the pen is mightier than the sword, and disagree with each other about almost everything except monotheism. While these traits account for the survival of this people when all of its ancient enemies have perished, it also accounts for continual group infighting. Phillip Roth has captured this phenomenon very well in *Operation Shylock*:

Why must Jews be in conflict with one another? . . . Because the divisiveness is not just between Jew and Jew — it is within the individual Jew. . . . inside every Jew there is a **mob** of Jews. Is it any wonder that the Jew is always disputing? He is a dispute, incarnate! (1994)

One must also be aware that Jewish thought has always diverged on two basic paths: Orthodox (or "strict constructionists") and adaptive Jews who believe in assimilation with their host culture and the needs of the times in which they live.

It is thus impossible to interpret an American Jewish cemetery without some awareness of 5,000 years of world history. From that fateful moment when the Romans destroyed the Temple, the Jews have fled from country to country, always seeking sanctuary from persecution. As soon as they settled in one place, another state-sanctioned pogrom would be unleashed, and they would flee again. On these travels, they picked up local customs like barnacles, influencing their life styles and memorial customs.

American Jews descend from three different groups of European immigrants, in three distinct time periods, each putting its own individual stamp on its cemeteries. Therefore, to interpret an American Jewish burial ground you must know when its founders arrived here, from what country they came, and whether they were Orthodox or adaptive.

In the beginning (Genesis 3:19), the Jews interred their dead in family caves, i.e., in niches cut out of the rock. They did not then and do not now believe in embalming or cremation. There

was some belief in biblical times of an imperfectly defined kind of existence in reunion with one's forebears. The ancient Sadducees based their opinion on Psalms 115:15-17, "the dead praise not the Lord," and *Ecclesiastes*, "Who knoweth if the spirit of man goes upward [to heaven]?" (3:20). This opinion seems to have convinced the majority. The visitor to a Jewish cemetery will seek in vain for symbols of resurrection or heaven. However, if the mourners follow the Pharisee's point of view, they do believe in bodily resurrection when the Messiah comes in a paradise on earth, but these views, also, are not reflected on gravemarkers.

By the third century, C.E. (Common Era), the supply of caves around Jerusalem was exhausted, so the practice developed of tunneling underground to catacombs. This adaptation proved helpful in Rome, where Jews had developed a post-Babylonian colony. Since the Romans cremated their dead and then interred the ashes along the roadsides outside of the city, the Jews continued this underground adaptation of their own customs by digging catacombs under Rome. The early Christians were so close to Judaism that they adapted these dicta as well, leading to the well-excavated underground catacombs we can see today. Sadly, the Jewish catacombs have never been excavated, and only a few invited scholars have viewed them. Time gradually erased even the memory of cave burial, so that by the twelfth century, we find Jews being interred in community graveyards.

The Spanish Jews

Prior to 1492, the Jews had participated openly in Spain's "golden era." But a proselytizing Christian mania swept Spain, leading to the Inquisition, and those who would not convert were expelled, on foot and without their possessions. Some reached Holland, which accepted them. The Dutch eventually sent a group to Brazil to represent their commercial interests. The Spanish/Portuguese/Dutch Jews spread out over the Caribbean on islands such as Nevis and Curaçao, openly resuming their ancient faith. Their early stones, however, contain very unorthodox, Christian emblems of mortality.

When the Portuguese took over Brazil, the Jews left again, most returning to Holland. But one vessel was captured by Spanish pirates who robbed the passengers of all they owned. From this trial, they were rescued by a French ship, which deposited them in New Amsterdam in 1654. Because this original group settled there, three of the oldest cemeteries (Shearith Israel I, II, and III) are located in Manhattan. A fourth lies in Newport, Rhode Island, to which the loyal Dutch Jews fled when the English took the island. One of the distinctive stones in Newport was carved by a member of the John Stevens family. Three more colonial-era cemeteries exist: in Philadelphia; Charleston, South Carolina; and Savannah, Georgia.

De Sola Poole (*Portraits Etched in Stone*) says: "We know that usually the mason was a Gentile, assumedly unfamiliar with the Hebrew or Iberian language he was copying. . . he has left abundant. . . evidence of his fallibility." Therefore, though the stones appear properly lettered, only the English or the Por-

tuguese characters are correct. This problem continues until the 1840s, when Hebrew-literate carvers began to arrive here.

The extant colonial-era Sephardic cemeteries in New York City are models of restraint compared to the flamboyant figures to be found on stones in Curaçao, but they are rich in biography of those they memorialize.

The German Jews

Unlike any other nation in which the Jews had sojourned, anti-semitic actions were not condoned by the law in the United States. News of the potential liberties to be found here spread throughout Europe, with the greatest impact in Germany. Worsening prejudice and economic failure were responsible for the next migration. From 1839 to 1850, the Jewish population in America increased from 2000 to 150,000, almost all from German-speaking nations. Instead of hugging the East Coast like their predecessors, they settled throughout the Midwest and the South. One group of Alsatian Jews settled in New Orleans and left unusual designs on their gravestones, unlike any others viewed by this author.

Because they had the skills to flourish in a mercantile economy, the German Jews built their pennies into some of the most successful stores in the country and became prominent on Wall Street as well. Their gravestones became indistinguishable from their Christian neighbors' Victorian urns, Greek columns, and Roman catafalques, although they were incongruously lettered in their own biblical tongue as well as English and German.

The Russian Jews

The majority of Jews in the United States today are descendants of immigrants from countries dominated by Russia. They spoke Yiddish and their faith was Hasidic — a form of Orthodoxy.

As described by Stephen Birmingham, "The new arrivals were dirt poor, culturally energetic, toughened by years of torment, idealistic, and socialistic." The Spanish and German Jews were embarrassed by what they perceived as the vulgarity of this new crowd, and nervous about their own hard-won security, but some banded together to help their Yiddish cousins adapt to the New World. Their sympathy is fully expressed on a bronze plate at the gravesite of Sephardic Jew Emma Lazarus, composer of the verse engraved on the Statue of Liberty: "Give me your poor, your tired masses yearning to be free."

Drawing on their socialist labor experience, the Jewish workers in the garment industry fought back against inhuman eighty-hour work weeks. Their mortality rate was high, and the immigrants' sheer numbers required a huge expansion of cemetery property. The plots were therefore laid out as tiny and as close together as possible to cut the cost.

There was a fine Jewish monument tradition in Europe, but in America, handwork had become a luxury, available only to the very rich. Though the gravestones still bear the same Jewish symbols, such as the Menorah (branched candelabra), abstrac-

tions of the Torah for a righteous man, and name symbols, such as the blessing hands with a separation between the two pairs of fingers (Cohen), they are not works of art like their predecessors. Machine processing had wiped out good design and skillful craft work. Early twentieth-century Jews also liked attaching ceramic photographs of the deceased on their stones.

In one generation, the offspring of this million-plus wave of refugees jumped into the educated middle class of America. The more assimilated they became, the less ornament their stones exhibited, until one can now view acres of gravestones bearing little more decoration than the name of the deceased and the death date. A few maverick monument artists do survive and follow the ancient traditions, but for the most part, Jewish stones are now indistinguishable from their non-Jewish neighbors, except for the Hebrew lettering.

But the story is not over. Suddenly Russia has unbarred its exit door to its Jews and they are coming to New York in the thousands. They have brought the new technology of photoengraving on stone with them, so hundreds of these highly polished photographic granite markers are beginning to sprout between more conventional stones. It would appear that no other persecuted group of Jew remains to seek sanctuary in America, but one never knows what will transpire next. ♦

*An expert in the area of Death and Dying and Director of the Center for Thanatology Research and Education, **Roberta Halporn** has presented a number of papers to AGS over the years she has been a member. Ms. Halporn holds a B.A. and an M.A. from New York University.*

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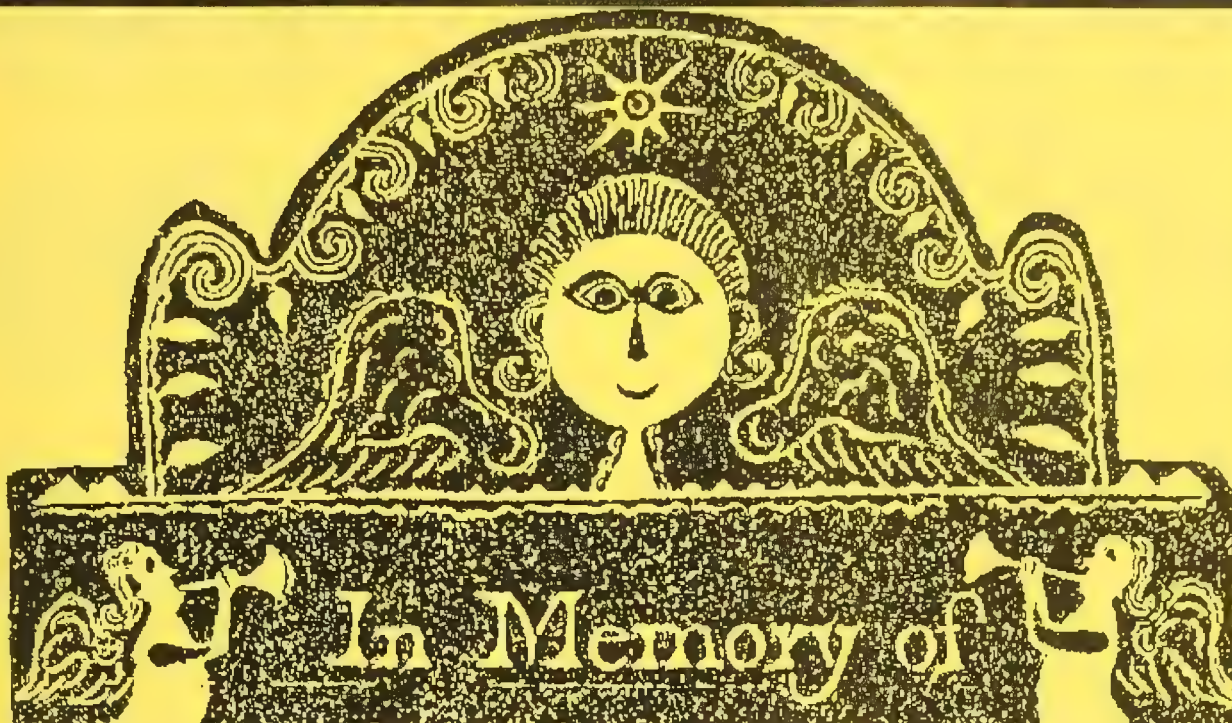
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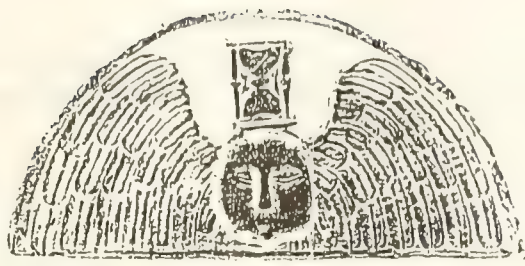
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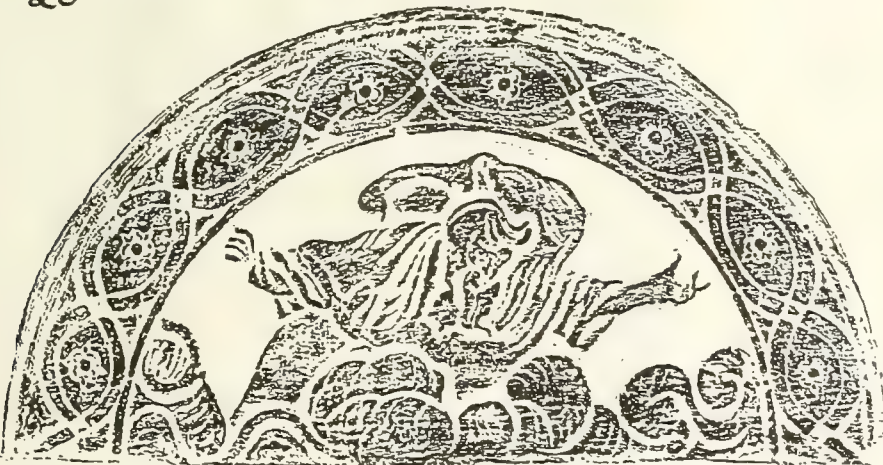
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Conference '95 — Tours, Workshops, & Participation Sessions

Friday Bus Tours

Colonial Tour:

Adams Cemetery, Wilbraham, Massachusetts, led by Bob Drinkwater

Somers, Connecticut, led by Jim Slater

Enfield, Connecticut, led by Bill Hosley

Victorian Tour:

Holyoke, Chicopee, and Springfield, Massachusetts, led by Barbara Rotundo

Colonial/Victorian Tour:

Springfield, Massachusetts, led by Deborah Smith

Longmeadow, Massachusetts, led by Kevin Sweeney

Suffield, Connecticut, led by Stephen Petke



Jim Slater holds a mirror for participants in Somers, Connecticut. Photo by Carol Perkins.

Saturday Activities

Conservation Workshops

Basic Workshop - Following brief lectures on the techniques and materials used to clean, reset, and make simple adhesive repairs, participants went to Pine Hill Cemetery and put their knowledge into practice. Tools and materials appropriate for this activity were provided. Leaders of the Basic Workshop were David Via, Ruth Shapleigh Brown, C. R. Jones, and Fred Oakley. (See the article on page 17 for more information. M.L.)

Advanced Workshop - Two separate activities were planned for this workshop. The first included blind pinning of a marble stone and more complicated resetting activity. A second activity

was a "hands on" patching demonstration of sandstone monuments. Leaders of the Advanced Workshop were James and Minnie Fannin and Dennis Rude.

Participation Sessions

"Sources of Gravestone Imagery" — Barbara Rotundo (Members who attended this session and didn't see the posted bibliography can receive a copy of it and a partial listing of images covered by sending a self-addressed, stamped envelope to Barbara at 48 Plummer Hill Road, Unit 4, Belmont, New Hampshire 03220.)

"Archival Storage with Emphasis on Photo Collections" — Frank Calidonna

"Teaching Fourth and Fifth Graders in the Cemetery" — Mira Graves

"The Cemetery: An Outdoor Learning Laboratory" — Claire Deloria

"Computerized Gravestone Recording" — John Sterling (See the article on page 16 for more information. M.L.)

Slide Presentation for Educators: "Using the Cemetery as a Teaching Resource" — Laurel Gabel

"A Quarryman's Trade: Replicating Sandstone Monuments" — Allen Williams

"History in the Graveyard: Slavery in Colonial Massachusetts" — Tom and Brenda Malloy

"Archival Storage of Papers and Books" — Cynthia Howe

"Stone Carving in Early New England Style: A Carving Demonstration and Lecture" — Tim de Christopher

"Watercolor Dabbing: An Advanced Rubbing Technique" — Mary Ann Calidonna

"Oh, What a Feeling! When Conservation Pays Its Way" — Sarah Brophy

"Put Your Slide Show to Music" — C.R. Jones



Conference '95 — Tours, Workshops, & Participations Sessions

"Computerized Gravestone Recording"

John Sterling

The AGS Standard Database and program were introduced at the AGS Conference in Westfield, Massachusetts. The program was demonstrated on a portable computer connected to a fourteen-inch color monitor. Attendees were shown how the gravestone and cemetery databases are linked together and how searches can be done in these databases. The data input was demonstrated with the help keys to explain what data should be entered and what valid codes should be used. Speed keys that carry forward relationship and stone data on related people to save 30-40% of the keystrokes needed to enter inscription data were demonstrated. Several people asked how the program handles more than one person on a gravestone. This is done by creating a separate record for each person on the gravestone. They are linked by a map number assigned to each gravestone. Samples of the reports generated by the software were in the participation session handout (they are also included in the software instruction booklet).

Twenty people left the conference with copies of the beta version of the program. They, along with others who have ordered the program through the AGS office, will be testing the software over the next several months and feeding back comments to me. In the past year, while developing this beta test program, I have received many good comments on what is needed for software to record gravestones, but it has all been a wish list. This program is an attempt to incorporate as many of these wish lists as possible. After having an opportunity to input real data, search the database, and run the reports provided, I should get some excellent input to improve the program.

Anyone now recording or anticipating recording gravestones should take advantage of this program. It is rare when you have an opportunity to work with software as it is being developed and get it customized to exactly meet your needs. You can order the beta test version of the gravestone database and program through the AGS office for \$9.95 plus \$1.95 shipping. After six to nine months of gathering suggestions and modifying the program, a final version of the AGS Standard Gravestone Recording Database will be made available for \$19.95. People who order the beta test version will be able to upgrade for an additional \$10.00. An upgrade certificate is included in the beta test packet. Data entered with the beta test version will be fully compatible with the final version and will not need to be reentered.

I have heard from two people who have been using the program since the conference in June. Both say it is working well for their recording needs and they have no suggestions for changes. Both have entered several hundred gravestones.

To order the beta test version of the AGS standard gravestone recording program (IBM version only), send \$9.95 plus \$1.95 shipping to: AGS - Database Standard, 30 Elm Street, Worcester, Massachusetts 01609.

Photographs on Disk

Several photo finishing labs are now offering to place your photographs on a computer disk during processing. Seattle Film Works will put twenty-four pictures on a disk for \$3.95 (you also get prints and/or slides at the regular price). They provide a Windows program called Photoworks to work with your pictures. It can do the following functions and more: sort and view a slide show, edit captions and descriptions, enhance photos, crop photos, print, and zoom in or out. You can insert photos into several word processors and E-mail them to friends. I have a copy of this software that I ordered on the Internet and will send them a roll of film soon to test the quality of their pictures on disk.

I did have my pictures from the AGS Conference put on a disk at K-mart (thirty-six pictures for only \$5.99). They use a software package called Konica PC Pictureshow that has many of the same features. The picture quality on screen is quite good. It is impressive to see your pictures displayed on screen for the first time. Anyone else who has used this service is invited to comment. ♦

John Sterling has a degree in Engineering from the University of Connecticut and is owner of a computer software development company. He writes the "Gravestones and Computers" column for the AGS Quarterly. Contact him at 10 Signal Ridge Way, East Greenwich, Rhode Island 02818; e-mail: MGGW51A@prodigy.com.



*In another participation session,
Tim de Christopher demonstrates stone carving.
Photo by Carol Perkins.*

Basic Conservation Workshop

Fred Oakley, Jr.

Conference Conservation Workshop Attracts Eighty-one Participants

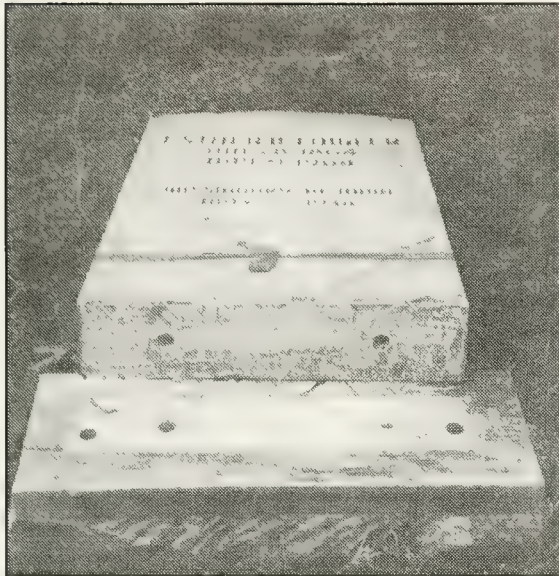


Figure 1
Photo by J.M. Mongue

It was a fine day, with lots of people eager to practice conservation techniques that they learned in morning lectures. Five teams, each with an experienced staff leader, were organized for basic conservation work, each with a specific grave-stone to treat, while two teams were organized to treat stones requiring more advanced conservation techniques.

Prior to the workshop, the workshop coordinator selected and made a condition survey of stones whose treatment could benefit from basic techniques. Some preparatory work was done by the coordinator to ensure that appropriate materials were provided to each team for their specific tasks.

For this article, we will focus on Esther Fowler's stone, a granite off its base, inscription exposed to the elements, base slightly out of level (Figure 1). The plastic pins securing the stone to its base were both broken, probably a result of thermal stress. Preliminary treatment by the workshop coordinator included documentation (photo and recording the inscription) and removing the plastic pins. The pins had to be removed by drilling them out with a steel twist drill bit. A carbide bit normally used to drill holes in stone melted the plastic which coated the tip and rendered it ineffective.

Cleaning, resetting the base, replacing the pins, and securing the stone to the base with epoxy was assigned to a team supervised by David Via.

When the team began resetting the base (it was slightly out of level), they discovered a concrete sub-base beneath the visible base. A decision was made by the team to reset the visible base behind the sub-base to allow lawn movers to pass and to align the stone with adjacent monuments. Eight inches of pea gravel, sand, and several bricks provided a new bed for the visible base. Set in place, the visible base was carefully leveled.

Next the team cleaned the stone with water and soft bristle brushes. The joining surfaces between the bottom of the stone and its base were prepared for adhesive repair using denatured alcohol (to remove pollutants) followed by acetone (a drying agent). New pins of threaded nylon rod, slightly smaller in diameter than the drilled holes, were set into the base and the stone was "dry fit" to ensure the length of the new pins would not interfere with resetting. AKEPOX A-291, a two-part epoxy, was applied to the drill holes and the pins set into the base. A thin bed of AKEPOX 291 was applied to the top surface of the base within the profile of the stone. Four plastic spacers were placed at the corners to prevent the epoxy from completely being displaced by the weight of the stone. To control excess epoxy that might "squeeze out" from the weight of the stone, masking tape was used on the perimeter of the base to capture excess material. Team members then aligned the pins and holes to set the stone onto the base successfully.

The photograph clearly shows the team's satisfaction with its work and its confidence that Esther Fowler's descendants would be pleased to know that the monument has been restored.

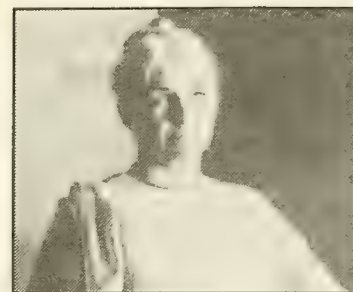
Esther B. Fowler was born to a prominent Westfield family. She was educated as a teacher at Westfield Normal School (now Westfield State College) and at Smith College in Northampton. Her forty-one years as a missionary in India is her abiding epitaph. ♦

Fred Oakley has served AGS in many capacities, including President. He writes the AGS Quarterly's conservation column.



Photo by J.M. Mongue

*The 1995 Harriette Merrifield Forbes Award
is presented to
Dillon R. Dorrell, Sr.
of Rising Sun, Indiana,
for distinguished service
in the field of gravestone studies.*



Harriette Merrifield Forbes Award Presentation

Presentation by President Rosalee Oakley

This is the special time at each conference when we honor the chosen recipient of the Harriette Merrifield Forbes Award. The first AGS Board of Trustees decided to make an award periodically that would honor either an individual or an organization whose work has advanced the understanding and appreciation of the field of gravestone studies. That first year, they called it the "AGS Honor Award" and presented it to Daniel Farber at our first conference in 1977.

The second year, the Board decided to name the award for a Massachusetts gravestone scholar and photographer, Harriette Merrifield Forbes, of Worcester, Massachusetts, who published a book in 1927 titled *Gravestones of Early New England and the Men Who Made Them*.

Through the years, nineteen people have been honored for their outstanding contributions in such areas as scholarship, publications, conservation, education, and community service. Tonight we bestow the 1995 Harriette Merrifield Forbes Award on the twentieth recipient, Dillon R. Dorrell, Sr. of Rising Sun, Indiana.

Dillon was nominated by his local historical society, a group that has been a member of AGS since 1985. The letter of nomination told of a number of cemetery projects he carried out over a span of many years. Let me share some of them with you.

The work done by Dillon falls into two basic categories of gravestone conservation, that of recording cemetery inscriptions and restoring cemeteries long abandoned. His first project began after his retirement from thirty years of public school teaching. He became interested in some of the old cemeteries near his

home and set out to clean them up and record the inscriptions on the headstones — an innocent project at first glance. However, it led to more than twenty years of preserving and maintaining an ever-increasing number of abandoned cemeteries in Ohio County in Indiana. Dillon began in 1974 to record the data on the grave-stones. At that time only two cemeteries had records of burials.

By 1979, he published his first book, *Ohio County Cemeteries*, describing the cemeteries he had found and gravestones he had recorded. As the years have progressed, updates have been made adding the records of recent burials, bringing the record up to January, 1995.

A second project Dillon undertook lasted twelve years from 1976 to 1988. In this cemetery project Dillon actively supervised a cemetery conservation program. He secured Federal funding designated for work programs for youth to provide the financing. Three or four young people were employed each summer to work under his supervision to reclaim forty-five previously overgrown abandoned cemeteries. They dug up the fallen stones and then repaired and reset them. In 1992, Ohio County Commissioners, desiring to sustain the work Dillon and the young people had accomplished, allotted funds for the formation of the Ohio County Cemetery Fund for the maintenance, preservation, and continued restoration of Ohio County cemeteries. Dillon is executor of this fund, which is used for mowing and equipment purchases.

Dillon is the Ohio County Historian and is a charter member of the Ohio County Historical Society, begun in 1964. He has served as its President for twenty-one years. It was this AGS member organization who nominated Dillon for this award.

Some of you are aware of other people who, like Dillon, have recorded cemetery inscriptions or reclaimed cemeteries from



*President Rosalee Oakley presents the Forbes Award
to Dillon Dorrell, Sr.*

Photo by Frank Calidonna.

weeds and brambles. These are tasks that AGS has encouraged and supported from its inception. We have included these tasks in our workshops, in our kits of leaflets, and in our *Gravestone Preservation Primer*. Tonight we honor one of the persons who has been in the field doing the work — and in doing so, we hold up for recognition the importance of recording and reclaiming cemeteries from neglect.

Dillon's interest began twenty years ago at a time when people were not giving attention to old cemeteries. His perceptions, not unlike those of the founders of AGS, were that gravestones were important artifacts to be preserved. He was self-motivated and he has sustained his interest over a long period of time to the present. He was indeed a pioneer in the gravestone conservation field in his corner of the world, doing work that has lengthened the time these gravestones and their data will be available to visiting family members, genealogists, and researchers.

In recognition of his pioneer efforts in cemetery conservation, on behalf of the trustees of the Association for Gravestone Studies, I am pleased to present the 1995 Harriette Merrifield Forbes Award to Dillon R. Dorrell, Sr. Congratulations. ♦

The President presented Mr. Dorrell with the framed certificate that had been designed by AGS member Carol Perkins. A photograph of Harriette Merrifield Forbes, for whom the Award is named, was also presented to him.

Acceptance Speech by Dillon Dorrell

Madam President, members and friends of the Association for Gravestone Studies,

I want to thank you for the honor bestowed upon me. I want to thank all the trustees of the Association for Gravestone Studies. I have received recognition for my work in my local area, but never dreamed of receiving national recognition. I also want to thank the Ohio County Historical Society for submitting my name.

I am from Rising Sun, Indiana, population 2,500. It is in Ohio County, population 5,400. Ohio County is the smallest county in Indiana — some eighty-seven square miles. Rising Sun is situated on the bank of the Ohio River in a lovely setting with hills all around. It is ninety miles southeast of Indianapolis, forty miles west of Cincinnati, and ninety miles north of Louisville. John and Samuel Fulton (cousin of Robert Fulton) were the first settlers around 1800. They camped on the river bank and upon arising the next morning observed the sun coming up over the Kentucky hills and remarked, "Behold the Rising Sun!"

I retired from teaching and coaching in 1974. My first wife passed away in 1969. My home was in a little crossroads community. Weather permitting, I played golf, but there was a void in other days. While teaching, a student had told me about an old cemetery in his community. I became interested since it was an earlier settlement. I went and copied down the names on the stones. Then I became inquisitive and wondered who was buried in other cemeteries. Over a period of two years I had located sixty cemeteries in Ohio County and cataloged each one. Then I discovered that only the two newer ones in Rising Sun had a record of burials. So I published my first book. *Ohio*

County Cemeteries has been revised four times, bringing burials up to January 1, 1995.

Forty-five of these cemeteries had not been cared for in many, many years and were in deplorable condition. Through a friend who was in charge of a public works program, I managed to get three or four high school boys and a supervisor for a five week program during the summer. Thirty cemeteries were restored; fifteen were previously being cared for, the other fifteen may have only one stone, fieldstones, or no stones. This program lasted until 1988. Since that time, the county trustees have taken care of those on the highways. In 1992, the County Commissioners gave me \$5,000 to continue this project. My time and mileage on all these projects has been donated. In our area, only Ohio County has been doing this kind of work. The Association for Gravestone Studies was founded in 1977 to restore, preserve, and maintain neglected burial sites. The program in Ohio County was started in 1974.

Again, thanks for the honor you have given me and the opportunity for my wife, son, and myself to visit your wonderful community.

Dillon R. Dorrell, Sr.
June 24, 1995

Forbes Award and Certificate of Merit Nominations Being Sought

The new Awards and Recognition Committee is beginning its ongoing search for nominees for the Harriette Merrifield Forbes Award. Nominees may be either individuals or groups and the substance of their work must be in keeping with the AGS mission statement: *The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burying grounds through their study and preservation.*

The work can be in any area or combination of areas, such as gravestone carver attribution, gravestone conservation, gravestone art, gravestone geology, exhibitions relating to gravestones, and computer programming for gravestone study; also the historical, archaeological, genealogical, or religious significance of gravestones. Other acceptable subject areas are the iconography, poetry, language, and lettering on gravestones. The work may be in many forms, such as research, writing, taping, photography, interpretive editing, organizational leadership, legislation, financial assistance, and teaching.

In addition, the Committee is seeking nominees for our new Certificates of Merit. While the same subject classification and standard for quality apply, the criteria are much less stringent regarding the importance and scope of the work.

Please send your nominations, along with a brief description and/or photographs to Daniel B. Goldman, 115 Middle Road, East Greenwich, Rhode Island 02818. While the Committee has been established so that nominations can be added to the pool of applicants at any time, to be considered for 1996, please send your nominations by December 30, 1995.

Dan Farber is Honored as Trustee Emeritus

Presentation by President Rosalee Oakley

At this reception we are honoring one of our members in a special way. The Board of Trustees has voted to confer the title of Trustee Emeritus on Daniel Farber.

The title "emeritus" is given to those who have performed in a particular capacity so well that even when retired from active duty they are allowed to retain the title.

Dan has meant a great deal to our Association over the eighteen years of its existence. (*Six cardholders and one mirror holder held up cards commemorating each of the following seven statements — see photo below.*)

1. He participated in the meetings in 1976/1977 during which AGS was created.

2. He received the first award given by AGS at the 1977 organizational conference. Called the AGS Honor Award, it was later named the Harriette Merrifield Forbes Award.

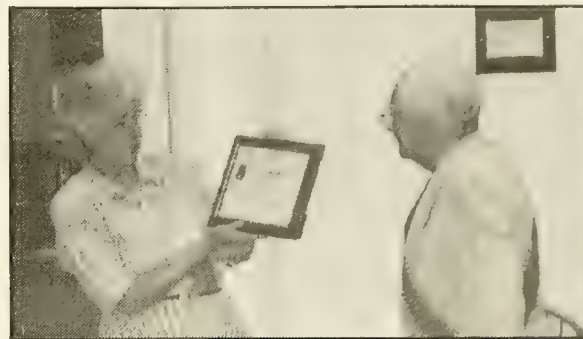
3. The thousands of gravestone photographs in the Farber Collection at Yale and the American Antiquarian Society will be a legacy to gravestone researchers for many years. AGS also benefited from the collection through photocopies used by our research coordinator.

4. His instructions and techniques for photographing gravestones were first a newsletter article, then became one of the leaflets in our information and preservation kits which are sent to countless would-be gravestone photographers each year.

5. He has been elected to the Board of Trustees at various times over the years.

6. In 1986, he became the President of the Board of Trustees.

7. He has made substantial financial contributions that, among other things, enabled AGS to move from a volunteer-run organization to employing an executive director and clerical as-



President Rosalee Oakley presents Dan Farber with his certificate. Photo by Jessie Lie Farber.

sistant. This meant the increasing membership, correspondence, and sales were centralized and given daily attention, something volunteers often did not have time to do.

These are some of the many reasons we are honoring Dan Farber with the title of Trustee Emeritus today.

Dan, we have some things for you:

1. First of all, with this sash, I confer upon you the title of Trustee Emeritus.

2. We have a certificate for you.

3. In conferring this title, the Board voted to do two things: waive your conference fees (here is a book of vouchers to send in with your registration forms) and give you a life membership in AGS. Life membership is one of our membership categories. The card, signed by all the Board members, indicates the membership fee has been deposited in our endowment fund in your name.

4. And last, we have a ceremonial gavel to symbolize your leadership and the respect in which you are held by the members of the Association for Gravestone Studies. Congratulations. ♦



Photo by Jessie Lie Farber

Conference '95 — Annual Meeting

1994-1995 Board of Trustees

Officers

Rosalee Oakley, Hadley, Massachusetts — *President*
James A. Slater, Mansfield Center, Connecticut — *Vice-President*
Brenda Malloy, Westminister, Massachusetts — *Secretary*
Dan Goldman, East Greenwich, Rhode Island — *Treasurer*

Trustees at Large

Patricia Aloisi, Abington, Massachusetts
Ruth Shapleigh Brown, Manchester, Connecticut
Frank Calidonna, Rome, New York
Robert Drinkwater, Northampton, Massachusetts
J. Joseph Edgette, Glenolden, Pennsylvania
Laurel Gabel, Pittsford, New York — *Research Clearing House Coordinator*
Roberta Halporn, Brooklyn, New York
W. Fred Oakley, Jr., Hadley, Massachusetts
Stephen Petke, East Granby, Connecticut
Virginia Rockwood, Greenfield, Massachusetts
Barbara Rotundo, Belmont, New Hampshire
Deborah A. Smith, Rochester, New York
John Sterling, East Greenwich, Rhode Island
Janet Taylor, Pittsfield, Massachusetts
Ralph Tucker, Georgetown, Maine

Ex Officio Members

Richard Meyer, Monmouth, Oregon — *Markers Editor*
Elizabeth Goeselt, Wayland, Massachusetts — *Archivist*

Office Staff

Miranda Levin — *Executive Director*
Katherine George — *Assistant to the Executive Director*

The Association for Gravestone Studies 1994 Annual Meeting June 22, 1995

Agenda

Call to Order — President Rosalee Oakley

Quorum Determination — Secretary Brenda Malloy

Minutes of 1993 Annual Meeting

Annual Reports

Treasurer - Daniel Goldman
Archivist - Elizabeth Goeselt
Editor, Journal - Richard Meyer
Research Clearinghouse and Lending Library - Laurel Gabel
Newsletter Committee - Barbara Rotundo
Other Reports

Remarks

Executive Director Miranda Levin
President Rosalee Oakley

New Business

Election results — Secretary Brenda Malloy

Recognition of retiring trustees — President Rosalee Oakley
Barbara Rotundo
Ralph Tucker

Introduction of new trustees and officers — President Rosalee Oakley
Mary Ann Calidonna
Claire Deloria
James Fannin
C. R. Jones
Treasurer - W. Fred Oakley Jr.
Vice-President - Daniel Goldman
President - Frank Calidonna
Trustees who are present

Other new business

Passing the gavel

Adjournment — President Frank Calidonna

Minutes of the Annual Meeting Thursday, June 22, 1995

The meeting was called to order at 7:05 p.m. by President Rosalee Oakley in Wilson Hall, Westfield State College, Westfield, Massachusetts.

Secretary Brenda Malloy determined that thirty-five members were present, constituting a quorum to conduct business.

It was moved and seconded to approve as circulated the minutes of last year's meeting, Sunday, June 26, 1994. The motion carried.

Annual reports were distributed and comments were made. Treasurer Dan Goldman answered questions regarding the \$7,000 deficit. This deficit occurred because of a smaller conference and the unanticipated higher cost of printing the newsletter. Archivist Jo Goeselt offered to answer any questions regarding her annual report. Richard Meyer, editor of *Markers*, thanked the editorial board for its continued support. Barbara Rotundo, on behalf of the Newsletter Committee, thanked Deborah Trask for the years she spent as editor of the *AGS Newsletter*. Barbara suggested that "a monetary value be placed on what Deb Trask contributed over the years and this be recorded in the minutes." It was moved and seconded to accept the annual reports of the Treasurer, Archivist, *Markers* Editor, Newsletter Committee, Research Clearing House Coordinator, and Lending Librarian. The motion carried.

Executive Director Miranda Levin thanked all for their support and help over the past year. Her continuing goals will be working on the Newsletter, increasing membership, and placing *Markers* in libraries and schools.

President Rosalee Oakley thanked the Board for its support. She answered questions about the relocation of the AGS office when the lease at the Worcester Historical Museum runs out. Rosalee stated that the Board will continue to work on the budget. It was moved and seconded to accept the reports of the Executive Director and President. The motion carried.

The names of the recently elected officers and trustees were read: President, Frank Calidonna; Vice-President, Dan Goldman; Treasurer, Fred Oakley; Trustees-at-Large: Mary Ann Calidonna, Claire

Conference '95 — Annual Meeting

Deloria, James Fannin, Laurel Gabel, C.R. Jones, Rosalee Oakley, Stephen Petke, Virginia Rockwood, James Slater, Deborah Smith.

Rosalee Oakley recognized and listed the contributions of retiring trustees Barbara Rotundo, who had served for six years, and Ralph Tucker, who had served for six years for the second time. Both were given gift certificates in appreciation of their service.

Rosalee Oakley introduced new and present trustees and thanked them for all of their hard work. She also commented on significant happenings and celebrations of AGS members during this past year.

Joe Edgette presented a slide and musical tribute to deceased member Jim Jewell. By acclamation a moment of silence was observed in memory of Jim.

The gavel of leadership was passed from outgoing President Rosalee Oakley to newly-elected President Frank Calidonna. This was a change from the tradition of passing the Harriette Merrifield Forbes book, which is showing signs of aging. Frank accepted the gavel and spoke of the honor it was to serve as president of AGS.

Barbara Rotundo presented a gift to Rosalee Oakley in appreciation of her service as president.

It was moved and seconded to adjourn at 7:45 p.m. The motion carried.

Respectfully submitted,
Brenda Malloy, Secretary

Complete annual reports from the President, Treasurer, Executive Director, Archivist, Markers Editor, Newsletter Committee, Lending Librarian, and Research Clearing House Coordinator are available upon request. To receive a copy, please send \$1.00 to cover postage to the AGS office, 30 Elm Street, Worcester, Massachusetts 01609. M.L.

Treasurer's Report

Dan Goldman, Treasurer

1994 Financial Report

	<u>ACTUAL</u>	<u>BUDGET</u>
TOTAL INCOME	\$89,737	\$60,405
TOTAL EXPENSE	\$96,806	\$65,161
TOTAL FUND BALANCE	\$38,390	\$47,375
NET — INC/EXP	(\$7,069)	(\$4,756)

Nominating Committee Report of Election Results

In accordance with the By-Laws, the Nominating Committee invited recommendations for nominations to the Board of Trustees from the general membership in the summer 1994 newsletter. Nominations were confirmed by the Board at its January 1995 meeting and conveyed to the general membership in the form of a ballot included in a general mailing in April, 1995.

Twenty-four ballots received by the June 15 deadline have been counted. We are pleased to report the following people have been elected for two-year terms as Trustees commencing at the close of this Annual Meeting:

Officers

President: Frank Calidonna

Vice-President: Dan Goldman

Treasurer: W. Fred Oakley, Jr.

Trustees at Large

Mary Ann Calidonna

Claire Deloria

James Fannin

Laurel Gabel

C.R. Jones

Rosalee Oakley

Stephen Petke

Virginia Rockwood

James Slater

Deborah Smith

Respectfully submitted,

Nominating Committee:

Dan Goldman, Chair

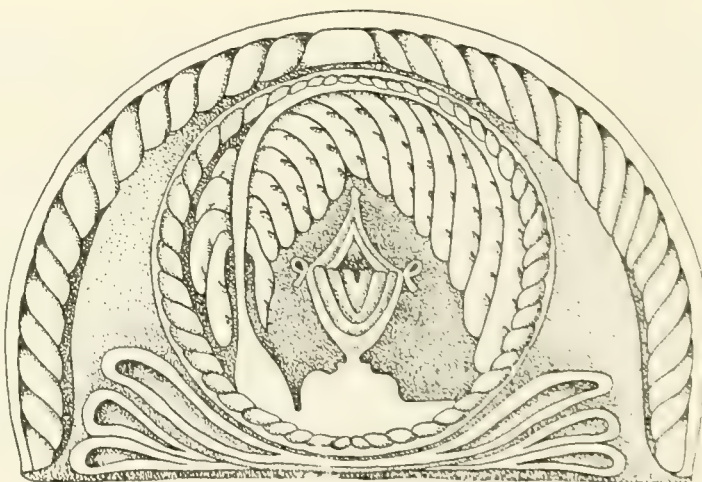
Frank Calidonna

Stephen Petke

Your Board Nominations Are Being Sought

Nominations for members of the Board of Trustees are being sought at this time. If you would like to nominate yourself or someone else for the Board of Trustees, please send a brief paragraph about yourself or the person you're nominating to Daniel B. Goldman, Chair, 115 Middle Road, East Greenwich, Rhode Island, 02818 by December 30, 1995.

Remember, Board members must be able to attend three Board meetings a year held in central Massachusetts and be prepared to be an active member of the Board of Trustees. If you would like more information on being an AGS Board member, please contact Dan at the address above.



REVIEW

Eric Brock

Post Office Box 5877
Shreveport, Louisiana 71135-5877



Mississippi's Travel Planner: Magnolia Blossoms and Wrought Iron

Tourism Development
Post Office Box 1705
Ocean Springs, Mississippi 49566-1705

Review by Sybil Crawford

Members of the Association for Gravestone Studies need no glowing descriptions or four-color spreads to whet their appetites for a cemetery outing — “I Brake for Old Graveyards” is no idle bumpersticker talk. This is scarcely true of the general population, however. As we travel, it is frequently disappointing to find how little the “locals” know of their cemeteries, much less directions for reaching them.

It has been a pleasant surprise to note that one of our states — Mississippi — has recognized the appeal of cemeteries. *The Travel Planner*, a slick, handsomely illustrated publication produced to promote tourism within the state, describes a cross-section of its attractions and their importance, both historically and artistically. Not only does it list cemeteries considered worth a visit, but the contact names, addresses, and telephone numbers are recited as well.

While beauty is admittedly in the eye of the beholder, the following make the editor’s list of “must see” Mississippi cemeteries.

Clinton Cemetery, located on College Street in Clinton, is open daily. Dating from circa 1800, this is the oldest cemetery in central Mississippi. For more information, contact the Clinton Chamber of Commerce, Post Office Box 143, Clinton, 39060; (601) 924-5912.

Friendship Cemetery in Columbus, with its graves of four Confederate generals, will have special appeal to Civil War buffs. America’s first Memorial Day observance was held at this cemetery on April 25, 1866. It is located on Fourth Street South, Columbus, 39703; (601) 328-2565.

Neville-Giles Cemetery is located in DeKalb on the original Jacob Giles Plantation, four and a half miles east of Scooba on Highway 16. The cemetery, which carries a State Historical Cemetery designation, is open daily. Contact the Kemper County Chamber of Commerce, Post Office Box 518, DeKalb, 39328; (601) 743-2754.

Greenwood Cemetery, located at the corner of Washington and Strong Avenues in Greenwood, contains the graves of Confederates whose lives were lost in the Battle of Fort Pemberton. Among these is that of Lieutenant Azra Stoddard, credited with giving the order to sink the *Star of the West* in the Tallahatchie River. (Remember the Tallahatchie Bridge, rocketed to national prominence some years ago by singer Jeannie C. Riley?)

Robert Johnson is buried at Greenwood, a guitar resting against his marker as though casually laid aside just temporarily. His epitaph reads:

Robert Johnson

“King of the

Delta Blues Singers”

His music struck a chord
that continues to resonate. His blues addressed
generations he would never
know and made poetry of
his visions and fears.

Contact the Greenwood Convention and Visitors Bureau, Post Office Box 738 in Greenwood, 38930; (800) 748-9064.

Kosciusko City Cemetery, located on South Huntington Street in Kosciusko, is open daily and offers group tours by appointment. The melancholy statue of Laura Kelly, erected by her husband so it could be viewed from the window of their home, is but one of the cemetery’s many late nineteenth-century markers. Contact the Kosciusko Tourist Promotion Council, Post Office Box 696, Kosciusko, 39090; (601) 289-2981.

Texas Hospital Cemetery: Confederate States of America, is located in Quitman on Highway 45 South. This cemetery commemorates the Confederate soldiers who died at Texas Field Hospital. Flags identify the states from which the soldiers served; most participated in the battles of Corinth, Iuka, and Shiloh. Contact City Hall, Post Office Box 16, Quitman, 39355; (601) 776-3728.

Glenwood Cemetery in Yazoo City is home to the legendary “Witch’s Grave.” Located at the corner of Grady and Lintonia Streets, the cemetery is open daily from 8:00 a.m. to 5:00 p.m. Contact the cemetery office at the above street address, Yazoo City, 39194; (800) 381-0662.

City Cemetery, Natchez, at #2 Cemetery Road, dates from the early 1800s and is open daily, dawn to dusk. Contact the cemetery office in Natchez, 39121; (601) 446-6345.

The Natchez National Cemetery contains the graves of approximately 3,000 Union and Confederate soldiers and high-profile residents of Natchez. Contact the cemetery office at 41 Cemetery Road, Natchez, 39121; (601) 445-4981.

Wintergreen Cemetery, Port Gibson, dating from 1807, was originally the family cemetery of Samuel Gibson, founder of Port Gibson. One of Mississippi’s most beautiful cemeteries, it is located not far from the ruins of Windsor, a once-opulent antebellum mansion, which served as the background for many of the scenes in that nearly forgotten movie, *Raintree Country*. Open year-round, dawn to dusk. Contact the cemetery office at the east end of Greenwood Street, Port Gibson, 39150; (601) 437-5776.

Rose Hill Cemetery, located on North Main Street in Sardis, dates from about 1868. Contact the Sardis Chamber of Commerce, Post Office Box 377, Sardis, 38666; (601) 487-3451.

Not listed, but no less interesting, are the many small cemeteries to be seen by those willing to stray off the interstates and cruise the backroads. It is here that “folk markers” are most

likely to be found. Drivers will appreciate the stress-free driving afforded by the open, flat terrain of rural areas. Passengers, able to survey the horizon for miles, will be equally appreciative of the enhanced opportunities for "cemetery sightings."

Additional information concerning Mississippi's cemeteries and other attractions can be secured by writing Tourism Development at the address above. Their whimsical toll-free number not only describes the state's welcome but acts as a beckoning finger, urging northern visitors to head in their direction and escape the icy breath of winter. It is (800) WARMEST.

Materials for review and other contributions should be directed to the Review Editor at the address above. Once reviewed, materials will be sent to the AGS Archives. ♦

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FROM THE PRESIDENT'S DESK

Frank Calidonna, President

313 West Linden Street
Rome, New York 13440



Allow me to introduce myself to all of the membership. I am an Art and Photography teacher from Rome, New York. My interest in gravestones and cemeteries started about forty years ago and was mainly an appreciation of the artwork. As I began to seriously study the art history of gravestones, I discovered AGS quite by accident. I joined after a short phone conversation with Fred Oakley and have been a member of AGS for the past five years.

Since joining, I have seen AGS grow quite a bit. Membership is now approaching 1100 and still growing. Our 1995 conference in Westfield, Massachusetts, was attended by a large number of new members and first-time conference attendees. This was very gratifying. We are anticipating and planning for larger numbers at our conferences in the future.

AGS is now in a transition period for a number of reasons. Our physical location in Worcester is about to change. A committee has been formed by the Board of Trustees to help select a new site, and many areas in central Massachusetts are being studied. We are trying to stay close to major highways to facilitate travel to and from the office. We hope to find enough space in a good location for the right price before long.

Miranda Levin, our Executive Director, is also planning a move in mid-1996. This means that a new person to replace her will have to be found. The Board is considering her replacement and other job title options, too. Hopefully, the direction we take on this matter will be resolved in a short period of time.

Those who attended the conference in Westfield know that it was wonderful. As conferences go, AGS has one of the busiest and friendliest that I have ever attended. The conference feedback was very positive, but we continue to work to make it even better. Those of you who have never attended should think about joining us next year in Maine. You will learn a great deal, have a wonderful time, and be able to continually talk about gravestones for three full days without anyone thinking you strange. For a good time at a great price, put us on your calendar.

I would really appreciate those who were first-time attendees at Westfield dropping me a line. I am interested in what you think we did right and what you would like to see added to help orient new conference participants. Is there something we can do to make your participation more immediately productive? I would also like any member who has an e-mail address to send it to us, too. We will publish the list in a future issue so that we may all communicate via computer. I will see that gravestone Internet addresses are made available when we know about them. I can be reached at the above "snail mail" address or on Compuserve 74064,612 or on Prodigy at LWSU26A. ♦

NOTES & QUERIES

AGS Office

30 Elm Street
Worcester, Massachusetts 01609

More Information on Religious Symbolism

I am writing with regard to Sybil F. Crawford's article, "Religious Symbolism on Gravestones," that appeared on page 14 of the spring 1995 issue of the *AGS Newsletter*. Others may already have written with explanations, but I will tell you what I know of this symbol as encountered in an anthropology class at the University of Lethbridge, Alberta, Canada. The symbol is called the *krest*, and it is the only depiction of the cross accepted by the Old Believers of the Orthodox Church. The Old Believers are a reclusive sect with communities in Alberta, Washington, and Oregon as well as in other parts of the world. They are the descendents of the followers of the Archpriest Avvakum who split from the state-sanctioned Russian Church during the Rascol, the great schism of the Russian Orthodox faith, in the seventeenth century. The Old Believers refer to themselves as *khristianiny* — the only true Christians left on earth (everyone else having been corrupted by the antichrist). Russians call them *starobriadsty* (old ritualists) or *starovertsy* (old believers). The lives of members of this sect are governed by strict adherence to tradition and almost constant observance of ritual.

The *krest* (the eight-pointed eastern cross with accompanying symbols) is a correct icon for the Old Believers, while the *krizh* (the four-pointed western cross without the symbols) is not. I quote from David Scheffel's book, *In the Shadow of the Antichrist: The Old Believers of Alberta* :

The insistence on the superiority of the *krest* over the *krizh* is fortified with numerous legends and symbolic associations. The three horizontal bars of the former are said to represent the three-dimensional, universal, realm of Christ's rule, expressed in the selection of three types of wood for the original construction. The trees used in this endeavor are believed to have grown from three seeds placed in Adam's mouth just before his death. The seeds had been fetched by Adam's son Seth from the vicinity of the tree of life in the Garden of Eden, and their growth ensured a tangible connection between fallen and risen man. In accordance with this belief, Adam's skull must be depicted beneath the crucified Christ, waiting to be cleansed by the latter's blood. Thus, while the horizontal axis of the cross expresses spatial universality, the vertical axis links the last with the future (page 145).

The lance and the sponge relate to the crucifixion story as discussed in the Crawford article. As for the "footrest" on the cross, Old Believers do not accept the western notion that Christ suffered physical pain during his execution. He is correctly depicted as standing on the "footrest," his arms outstretched to bless the world, his face revealing only the mental anguish of betrayal.

Perhaps the "Eppler" memorialized in that Seattle cemetery was an Old Believer, but it seems extraordinary to me that

s/he would not have been buried in his or her own community.
Was there more than one marker with this symbol, I wonder?

For further reading, I recommend:

Crummey, R. *The Old Believers and the World of Antichrist*.
University of Wisconsin Press, 1978.

Lupinin, N. *Religious Revolt in the Seventeenth Century: The
Schism of the Russian Church*. The Kingston Press,
1984.

Piepkorn, A. "The Russian Old Believers" in *Profiles in
Belief: The Religious Bodies of the United States and
Canada*. 1: 108-116. Harper & Row, 1977.

Scheffel, D. *In the Shadow of Antichrist: The Old Believers of
Alberta*. Broadview Press, Limited, 1991.

Corrine Lenfesty, #3, 29 Brock Place West, Lethbridge, Alberta,
T1K 4C7, Canada.

Does Anyone Recognize This Epitaph and Alphabet?

I am trying to determine if the epitaph on a stone was
written for this particular stone or is a variation of a hymn or
piece of poetry. This stone is located in the Terry Cemetery [South
Dakota] where an old mining town was located. The epitaph
reads:

O Death the poor man's dearest friend,
The kindest and the best
Welcome the hour my aged limbs
Are laid with thee at rest



The great, the wealthy, fear thy blow
From pomp and pleasure turn,
But Oh! a blest relief to these
That weary laden mourn

This stone memorializes "Seymers M. Bowman, December 10,
1862, Mar 25, 1909, and Daniel Munro, Born in Scotland, Died
August 1894, Age 67 Yrs."

The second stone, pictured below, is in the Saint
Ambrose Catholic Cemetery here in Deadwood. Does anyone
know what alphabet is used here? The piece is broken and part
of it is missing; I assume the top was a cross shape. The original
record book and map were lost in a fire so the year given, 1906,
is of no help. David Akrop, 98 Charles Street, Deadwood, South
Dakota 57732.

National Archives Needs Help

The National Personnel Records Center, 9700 Page
Avenue, Saint Louis, Missouri 63132, is working to reconstruct
the files that burned in a fire in 1973 for US Army and Air Force
personnel who served from World War I until 1963. If you have
copies of any original documents for any military man during
that time whose records might have been destroyed, please con-
tact the Records Center at the address above.

Rufus Langhans

Rufus Langhans, a long-time member of AGS, died last
year. He had been ill for a number of years, having sent regrets
in 1992 that he wasn't well enough to attend the AGS conference
at Union College in Schenectady, New York. He was one of the
originators of the idea of rescuing overgrown, vandalized grave-
yards by having civic-minded organizations adopt them. At the
1982 conference at Williams College in Williamstown, Massa-
chusetts, he described how he had enlisted groups from boy scout
troops to historical societies in Huntington, Long Island [New
York], where he was town historian. These well-maintained cem-
eteries will make a wonderful memorial for Rufus.

Barbara Rotundo

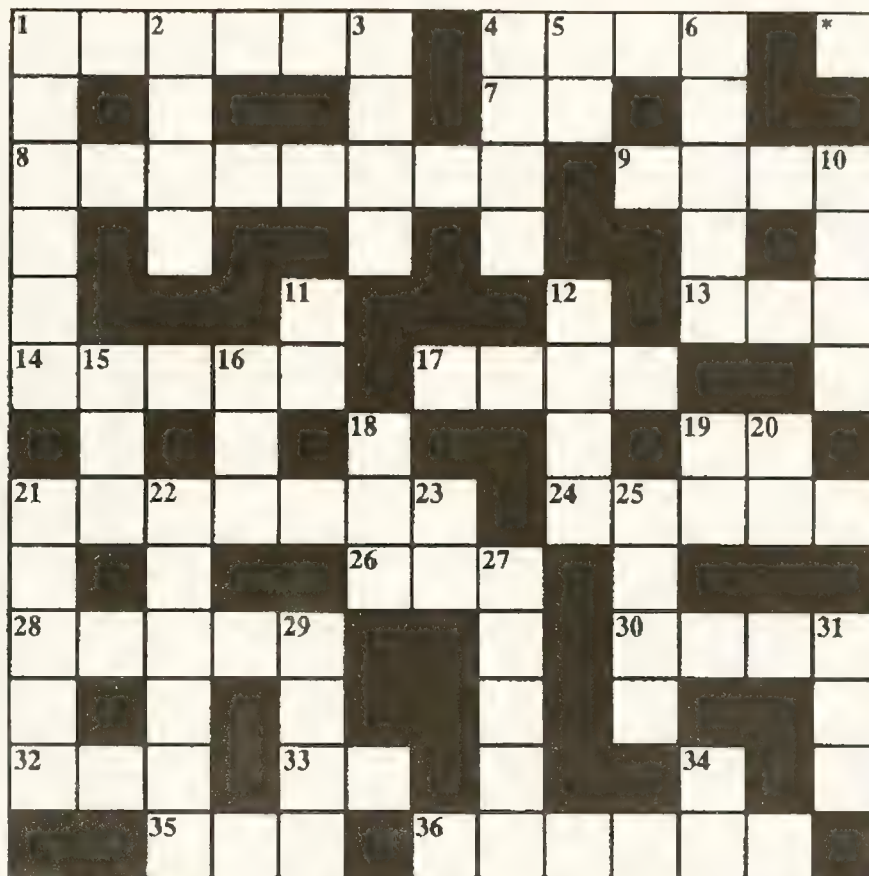
*Please note the following regarding upcoming issues of the
Newsletter (oops! I mean Quarterly):*

Because so many people asked for more time to locate
pioneer gravestones in their areas, our special issue on pioneer
gravestones has been pushed back to the summer 1996 issue of
the Quarterly. Please send all of your material to the office or
appropriate editor by April 1, 1996.

Please note that we have a new Southeast Editor: Sharyn
Thompson, Post Office Box 6296, Tallahassee, Florida 32314.
Please send your contributions for that column to her. M.L. ♦

ACROSS

1. A type of cross.
4. A concave/convex profile curve often seen on gravestones.
- * Draw in the symbol for "alpha," the beginning.
7. Aetatis or "at the age of."
8. _____ historic cemetery is called Oakland.
9. A common early contraction; died, departed, dead.
13. A sphere or globe, often seen with wings.
14. A dead language.
17. The winged lion; one of the four Evangelists.
19. Abbreviation for a place of burial.
21. The Victorians made dramatic use of _____.
24. How common the rose or its bud which shan't _____; all promise of blossom locked away in a tomb.
26. First name of *Markers* editor, 1988 - 1991.
28. An important nineteenth-century cemetery movement.
30. An active grassroots organization founded in 1958 to promote the restoration and preservation of their state's old cemeteries.
32. A _____ was sometimes used to cut and shape early stone markers.
33. Christ's follower, Luke, is often represented by a winged _____.
35. One of two "great lights" (Genesis 1:16). Symbolizes immortality and resurrection.
36. A Christian symbol of Hope.



DOWN

1. One of the most enduring structures at Mt. Auburn Cemetery, this building is named for its designer, Jacob Bigelow, who was also one of the cemetery's founders.
2. A symbol of purity, resurrection.
3. A columbarium is a vault or structure with niches for the containers which hold ashes of the dead. From the Latin word for pigeonhole or dove _____.
4. Coffins, gravemarkers, cemetery fencing, and ornamental gates were sometimes made from this kind of iron.
5. Archaic form of "the."
6. The end . . . backwards
10. "Death is a _____ to nature due, which I have paid, and so must you!"
11. Initials of the early Boston-area gravestone carver responsible for the Lt. John Cleverly stone, 1703, Quincy.
12. Dull, dreary.
15. The yellow fever and cholera epidemics that helped precipitate the rural-cemetery movement in the early 1800s were thought to have been caused in part by the "bad _____" associated with deteriorating conditions in overcrowded burial grounds.
16. Small figure associated with Lamson-carved gravestones; sometimes referred to as a "Death _____."
18. Cemeteries and burying grounds can be considered outdoor museums, full of our country's earliest sculpture, history, genealogy, a chronicle of social and religious beliefs, and _____.
19. Add an extra "O" and you will receive a sudden surprise!!
20. To depart.
21. Arrows or _____ of death.
22. Darts or _____ of death.
23. #5 the second time around.
25. A heart, a rose, linked rings, or two doves are just a few of the many symbols for this four letter word.
27. The chief god of the ancient Philistines/Phoenicians, represented as half-man and half-fish.
29. A winged beast, ancient symbol of St. Mark.
31. An organization dedicated to the study, preservation, and appreciation of gravemarkers. Offices at 30 Elm Street, Worcester, Massachusetts 01609.

Solution on page 28

Our Lending Library is on the Move Again!

After many years in the care of Laurel Gabel, our Lending Library has become something of a vagabond . . . having moved now for the second time this year. Not long after receiving the collection from Laurel, I was transferred from Broken Arrow, Oklahoma, to Tempe, Arizona. It was difficult to move after having just built a new home and spending no more than three months in it! But move we did, and our Lending Library is now settled again. The new address is: AGS Lending Library, care of Lynn Radke, 1947 East Stephens Drive, Tempe, Arizona 85283; (602) 491-1770. Our collection made it safely and is ready to go travelling through the mails at your request.

We have added three books not previously in our collection:

A Walking Guide to the Virginia City Cemeteries by Gloria J. Kramer, 1987. This is a short (thirty pages) tour guide of cemeteries in Virginia City, Nevada.

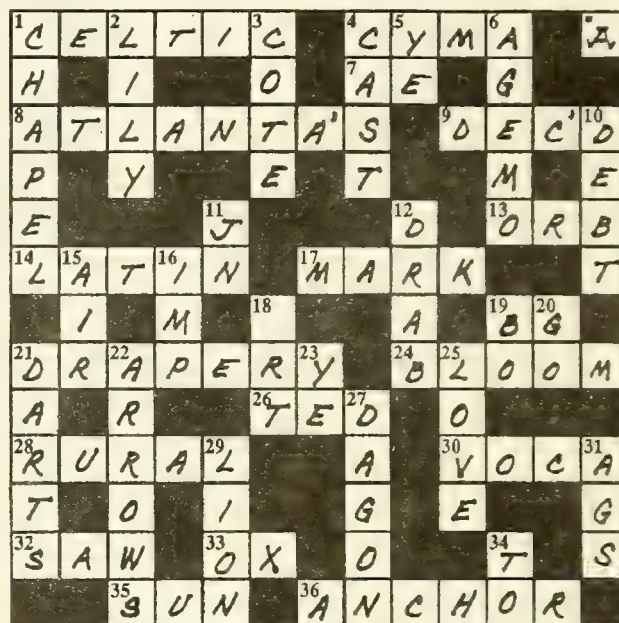
The Cemetery Book by Tom Weil, 1992. Tom Weil is a travel author who writes of graveyards and cemeteries from around the world. Weil describes the graves of the famous and the infamous, as well as the unique and extraordinary characteristics of the graveyards themselves."

Texas Graveyards by Terry G. Jordan, 1982. Terry Jordan visited more than 1,000 Texas cemeteries, discovering

the previously "unstudied and unappreciated wealth of Texas folk art and tradition."

I would appreciate hearing from members with ideas about books they would like to see added to the library. Please contact me at the address above.

Lynn Radke



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The AGS *Quarterly* is published four times a year as a service to members of the Association for Gravestone Studies. Suggestions and contributions from readers are welcome.

The goal of the *Quarterly* is to present timely information about projects, literature, and research concerning gravestones and about the activities of the Association.

To contribute items, send to the AGS office, or FAX us at (508) 753-9070.

Send membership fees (Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1,000) to the Association for Gravestone Studies office, 30 Elm Street, Worcester, Massachusetts 01609. The membership year begins the month dues are received and ends one year from that date.

Send journal articles to Richard Meyer, editor of *Markers*, the *Journal of the Association for Gravestone Studies*, Department of English, Western Oregon State College,

Monmouth, Oregon 97361. Order *Markers* (current volume, XII, \$28 to members. \$32.50 to non-members; back issues available) from the AGS office.

Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland, Massachusetts 01778.

Address all other correspondence to Miranda Levin, Executive Director, AGS, 30 Elm Street, Worcester, Massachusetts 01609, or call (508) 831-7753.



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Cover art: Tomb sculpture, Eyüp, Turkey. Rubbing by Jessie Lie and Daniel Farber.

NEWSLETTER CONTRIBUTIONS

Contributions and comments to columnists and Editorial Board members are welcome. Issues are mailed six weeks after deadlines and often take several weeks to reach the membership; please keep that in mind when submitting time-sensitive material.

DEADLINES FOR CONTRIBUTIONS

Summer issue: May 1 Winter issue: November 1
Fall issue: August 1 Spring issue: February 1

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Mary Cope, Jessie Lie Farber, Miranda Levin, Rosalee Oakley, W. Fred Oakley, Jr., Barbara Rotundo.

ADVERTISING PRICES

Business card, \$15; 1/4 page, \$25; 1/2 page, \$45; full page insert, \$100. Ads are placed as space allows.

Mail contributions to the appropriate person or to the AGS office. Send advertising (with payment) to the AGS office: 30 Elm Street, Worcester, Massachusetts 01609.



The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

COME TO THE ANNUAL CONFERENCE IN GORHAM, MAINE, June 27-30, 1996

AGS QUARTERLY:

THE BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

ISSN: 0146-5783

February, 1996

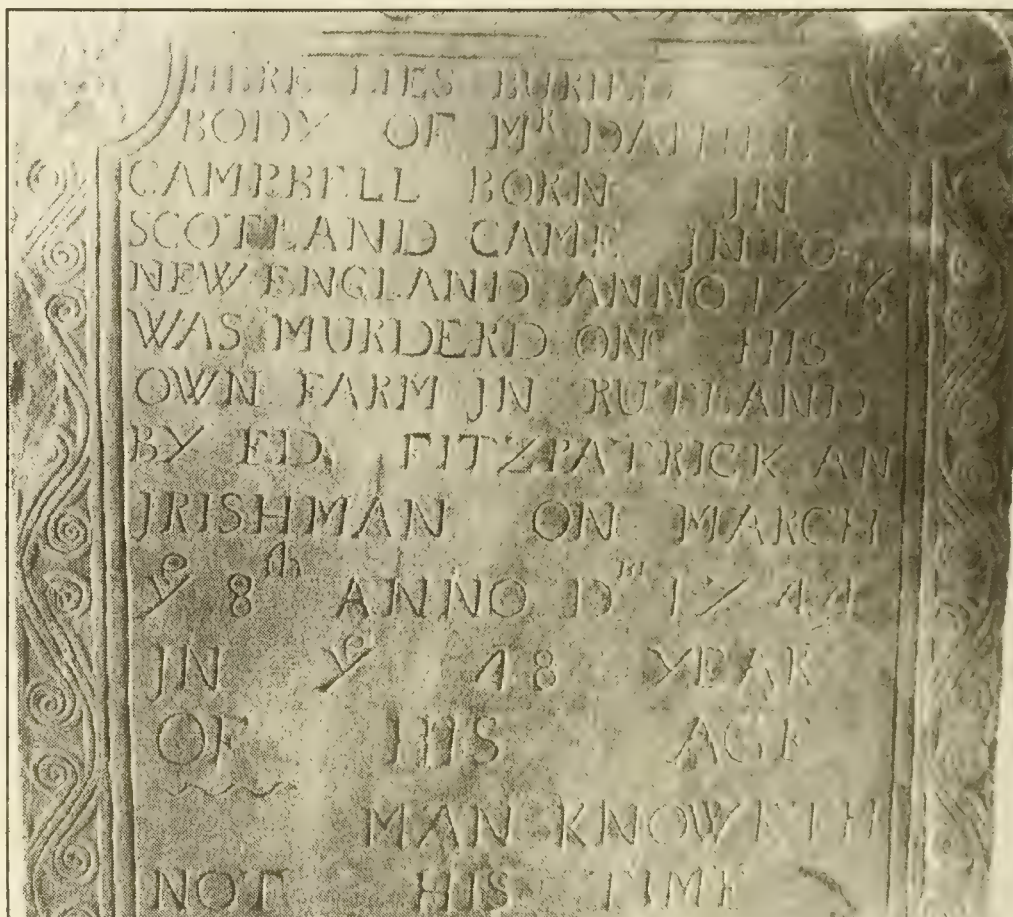
Published quarterly by The Association for Gravestone Studies, 30 Elm Street, Worcester, Massachusetts 01609.

Murder: It's Written in Stone

by Tom and Brenda Malloy
Box 256
Westminster, Massachusetts 01473

There are sixty towns in Worcester County, Massachusetts, and during our cemetery excursions we have covered about two-thirds of the eighteenth-century graveyards in these communities. During this process we have located three grave-stones that document murder. The earliest of these stones is in the Old Burial Ground in the town of Rutland. The stone's inscription reads:

**HERE LIES BURIED ye
BODY OF MR DANIEL
CAMPBELL BORN IN
SCOTLAND CAME INTO
NEW ENGLAND ANNO 1716
WAS MURDERED ON HIS
OWN FARM IN RUTLAND
BY ED FITZPATRICK AN
IRISHMAN ON MARCH
ye 8th ANNO D^m 1744
IN ye 48 Year
OF HIS AGE
-MAN KNOWETH
NOT HIS TIME.**



According to a town history the murderer, Ed Fitzpatrick, was employed by his victim, and the murder did not take place on March eighth, as stated on the stone, but four days later. Regardless of the specific date of the murder, Ed Fitzpatrick was put on trial the following September in the city of Worcester. Found guilty, he was hanged in Lincoln Square in what was the city's first execution.

Three towns south of Rutland is Brookfield, Massachusetts. In Brookfield's cemetery is a stone that documents a murder that took place thirty-four years after the one in Rutland. The stone reads:

**JOSHUA SPOONER
Murdered Mar 1, 1778
by three soldiers of the Revolution
Ross, Brooks, and Buchanan
at the instigation of his wife Bathsheba
They were all executed at Worcester
July 2, 1778**

Joshua Spooner, the victim on the stone, was a wealthy Brookfield resident who married Bathsheba Ruggles in 1764. Bathsheba's father had arranged the marriage of his daughter who,

at age twenty, was considerably younger than her new husband. Although the marriage appears to have been an unhappy union, in the next thirteen years the couple had three children.

In 1777 Ezra Ross, one of the conspirators listed on the stone, was returning home to Ipswich, Massachusetts, after being discharged from Washington's Continental Army because of illness. He collapsed near the Spooner home and Bathsheba nursed him back to health. At this time Ross, who was eighteen years old, and Bathsheba, who was now thirty-three, became lovers. The liaison resulted in the conception of a child in January, 1778. Bathsheba and Ross now plotted with William Brooks and James Buchanan to murder her husband. Brooks and Buchanan, also named on the stone, were British deserters passing through Brookfield in an attempt to reach Canada. The plot resulted with Joshua Spooner being struck with a log and his body being thrown down a well on his farm.

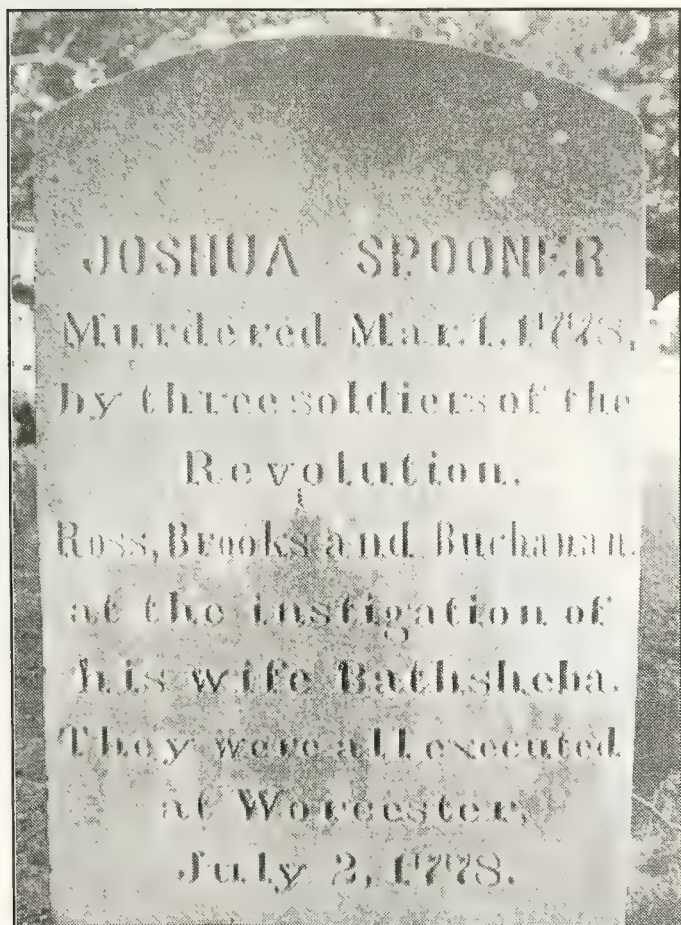
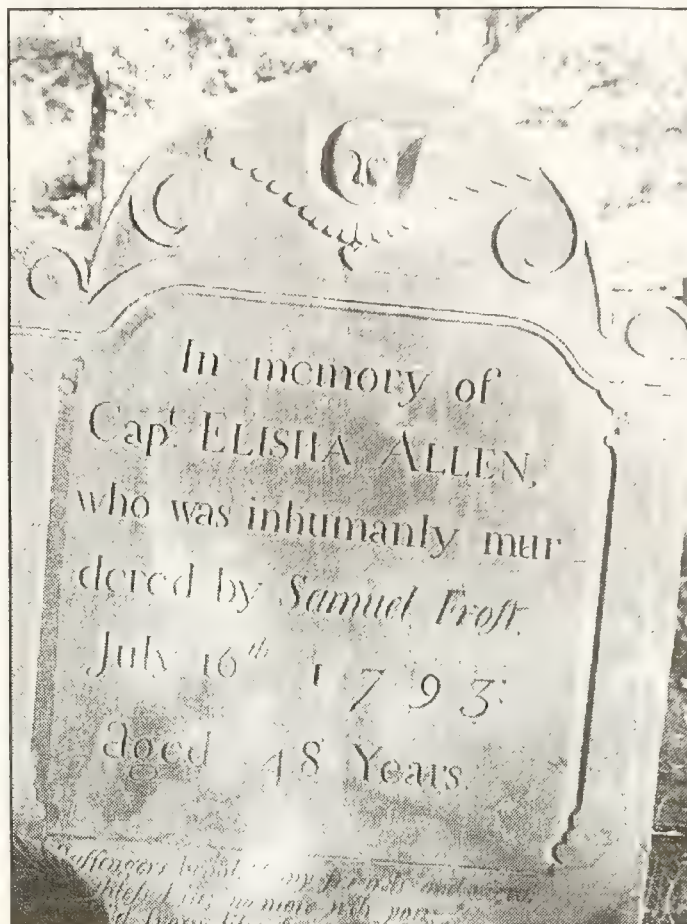
All four of the conspirators were soon apprehended and tried in Worcester, where they were sentenced to be hanged. On the day of the execution, July 2, 1778, 5,000 people, which was twice the population of Worcester, showed up for the simultaneous hanging of four people. Bathsheba had requested a stay of execution to allow for the birth of her child, but an examination by midwives could not confirm a pregnancy. However, an autopsy after

the execution revealed a five-month-old male fetus, a situation that probably contributed to the fact that Bathsheba was the last woman to be executed in Massachusetts.

Four towns to the north of Brookfield and bordering Rutland on the north is the town of Princeton. Here, at the Meeting House Hill Cemetery, can be found a gravestone that documents a murder which occurred fifteen years after the Brookfield incident. The stone's epitaph reads:

**In Memory of
Capt. ELISHA ALLEN
who was inhumanly murdered by Samuel Frost
July 16, 1793
Aged 48 Years**

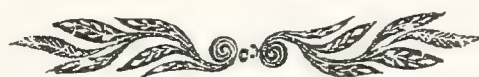
Elisha Allen, the victim, was a Revolutionary War veteran who held the rank of Captain in the state militia. Samuel Frost, the stated murderer on the stone, had been previously indicted for murder. In 1789 Frost killed his father but was acquitted on the grounds of insanity. Soon after the acquittal Elisha Allen agreed to be Frost's guardian. However, Allen was rewarded for his gesture by having his ward inflict a fatal blow to his head with a rock while they were



working in a garden. Frost was found guilty of this murder and was sentenced to death. On October 31, 1793, he was hanged in Worcester before 2,000 spectators.

It is not unusual for eighteenth-century gravestones to note the cause of death within an epitaph. However, we feel that finding three stones documenting murder within a twenty-minute drive of each other is unique. We have also found stones documenting murder in Pelham and Otis, two towns in western Massachusetts, as well as in Edgartown, on Martha's Vineyard, Massachusetts.

Should anyone have knowledge of other such stones we would appreciate being contacted at the address above.



The Scots: Little Rock's Casual Stonecutters

by Sybil F. Crawford
10548 Stone Canyon Road #228
Dallas, Texas 75230-4408

From colonial times, there has been a pattern of "likes" migrating together or to the same area and, once arrived, intermarrying with others of their kind. This pattern has transferred itself to an even smaller microcosm of those who made their way to America in search of opportunity. Little Rock's stonecutters exemplify a group which goes beyond a commonality of ethnicity and religion and extends to occupation as well.

Perhaps best-known of these stonecutters is Robert Brownlee. Born on April 24, 1813, in Bonkle, Cambusnathan Parish, Lancashire, Scotland, he was the next-to-youngest of ten children born to Alexander and Margaret (Russell) Brownlee. Bonkle, about eighteen miles southeast of Glasgow, was formerly part of a feudal estate and not far from the homeplace of the famous Park family of carvers. Of Alexander's six sons, three became stonecutters and three learned the blacksmith's trade. Stonecutting had been a family occupation for at least two generations previous to Robert's, making it a not unexpected choice for the young man.¹

Robert's father's family attended the Established Church of Scotland; Robert was attending the 'New Lights' at the time of his departure. Members of the New Light movement were described as being "of sturdy independent mind."²

Education and gainful employment seem to have joined forces in his early life. The Murdestoun Estate School, which he attended, taught English, reading and writing, Latin, arithmetic, with a little algebra, geography, and bookkeeping. There was even French for those inclined toward languages. Brownlee's writings in later life lead us to believe that he was well-educated for the time and place, and the school's curriculum seems to bear this out. Children started school at five and one-half years of age and continued their studies for the next ten years unless a family was pressed for the small additional income one could hope to derive from a child's efforts.³

When eleven years old, Robert was hired out to tend cattle for an uncle at \$5.00 per year. He later broke stone for his father for two summers, his father being a contractor of Parish Roads. A stonecutter's apprenticeship was served under his brother William for three years, and when brothers William and Alexander Brownlee formed a stonecutting partnership, young Robert joined them and continued so employed until his migration to America.

The family's stonemasons built many of the homes in Bonkle, and houses they built in 1817 are still standing and inhabited today (1995). These sturdy houses had two-foot-thick walls of locally quarried sandstone blocks and were roofed with slate. Robert was probably born in 1782 in such a house built by his father.⁴

Of the six Brownlee boys, three came to America, but not all at the same time. Robert, the first to arrive, was ever anxious to improve his station in life, and his appetite for change was further whetted when he read of New York City's Great Fire of 1835. The rebuilding which occurred after this disaster made the services of stonecutters more than welcome. His decision to leave Scotland

was not of the anguished, soul-searching type; one day he simply laid down his tools at midmorning and walked home to inform the family.⁵ Even a tearful mother who controlled the family purse strings could not dissuade him from his plan and she soon found herself doling out the money for his passage.

Making his way to Greenock, Robert and a friend purchased tickets at a shipping office (about \$15.00 American money). He then returned home for the inevitable good-byes, and some items of clothing were hastily made during the two-day interim before his departure. (We are led to believe that the new additions to his wardrobe were not sufficiently "uptown" for wear in New York City and were soon discarded.) On foot, brother James accompanied Robert to Glasgow, where he set sail in late March of 1836 on the bark *Tasso*, one of its twenty-one passengers. He arrived at his New York destination on May 10.

Armed with a letter of introduction to David Sterling, a stonecutter, he commenced work the following day at the same shop as Sterling (located at 20th Street and 8th Avenue, overlooking the Hudson River). Doing low-pay piecework, he made about \$2.50 per day. He obviously ate well on this sum, as he later described breakfasts of beefsteak and coffee, and was able to send a gift of \$100.00 to his mother.⁶ Both thrift and temperance had something to do with this, as Brownlee's diary tells us that the workers went out four to six times a day for a drink of whiskey, a habit which he avoided.

Brownlee's stay in New York City spanned about four months. With the city's rebuilding program beginning to lag, Brownlee was not slow to respond when, in September, 1836, the architect of the Old State House in North Carolina sought stonecutters in New York, offering \$2.50 per day. (The going wage in Scotland at this time was \$4.75 per week.⁷) Both Sterling and Brownlee left promptly, making the trip by water to Petersburg, Virginia, and from there by rail and on foot. Raleigh's Old State House was built of granite with large granite columns topped by Ionic capitals. Most of the sixty stonecutters were Scotch and Irish.

As the work in Raleigh neared completion, another project was sorely needed, and advertisements in the North Carolina papers for stonecutters in Arkansas did not go unnoticed. Brownlee and three other Scots who had landed in New York decided to seek their fortunes together. These Scots were James McVicar, Samuel McMorrin, and John Cooper. All had worked in North Carolina about sixteen months and saved about \$600 each.⁸ Brownlee was paid for his services by a draft on the Bank of Tennessee, a fortuitous circumstance since North Carolina's below par paper was not welcome in Arkansas.

The foursome left Raleigh by stagecoach on December 20, 1837, stopping at Richmond, Virginia, and thence to the Ohio River where they boarded a steamer for Arkansas. They landed at Napoleon, Arkansas, at the mouth of the Arkansas River, on Christmas Eve. The following evening they set sail for the final leg of their trip to Little Rock, some 300 miles by water.

The man hired to do the stonecutting for the Arkansas State House did not proceed with his work as rapidly as desired, so the Commissioner of Public Buildings persuaded him to take on the foursome as partners. The man's laziness did not endear him to the Scots, and the quartet soon saw him fade into the background.

In the group's search for a stone quarry, they located one about thirty miles up the Arkansas River. Stone was brought down

the Arkansas River by flatboat, and it was while Brownlee and John Cooper were engaged at the quarry that both fell ill and returned to Little Rock, where Cooper died.⁹ Malaria would appear to be a reasonable diagnosis, as Brownlee's diary makes mention of calomel, ipecac, and Doctor Sappington's Pills (the wonder-cure of that era). Cooper was buried in the old burying ground located on what was later the Peabody School site and is today the Sixth and Gaines Street location of the Federal Building. When the burial ground was cleared for construction of Peabody School, there were a number of reinterments in Mount Holly Cemetery, including that of Cooper.¹⁰ His gravestone, a labor of love, reads as follows:

**IN
MEMORY OF
JOHN COOPER**

**A Native of Scotland
Kinross Shire Who
Departed this Life
August 29, 1840
Aged 28 Years**

**Erected by his friends
Jas. McVicar
Sam'l McMorris
& Robt. Brownlee**

The marker was not only "erected by" but actually carved by the named trio. The choice of material for Cooper's marker, its subdued decorative border, and the shaped tympanum all bespeak the work the men would have seen in their native Scotland.¹¹ It seems likely that Brownlee and his associates carved other stones which are either not as yet identified or were lost in the clearing of the old burying ground.

The group's work on the Old State House, built in Greek Revival style, must have proved satisfactory in every way as they were then engaged to work on the State Penitentiary, a bank, and a stone wall which partially enclosed the Old State House. (Although it was not the "Old" State House at the time, it still stands today and has been referred to thusly since construction of the newer State House currently in use.)

Then, as now, it was helpful to have more than a single skill. The depression of 1837 brought construction to a near standstill and it was during this period that Brownlee, McVicar, and McMorris sought other means for supporting themselves. The men learned to lay brick, build chimneys and houses, and even to farm.¹² Although Brownlee lived on a 360-acre farm for a time, he left the farming (none too successfully) to others and pursued the stone work available in Little Rock.

James McVicar was not found idle when stonecutting was at low ebb. He received an appointment as Warden of the State Penitentiary in Little Rock, leaving this position behind to join Brownlee in pursuing a fortune in the goldfields of California.¹³ Born in Fifeshire, Scotland, on April 1, 1814, he migrated to America when twenty-one. A Grand Master Mason of the Grand Lodge of Arkansas in 1845, he enlisted for service in the Mexican War on July 1, 1846, serving as sergeant under Colonel Archibald Yell of the Battle of Buena Vista.

The Brownlee and McVicar houses, which they built, are still standing today and part of the Arkansas Territorial Restoration complex in downtown Little Rock. The Brownlee house was constructed in 1847.¹⁴

McMorris and Brownlee carved other gravestones during the slack period. One of which they were particularly proud was for Judge William M. Gilchrist, Grand Master of the Grand Lodge of the State of Arkansas. For this freestone marker, replete with Masonic symbols, the duo received \$800. A 16-foot obelisk rises above two wings measuring nine feet across. Gilchrist died on September 5, 1843, and was buried in the Masonic lot at Little Rock's Mount Holly Cemetery just months after the cemetery's opening.¹⁵

In spite of the depressed economy, Brownlee's brothers, James and Thomas, and James's wife came to America in 1842, making their way to Little Rock by way of New Orleans. McMorris and Brownlee built a house and kitchen for James and his wife. While they were well aware that bricklaying was not part of the stonecutter's art, circumstances made the work welcome.

John McHenry, also a Scot, took a fancy to the McMorris/McVicar/Brownlee threesome (Cooper being deceased), and Brownlee stayed at the McHenry plantation intermittently for some years. McMorris and Brownlee built a brick kitchen and cellar for McHenry and cut several millstones by way of a thank-you for McHenry's hospitality. Located on the Old Hot Springs Highway in what is now Little Rock's suburbia, the historic McHenry home has been known as 'Stagecoach House' in more recent years.

The men apparently felt no urge to return to Scotland, as both McMorris and Brownlee declared their intent to become American citizens while still in North Carolina in 1827. They received their naturalization papers in Arkansas in 1839.¹⁶

The intermarriage of America's stonecutting families is perhaps nowhere better illustrated than in Arkansas.

John McHenry, friend of the stonecutting trio, married Catherine Thorn, who was likely the daughter of the Old State House contractor. After McHenry's death (probably between 1846 and 1848), his widow married Samuel McMorris. Their friend James McVicar returned from the California goldfields in October, 1855, to marry John's sister, Amanda McHenry, in January, 1856.¹⁷ When McVicar died on September 20, 1872, he was buried in the same Masonic lot at Mount Holly Cemetery where Gilchrist is buried. The nondescript McVicar marker draws little visitor attention, however.¹⁸ His wife, Amanda, who died the previous year, is buried in Little Rock's Calvary Cemetery [Catholic] on Asher Avenue.

During one of Brownlee's attempts at mining in Saline County, Arkansas, there was an explosion which took him out of circulation for a time. Around Christmas, while recovering at his home in Little Rock, he learned of the discovery of gold in California. He promptly informed his friends that he would be making a start for the west when he had recovered sufficiently to withstand the rigors of travel. His departure occasioned good-bye visits to his friends, one such visit being with the Lamont family. In the household was a young daughter, Annie, born in Strathardle, Scotland, in 1834, who would later become Brownlee's wife.

While Brownlee's California mining ventures with McVicar were not moneymakers, his entry into the mercantile world was rewarded handsomely. Brownlee returned to Little Rock briefly in 1852 by way of Panama. In that pre-canal era, he was forced to ride a mule across the Isthmus where he boarded a steamer for New

Orleans and thence to Little Rock. Taking the "scenic route" to New Orleans, the steamer called first at Havana.

Upon arrival in Little Rock, Brownlee settled all his business there and set out for Kentucky to seek the hand of young Annie Lamont, now eighteen and twenty-one years his junior. Before settling down to matrimony, Robert wished to make a trip home to Scotland, so, upon her acceptance of his proposal, it was arranged that Annie and her family would meet Brownlee in New York at the home of Annie's aunt upon his return.¹⁹

Brownlee's crossing to Liverpool took nine days — a far cry from the six-plus weeks of his voyage to America sixteen years earlier. It was on this 1852 trip that he learned of an ugly new practice — tipping. After a two-month stay in Scotland, Brownlee set sail for America once again, saddened that his mother, father, brother William, and a sister had all died before his return visit. Once back in New York City, the wedding took place, performed by Annie's cousin, a Mr. Hodges.²⁰

California proved to be the answer to Brownlee's longings and remained his home for the balance of his life. He and his family prospered and Creston, the family's homeplace, made a proud statement on the landscape until it was destroyed by fire in the 1950s. Brownlee died November 19, 1897, in Napa, California.²¹

The story of these stonecutters differs from that of Little Rock's other Scot, James Tunnah, who considered gravestones his primary source of income.²² Looking back, Brownlee, McMorin, and McVicar were equally as talented but remained "casual" carvers, in the sense that they produced gravestones only when their regular occupation fell upon hard times or as a special favor to friends or family. In a town striving to disengage itself from a frontier image, the identified works of these men are made more valuable by the fact that they were entirely hand-carved and in a style which the Victorians would relegate to history.

Notes

¹ *The Robert Brownlee Journal* was written by Robert Brownlee in October, 1892, at the request of his children. The eighty-year-old Brownlee was living in Napa County, California, at the time. In 1986 the journal was transcribed and edited by Patricia A. Etter, a Brownlee descendant, and published in full, with the editor's annotations, under the title of *An American Odyssey: The Autobiography of Robert Brownlee*.

² *Ibid.*

³ Etter, Patricia A. *An American Odyssey: The Autobiography of Robert Brownlee* (Fayetteville, Arkansas: University of Arkansas Press, 1986), page 6.

⁴ *Ibid.*, page 8.

⁵ *Robert Brownlee Journal*.

⁶ *Ibid.*, page 20.

⁷ *Odyssey*, page 26.

⁸ *Journal*.

⁹ *Ibid.*

¹⁰ Crawford, Sybil F. and Mary Fletcher Worthen. *Mount Holly Cemetery Burial Index* (Little Rock, Arkansas: August House, 1993), page 54.

¹¹ Crawford, Sybil F. *Jubilee: The First 150 Years of Mount Holly Cemetery, Little Rock, Arkansas* (Little Rock, Arkansas: August House, 1993), page 66.

¹² *Journal*.

¹³ *Odyssey*, page 43.

¹⁴ *Ibid.*, page 46.

¹⁵ *Odyssey*, page 55; *Mount Holly Cemetery Burial Index*, page 95; *Journal*.

¹⁶ *Journal*.

¹⁷ *Odyssey*, page 42.

¹⁸ *Ibid.*, page 43.

¹⁹ *Journal*.

²⁰ *Odyssey*, page 164; *Journal*.

²¹ *Odyssey*, page 194; *Napa Register*, published Napa Valley, California, Friday, November 6, 1897.

²² Crawford, Sybil F., ed. *Mount Holly Newsletter* (Little Rock, Arkansas: Mount Holly Cemetery Association), No. 1, 1994.



17TH & 18TH CENTURY GRAVESTONES & CARVERS



Ralph Tucker

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Bartlett Adams (1776-1828)

Bartlett Adams was born October 24, 1776, in Kingston, Massachusetts, where he grew up and became a stonecutter. He was the son of Francis and Rebecca (Cook) Adams and had a sister, Lucy (1765-1845), who married Bildad Washburn (1762-1832) of North Bridgewater, Massachusetts, a stonecutter; a sister, Rebecca (1774-?), who married Abiel Washburn, another stonecutter and the brother of Bildad; and a brother, Richard (1784-1845), who also became a stonecutter.

Bartlett married Charlotte Neal (1789-1834) of Portland, Maine, and had seven children there: Maria (1804-1827), Bartlett, Jr. (1806-1806), Charlotte (1807-1824), George (1809-1809), Sarah (1810-1815), Eliza (1812-1812), and Rebecca (1817-?). Three of his children died shortly after birth: Bartlett, Jr., George, and Eliza, all of whom are buried in the Eastern Cemetery, Portland, Maine, under stones carved by Bartlett, Sr.

On September 15, 1800, Bartlett advertised in the *Portland Gazette* as a "sculptor and stone cutter" at Federal Street near the head of Fish (Exchange) Street. Similar advertisements appeared in September, 1804. On September 17, 1812, the *Eastern Argus* announced that his business was for sale. However, the *Portland Gazette* of November 2, 1812, announced that Alvan Washburn had purchased his stock and trade.

Alvan was his nephew, the son of Bildad and Lucy (Adams) Washburn. Bartlett's departure was occasioned by the fact that Bartlett went to Richmond, Virginia, with the architect Alexander Parrish for two years.¹ There are several documents there signed by Bartlett.

The *Eastern Argus* of April 7, 1814, announced that Bartlett Adams had resumed business at his old address. Further ads in 1814, 1815, 1816, and 1817 followed. In April, 1818, the *Eastern Argus* announced that Elias Washburn (1796-1826) was doing stonecutting for him at Federal and Court streets. Elias was another nephew of Bartlett, being the younger brother of Alvan Washburn and the son of Bildad Washburn. Little more is known except that on February 11, 1824, the *Eastern Argus* contained an ad that Bartlett Adams had fruit trees for sale.



Bartlett Adams died January 27, 1828, at age 51 and was honored with a one line death notice in the *Eastern Argus*. He was buried in the Eastern Cemetery in tomb A46 under a marble marker which is now missing.

Bartlett's brother, Richard Adams (1784-1845), was also a stonecutter. He left Kingston, Massachusetts, in 1800 to go to Portland, Maine, where he learned the craft of stonecutting. He then practiced in Charlestown, Massachusetts, where he had five children, born from 1816 to 1824. In 1830 he returned to Topsham, Maine; he also worked in Brunswick and Bath.

Richard Adam's son, Francis Adams (born in Charlestown, Massachusetts in 1824), worked at stonecutting with his father and for a few years after his father's death until 1846, when he matriculated at Bowdoin College and eventually became a noted lawyer.

There are numerous stones attributed to Bartlett, but the 1797 Samuel Bent gravestone, in Milton, Massachusetts, is signed "B. Adams" as noted by Harriette Forbes. An 1809 bill also exists for the gravestone of John Park Little which priced the stone at \$29.00 and mentions his "apprentice A. Washburn." The marble stone was in Gorham, Maine, and was broken off so that only its stump remains. The stones of three of his children, Bartlett Jr. (1806), George (1809), and Eliza (1812), in Portland's Eastern Cemetery are most probably by his hand.



¹ *Architectural Career of Alexander Parrish*, Edward Zimmer, 1984, Boston University Thesis, page 223. Bartlett Adams was with the architect Alexander Parrish in Richmond, Virginia, sometime in the 1809-1812 time period when Parrish was doing some work there. Bartlett signed a number of deeds as a witness at the time. This probably accounts for his turning over the business in Portland to Alvan Washburn in 1812 until his return in 1814 to resume his work in Maine.



19TH & 20TH CENTURY GRAVESTONES



Barbara Rotundo

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White Bronze Markers

It's been several years since I have written anything about white bronze, and I continue to get queries, so I'll devote this column to a quick review.

Hollow-metal markers in a bluish-gray color, white bronze gravestones are cast zinc. If you are not sure whether you have iron or zinc, try a magnet, because zinc is not magnetic like iron. I used to say all zinc cemetery monuments came one way or another from Bridgeport, Connecticut, but then my friend Kathy Flippo had to find some locally manufactured zinc markers in Missouri and make a liar out of me. (I can always claim they are the exception that proves the rule, right?) These markers, made in the same shapes and styles as marble and granite monuments, appear in cemeteries from Hawaii to Maine to Texas and from Vancouver to Halifax in Canada. Each of the four sides was separately cast, and in the case of very tall monuments there would be several castings to each side. The cheapest (about \$6 in the 1890s) was a single cast tablet.

Bridgeport started manufacturing them in the mid 1870s and discontinued production in 1912. The company continued to make zinc and other nonferrous castings for automobile and radio parts until the owner dissolved it in 1939. In 1881 Bridgeport set up its first subsidiary, in Detroit. After that it established plants in Philadelphia, New Orleans, St. Thomas, Ontario, and the two longest-lasting plants, Western Bronze in Des Moines and American Bronze in Chicago.

The accounts are not clear as to whether the parts were all cast in Bridgeport and shipped to the subsidiaries for fusing or whether the actual casting was done in the various cities. The patented process, that has held up very well, was the scheme of heating molten zinc much higher than its melting point and pouring it into the joint between the cast pieces. This melted the surface of the cast pieces and fused them more solidly than soldering would have done.

The markers were all custom-made. That is, none were made ahead of time but were ordered by the customer from a catalog. (The Winterthur and Metropolitan Museums are the two places I have seen catalogs.) The customer ordered from a local agent. Rarely did marble and granite monument dealers also sell white bronze, and contrary to folk belief, Sears Roebuck never sold white bronze monuments. Often cemeteries have only one marker or one plot with zinc for every family member. Another folk belief is that these were put up as demonstrations. There is no evidence for this.

At the end of every catalog was an entreaty urging people to become agents. "No capital investment needed." I believe the single markers represent an agent who met with little success and soon gave up. Where you find a dozen or more white bronze, you are looking at some agent's success story.

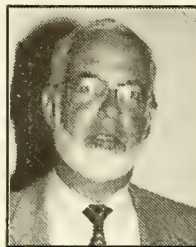
Having chosen the style and size, a customer could order as many images for decoration as he wanted. Since price was not related to the number, some customers chose several for each side. The individual epitaphs were usually cast on separate plates — some of the four plates having only images at first. These were fixed to the marker by screws with an ornamental head. They could then be replaced when additional family members died.

Vandals also learned how to remove the screws and sometimes walked off leaving holes in the sides of the markers. These gave rise to two folk tales. The first is that smugglers used the markers to hide their bottles during prohibition. The second says the tall monuments with holes were for storing rakes and brooms. There may have been such uses after the plates vanished, but the insides are not really that roomy or convenient.

Zinc resists corrosion, and modern industrial processes still take advantage of its anti-corrosive properties. Thus the castings are still sharp and clear. However, zinc has two unfortunate characteristics. It is quite brittle and may break if hit — by a falling branch, for instance. The other is that over many years unsupported weight will cause it to creep. Many statues of Civil War soldiers with no inner armature to support the weight have crept so that the soldiers now lean and look tipsy or half asleep. Architectural Iron in Milford, Pennsylvania, is willing to undertake repairs of zinc and does a fine restoration job, but the cost will take your breath away. Keep your fingers crossed and enjoy what you have!

If you want more details, read my article in Dick Meyer's *Cemeteries and Gravemarkers: Voices of American Culture*, available from the AGS publications list. There is one correction to that article. New Orleans had a subsidiary named Coleman's. I had not seen any of its signed stones when I wrote the article back in 1987.

GRAVESTONES AND COMPUTERS



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More on Recording Cemeteries

The AGS Standard Database and program for recording cemetery and gravestone data were introduced at the 1995 AGS

Conference in Westfield, Massachusetts. The program was demonstrated at a participation session on a portable computer connected to a fourteen inch color monitor. Since the conference thirty-six people, in at least ten different states, have ordered copies of the beta version. I have heard from six of these people with comments about the program. Two wrote to say they loved it and are busy collecting and entering data. The other four wrote with minor problems, comments, and wish lists. Based on these comments, a new report has been added to the program, and some revisions have been made in the search menu. Plans are being made to allow some reports to be sent to a file so they can be edited in a word processor. The program already generates an index which is passed to a file so it can be put into two or three columns with a word processor.

One comment that came up in the development was also the subject of one of the letters I received. It involves the identification number assigned to each cemetery. There is a state code, that is, the two-letter postal code. The cemetery is assigned a two-letter code for the town or county and a three-digit number that is assigned to the cemeteries within a town or county. There is some concern that two digits may not be enough to assign to all towns or counties in a large state. The state where I live has thirty-nine towns and cities, so I don't have that problem. The solution is not as easy as it appears. Many of the reports have the cemetery number, along with the section, lot, and map number on each line. In order to fit all the data on a line, the person's name has to be truncated now. If the cemetery number is increased, the name will have to be shortened by two more digits. To increase the size of this field, all of the beta test databases will have to be modified to the new field size, which will also require modifying all cemetery names that have been entered. Let me hear from you on how important this is.

In the future we should consider collecting all of the data gathered with the AGS database standard. Since it will all be in the same format, it could all be put onto CD ROMs for storage in the AGS Archive. Someday it may be possible to search every cemetery in the country using the AGS Archive.

I would like to use this column to report on the status of cemetery recording projects going on around the country. Please send me updates on recording projects in which you are involved. Also send along any tips you have on reading and recording gravestones.

In Rhode Island a group of thirty volunteers has been recording all of the cemeteries in the state since 1990. To date 2,708 cemeteries and 300,000 inscriptions have been recorded and entered into the computer. The whole database is available to researchers on a computer at the Rhode Island Historical Society. As each town is completed, a book is published. The fourth book will be published in 1996.

Tip: Before recording a cemetery, go to the local Historical Society to see if it has been recorded in the past. If it has, don't reinvent the wheel; enter the old transcript in the database and take a copy along when you record it. Even the best recorders make some mistakes. This technique will catch recorder errors as well as any errors that were made entering the data into the computer.

Tip: To read worn marble gravestones, use a mirror held at a raking angle across the front of the stone. This will make use of the sunlight to cast shadows in the letters and make them easier to read. For example, if a gravestone faces west, it will be in shadow at 10:00 in the morning. If you hold an 8"x10" mirror in your left

hand two feet off the edge and one foot in front of the stone, reflecting the sunlight on the face, you will light the face of the stone and cast a shadow in the letters. Using this technique we have been able to read over ninety-five percent of the gravestones dated 1800-1900.

To order the beta test version of the AGS standard gravestone recording program (IBM version only), send \$9.95 plus \$1.95 shipping to: AGS - Database Standard, 30 Elm Street, Worcester, Massachusetts 01609.

Conservation News



W. Fred Oakley, Jr.

19 Hadley Place, Hadley, Massachusetts 01035

Using Shaving Cream to Read Tombstone Inscriptions

by Lynette Strangstad

Stone Faces, Post Office Box 21090
Charleston, South Carolina 29413-1090

*Over the past few months dozens of people have contacted the AGS office concerning the safety of using shaving cream to illuminate the inscriptions and artwork on old gravestones. Lynette Strangstad, professional gravestone conservator and the author of **A Graveyard Preservation Primer**, graciously consented to give us the final word on shaving cream. M.L.*

No substance should be used on gravestones unless all ingredients are known and are known not to be harmful to the stone material. In the case of shaving creams, formulas are generally proprietary and therefore unknown. In addition, emollients are usually added to shaving creams to soften the skin. Therefore, most shaving creams will introduce, among other things, oils which may easily remain in porous stone. Skin and stone are very different surfaces, and what's good for one isn't necessarily good for the other! And don't assume they will wash off easily with the next rain. They may not ever wash off completely even if one is conscientious enough to attempt to remove them right after use. So, in a word, avoid the use of shaving cream on gravemarkers. Stay with the use of mirrors to cast the needed shadows for reading inscriptions. No harm is done to the stone, and in many cases, the results are better.





Figure 1

POINTS OF INTEREST



Bill Hosley

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Living Memorials

Last summer's "Points of Interest" column ended with a request for members to share pictures and information about the living memorials observed by those of us who spend time looking around cemeteries and burying grounds. People who manage cemeteries insist that the resurgence of interest in participatory memorials is enormous and occasionally problematic, as when burying site embellishments and ephemera are abandoned for others to clean up and remove.

I am still not sure how to explain the phenomenon, but a number of our members wrote in with pictures and anecdotes. Clearly it is the process of grieving that causes the living to decorate burying sites with objects that remind them of their lost loved ones. But why more now than ten or twenty years ago is hard to say. Members Lisa Pichnarcik, of Bristol, Connecticut, and Lisa

Roberge, of Merrimack, New Hampshire, wrote in together to share a picture of the "children's section" (!?) at Last Rest Cemetery in Merrimack, New Hampshire (Figure 1), where thirty-one children's tablets — all apparently dating from the 1990s — maintain an almost constant ambiance of youthful play with votive candles, dolls and angels, mums and geraniums, toy cars and trucks, snapshots, wire mesh ghosts and pumpkins, and inflatable balloons of "Casper the Friendly Ghost" and Daffy Duck. Surely, the experience of this

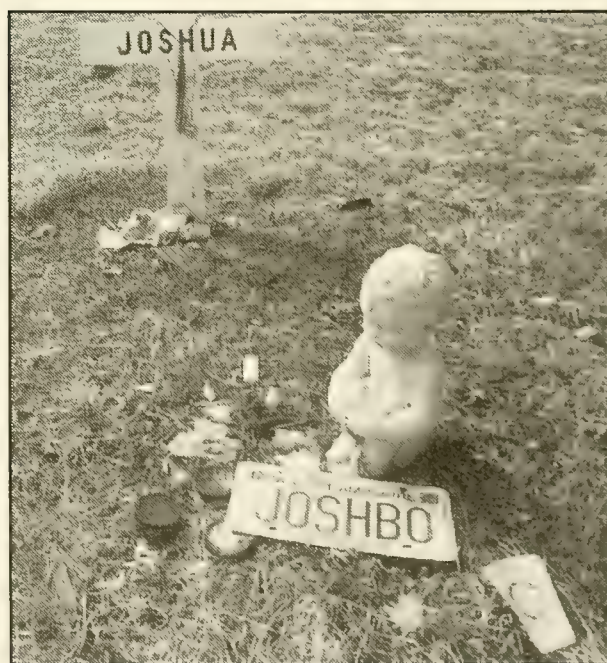


Figure 2



Figure 3

memorial for family, friends, and strangers is indescribably altered by the “living” aspect of remembrance. The stone markers are comparatively insignificant and would be overlooked without the many objects that surround them. Having not previously noted the practice, I would like to know more about the custom of providing “children’s sections” in active cemeteries.

Will Lowenthal, of Nashua, New Hampshire, wrote to speculate that the phenomenon of decorating gravesites is probably related to the increases in victims of “car crashes or...crime.” Will referred to a fatal crash in New Hampshire where friends of the deceased “festoon the highways with wreaths, crosses, flowers, and notes.” Will also speculated that the impulse to decorate burial sites is “old world” in origin and may hearken back to some vestigial culture...[that] uses objects placed in or on graves to accompany the dead into the next world.” Will shared one where “Joshua” is buried (Figure 2) with a white cherub, a 1993 New Hampshire license plate, three cans of “Skoal” snuff, several cheap plastic cigarette lighters, a live twelve-gauge shotgun shell, and several “glowsticks.” On the cross was a graduation tassel and at its foot was a flannel shirt: poignant and emotional reminders that there is more to memorial customs than the monuments we often study in cold isolation from the people and processes of grief that went with them.

Bruce Elliot, from Carlton University in Ottawa, Ontario, shared pictures of some marvelous contemporary gravemarkers that demonstrate just how individualistic photo-engraving on stone has become. Included among Bruce’s pictures were realistic renderings of farmsteads, a snowmobile, and my favorite, a portrait of Garnett E. Hamilton (Figure 3) driving a team of dray horses at the family farm.

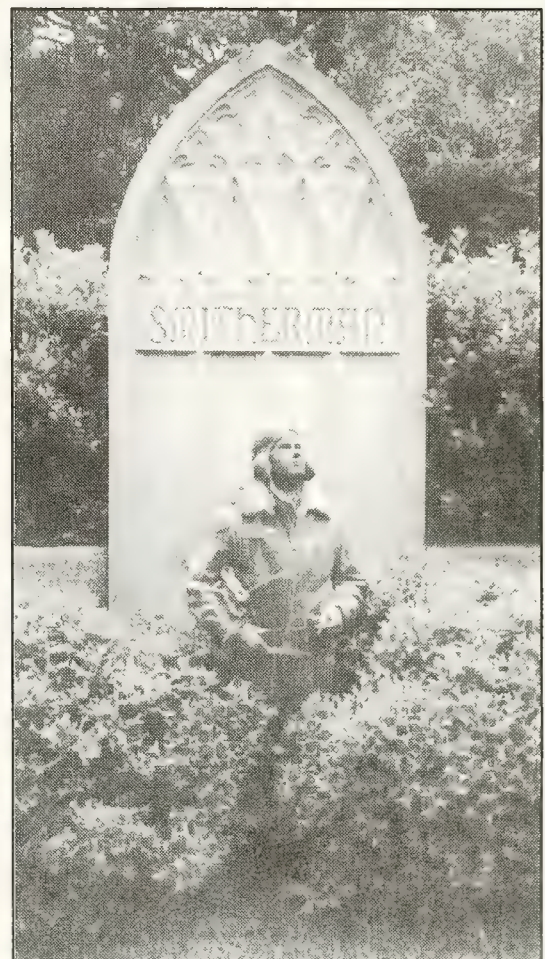


Figure 4



Figure 5

Eric Brock, from Shreveport, Louisiana, wrote noting that “I’m seeing far more interesting new markers than ever before” compared with the “row after row of dull gray granite...bearing only the name and vital dates of the deceased.” He cautions, however, that it takes searching to find “marvelous examples of personalized...markers,” and that “exceptional markers are now and have always been the exception.” Eric sent along several interesting examples, including the family monument of oil millionaire J.E. Smitherman of Shreveport (Figure 4) featuring a life-sized bronze of their son Robert, accurate down to the cigarette butt in hand, who vanished during World War II. The red granite marker for James Smith in Springhill, Louisiana (Figure 5), which contains a catalog of the decedent’s interests — football, baseball, golf, fishing, and hunting — and a history of marriage and graduation from college is also noteworthy. Eric concluded with observations about the practice of decorating gravesites, claiming to have once seen, among other things, a full bottle of Jack Daniels bourbon with a taped message.

Thanks again to all who helped explore last season’s “Points of Interest” query.

By the time you read this it should be around Valentine’s Day. Let’s turn to a more benign and romantic topic: love and gender, and specifically, husbands and wives. Have you noticed how in colonial burying custom husbands and wives usually have separate stones, while the Victorians are often buried together as families or husband and wives? While perceptions of the autonomy of individuals change, so also do attitudes about gender.

These questions occurred to me last summer while we were visiting Auburn, New York, a once-prosperous small industrial city, best known since the 1830s as the home of New York’s State Prison. Auburn’s Fort Hill Cemetery is a lovely, picturesque hillside location with lots of great Victorian monuments, including one of the most gender-symbolic I’ve seen anywhere. The monument marking the graves of Deborah Grosvenor and her husband, G. Grosvenor (Figure 6), make Bert and Lonnie look like unisex androids; talk about “his and hers.” But I also like the rather simple tablet that marks the graves of Judah Marsh (1712-1801) and Hannah Marsh (1716-1793) of Ware, Massachusetts (Figure 7). Joined hearts and an epitaph that speaks in one voice of how “we give our spirits up,” is a touching reminder of a long life shared.



Figure 6

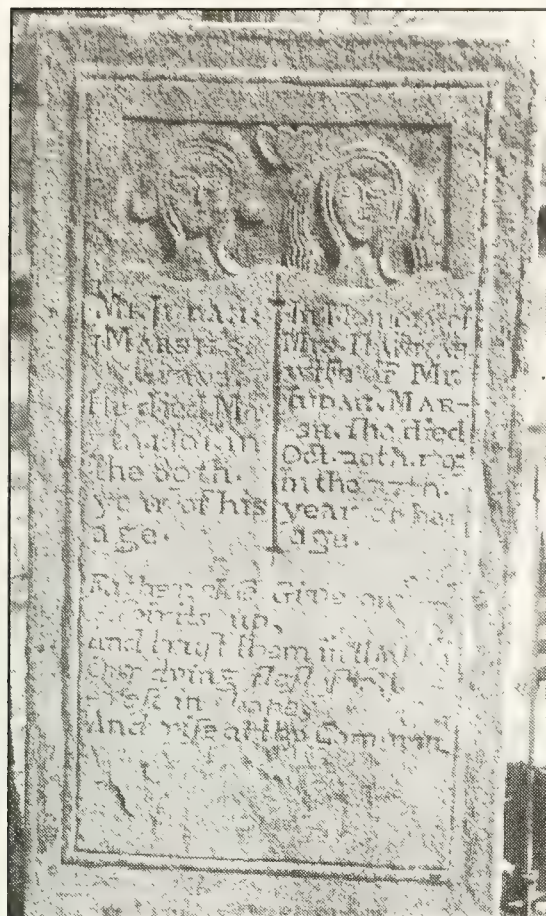
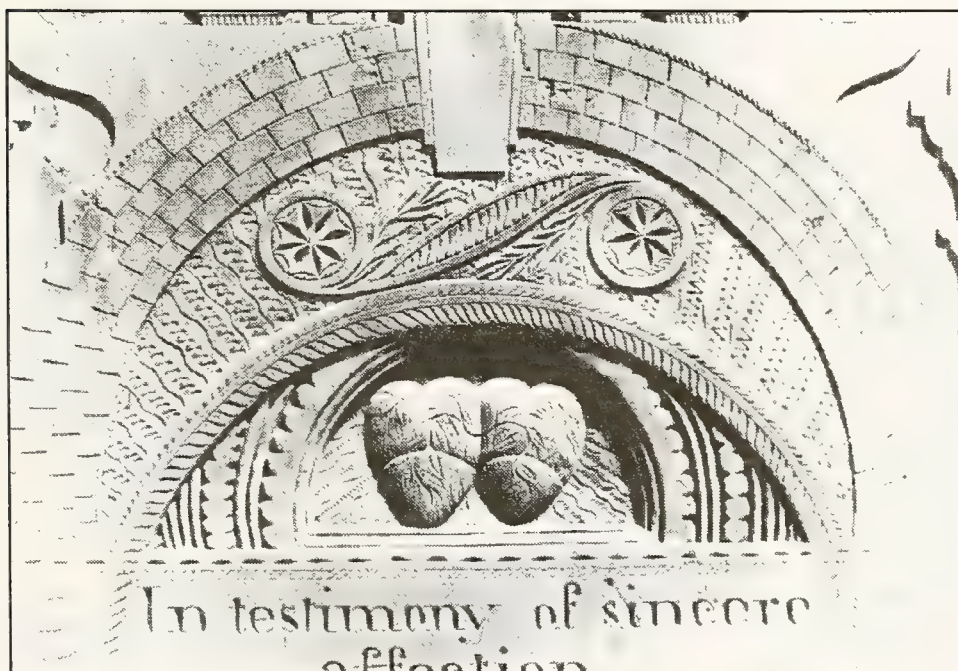


Figure 7

I cannot recall stones marking the graves of married couples much before 1790, but would welcome pictures and comments about any aspects of gravestones and gender you see fit; markers that address the relationship of the sexes, the roles of the sexes, the occupations of the sexes, or the quality of love in marriage (if you've found a stone where divorced partners are still grinding their ax from the grave, I guess we'd have to run it). This will be featured in the summer issue of the Quarterly; therefore, please send materials by May 15. Enjoy.

*"Points of Interest" is a members' forum where we look at pictures and ideas from the "discoveries" we all make from time to time. Alternate issues of the **Quarterly** report findings from the previous assignment and conclude with a new assignment. Member participation is essential and you are encouraged to suggest topics for discussion.*

Pictures may be small (even snapshots), but they must be sharp and clear. Only those submitted in a self-addressed stamped envelope can be returned.



REVIEW



Eric Brock

Post Office Box 5877
Shreveport, Louisiana 71135-5877

Landscapes for Eternity: Erie, Laurel Hill, and Wintergreen Gorge Cemeteries

by John R. Claridge

Erie Cemetery Association
2116 Chestnut Street, Erie, Pennsylvania 16502
1995, \$34.95.
Hardback, 110 pages, photographs (most in color), maps.

Review by Eric J. Brock

Recent years have seen the publication of a number of significant books dealing with the histories of some of the nation's important cemeteries. Several of these have been exceedingly attractive blends of historical texts with visually stunning photographs. Erie, Pennsylvania historian and writer John R. Claridge has created such a book in *Landscapes for Eternity: Erie, Laurel Hill, and Wintergreen Gorge Cemeteries*, published recently in conjunction with the 200th anniversary of Erie's founding in 1795.

Coupled with the exquisite photographs of Ed Bernik, Claridge's text paints a fascinating portrait of Erie, Laurel Hill, and Wintergreen cemeteries in this historic Pennsylvania city. Erie, despite its relatively small size (around 110,000 in the city, proper) possesses one of America's important rural cemeteries, Erie Cemetery, founded in 1850 and a pioneer of the rural cemetery movement which was so profoundly influential in changing the way Americans — and eventually much of the Western World — dealt with death and burial. Laurel Hill and Wintergreen Gorge Cemeteries are part of Erie Cemetery's corporation, having been annexed to Erie Cemetery in 1928 and 1932, respectively. All remain in use today and are well-maintained and valued landmarks.

But *Landscapes for Eternity* is not merely a lone volume about one Pennsylvania cemetery group, as its scope is not limited to that one place. *Landscapes for Eternity* focuses on Erie Cemetery and its satellites but is really a history of the development of the American cemetery as we know it today, whether we live in cities large or small, in the East, South, Midwest, North, or West. It is about the rural cemetery movement and about the transition of the Victorian burial ground/park into the modern cemetery serving a metropolitan area. It is about monument styles and funerary architecture. It is a significant book of its genre and a useful addition to any library on the subject of cemeteries and markers.

The Revival Styles in American Memorial Art

by Peggy McDowell and Richard E. Meyer

Bowling Green State University Popular Press
Bowling Green, Ohio 43403
1994, \$23.00
206 pages, 135 illustrations and photographs.
Also available through the AGS publications list.

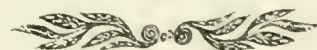
Review by Marcy Frantom

For those of us who are fascinated by the diverse styles found in nineteenth-century memorials, here is an indispensable reference to aid in identifying and understanding the dominant architectural influences that shaped them. Peggy McDowell, co-author of *New Orleans Architecture, III: The Cemeteries*, is an art historian who has done a great deal of research on prominent memorial monument builders such as J.N.B. De Pouilly. Richard E. Meyer, editor of the journal *Markers* and other important paper collections, is well known for his many contributions to cemetery research. According to the authors, during the nineteenth century design elements were drawn from classical, medieval or Gothic, and Egyptian and Near East sources; these revival styles are well illustrated by full-plate photographs and copious description and interpretation.

While the main focus of the book remains that of private funerary monuments, public memorials honoring individuals, groups, and events are also discussed so that the reader may appreciate the interplay between them. We learn not only how to identify the revival styles, but also why these styles appealed to people of the period through an examination of prevailing historical and social factors as well as primary nineteenth-century documents.

The book basically deals with large monuments in urban cemeteries and public places. The first section, "The Rise of Memorial Art in America," explains the scope of the book and traces plausible reasons why monuments became a "national preoccupation" in nineteenth-century America. The second part covers each revival style in turn and is further broken down into representative types or typical applications of a particular style. For example, under the classical revival style we find monument types such as the temple, canopy, and column, among others. Thankfully more of the architectural terms are explained in the text or else may be inferred by examining the attending photographs. The conclusion is followed by a generous bibliography and an index.

The Revival Styles in American Memorial Art is an excellent resource both for those who are researching a single aspect of nineteenth-century memorial art and wish to gain a wider perspective, and for those who would like to increase their appreciation of monument styles of this period. Whatever your particular need, you will find this a useful book to add to your library.



THE ASSOCIATION FOR GRAVESTONE STUDIES



NOTICE OF ANNUAL MEETING

Notice is hereby given
that the Annual Meeting of the Association for Gravestone Studies
will be held at the University of Southern Maine, Gorham, Maine,
on Friday, June 28, 1996 at 7:00 p.m.
to hear annual reports and transact such other business
as may come before the meeting.
Brenda Malloy, Secretary

1996 NOMINATING COMMITTEE REPORT

Returning for a third two-year term:

Brenda Malloy (Secretary)

Returning for a second two-year term:

Ruth Shapleigh Brown
Frank Calidonna (President)
Robert Drinkwater
Fred Oakley (Treasurer)
John Sterling
Janet Taylor

New candidates:

Robert Klisiewicz
Barbara Rotundo
Beth Smolin

Continuing on the Board are: Mary Ann Calidonna, Claire Deloria, Jim Fannin, Laurel Gabel, Dan Goldman, C.R. Jones, Rosalee Oakley, Stephen Petke, Virginia Rockwood, Jim Slater, and Deborah Smith. Ex officio: Elizabeth Goeselt, Archivist; Richard Meyer, *Markers* Editor. Trustee Emeritus: Dan Farber.

The Nominating Committee submits the name of Brenda Malloy as Secretary to the Board of Trustees for 1996-1998.

BALLOT

The Association for Gravestone Studies
1996-1997 Board of Trustees

BOARD MEMBERS (2-year terms)

Vote for not more than ten:

- ☐ Ruth Shapleigh Brown
- ☐ Frank Calidonna
- ☐ Robert Drinkwater
- ☐ Robert Klisiewicz
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- ☐ Fred Oakley
- ☐ Barbara Rotundo
- ☐ Beth Smolin
- ☐ John Sterling
- ☐ Janet Taylor

OFFICER (2-year term)

- ☐ Secretary: Brenda Malloy

Please return completed ballot to:
The Association for Gravestone Studies
278 Main Street, Suite 207
Greenfield, MA 01301
by June 1, 1996.

NEW CANDIDATES' BIOGRAPHIES

Dr. Barbara Rotundo, Belmont, New Hampshire

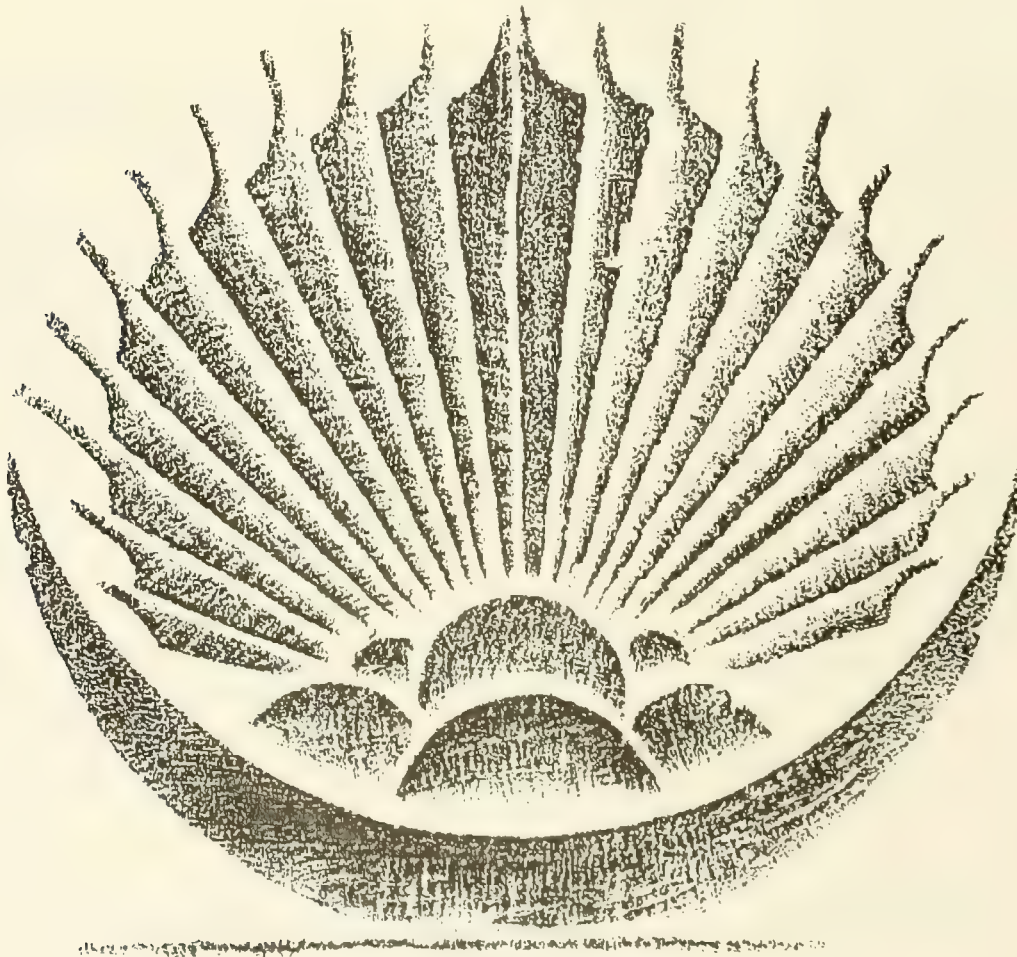
A retired professor of English at SUNY-Albany, Dr. Rotundo now visits cemeteries around the globe and is an energetic correspondent on subjects relating to Victorian cemeteries. A frequent lecturer and writer, she has written numerous articles and is a historian for Mt. Auburn Cemetery in Cambridge, Massachusetts. Barbara, a past Board member, was the 1994 recipient of the Harriet Merrifield Forbes Award.

Robert Klisiewicz, Webster, Massachusetts

A long-time member of AGS, Mr. Klisiewicz serves as one of the *AGS Quarterly's* regional editors, writing the New England/Maritime column. Professionally, he is an accountant at St. Vincent's Hospital in Worcester, Massachusetts.

Beth Smolin, Pelham, Massachusetts

Beth, a professional artist as well as an assistant to a sculptor, is a recent graduate of Amherst College with her B.A. in Fine Arts. While her primary interest is in early gravestones for their sculptural and artistic qualities, she also enjoys visiting burial grounds for their sense of connection to the past. She has been a member of AGS for many years.



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NEWCASTLE GARGOYLE
WALL RELIEF
16" H \$98 (9.75)

Mourning on the Pejepscot

by Theresa M. Flanagan

University Press of America
4720 Boston Way, Lanham, Maryland 20706
1992, \$28.50
Paperback, 115 pages, 13 illustrations

Review by David H. Watters

The Pejepscot region of Maine, including present-day Brunswick, Bowdoinham, Harpswell, and Topsham, formed a distinctive cultural region in the colonial and early national periods. Theresa Flanagan proposes to examine the "mourning culture" of the area from its settlement in the seventeenth century to the present, but the story she tells really ends before the Civil War, when the region's gravestone and funerary traditions were assimilated fully into national trends. The book argues that the region developed a distinctive culture in the early national period, even predating Mount Auburn in the development of cemetery styles which came to be labeled as features of the rural or garden cemetery movement. Readers will have to take such claims with a grain of salt; as part of Massachusetts until 1820, much of Maine culture reflects the styles of elites deeply connected by taste, class, and family to the society of coastal Massachusetts. Nevertheless, the book is a valuable guide to the local cemeteries in this region.

Flanagan presents four chapters on "Cemeteries," "Gravestones," "Dress, Jewelry And Mourning Practices," and "The 'Art' of Mourning," followed by a conclusion, "The Continuing Evolution Of Mourning Practices in Pejepscot" and a series of appendices with supporting charts and photographs. These chapters provide a useful synthesis of a variety of cultural artifacts and practices, and they provide a cross-disciplinary context for the graveyards and gravestones of the region. The stones themselves present familiar faces, for they were imported from carving centers in Massachusetts and follow the general typology of death's head, soul effigy, urn and willow, and Romantic designs. Flanagan makes an important contribution in calling attention to the variety of burying grounds which distinguish northern New England settlements, including scattered burial plots in the pre-1730 era of Indian warfare, private family burying grounds, community burial grounds shared by a few families, town burying grounds, and cemeteries. Family burying grounds, which can number in the hundreds in northern New England towns, deserve closer attention, since they were the dominant form of rural memorialization for two centuries. By tracing the development of these forms, Flanagan provides insights into the simultaneous imitation of and resistance to urban memorial practices by the provincial communities of New England.

In tracing the development of the cemetery in the Pejepscot region in the 1820s, Flanagan reveals the ways in which Maine's elite citizens of the new state exercised their cultural authority on what had been a fractious frontier. These are the citizens who supported the dame school and female academies which produced the samplers and mourning pictures of the region's Romantic mourning art. Their story is told in Ronald S. Banks's *Maine Becomes a State: The Movement to Separate Maine from Massachusetts, 1785-*

1820 (Middletown, Connecticut: Wesleyan University Press, 1970), and in *From Revolution to Statehood: Maine in the Early Republic, 1783-1820*, Karen Bowden and Charles Clark, editors (Hanover, New Hampshire: University Press of New England, 1988).

Some readers will wish for more illustration and discussion of gravestones in the region but will find a variety of interesting anecdotes and historical incidents to keep in mind when in the field. This local study should come in handy for AGS members attending the upcoming conference in Gorham, Maine (June 27-30, 1996).

Ethnicity and the American Cemetery

edited by Richard Meyer

Bowling Green State University Popular Press
Bowling Green, Ohio 43403
1993, \$18.00
Paperback, 239 pages, 95 illustrations
Also available through the AGS publications list.

Review by Barbara Rotundo

Dick Meyer, who does such a good job of editing our scholarly journal, *Markers*, has edited another anthology. As you might expect, it is full of interesting and valuable essays. However, members of AGS may not find it so relevant to their interests as his first anthology, *Cemeteries and Gravemarkers*. In considering ethnic cemeteries, the writers in this one have been more concerned with people and their cultural traditions than with gravestones. Whereas six of the writers in the first anthology were members of AGS, only four in the book under review are members. As in any collection of articles relating to cemeteries and gravestones these days, the various authors come from a number of academic disciplines and represent a wide spread of perspectives. As will happen in any anthology, the writing styles vary widely, too.

Karen Keist and Russell Barber use cemeteries and gravestones to explore cultural settlement patterns in Nebraska and California, respectively. Paul Erwin throws out a wide net to present everything he's learned about gypsy funerals and gravestone choices in Cincinnati, while Keith Cunningham shows us the mourning and funeral for a man who had close connections with three different ethnic cultures: Navajo, Zuni, and Mormon. Roberta Halporn and Nanette Purnell contribute essays richly revealing the mourning and burial traditions of the Jews (by Halporn) and the Orientals and Polynesians (by Purnell). Tom Graves gives more details (with handsome photographs) about Ukrainian gravestones than this reviewer was able to take in, and John Maturri writes about Italian-American memorialization based on northern New Jersey customs, where things are different from those I experienced in the capital district of New York.

In addition to a sensible and informative introductory essay, Dick Meyer ends the anthology, as he did the first, with a superbly helpful bibliography, including brief annotations where the titles are obscure. For the bibliography alone, this book should be in the library of every serious student of cemeteries and gravemarkers.

Other Books to Note:

Reviews by Eric Brock

Epitaphs: A Dictionary of Grave Epigrams and Memorial Eloquence

by Nigel Rees

Published by Carroll & Graf.

1994, \$10.95

Paperbound, 272 pages, index

This is a decent work on epitaphs, especially so because it does not focus simply on those of the famous. However, it fails to be an *excellent* work on the subject simply because it does not really live up to its title. This is not an exhaustive work, though one on this subject is much needed. It is, nevertheless, much more thorough than most of the collections of epitaphs out there (often to be found, unfortunately, in the "humor" sections of bookstores). If one is familiar with the book *Curious Epitaphs* (London: 1884) by William Andrews, it will probably be understood when I call Mr. Rees' book a twentieth-century version of that volume.

A Moment of Silence: Arlington National Cemetery

by Owen Andrews

photographs by Cameron Davis

Published by the Preservation Press

National Trust for Historic Preservation

1785 Massachusetts Avenue NW, Washington, D.C. 20036.

1994, \$14.95

Hardbound, 64 pages

A visually stunning book, despite its small (6 1/4" x 9 1/4") format. Had its pages been twice as large, this would have been a magnificent art book. As it is, it is still very attractive, though — as with Jackson and Vergara's *Silent Cities: The Evolution of the American Cemetery*, published in 1989 — more page surface is needed to truly do justice to the splendid photographs.

Andrews's text provides a nice historical overview of Arlington. It is primarily an essay, however, and for a thorough (though now somewhat dated) history of Arlington I would recommend *Arlington National Cemetery: Shrine to America's Heroes* by James Edward Peter (Woodbine House, 1986). Peter's book lacks the illustrational eye appeal of *A Moment of Silence* while *A Moment of Silence* lacks the depth of research of Peter's book; together they make a fine pair. Certainly *A Moment of Silence* is up to date: On page seven is a bright color view of Justice Thurgood Marshall's gravestone, erected in 1993, and on page sixty-one is a photo of the Korean War Memorial, erected in 1987. Particularly haunting are the views of the Memorial Amphitheater, which is as much a symbol of the Arlington as the Custis-Lee Mansion, the JFK eternal flame, or the Tomb of the Unknowns, all of which are also beautifully pictured.

A Few of Our Friends: In the Amador County Cemeteries

by Catherine A. Cissna and Madeline Church

Published by Cissna-Luxemberg Publications,

Post Office Box 1359, Sutter Creek, California 95685.

1994, \$12.95 (plus \$1.50 shipping and 94¢ tax for Californians)

90 pages, index.

Not your normal genealogy book and not your normal history either. *A Few of Our Friends* is an interesting and entertaining book, even for those unfamiliar with Amador County, California. Amador County is located in the northern part of the state just east of Sacramento and just north of Calaveras County (which Mark Twain made famous in his story about that county's famous jumping frog). And it is just south of El Dorado County (which is where gold was discovered in 1848 by a fellow who started the Gold Rush of '49 because he couldn't keep his mouth shut: he consequently died in poverty).

In any case, Mesdames Cissna and Church have traced the colorful history of this interesting part of their state through its cemeteries. In their own words they liken the book "to the *National Enquirer* of 1880...In addition to being informative, it also contains stories of knifings, shootings, stabbings, poisonings, and bludgeonings of our pioneers, presented in a humorous format." And some of us thought that California had no soul!

Where They Lie

by Mel Young

Published by University Press of America

4720 Boston Way, Lanham, Maryland 20706

1991, \$20.00

Paperback, 298 pages, index

Here's an important contribution to cemetery studies, Civil War studies, and Jewish studies. It is a volume of primary documents relating to Jewish soldiers of both the Confederacy and the Union (yes, there *were* Jewish Confederates — including the CSA's Secretary of War) whose deaths occurred during the Civil War.

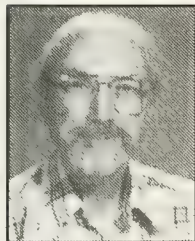
Young has traced these men through their gravestones — in National Cemeteries, on battlefields, in family cemeteries, in Jewish cemeteries, in municipal cemeteries, etc., and has compiled an excellent and useful list of many of the soldiers, their ranks and companies, and their places of burial.

Mr. Young, a Chattanooga, Tennessee CPA, has subtitled his book *Someone Should Say Kaddish*, referring to the Jewish prayer for the dead. With this book he has figuratively done so for some 8,000 soldiers who shared a common faith and heritage but fought on opposing fronts in a war that should never have occurred but which shaped the destiny of our nation more than any other single event in its history.

Regional Columns

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Bob Pierce (*The Western Deadbeat*)

208 Monterey Boulevard
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About two months ago I was driving in Colma, California (the cemetery city), when I passed a cemetery on a street blocked off for cemetery construction work. At the time, I didn't know which cemetery was involved or the nature of the work. After some inquiries I learned that the installation of 1,638 burial liners for future use was planned by Eternal Home Cemetery. This installation would meet the cemetery's demands for plots for six to seven years.

I photographed the project for five to six weeks in an effort to document the various stages involved. Although this initially appeared to me to be a very simple project, I discovered that many disciplines and specialists were involved: cemetery superintendent, construction supervisor, consulting engineers and geologists, general contractor, grading and drainage construction, horticulturist, hydrologist, hydrologic investigation and drainage design, landscape architect, landscape contractor, soil investigation, structural engineer, and topographic mappers.

What follows is a photodocumentary of the project. While I took over 150 photographs I have tried to select those that best represent the various stages of development.



1. Before



2. The land is excavated and moved across the road. Drainage pipes are already in evidence, gravel spread, and the first four vaults are in place.

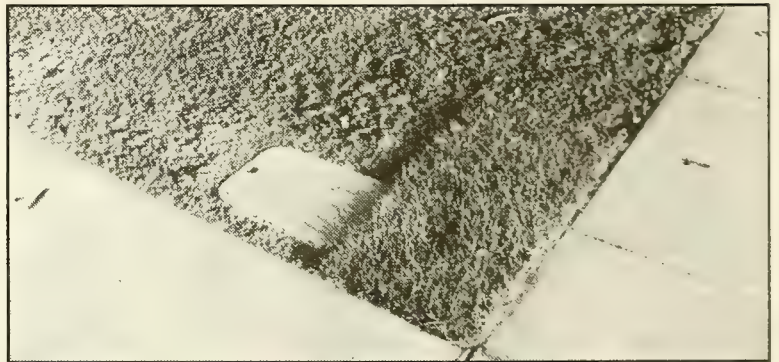



3. Burial liner being moved. Note that there is no bottom to the liner, which permits natural decomposition and allows gases to escape. Gravel will be dumped, tamped, and watered down between and on top of burial liners. The area will then be covered with the excavated earth.



4. The area is then leveled. Posts are inserted to indicate locations of walkways and sprinklers, which are then installed.

5. The walkways and sprinklers are installed, the perimeter fencing and landscaping are done, and sod has been placed around the sprinkler heads so they won't clog when the area is hydroseeded. Notice that the walkway is already lettered and numbered so any burial liner can be identified.



6. After construction is complete. 



SOUTHWEST

Arizona, Arkansas,
Louisiana, New Mexico,
Oklahoma, Texas, Mexico



Ellie Reichlin

X9 Ranch, Vail, Arizona 85641

Phone: (602) 647-7005

Fax: (602) 647-7136

Ghost towns are themselves graveyards, often unintentionally so, their remaining architecture and artifacts as funereal as the "official" burial grounds that may still be attached to them. Mongollon, New Mexico — a former mining town — is such a place. The few occupied houses and stores that straggle along the gulch which once was the main commercial street do little to overcome the impression that this place is indeed "dead." It is not yet reincarnated as a tourist attraction, though the potential is there, both because of the abundance of the town's physical remains and because of the extraordinary natural attractions of the Gila Wilderness Area which surrounds it. Above the gulch, reached by a vertiginous and barely passable rock road, is the cemetery, not far from the several wooden homes and mine buildings which once constituted the "upper" town. The cemetery is surrounded by a casual barbed wire fence, drifting off in places to nowhere in particular, yet nonetheless defining a boundary between those who had departed from the life of this community by virtue of their physical death, and those many others who figuratively "died" when their community could no longer keep them alive economically, which is what happened when the mines finally closed in the early 1940s.

Pinon junipers, sotol (a kind of grass) and chollas (a kind of cactus), vegetation typical of the altitude and arid climate of this southwestern corner of New Mexico, at around 6500 feet, have begun to invade the gravesites, knocking down headstones and enclosures in a way that reminded me of the much more luxuriant vegetative invasion at Highgate Cemetery in London, which I had visited the previous July, almost to the day. In both Mongollon and Highgate, the fact that "nature" has been permitted to take its unplanned course, and that this will ultimately result in the reburial of a site that was expressly formed and designed to reflect our cultural understanding of artifacts and messages appropriate to death, is at first startling. "Hard" materials, like stone and metal, which we assume to be "permanent," don't endure any more than do the inscriptions they carry; paradoxically it requires continued human intervention to keep the dead "alive." When "nature" begins to run wild, whether as a matter of policy, as seems to be the case at Highgate, or for lack of survivors to keep it at bay, as seems the case at Mongollon, it subverts the assumption that humans can always dominate natural forces. In some ways this seems a more


fitting way to memorialize the fact of death than any number of man-made objects and organized funerary environments, though I suppose both are needed if we are to understand the fundamental difference between "nature" and "culture."

As you might have gathered, the Mongollon cemetery, because of its abandoned setting, leads one to reflect on its existence as an institution, and on the individuals it now no longer commemorates because of the rate of decay. Many of the wooden fences have fallen down, and the headstones they enclosed have been taken over by weeds and trees. Because it was the "resting place" for a mining town, men probably outnumbered women, and where family ties and connections to the area may have been relatively few and thin, the markers seem plain and indifferent to visual effect. There were a number of cedar crosses, some ornamented with copper flowers similar to those seen in the cemeteries of Hispanic-American communities elsewhere in New Mexico. One hand-made stone obelisk with carvings of waterlilies marked the grave of a woman. It stood out for being markedly different from the rest. An unornamented wire enclosure surrounded the markers of ten persons — all of them members of the same family — who died at weekly intervals throughout the month of October 1918, presumably from influenza, which was epidemic at that period. This plot, belonging to the Bustamente family, was the best preserved; possibly some descendants are still in the area. A far corner of the cemetery had a few recent burials, the latest being 1991. The cemetery proper had very little activity after 1935.

About an hour or so away to the northeast is Quemado, New Mexico, which has an interesting and well-preserved nineteenth-century Hispanic "camposanto" with a number of elegant wooden crosses with lance-shaped terminals as well as some hand-carved stone markers. The Chuck Wagon Café across the way has good food; it's a pity that it's not really in "the neighborhood" because the pie was delicious. This western section of New Mexico, from Interstate 40 at roughly Thoreau in the North, running south to Silver City, is well worth exploring, but it's not really on the way to anywhere, so you have to make it a destination in itself. We've gone three times now and have barely scratched the surface. If anyone has suggestions of other sites worth visiting around there, please let me know!

Last June I was introduced by my son and grandsons to an unusual grave site with strong "Western" affiliations in Rockland Cemetery, Sparkill, New York, near Nyack, New York. This is the resting place of John C. Fremont (1813-1890), his wife, Jessie Benton Fremont, and others of their descendants who are buried on top of Mount Nebo overlooking the verdant bluffs of the Hudson River, incongruously distant from the wild regions of the Oregon Trail that Fremont mapped from Missouri to the mouth of the Columbia River in 1842-3. And far, too, from his return route via California, Arizona, and New Mexico, which he made widely known as the "Great American Desert." Later he would return to California, where he served as Senator, and to Arizona, where he was appointed the first Territorial Governor in 1878.

How the "Pathfinder" — the name by which Fremont was known — happens to be buried here, so far from the scene of his achievements or from his birthplace in South Carolina, is explained in a series of publications issued by the Historical Society of Rockland County, located in New City, New York. My thanks to them for sending the material to me. Briefly, the reason is that

Fremont died unexpectedly in New York City in July, 1890. In the 1860s and 1870s, he and his wife Jessie, the daughter of Missouri Senator Thomas Hart Benton, had owned a home in North Tarrytown, New York, on the other side of the Hudson from where he is buried. Later they moved to California, where friends supported them as a result of their poverty, which followed a bankrupt railroad venture. His sudden death in New York prompted an acquaintance from his Tarrytown days, William H. Whiton, to offer a burial site in the cemetery his father-in-law had established in 1847. The story is more detailed than that, and concerns conflicts over the design and funding of an appropriate monument, delays in the interment of Fremont's body, theft of bronze howitzers that flanked the monolith and other acts of vandalism, along with "continuous pilgrimages...of unaccountable [sic] individuals and groups who stand in silent awe, contemplating the man commemorated there." For more information, please write the Society at 20 Zukor Road, New City, New York 10956, or consult the book by AGS member Dorothy W. Mellet, *Gravestone Art in Rockland County, New York* published by the Hudson Valley Press, 1991. 

MIDWEST

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Helen Sclair

849 West Lill Avenue, Chicago, Illinois 60614-2323

Phil Kallas has sent copies of two guides which are available in Wisconsin. One, that of Forest Home Cemetery, founded in 1850 in Milwaukee, is a Historical Tour including burial sites of many of the city's founding fathers and famous citizens. This guide differs from many others published across the country for it invites the user to visit the cemetery's office "for additional information." The other, *A Visitor's Guide to Wisconsin's Ethnic Settlement Trail* (call 1-800-432-TRIP for a copy), describes areas of settlement in eastern Wisconsin. Deviating from the usual attractions of tours, homes, churches, etc., this guide mentions the cemeteries of the ethnic groups such as the Dutch, Belgian, Swedish, Irish, Czech, German, and ancient Indian burial grounds.


On the same topic is the final chapter "Ethnic Cemeteries: Underground Rites" by Helen Sclair in *Ethnic Chicago: A Multicultural Portrait*, edited by Melvin Halli and Peter d'A. Jones (Grand Rapids: Eerdmans, 1995), albeit in the Chicago metropolitan area. The book reviews Chicago's ethnic history on many levels other than the underground. "Ethnic Institutions" also includes

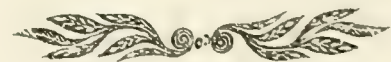
saloons, sports, crime, the Church, and neighborhoods from sixteen distinct ethnic groups' histories beginning with the French-Indian of the nineteenth century, to the Asian-Indian of the twentieth. Chicago remains intensely ethnic in character. However, the chapter pertaining to cemeteries describes only a representative sampling of the more than seventy distinct ethnic burial sites.

The weekend of September 23-25 resulted in a new dawn as the American Cemetery Association sponsored the first Historic Cemeteries Management Conference in Indianapolis. Cemetery logos imprinted on the program's cover served to notify the reader the scope of this meeting: Alleghany, Crown Hill, Forest Hills, Forest Lawn, Cave Hill, Hollywood, The Green-Wood, Lake View, Laurel Hill, West Laurel Hill, Spring Grove, Mount Auburn, The Woodlawn. Many other historic cemeteries were represented by the eighty-four participants from twenty states and two provinces. These men and women had gathered to discuss problems confronting cemeteries as they approach their second and third centuries of existence.

The Chairman, Keith Norwalk, President of the city's Crown Hill Cemetery, helped organize a lively three days of thought-provoking papers. Mount Auburn's President, William C. Clendaniel, introduced the Master Plan for the future of the Cambridge, Massachusetts, cemetery. The next presentation was by Elizabeth Vizza of the Halvorson Company, Boston, which had created the plan. Additional information was contributed by Andrew J. Conroy, III, President of Spring Grove; Edward C. Laux, President of the Woodlawn; and Robert Smith from Toronto's Remembrance Consulting Services. Later, Thomas Roberts, C.C.E. of Alleghany impacted the meeting with the importance of landmark status for maintaining his cemetery long into the future.

William Garrison, President of Lake View, suggested many creative methods to encourage visitors to the cemetery. He introduced the newly-revised guide, *Seasons of Life and Learning, Lake View Cemetery: An Educator's Handbook*, which includes various activities which might be undertaken in the cemetery. Much of this material could be adapted to use at other cemeteries. Mount Auburn's Master Plan is also potentially viable in other places.

As cemeteries run out of space, as markers age, as care funds are discovered to be potentially inadequate, as attitudes and mode of burial and memorialization change, the American Cemetery Association has begun an important dialogue which hopefully will continue creatively. 



SOUTHEAST/CARIBBEAN

Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia, Caribbean



Sharyn Thompson

Post Office Box 6296
Tallahassee, Florida 32314

I am very pleased to be invited to be the *AGS Quarterly's* Southeast/Caribbean Regional Editor. I am a preservation consultant specializing in historic cemeteries and have been a member of AGS for over a decade. In 1994 I established The Center for Historic Cemeteries Preservation, which is dedicated to the study, documentation, and preservation of historic burial sites in the southeastern United States and the Caribbean. In this column I hope to provide pertinent information on such topics as interesting cemeteries, gravestones and carvers, preservation technologies, activities of "friends" groups, etc., of the region. Your contributions are very important if the column is to be useful to the AGS membership. I look forward to hearing from you and receiving news items and other materials at the above address.

South Carolina — Michael Trinkle, Director of the Chicora Foundation in Columbia, South Carolina, requests information on southern cemeteries that are surrounded by earthen walls or dikes. He would like to compare any such sites to one Chicora archaeologists recently investigated in coastal South Carolina. The small family cemetery, dating from the first quarter of the nineteenth century, is located at Rose Hill Plantation in upper Beaufort County. The cemetery includes eight graves, all oriented about twenty degrees off east-west along one north-south line, and is surrounded by an earthwork which measures about fifty feet square. The earthwork "consists of a ditch, about two to three feet in depth on the outside and just within an

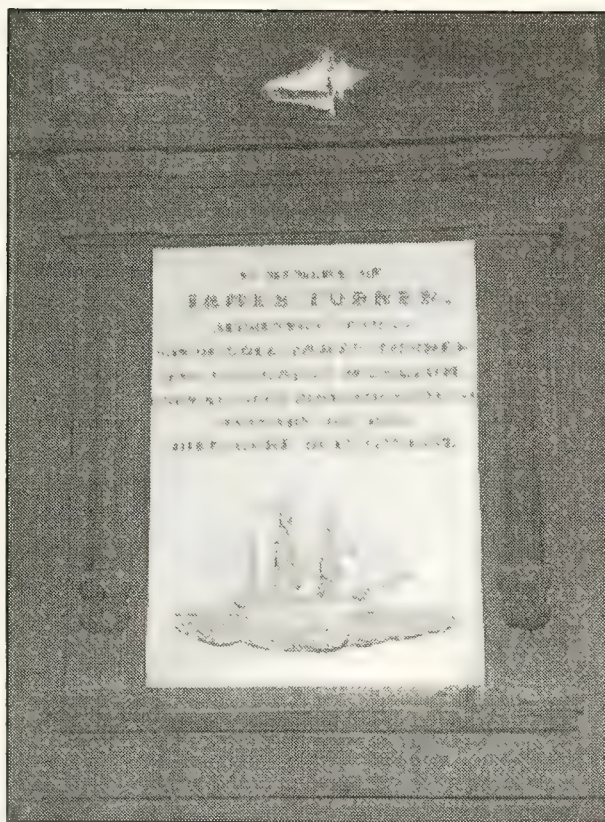
embankment about two to two and a half feet high. The construction is such that it appears the soil from the ditch was [used] to form the bank. There is a single opening in the ditch and embankment, about three feet in width, allowing entrance to the graveyard... There is a large oak growing out of the dike. The size of this live oak is consistent with the few remaining oaks on the [plantation's] allée... This indicates that the enclosure around the cemetery was built prior to the Civil War. The soils in this area, which is about 500 feet from the main settlement, are poorly drained sandy loams. In fact the entire plantation, which was focused on rice cultivation, is rather poorly drained. It is possible that the dike was constructed to help control ground water seepage into the graves. We should be interested in speaking to anyone who might have seen a similar feature in the coastal region. Please feel free to contact us by phone at (803) 787-6910 or by e-mail at chicora1@aol.com." The mailing

address for the Chicora Foundation is Post Office Box 8664, Columbia, South Carolina 29202.

Alabama — The Aleta Turner Trust recently awarded the City of Mobile's Parks and Recreation Department \$13,000 for the restoration of iron fences in Church Street Graveyard. The graveyard, which has burials dating to 1819, is the city's earliest remaining historic cemetery. The site has a number of above-ground tombs important to the study of the funerary architecture in the northern Gulf Coast, as well as an interesting collection of gravestones from the New England and Gulf Coast regions.

The grant funding supports a comprehensive survey of the graveyard's historic ironwork that was initiated by the Church Street Graveyard Preservation Foundation in 1994. (The CSGPF is made up of members representing local governmental agencies and private preservation organizations.) The study was conducted by John Sledge, a founder of the Preservation Foundation and an architectural historian with the Mobile Historical Development Commission. Mr. Sledge, assisted by intern Allen Austin, measured, photographed, mapped, and assessed the condition of all the ironwork. Based on his findings, he recommended preservation priorities

for the various fences according to their degree of deterioration and their artistic significance (examples of rare or unusual designs). Research found that both wrought and cast iron were used at the site and that the fences include local and imported pieces — some from manufacturers as far away as Philadelphia and others from local sources such as the Lang and Gulf City foundries. (The Fall



The wooden memorial tablet for James Turner (d. 1837) in Saint Andrew's Kirk, Georgetown, Demerara. The tablet, carved by William Mossman of Glasgow, has Greek Revival design elements, inverted torches on either side of the inscription, and a sailing ship. A large sea shell is fixed to the top of the tablet.

1994 issue of *Alabama Heritage* contains a major article, "The Tangible Past: Mobile's Magnolia Cemetery," by John Sledge).

Guyana — On a recent trip to Guyana (once British Guiana) I noticed that some of the memorial tablets in St. Andrew's Kirk in Georgetown were signed by the stonecarvers who made them. St. Andrew's (or Scots' Presbyterian) is the earliest ecclesiastical building in the city. Construction was begun in 1811 and the first service was conducted in 1818. For a brief time the building was shared by Presbyterian and Dutch Reformed congregations. Seven of the nineteen memorial tablets mounted on the walls of the Kirk are signed. Six of these tablets are made of high quality marbles and one is made of wood. The signatures include:

Wm. Mossman, Sculp. Glasgow for James Turner (d.1837)

T. Smith, SC./Savoy St./London for Hugh McClamont (d.1838)

Smith, SC./Savoy, London for Hugh Rogers (d.1839)

Sanders, Euston Road, London for Charles Harrison (d.1861)

C. Maile. SC/Euston Rd. London/England for Lucy Susanna Van Kinschot (d.1868)

McGlashen/Edinburgh for Archibald Omond Simpson Smellie (d.1904)

McGlashen/Edinr. for Rev. Thomas Slater (d.1905).

The wood tablet carved by Wm. Mossman of Glasgow for James Turner features a sailing ship and classical revival design elements. A sea shell is embedded in the tablet. The inscription for this memorial, made very personal by the incorporation of the ship and the shell, is *In Memory of / James Turner / apprentice seaman; / son of Coll [sic] James Turner / and Margaret M'Callum. / Born at Ailey, Rosneath, Scotland / January 19th 1822, / Died here Octr. 17th 1837.*

Mossman's work has also been identified in the Centre Burial Ground in Nassau, Bahamas. A large Greek Revival style monument made of sandstone, at the grave of Archibald Millar (d.1802) and Robert Millar (d.1845), is signed "Mossman, Glasgow."

Florida — The Historical Museum of Southern Florida offers tours of architectural and historic sites of Miami, Coral Gables, and Coconut Grove. AGS members who are planning trips to South Florida will be interested in the walking tours conducted in the City of Miami, Woodland Park, and Pinewood cemeteries. For a schedule of dates and times, contact Dr. Paul George at the Museum, 101 West Flagler Street, Miami, Florida 33130; (305) 375-1625. 🌅



Detail of ship carved on wooden memorial tablet for James Turner.

MID-ATLANTIC

Delaware, New Jersey,
New York, Pennsylvania,
Quebec



G.E.O. Czarnecki

2810 Avenue Z, Brooklyn, New York 11235

Disinterment/Reinterment Archaeology Project

In April, 1995 it came to the attention of the New Jersey Graveyard Preservation Society (NJGPS) that the Dutch Reformed Church, located in New Brunswick, was proceeding with its plans to have a covered breezeway constructed between the church and church house (*summer, 1995 issue, page 22*). This breezeway would enable both buildings to be fully accessible to disabled persons. Unfortunately, in order to construct the breezeway, twenty-one graves dating from 1811 to 1867 had to be moved.

A grave digger was originally considered by the church to disinter the burials. However, this method would not guarantee a full recovery because of the age of the burials. NJGPS submitted a proposal to perform the job archaeologically which was accepted by the church. "I'm morally against disinterment, but the reality is that it is legal. Getting involved in this project was our way of ensuring the best possible outcome," said Mark Nonestied, President of NJGPS. An archaeological method would guarantee a safe and systematic way of disinterment and reburial. It also would make it possible to learn historical information that would otherwise be lost using a grave digger alone.


Due to the contractor's desire to begin construction of the breezeway in July, 1995, there was only one month to complete the disinterment portion of the project. In June, 1995, archaeologists, anthropologists, and volunteers worked intensively to complete a thorough and high-quality archaeological excavation. Thanks to the efforts of everyone involved in the project, this goal was reached on the Fourth of July weekend, completing the disinterment portion of the project with the quality standards desired and within the time frame given.

During the work of removing tombstones and burials, dirt was sifted; artifacts such as keys, coins, bottle fragments, shells, ceramic fragments, and nails were discovered. All of these non-burial related artifacts will be turned over to the church upon completion of the project. Burial-related artifacts, such as coffin hardware and buttons, will be reinterred with the individual to whom they belong. A program is planned for 1996 featuring a slide show on the project and a presentation of non-burial-related artifacts.

Currently, construction of the breezeway is nearing completion, and anthropologists are examining the remains of those disinterred. Upon completion of the breezeway, NJGPS will be

looking for volunteers to assist in the reinterment portion of the project. The church originally sought a common grave, but NJGPS is reintering in separate graves and will provide markers for graves lacking tombstones. In addition to the reburials, stones will be cleaned, repaired, and reset two rows back from their original location. A ceremony is planned to honor the individuals after reinterment.

The information for the above piece came from the New Jersey Graveyard Preservation Society's newsletter, *The Epitaph*. I want to thank Janice Sarapin and Mark Nonestied for supplying the information on this project. The excavation will yield valuable information and was certainly a great opportunity for those involved. However, I can't help questioning the validity of this type of activity. Should AGS look favorably at projects of this sort? Just because churches and others with the "legal right" to engage in these activities choose to compromise their integrity concerning burial sites, gravestones, and graveyards in general, should NJGPS and AGS compromise theirs? Shuffling the long-deceased about in order to construct a breezeway or any contemporary "improvement" is not conservation or preservation. The President of NJGPS did state his moral objections to the church's plan and support of archaeological intervention, which were certainly commendable in view of the apparent determination of the church to go through with the construction. What must be remembered is that churches are usually ignorant of gravestone research and preservation. Contemporary churches face contemporary problems and come up with contemporary solutions. In many cases increasing the number of parishioners is the only goal. Gravestone and cemetery preservation groups must be more vocal; well-publicized challenges to changes can sometimes lead to second thoughts and, possibly, finding alternatives for projects. Those who have been entrusted with the care and protection of gravestones and yards are not necessarily the most knowledgeable or caring. When they become aware that others are concerned about stones they may become more active in preserving what they have. Obtaining a larger church population may seem innocent enough, but that was the reasoning behind one incident that involved a church pastor who removed or buried the gravestones in his small cemetery, paved the yard over the deceased, and made it into a parking lot. Attendance increased. Too bad the interred didn't know they had to make way for progress. Comments are always welcome.

I would like to remind readers that the collection of field-stone/homemade marker data is still (slowly) going on. The material has been limited, but I'm hoping to obtain the aid of some dedicated individuals who will more formally assist me from various areas. I have received positive responses from diverse places like California, Louisiana, and New Jersey. All relevant data will be used in the collection and contributions acknowledged. 

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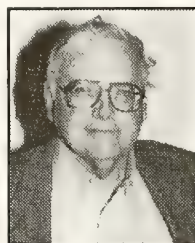
HAND CARVED LETTERING IN STONE

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Bob Klisiewicz

46 Granite Street, Webster, Massachusetts 01570

Old Burying Ground, Halifax, Nova Scotia

Jessie Lie Farber sends a clipping from *The New York Times* (July 30, 1995) travel section regarding the Old Burying Ground in Halifax, Nova Scotia. The article lists the burying ground among the places to see in this old city and notes that the cemetery was first used in the year that Halifax was founded (1749). The photo that was used with the article is too small to reproduce here but quite clearly shows a mixture of both upright and table stones, typical in design of the whole New England/Canadian Maritime region. The city is obviously aware of the charm of its old burying ground and encourages visitors by placing explanatory placards detailing the nuances of the various stones telling "their stories of soldiers far from home, faithful wives and sickly babies." Perhaps other localities should consider adopting such a custom. It would certainly educate the casual viewer to the symbolism of the stones while, at the same time, informing the more serious viewer of specific points of interest. For visitors to Halifax, the Old Burying Ground is right down the hill from the Citadel, and, once you are parked for your obligatory visit to the old fort, you might as well take the short walk to the burying ground and avoid the hassle of finding another place to park.

I imagine that the Canadian Maritimes would be a rich source of old stones, as the region was settled about the same time as the New England seacoast and by people of much the same cultural heritage (yes, yes, I am aware of the strong French heritage, just making note of the equally strong English/Scotch/Irish culture similar in so many respects to that of the New England seacoast). However, we get little response from our members in the way of news or newspaper clippings, which is a disappointment. Driving along the Cape Breton seacoast, one can't help but notice the numerous small, well-cared-for cemeteries on the hills above the highway. Even though coastal commerce was very important to the people, they were an isolated, hardy, and self-sufficient bunch, and it seems unreasonable to believe that there would not grow up a small group of locally influenced stone carvers among them. (For more information on Nova Scotia carvers, see *Life How Short*;

Eternity How Long by Deborah Trask. Available through the AGS Lending Library. M.L.)

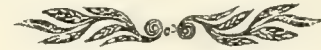
Connecticut Gravestone Network Being Organized

The Manchester Historical Society Museum, in Manchester, Connecticut, was the site of a meeting on November 4, 1995, to consider forming a Connecticut Gravestone Network. A number of people met to discuss the idea and decided to incorporate the organization and seek non-profit status.

The proposed organization will provide communications for those interested in various facets of gravestone studies in Connecticut. Members will be encouraged to advise the organization of on-going projects in which they are involved, such as identification of carvers, gravestone preservation, recording of gravestone inscriptions, photographing gravestones, documenting cemeteries, etc. This will facilitate sharing of information about Connecticut's gravestone resources and reduce the duplication of effort.

A quarterly newsletter is planned to inform the members of scheduled activities, such as meetings and cemetery tours, as well as the progress on members' projects. Members will be encouraged to provide tours of their local burying grounds.

Activities of the Connecticut Gravestone Network will begin as soon as incorporation is complete. In the interim, additional information may be obtained by contacting CGN director Ruth Shapleigh-Brown, 135 Wells Street, Manchester, Connecticut 06040-6127; (860) 643-5652.



Across the Oceans



Angelika Kruger-Kahloula
Franz-Schubert-Str. 14
D-63322 Rödermark, Germany

A Place of Pilgrimage Revisited:

Jim Morrison's Grave at Père Lachaise Cemetery in Paris

Looking for one of the most popular gravesites at Père Lachaise Cemetery you may consult the map sold at the superintendent's office or simply follow the spray-painted signs saying "JIM," along with other, mostly young people who flock to the final resting place of rock idol Jim Morrison. The Doors singer was only twenty-seven when his life ended in a bathtub on July 3, 1971. The French doctor's death certificate said Morrison died from a heart attack, but this was probably a euphemism for a drug overdose, accidental or suicidal. Whatever the immediate cause, Jim Morrison died from excess. He had left California

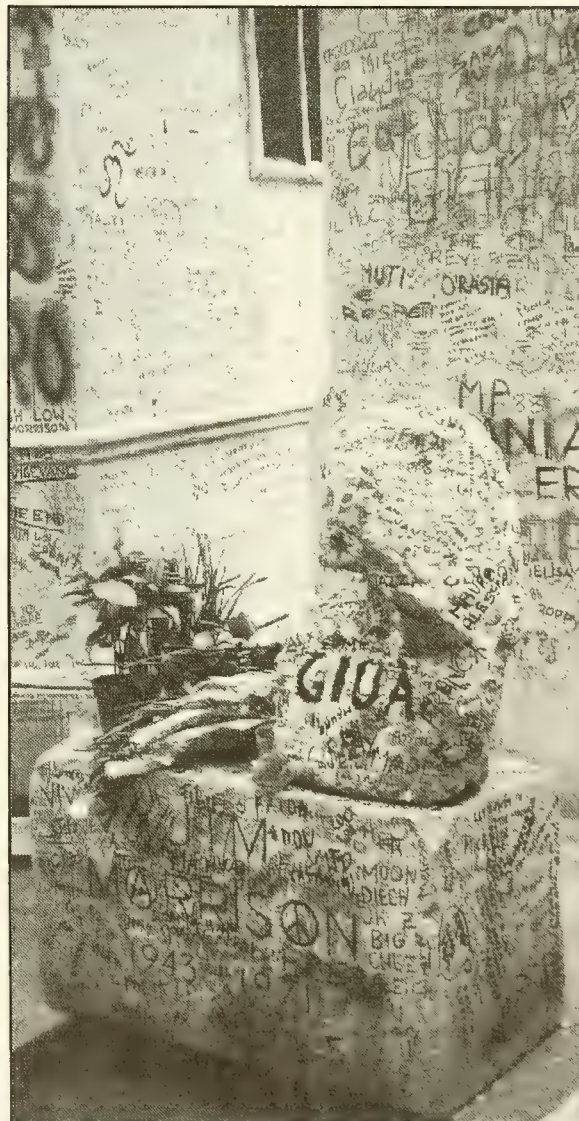


Figure 1

several months before to get away from recurrent self-destructive urges.

His death was kept secret until the burial was over in order to avoid the kind of circus that had surrounded the burials of Jimi Hendrix and Janis Joplin the year before. This secrecy added mystery to the tragedy of Morrison's early death. The kind of legend-making such events may generate need hardly be explained to readers from the country of J.F. Kennedy and Elvis Presley. Like the French poet Rimbaud, whom he had admired, Jim Morrison was believed to have simulated his death and to be living somewhere in obscurity.

In the early years of the cult created around Morrison's burial site, the pilgrims' activities were in line with the singer's public image as counterculture's dark angel. Young people visited the grave to smoke and drink, discuss and deal dope, do drugs and make love. High-school students brought their homework, hoping to be inspired by Jim's spirit. Orgies were said to take place at night. Drug-enforcement agents and dealers played hide-and-seek among the tall vaults. The original gravestone was soon wrecked. In the 1980s the replacement was a portrait bust on a low pedestal bearing the inscription JIM MORRISON /1943-1971 (Figure 1). It was soon covered with graffiti. The nose was chipped off. Tomb tourism was revived after the release of Oliver

Regional Columns/From the President's Desk

Stone's movie, "The Doors," twenty years after Morrison's death. Two years later, what would have been his fiftieth birthday had he lived, the custom of holding tombside parties at the singer's grave was revived. The cemetery authorities reacted by installing twenty-four-hour camera surveillance to complement the daytime guards who had always been needed to protect the neogothic chapels in the sixth division of Père Lachaise from vandalism. The surrounding monuments had to be repainted every two weeks in the early 1970s.

The present memorial is a marble cube inscribed with the official name "James Douglas Morrison," the dates of his birth and death, and a Greek phrase about destiny (Figure 2). The people who come now leave fresh flowers or potted plants rather than poems or joints. There are more curious tourists than hippie nostalgics or true pilgrims who come to smoke and meditate and recite lyrics.

("Fans to Flock to Jim Morrison's Grave on Birthday," *Chicago Sun-Times*, December 8, 1993, provided by the late Jim Jewell. George A Weth, *Da-Sein wie nie zuvor*. Bern: Edition Erpf 1984. Heidi Wiese, *Rendezvous mit den Toten*. Bielefeld: Neues Literaturkontor 1993.)



Figure 2



FROM THE PRESIDENT'S DESK



Frank Calidonna

313 West Linden Street, Rome, New York 13440

I spent the last two hours surfing through a cemetery instead of doing what I was supposed to be doing — writing this column. Cemetery surfing is quite a lot of fun. Contrary to what you may be thinking, it is neither disrespectful nor even a water sport. Rather than a large board, you just need a computer and a modem.

While "surfing the net" these past few weeks I naturally did a search for the words "gravestone" and "cemetery." The amount of information out there is astonishing. Our own beloved Association has a WEB page, thanks to AGS member Michael Bathrick, which I understand generates quite a few inquiries to the office.

I am amazed at the seeming lack of use of computers by members of our group. My call for e-mail addresses has netted only about eight responses so far. With so many of you involved in research and publication I expected to be buried in e-mail addresses. I have to assume that many of you are using these wonderful machines but might be reluctant to dip your toes into the world of the Internet.

Let me assure you it is very satisfying and extremely easy to do. Costs are based on your online time. The cost can be very modest, although I must admit that once you get online "surfing" can become quite addictive. As long as you keep your budget in mind and an eye on the clock I am sure you will find many worthwhile resources online and the cost reasonable. With enough of the membership online out there, we can be great resources for one another.

If you have a computer with a modem, you are ready to start. If you are considering the purchase of one, may I suggest buying at least a 14.4 modem or faster. May I also suggest that no matter which chip you have — 488, Pentium, P-5, or a Mac — get at least 16 megs of RAM and the biggest hard drive you can afford. This will make basic computer work much easier and faster which translates to an easier online experience.

You can get onto the Internet through a general online service such as Prodigy, Compuserve, or America Online. These ser-

vices do make it a bit easier for computer novices. All offer good Internet access but will tend to be a bit slower than a direct service. There are also many direct services which put you on the Internet but assume that you know what you are doing once there.

Many of the latter services are local and can be found in most communities. These often offer wonderful service and you deal with people in your own town. For many this means a local phone call, which obviously saves money too. It should be mentioned that most of the bigger services offer local numbers or 800 numbers.

These companies make it very easy to log on and almost all will bill a credit card for your convenience. May I make one suggestion here. Open a credit card account for this purpose only and have a very low credit limit put on it, say \$200 or \$300. Make it plain that you don't want it raised. This gives you security and limits your liability in case someone gets your number.

After all that, what does the Internet offer those interested in gravestones? Quite a bit, but be forewarned you do have to sift the wheat from the chaff. My first unrefined search for the word "gravestone" netted me over 300 "hits." After much winnowing I had about forty decent leads. My initial search of the word "cemetery" generated about 1300 hits. I am still digging through all of these.

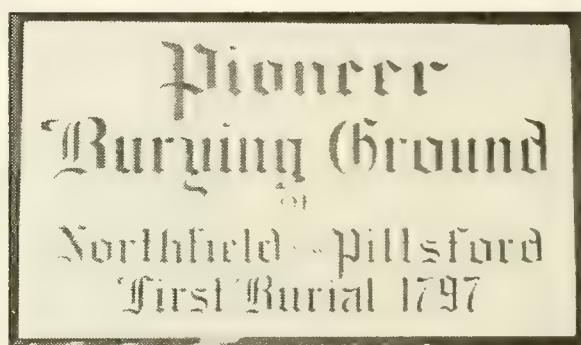
I found an online cemetery where people can memorialize their dear departed. If this idea catches on or even becomes part of a sub-culture, I imagine there should be at least one doctoral dissertation there. I have found many tours of cemeteries with photographs. You can download these to your computer and tour at your leisure. The photographs are often of excellent quality. Text downloads very rapidly to your computer, but photographs take more time. That fast modem I recommended will be worth its weight should you decide to download photos. Of course this works two ways, as you can also upload photographs to show other people your work. The possibilities inherent in this instant sharing of both words and pictures are exciting. I hope you are already devising some creative uses as you read this. Another place to surf is the news groups section. These are a type of bulletin board for people with like interests.

Here I must also add one concern. The newsgroups are grouped according to type. You will find groups of artists, baseball fans, mechanics, WW II Veterans, etc. Groups not seeming to fit into "normal" categories are placed in what are called the "alternative" categories. Unfortunately people interested in gravestones and cemeteries have often been placed in this grouping, and this is the grouping you do not want your children roaming. Most of the pornographic material available on the Internet is in this area. Make sure the WEB Browser — the program that allows you to browse all of this information — has password protection or a way of blocking access to this area. If your children are computer savvy be prepared for a bit of teasing if they find out where you are.

Having said that, be prepared for an amazing amount of information to be at your fingertips. There are many research libraries, museums, data bases, and other information sources out there. You can collect enough gravestone photographs to fill many hard drives. How you make use of the information is up to you, but this resource should not be overlooked.

Let me wrap up by sharing one of those "if money were no object" and "if everyone would do it my way" dreams. Every

photograph of every Colonial and Victorian stone of note could be put on a CD collection that would take up the space of a small bookshelf in the AGS Archive. Every cemetery of note could be still images or digital video. And all the research text devoted to gravestones, cemeteries, and related subjects would be in the AGS digital Archives, too. People needing information and images could post the request to AGS or to an AGS Newsgroup. People wishing to place this type of information with AGS or in response to a request could instantly make it available; Maine to California in a matter of seconds. This is the dream. The lovely part of this dream is that the technology to make it happen is already here and available. We just need to enthusiastically embrace it.



The special issue on Pioneer Cemeteries is being postponed until summer in hopes of receiving a few more articles, even short ones about local cemeteries.

Without treading on Bill Hosley's toes, I would like to throw out two questions to which you might send answers or even guesses. What is the earliest date for naming burial places Pioneer Cemeteries? When did people moving westward across the country begin to think of themselves as pioneers? After all, the Pilgrims at Plymouth and the settlers at Jamestown were pretty daring pioneers, wouldn't you say?

Ten years ago I would have said that it was traveling across the great plains in a covered wagon that made pioneers, but in 1985 I saw a Pioneer Cemetery sign in Franklin, Pennsylvania, northeast of Pittsburgh, an area that was settled early in the nineteenth century. Then in 1993 Laurel Gabel, Cathy Wilson, and I saw a sign for a Pioneer Burying Ground just south of Rochester, New York, that dated back to 1797. James Fenimore Cooper published *The Pioneers* in 1823. He was writing about events supposedly taking place in Cooperstown, New York, in 1793. Cooperstown is slightly east of Rochester. Incidentally, Cooper attacks the men participating in the annual slaughter of passenger pigeons. A few people were worried about conservation as long ago as that!

Send in your thoughts and conjectures about Pioneer Cemeteries, and please send some pictures of those gravestones that proudly state the people were pioneers; what about some with covered wagons? *Barbara Rotundo*

Grave Error

A confession on my part: in the summer 1995 issue of the AGS *Newsletter*, I offered a list that I had gathered of burial sites of those prominent in American black history. Among the names included was that of Louis Gottschalk, a prominent pianist and composer of the late nineteenth century. I was already deep into the work for the Center's tour of the Green-Wood Cemetery, and in this multi-racial city (New York), it is definitely a good thing to make sure every group is represented. Taking a clue from the fact that Gottschalk came from New Orleans and was listed as a "Creole," in a biography I found on a record jacket liner, I changed his race. In doing proper research for the Green-Wood tour guide, I discovered that, not only was this prodigy **not** black, but he was of German-Jewish descent! My deepest apologies to anyone I have misled. *Roberta Halporn, 391 Atlantic Avenue, Brooklyn, New York 11217-1701.*

Myrna Bergeron wrote in with more information on Mr. Gottschalk:

His parents were Edward Gottschalk, a German-Jew, and Aimee Brusle, a French Creole and Catholic. They were married in New Orleans in 1828.

The word "Creole" does not necessarily mean Black. Creole means "a child of the colony;" therefore, you can have French, Spanish, African, German, etc., Creoles. For more information on Gottschalk, I would recommend *Bamboula, the Life and Times of Louis Moreau Gottschalk*, by S. Frederick Starr. *Myrna Bergeron, Louisiana Landmarks Society, Inc., 1440 Moss Street, New Orleans, Louisiana 70119.*

West-Facing Stones

In response to Glen Lutt's query about the direction grave-stones face (summer 1995 issue, page 27), Jessie Lie Farber writes: In the eighteenth century, bodies were laid to rest in an east-west orientation, head to the west, feet to the east, so that on the Day of Judgment the resurrected dead will arise facing the rising sun.

The body was buried between a headstone and a footstone, and the inscription on these stones faced away from the grave so readers would not tread on the grave.

Thus the **inscribed** surface of the headstone faces west, and that of the footstone faces east.

I have no proof of this or source to quote, but I have noted this and heard the explanation frequently, and the logic strikes me as being in keeping with the thinking of the period.

Bear in mind that many eighteenth-century stones do not face as described above. There are not only exceptions within a yard; some entire yards have a different orientation. And of course, many stones have been moved, sometimes with headstones and footstones lined up side by side! But in old yards where stones are in their original locations, where both headstones and footstones are standing, separating mounded graves, the most common orientation is: headstone inscriptions face west, footstone inscriptions east. *Jessie Lie Farber, 31 Hickory Drive, Worcester, Massachusetts 01609.*

Conference '96 Seeking Participation Session Leaders

We are in the midst of planning the Participation Sessions for the 1996 Conference. In the evaluations from the 1995 Conference, a number of session topics were suggested that people were interested in attending. Perhaps you have expertise and information you could share on one of these and would be willing to be a session leader. Or maybe these will make you think of another subject you would prefer to lead. Here are the suggestions:

Landscaping in the cemetery: history, planning, etc.
Sessions on particular carvers, or an overview of carvers
More and different rubbing workshops
Cemetery fencing
Government regulations for cemeteries
Something on geology

The sessions will be held on Saturday, June 29, from 8:30 a.m. to 3:30 p.m. Two to three sessions will be held during each hour. We will be in classrooms that hold about 40-50 people. The sessions will be 50-60 minutes long. You would be expected to lead one session and would be free to attend other sessions or workshops.

Please send a proposal with a title and brief paragraph outlining what the session would cover to Rosalee Oakley, 19 Hadley Place, Hadley, Massachusetts 01035 **immediately**. If you have an idea for a session that would take longer than an hour, please send in a proposal and we'll talk about it.

Coming to the Conference? Why Not Take a Bus With Other Gravestone Enthusiasts?

Why drive when you can relax and enjoy the trip visiting with friends?

Connecticut members who don't like long drives have asked about a bus charter. I've called around and the "basic" information is as follows:

From Hartford, Connecticut, to Portland, Maine:
Pickup Thursday a.m. and return Sunday p.m.
(stops along the route included).

Cost is approximately \$40.00 per person, provided we have forty people interested.

Route may be extended to Western Massachusetts for an increase in price.

If interested, call Ruth Shapleigh-Brown at (860) 643-5652. If leaving a message, please give name, phone number, town, and state, so we can get back to you when we have enough interest to make it worthwhile.

Calendar

Wisconsin State Old Cemetery Society

A Cemetery Workshop to Answer your Needs — Saturday, April 20, 1996 at Gateway Technical College, Elkhorn Wisconsin.

Topics include: Cemetery Laws, Kids and Cemeteries, Burial Sites Program, Archives, Rubbings, Queries & Symbolism

Registration at 9:00 a.m., Workshop: \$10.00 (free to WSOCS Members), Catered lunch: \$6.00

For Registration information: Send a SASE to WSOCS Workshop, Peggy Gleich, Post Office Box 8003, Janesville, Wisconsin 53547

Restoration Trade Show links up with Annual Conference of the National Trust for Historic Preservation

The National Trust for Historic Preservation and RAI/EGI Exhibitions, Inc. plan to link their October 1996 events in Chicago. The National Trust's annual conference is the preeminent gathering of historic preservationists. The RESTORATION exhibition and conference is North America's largest assemblage of products and services for the traditional and historical market. The National Trust's conference is "Preserving Community: City, Suburb and Countryside." The theme of RESTORATION/Chicago is "Tradition and the Twentieth Century."

Contact RAI/EGI Exhibitions, Inc., 129 Park Street, North Reading, Massachusetts (508/664-6455, fax 508/664-5822) or the National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, D.C. 200036 (202/673-4000, fax 202/673-4038).

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The AGS *Quarterly* is published four times a year as a service to members of the Association for Gravestone Studies. Suggestions and contributions from readers are welcome.

The goal of the *Quarterly* is to present timely information about projects, literature, and research concerning grave-stones and about the activities of the Association.

To contribute items, send to the AGS office, or FAX us at (508) 753-9070.

Send membership fees (Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1,000) to the Association for Gravestone Studies office, 30 Elm Street, Worcester, Massachusetts 01609. The membership year begins the month dues are received and ends one year from that date.

Send journal articles to Richard Meyer, editor of *Markers*, the *Journal of the Association for Gravestone Studies*, Department of English, Western Oregon State College, Monmouth, Oregon 97361. Order *Markers* (current volume, XIII, \$28 to members, \$32.50 to non-members; back issues available) from the AGS office.

Send contributions to the AGS Archives to Jo Goeselt, 61 Old Sudbury Road, Wayland, Massachusetts 01778.

Address all other correspondence to Miranda Levin, Executive Director, AGS, 30 Elm Street, Worcester, Massachusetts 01609, or call (508) 831-7753.



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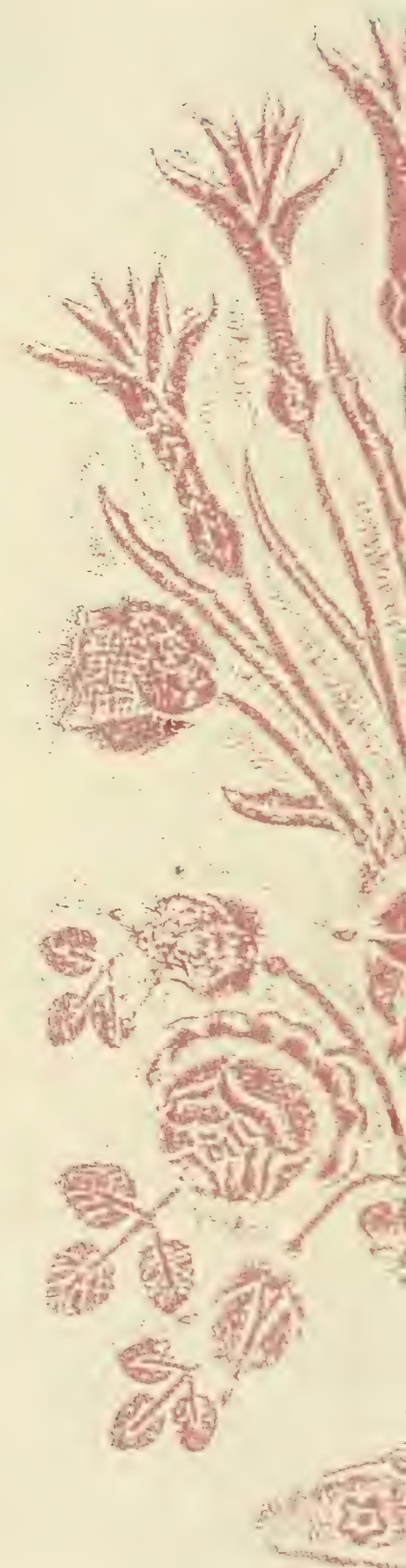


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Rubbing by Jessie Lie and Daniel Farber.

Quarterly decorative art by Virginia Rockwood.

NEWSLETTER CONTRIBUTIONS

Contributions and comments to columnists and Editorial Board members are welcome. Issues are mailed six weeks after deadlines and often take several weeks to reach the membership; please keep that in mind when submitting time-sensitive material.

DEADLINES FOR CONTRIBUTIONS

Summer issue: May 1 Winter issue: November 1
Fall issue: August 1 Spring issue: February 1

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Business card, \$15; 1/4 page, \$25; 1/2 page, \$45; full page insert, \$100. Ads are placed as space allows.

Mail contributions to the appropriate person or to the AGS office. Send advertising (with payment) to the AGS office: 278 Main Street, Suite 207, Greenfield, Massachusetts 01301.



The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

COME TO THE ANNUAL CONFERENCE: June 26-29, 1997 (See pages 5 & 23.)

AGS QUARTERLY:

THE BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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278 Main Street, Suite 207, Greenfield, Massachusetts 01301.

Member Input Requested

Non-traditional cemetery use is becoming increasingly more common, prompting a survey to assist Cemetery Friends to standardize their practices. If sufficient responses are received to generate a meaningful report, the results will be compiled for publication. Persons active in a cemetery association, regardless of location, are invited to direct their responses to:

Sybil F. Crawford
10548 Stone Canyon Road #228
Dallas, Texas 75230-4408

Has a formal policy been developed for non-traditional cemetery uses, such as picnics, weddings, christening receptions?

Yes___ No___

Is a charge levied for non-traditional use of the cemetery?

Yes___ No___

(if so, please share rate sheet)

If a charge is levied, is a deposit or advance payment required?

Yes___ No___

Have hours and days of use been defined?

Yes___ No___

Is consumption of food and/or drink restricted at these events?

Yes___ No___

Are any age limits set for use? (no children under 12, etc.)

Yes___ No___

Is evidence of chaperonage required for groups under legal age?

Yes___ No___

Do you carry insurance to protect against damage or injury resulting from non-traditional cemetery use?

Yes___ No___

In instances in which the cemetery is an entity that cannot be sued, do you require a "hold harmless" statement from users?

Yes___ No___

Do users contact a specific person and complete a booking form?

Yes___ No___

How far in advance must reservations be booked?

If a funeral is subsequently set for the same time and area as the event, how is this handled with the booking party?

Who is responsible for cleanup after the event?

Cemetery staff___ User group___

Must cleanup trash be removed from the cemetery site?

Yes___ No___

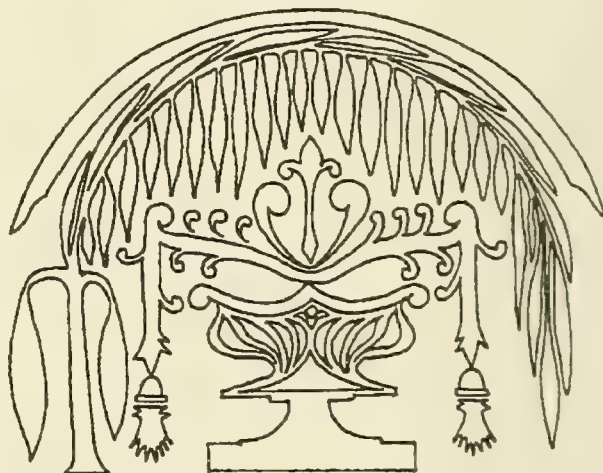
Are "user rules" given to groups booking the cemetery?

Yes___ No___

Name of Submitter:

Address:

Cemetery Represented:



The AGS Quarterly Needs Your Artwork!

Are you one of those people who have hundreds of rubbings and don't know what to do with them? Are you an artist who likes to draw gravestones? Consider submitting something for the *AGS Quarterly*! We always have a need for cover art and fillers for large and small spaces.

If you'd like to send rubbings, **please do not send any originals**. A letter-sized, high-quality copy works best. For line art, a letter-sized, high-quality copy would probably also work if you don't want to part with your originals. For more information, please contact the AGS office at 278 Main Street, Suite 207, Greenfield, Massachusetts 01301; (413) 772-0836.

Many thanks to Virginia Rockwood, who submitted the line art used throughout this issue.

The Strange Life and Burial of the Outlaw, Elmer McCurdy

by Bill Cooper

2112 North Crescent
Stillwater, Oklahoma 74075

Following the Civil War, numerous outlaws practiced their trade in what was known as the Oklahoma and Indian Territories. The last of the notorious groups of bank and train robbers was the Dalton-Doolin gang, referred to as the "Wild Bunch." Their years of terrorizing the territories occurred in the early 1890s and ended with the death of Bill Doolin in the summer of 1896 and his burial in the Summit View Cemetery in Guthrie, Oklahoma.

I documented the following story while researching and photographing the burial sites of members of the Wild Bunch and many of its victims. The gang is remembered most for the gun battle that occurred on September 1, 1893, in the small northern Oklahoma community of Ingalls, where three U.S. Marshals and two local Ingalls citizens were killed and numerous gang members and town citizens were wounded. The three marshals are buried in city cemeteries in Perkins and Stillwater, Oklahoma, and in Independence, Kansas. Bill Doolin was killed by U.S. Marshals on August 25, 1896, and returned to Guthrie, Oklahoma, for burial in the "boot hill section" of the city cemetery. For many years his gravestone was a wagon axle standing upright about three feet high at the head of the grave. In the mid-1960s local history buffs replaced the wagon axle with a large and attractive stone.

In viewing the gravestone of Bill Doolin, it seemed strange to me to see a similar large and attractive stone about eight feet away (see photo). This stone is in memory of a small-time crook named Elmer McCurdy. Why would a petty outlaw be buried next to such a famous outlaw as Doolin and why were the gravestones so similar? As I researched those questions, a fascinating story unfolded.

It seems that Elmer McCurdy had visions of following in the footsteps of the famous outlaws of the 1890s. In reality, his life and exploits more closely approximate a Three Stooges comedy. In the fall of 1911, Elmer and two companions robbed a train near the small northeastern Oklahoma community of Lenapah, where, in their haste to blast open the train's safe, they succeeded in not only blowing off the safe's door but, because they used too much explosive material, blew the entire side out of the train's mail car. After splitting up the loot from the train robbery, the gang separated, and Elmer headed west into the Osage Hills, where a pursuing posse found and killed him.

The law officers in the posse that killed Elmer took his body to the funeral home in Pawhuska, where they asked that the

body be embalmed well, as it might be a few days before they could locate a relative to provide for the burial. The undertaker evidently followed those instructions; he used a very strong solution of arsenic which caused "mummification." When no relatives called for the body, the funeral home placed the body in a wooden casket and charged a small viewing fee. Finally, five years later, in 1916, a "relative" did come to the funeral home and claimed the body. The funeral home was only too happy to grant the claim and did nothing to check the claim for accuracy. You guessed it: the person claiming the body was not a relative but a carnival owner who took the mummified corpse on a national tour; like the funeral home, he showed the body for a viewing fee.

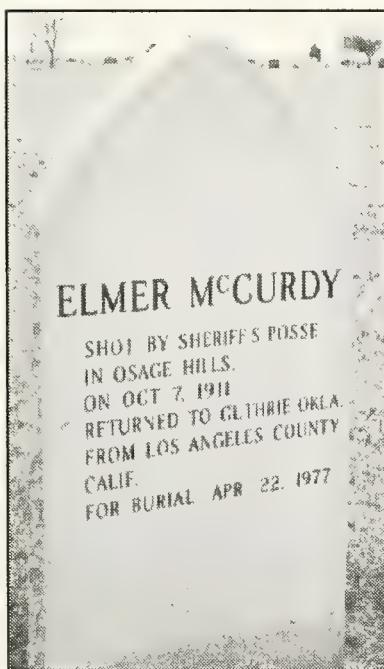
The mummified remains of Elmer McCurdy ended up as a "prop" in a funhouse in California in the 1960s and was later sold, along with other props, to a movie production company. In 1977 a stagehand for the company accidentally knocked the arm

off of what he thought was a mannequin, only to discover that it was a real body. To the credit of the film company, the management would not rest until they provided for a proper burial of the body, which led them to seek help in identification from the staff at the Oklahoma Territorial Museum in Guthrie. Staff, using the museum archives, provided proper identification of the body as that of Elmer McCurdy. The film company asked the City of Guthrie and the Territorial Museum to receive the body and give it "proper burial with due honors." The request was granted and, with the financial support from Oklahoma history buffs and writers, was returned to Guthrie for burial on April 22, 1977, the eighty-eighth anniversary of the Oklahoma Land Run. In talking with a staff member at the Oklahoma Territorial Museum who was present at the graveside funeral and burial of Elmer McCurdy, "attendance at the graveside service was the largest in her memory." All attendees were required to dress in turn-of-the-century clothing and to arrive either on horse-

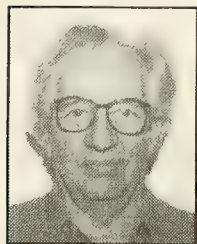
back, in a buggy or wagon, or by walking.

So, after some sixty-six years of "wandering" after death, Elmer McCurdy found his final resting place within eight feet of his hero, Bill Doolin, surrounded by members of the Wild Bunch, an outlaw status he never achieved while alive.

For those interested in knowing more of the wild days of the Oklahoma territories and the colorful characters who settled the west, a trip to cemeteries and museums in northern Oklahoma is just the ticket. Don't forget to stop by the Oklahoma Territorial Museum in Guthrie, the Cowboy Hall of Fame in Oklahoma City, and the many small town cemeteries where much of Oklahoma's early history is buried. For further reading on the subject of Oklahoma lawmen and outlaws of the last century, obtain one of the many fine books by author Glenn Shirley.



17TH & 18TH CENTURY GRAVESTONES & CARVERS



Ralph Tucker

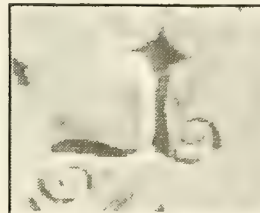
Box 414, Georgetown, Maine 04548

The Dotted-I Gravestones: Ongoing Research

Boston is the location of some of the earliest American gravestones. The names and sometimes the styles of some of these carvers have been identified, such as William White (c.1673), Elias Grice (d. 1684), Henry Stevens (1611-c.1690), William Mumford (1641-1718), James Foster (1651-1732), and Joseph Lamson (1658-1722), all of whom produced numbers of gravestones. Before these men, however, was a carver known only as "The Old Stonecutter," who supposedly taught Joseph Lamson and perhaps William Mumford, as their styles are derivative. The Old Stonecutter's work can be identified and is found in the greater Boston area, but primarily north of the Charles River in the towns of Charlestown, Cambridge, Watertown, and Malden. William White is known to have been an early stonecutter. Little is known about him, but as he is said to have died in 1673 he couldn't be the person we seek.



In a study of the earliest stones, I came across a number which, while resembling those of the Old Stonecutter, are sufficiently different to be a group by themselves. These I call the *dotted-I* stones. They have lettering all in upper case with the unusual feature that the capital letter "I" has above it an inappropriate triangular dot. The circular dots between and often the letter crossbar which is in the Boston area 3). Also often one with two de- the base (see Fig- other distinguish- that none of the stones has any carving other than the lettering. All of the stones are carved on a good-quality slate. The lettering is excellently carved and well spaced. All of the stones have the usual three-lobed top of this period.



stones also have cir- most of the words. A has a V shaped not commonly found (see Figures 1 and found is the numeral scending curves at ures 2 and 3). An- ing feature is the fact

Of the thirty-seven stones in this group, thirty-two have dates after 1670. The earliest is dated 1666. My opinion is that the four stones dated 1666, 1667, and 1668 (two stones) may well be postdated. There are eleven stones dated 1678, double the number of any previous year, and none thereafter.

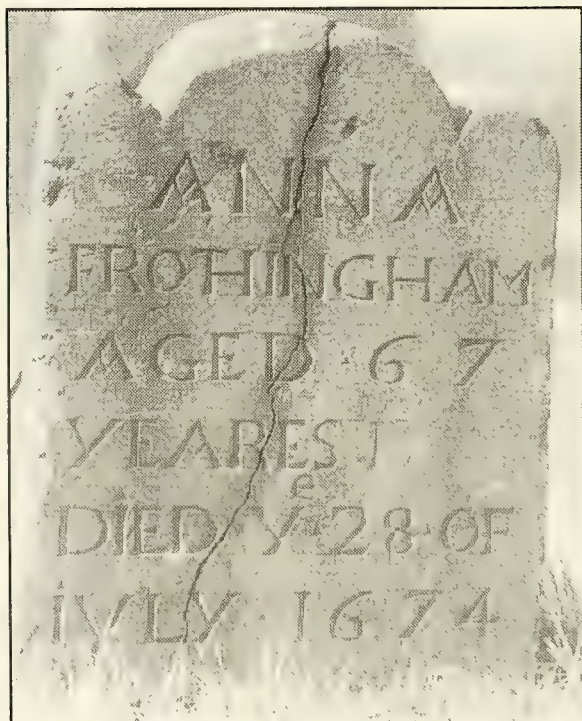


Figure 1: Anna Frothingham, 1764, Charlestown, Massachusetts

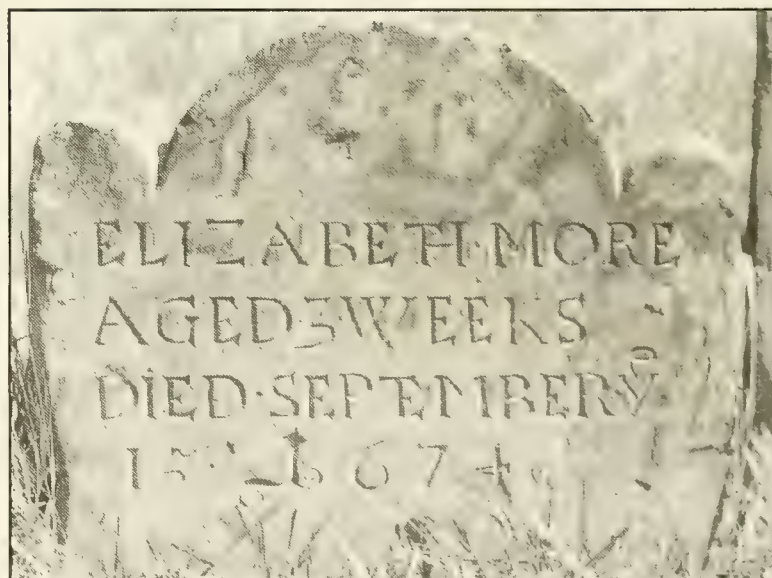


Figure 2: Elizabeth More, 1764, Charlestown, Massachusetts



s for location, thirty stones are north of the Charles River and seven in Boston proper: Charlestown has twenty-four; Cambridge, three; Watertown, two; King's Chapel, Boston, five; Copp's Hill, Boston, two. This is the area in which the Old Stonecutter and Joseph Lamson were working. Thomas Welsh and Joseph Whittemore are known to have carved gravestones in this area and to have been associated with Lamson, but they were not old enough to have carved these stones. The Old Stonecutter is not known to have used the dotted I or the unusual A, although he did usually use the numeral one with curves. Lamson, too, never used the dotted I or the unusual A and rarely used the curved numeral one. There may be more of these stones in the Boston area, as my survey is only inclusive of the cemeteries I studied, which were at Malden, Watertown, Cambridge, Charlestown, King's Chapel, Copp's Hill, and the Granary. To this list I added what photographs I could locate by others.

The unusual use of the letter A having a V-shaped crossbar is not found in any of the other carvers of this period. The use of it is not consistent, however. There are stones that have such letters as well as the usual letter A in the same inscription. This inconsistency also applies to the dotted I. There are stones having both types of the letter. The numeral one with curly bottoms can also be found, and often will appear on the same stone with the regular numeral one. Contemporary stones of other carvers often have the curvy

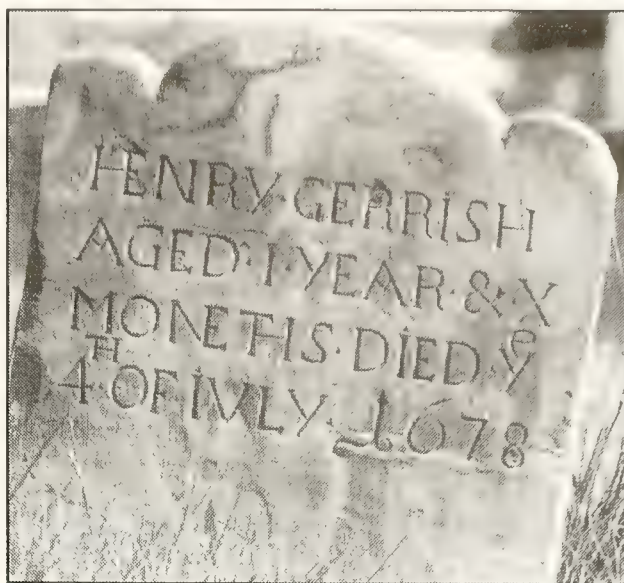


Figure 3: Henry Gerrish, 1678, Charlestown, Massachusetts

numeral one. Dots, and sometimes colons between words, are found on other early stones.

By the 1670s, all other identified carvers of the period used winged skulls and/or floral borders in addition to the lettered inscription. None of the known carvers used dots between words except on rare occasions. There are a number of other early stones crudely carved which were obviously made by inexperienced carvers, as well as a handful of other stones whose carvers will probably never be identified.

Call for Papers *1997 AGS Conference* *June 26-29, 1997*

Proposals and 250-word abstracts will be due February 1, 1996.
Papers on gravestone subjects from all disciplines are encouraged.

Exhibits including rubbings, photographs, castings, photographic essays and more are solicited for the Exhibit Area.

Please send proposals and abstracts to:

Barbara Rotundo
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

For more information on the 1997 conference, see page 23.

19TH & 20TH CENTURY GRAVESTONES



Barbara Rotundo

48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

Highgate Cemetery

Highgate Cemetery in London appears in our columns occasionally and also in American newspapers. Like Mount Auburn in Cambridge and Spring Grove in Cincinnati, Highgate is one of the early "rural" cemeteries, landscaped by Victorians according to Romantic ideas. They believed that by surrounding the graves with trees, flowers, the singing of birds, and the rippling of water, Nature (the capital N shows its importance) would speak directly to visitors, offering solace to mourners and high moral thoughts to others.

Unlike the first wave of American rural cemeteries that were private and non-profit in organization, the English were profit-making institutions. The combination of running out of space and run-away inflation ended any chance for profit by the 1960s. Many companies folded their tents and stole away — leaving locked gates and unkempt and overgrown but green oases. Parliament reacted to this crisis by requiring the local government to take over any such abandoned cemetery. Typically the municipalities mow the lawn in any area that still has room for burials and leave the rest to rampant growth.

Within the last fifteen years, many Friends groups have been organized to try to rescue the Victorian monuments and buildings that have been long neglected. The pioneering group that showed how to get such things done was the Friends of Highgate Cemetery, which started work in the mid-seventies. It was so successful in fund-raising and attracting volunteers for such tasks as cutting trees and recording inscriptions from eroding marble that the borough of Camden was very happy to sell the cemetery to the Friends, under the national Charities Commission, for a nominal fee, thereby ridding itself of the drain of its time and money.

One of the first acts of the Friends, while Camden still held possession, was to hire an experienced landscape architect to draw up a plan that would (1) maintain those parts of the cemetery that had become true nature preserves, (2) allow access to the most interesting memorials, and (3) provide safe pathways for visitors to reach family plots or to experience what had made Highgate, along with Kensal Green, the most desirable place for a Londoner to be buried in the nineteenth century. Jenny Cox produced a far-reaching plan that still guides the projects and decisions of the Friends. What looks like an uncontrolled wilderness between the open paths in the Western Cemetery has been carefully surveyed and recorded and is really a managed woodland, as suggested.

Western Cemetery, opened in 1839, is on the western side of ancient Swains Lane; the "new" cemetery, opened in 1854, is on the other and obviously called the Eastern Cemetery. The famous grave of Karl Marx is in the Eastern Cemetery.

For eight years weekend volunteers cut down trees, especially sycamores, an invasive weed tree in England. Without the right types of insects associated with them, sycamores are not attractive to the birds a preserve should encourage. The sale of sawed and split firewood has been another source of the funds used by the Friends to match English Heritage contributions awarded for the restoration of the cemetery's important architectural structures, all on the western side, most conspicuously the chapels that form the entrance.

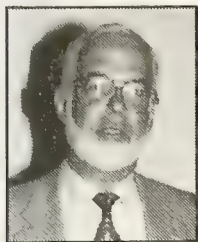
The landscape plan advised leaving the ivy "on the least interesting graves" because it made a unifying visual effect and offered shelter for wildlife. Members of AGS might have a tendency to feel that all gravestones are interesting, but to be honest, aren't there lots of stones that your eye has just learned to skip over? And remember — those people who spend money on an expensive stone usually choose a plot close to the road or path where people will notice it. All of the interesting stones at Highgate, whether valuable for design or famous because of the person buried beneath, are accessible.

Two years ago I was in England in the early spring and helped out with tours on a busy Sunday. I pointed out freshly dug dirt on a bank above our heads. I had asked a volunteer who was a trained biologist, and she had assured me that it was indeed a new fox den and that at that season there was probably a litter of baby pups in it. The awed visitors whispered for the next five minutes, and I felt no need to explain why the ivy and trees had not been cleared. Rarely do we get that close to such wild animals' homes, but in the peace and long silences of the cemetery, one fox mother felt safe, and this in the middle of one of the most built-up metropolitan areas in the world. It is no wonder that many people, especially the English who appreciate nature more than do Americans, should feel it is worth allowing some conventional marble tablets to be engulfed by the green tide.

However, since there are open stairs to underground tombs and the stone covers of such stairs have been heaved and displaced by tree roots, it is dangerous to wander in the Western Cemetery; thus visitors must pay for a guided tour. The tour follows a set route. If you want to see something special off that main route, go to the cemetery Tuesday through Friday (no tours on Monday). The crowds are large on weekends, but sometimes during the week a guide will have time to take a small group on a side path. You may wander where you like in the Eastern Cemetery after paying a pound for admission.

Do I sound as though I speak with sympathy and authority? I certainly should, for I am the American representative of the Friends of Highgate Cemetery in America. I collect dues from Friends living in the United States and Canada and send across a large single check, absorbing the exchange fee. This saves the group the three pounds that English banks charge for handling dollar checks. I also mail out the semi-annual newsletter, handle inquiries, the sale of publications, etc. There's lot more of interest about Highgate. If you have questions, I'd be happy to answer them. ▴

GRAVESTONES AND COMPUTERS



John Sterling

10 Signal Ridge Way
East Greenwich, Rhode Island 02818
E-mail: MGGW51A@prodigy.com

By the time you read this column the final version of the AGS database standard will be released. Many people sent suggestions for improvements to the program. The final version has several nice new features, a new report, and several bugs fixed. There are now over forty people using the program to record gravestones. It works well on XT (8086) to Pentium computers using operating systems from DOS 3.3 to Windows 95.

To order the AGS standard gravestone recording program (IBM version only), send \$19.95 plus \$2.00 shipping to:

AGS
278 Main Street, Suite 207
Greenfield, Massachusetts 01301

For those who purchased the Beta version, send your upgrade certificate with \$10.00 (shipping free) to receive the final release.

I recently got an internet message from Harold Mytum, an AGS member in England. He has recently completed a project using a geographical information system (GIS) to map and analyze the Kellington Churchyard. This is an excellent match of computer technology and cemetery research. Harold agreed to write an article about his project. The following is his article.

Kellington Churchyard Chronological Development Explored by GIS

by Harold Mytum
Department of Archaeology, University of York
The King's Manor, YO1 2EP, UK
E-mail: hcm1@york.ac.uk

English rural graveyards are complex archaeological sites, usually with a historic core where many generations have been buried, and less favoured areas used only in times of population expansion. During the medieval period very few burials were identified by stone markers, and these were often subsequently removed, some being reused in alterations to the church fabric. As the location of burials was forgotten over the generations, areas were reused for burials in a cyclical manner, leading to complex intercutting sequences of burials and a gradual rising of the ground level.

Only with the increasing popularity of stone markers did the practice of reuse of burial spaces become inhibited. The external gravemarker became common from the late seventeenth to late eighteenth centuries, depending on the region, but archaeologists anywhere in England have the benefit of at least two centuries of material culture change in a spatial context.

Spatial patterning within sites has not been greatly considered in Britain, Europe, or America, but by using a geographical information system (GIS) at Kellington, a large rural graveyard could be examined and analyzed. The gravestones were recorded using a standard recording form, with measurements for the size of the monument and coded data concerning shape, material, and decoration. The inscription was also transcribed. There is also room on the form for a photograph. In addition, further forms were filled out, off-site, regarding the personal information of each individual commemorated on the memorials. A detailed plan of all memorials, structures, paths, and trees was produced and then digitized and linked to the database for GIS analysis. In total there were 701 in situ stones. Of these, 651 were in good enough condition for the date to be deciphered, up to 1989.

With data sorted by Paradox and examined spatially with ARC CAD it has proved possible to identify first dispersed clusters, then cyclical reuse, and, finally, expansion. The earliest external memorial is dated 1703, though there are relatively few monuments from the eighteenth century, so for the current analysis they have all been grouped together; subsequent memorials have been grouped by decade and the study ends with the 1980s. In this note, however, only a few selected decades can be illustrated.

The eighteenth-century memorials display clear zoning, with loose clusters particularly to the south of the church. This area had higher social value in that the main entrance to the church, via the porch, is on the south wall of the nave, and so the main path runs across the graveyard to this from the gate (*Figure 1, left*). There are also ideological reasons for avoiding the north, associated as it was with death and damnation rather than salvation; the north door was termed the "Devil's door." In contrast, the eastern end is near the altar and for this reason it was a popular medieval burial location, a preference continued in the eighteenth century. The areas of popularity remained similar through the 1820s, though there was a gradual expansion of the areas being used for memorials towards the gate and to the southwest. It may be of some significance that throughout this time headstones were found only on the periphery of the burial area marked by ledgers and tombs, suggesting that the lesser status families that nevertheless could afford some permanent markers were placed in slightly less favoured areas of the churchyard. Clearly only a small number of burials were being marked by memorials, but these were in dispersed clusters.

In the 1830s the north was gradually utilized from the more desirable east end, with some infilling elsewhere (*Figure 1, right*). However, pressure on burial space was intensifying, reflected in the increasing popularity of curbs to mark the full plots. The solutions to perceived overcrowding in the old graveyard was expansion, with an extension opened to the south. In the 1870s the graveyard extension was extremely popular (*Figure 2, left*). The burials were laid out in much more organized rows, the whole area obviously having been laid out in advance. This efficiency in the use of

space is inspired by cemeteries, something also noted in the continued frequent use of curbs to mark plots. The business of burial had become more commercialized, a mirror of Victorian interests and obsessions. This pattern continued through to the 1910s, when, as the extension began to become full, cyclical reuse came into play (Figure 2, right). Some attempt was made at filling in the old graveyard. This involved the reuse of burial spaces without memorials, and so considered suitable for use at this time. Once again, the southern and eastern areas were most desired, a process continued through the 1920s.

The problem of limited available burial space in the graveyard was resolved in the 1930s once again by expansion further to the south (Figure 3, left). As herbed monuments were popular at this time, and many more individuals desired and could afford memorials, the filling up here is even more obvious. Gradually the burials spread from west to east across the narrow strip of burial ground, with the only change being the shift from herbed monuments back to headstones in the 1960s, and at the same time the appearance of cremation plots. These are much smaller and are marked only by a small slab. A separate area in the east was reserved for them, though the cremations and inhumations are now about to meet, and a third graveyard extension will soon be needed

(Figure 3, right). The impact of increased memorialization is to prevent reuse of graveyard spaces, and at Kellington this has led to expansion into neighbouring agricultural land.

The use of GIS to interrogate the data spatially has allowed the development of Kellington churchyard to be understood in a fine-grained way which can only be briefly shown here. The apparently informal but in fact highly regulated earlier scattered groups of memorials, reflecting socially significant local families, can be contrasted with later developments where dense packing, high degree of organization, and conformity of memorials were the norms. The celebration of death has become a less significant arena for social statements during the later twentieth century. Control by the church has become stronger; familial loyalty is weaker.

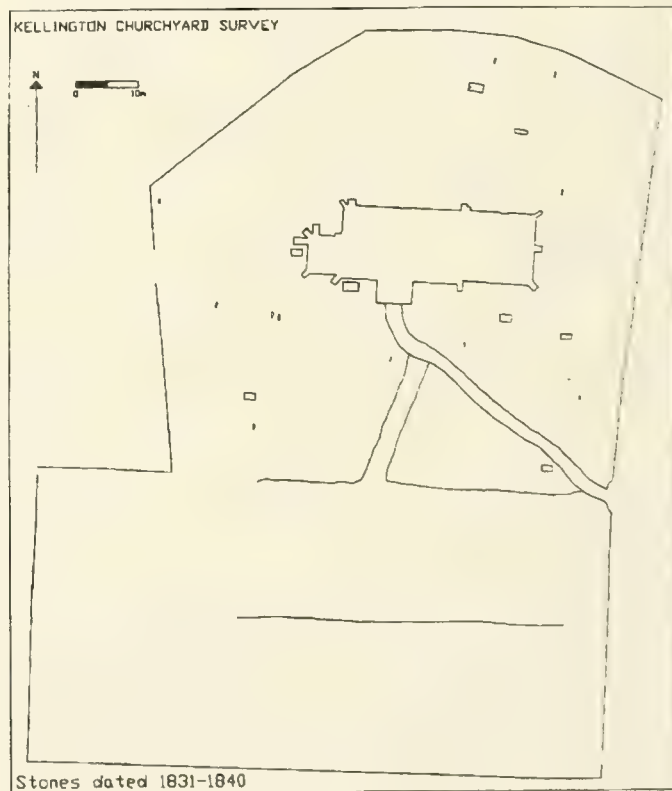
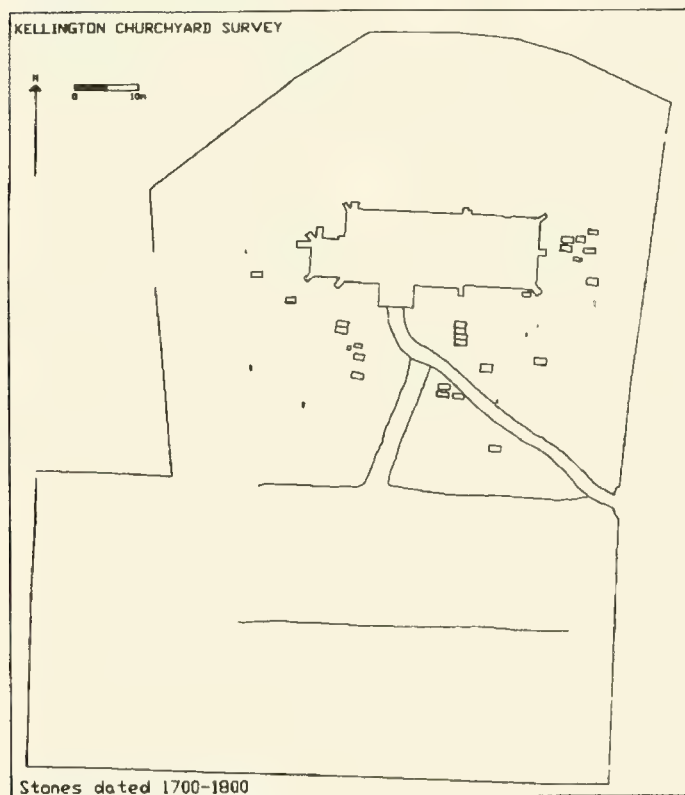


Figure 1

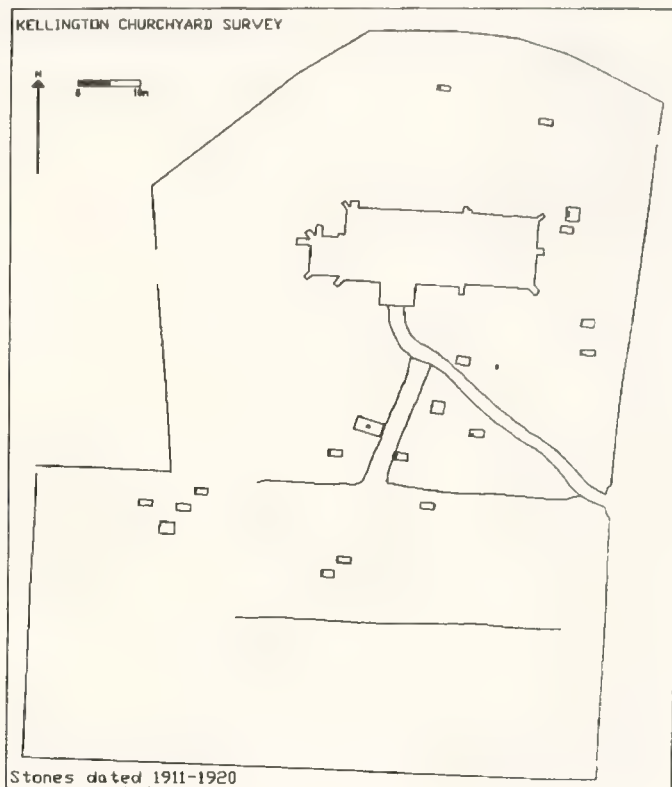
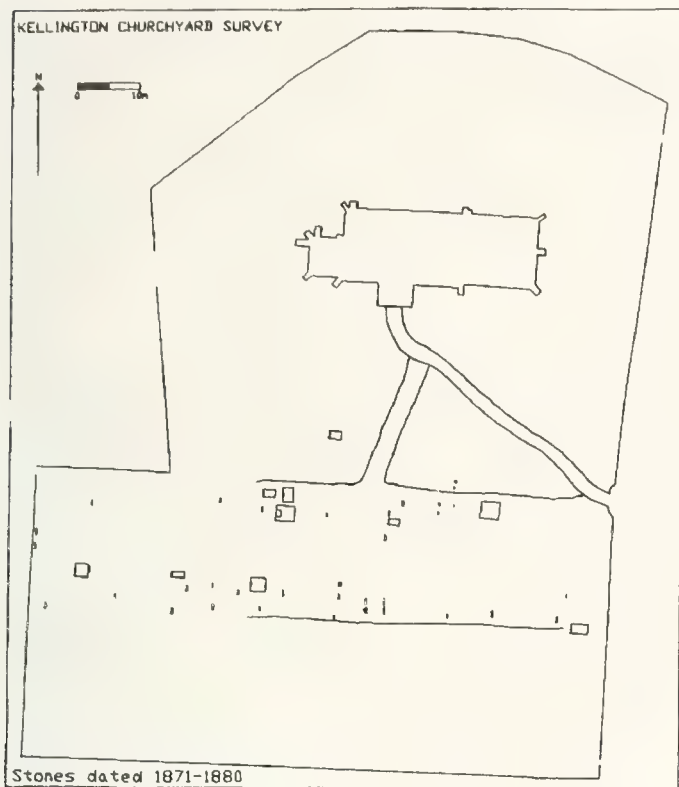


Figure 2

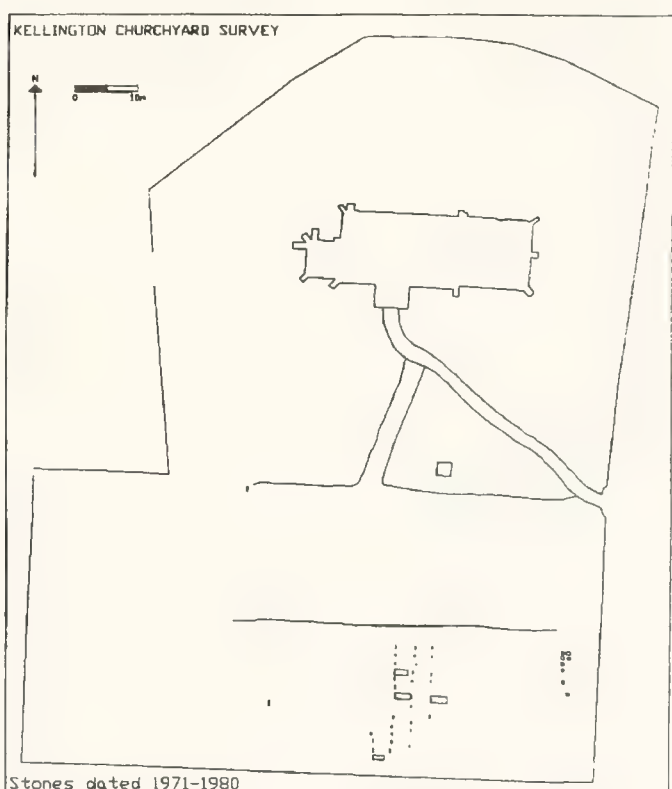
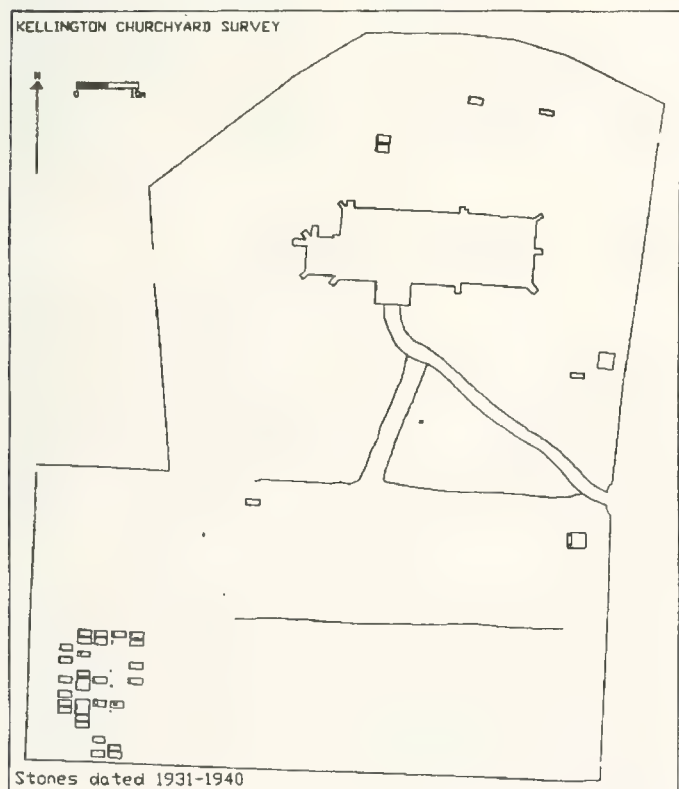


Figure 3

Conservation News



W. Fred Oakley, Jr.

19 Hadley Place, Hadley, Massachusetts 01035

More on Using Shaving Cream to Read Tombstone Inscriptions

Marsha Melnyk spoke at the Late Night sessions at last year's AGS conference about her experiences in photographing gravestones whose motifs and inscriptions were faint or eroded. She used the term "soaping" to describe the use of shaving cream as a medium for providing contrast, having found that the usual techniques were unsuccessful in capturing detail on film.

Your editor solicited opinions from three professional conservators as to the efficacy of using shaving cream on stone for the purpose described above. (*One of which was published in the winter '96 AGS Quarterly. M.L.*)

My summary of their responses: The "mirror" technique is by far the recommended method. Assuming the stone is sound, good results can be obtained by rubbing the surface with grass clippings. Moistened soil (mud) can be helpful. Or using a poulticing technique consisting of an absorbent material or powder (kaolin, diatomaceous earth) mixed with water to form a paste. Applied with a plastic spatula and removing the excess with a squeegee, poulticing could produce a good contrast. Removal by using a lot of water (a hose is ideal) and scrubbing with a soft brush is a must whenever any foreign material is applied to a stone.

Conservators' concerns with shaving cream are traced to the "sticky" stuff, primarily oils, among its chemical ingredients and the tendency of porous stone to rapidly absorb these chemicals. Using shaving cream should be a last resort procedure. Thoroughly pre-wetting the stone will diminish absorption. Speed is the key to removing any foreign substance from the stone. Thoroughly cleaning with copious amounts of water and a soft scrub brush **immediately** after photographing is essential. Rain, snow, sleet, or hail are not substitutes for thorough, manual washing.

There seems to be less concern with non-porous stone such as slate or granite. However, if any foreign substance is introduced to the surface of non-porous stone, the same instruction applies: manual washing with plenty of water and a soft scrub brush.

Another technique found useful in reading faded inscriptions is using a flashlight at night. Clearly one must insure that local authorities are aware of your intentions. And never go alone!

Another Way to Read Tombstone Inscriptions

One way to get the words from a deteriorating stone: using a video camera, take a picture of the stone from all angles. A

shaded photo does best, so you might need someone to shade the words as you take the picture. Convert the picture into your computer and save that photo. Finally, run a graphics editing software package (like Photoshop or Color It) and keep adjusting the contrast until every word is clear. Although time-consuming and painstaking, it works; what's best about this method is you get to read the stone without having to so much as touch it. (*This suggestion was found on the internet by Cora Ott.*)

Removing Graffiti from Gravestones

Graffiti defaces and damages gravestones. A recent addition to the list of materials that provide guidance in removing graffiti from gravestones (among other types of masonry) is a publication from The National Park Service's series, *Preservation Briefs*. Entitled "Removing Graffiti from Historic Masonry," this is #38 of the series and Martin E. Weaver was Project Director.

This booklet is a valuable resource for anyone, professional or practitioner, faced with the task of removing graffiti from natural stone, clay materials, or cementitious material. Urgency for treatment is expressed in the very first sentence: "Removing graffiti as soon as it appears is the key to its elimination — and recurrence."

Copies may be obtained from the Technical Services Center, New York Landmarks Conservancy, 141 Fifth Avenue, New York, New York 10010.

Available from AGS are two publications with helpful suggestions for cleaning gravestones.

Lynette Strangstad's book, *A Graveyard Preservation Primer*, has a section beginning on page 60, "Cleaning Old Gravestones," and Tracy Coffin Walther's leaflet, "Review and Evaluation of Selected Proprietary Materials for Cleaning Masonry Burial Monuments," are both available from the AGS office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301.

A Landscape Historian Replies

A recent letter from Scott G. Kunst, landscape and preservation planner in Ann Arbor, Michigan, called attention to the article describing removal of vegetation in East Hartford Burying Ground (*AGS Newsletter*, Spring 1995, page 7). Scott pointed out that "Plants are an essential part of an old burial ground and deserve the same respect and care as any other historic artifact." While not mentioned in the subject article (a regrettable omission) the vegetation in question was found to be common in the area and of no historic value in the landscape.

Scott's article, "Preserving Plants in Historic Burial Grounds," which can be found in the National Trust's booklet, *Preservation of Historic Burying Grounds*, helps the reader appreciate the possibilities for discovering and protecting historic plants. Your editor is reminded of the case in which a cemetery gained protected status because a rare prairie grass grew within its boundaries.

Composites in Chicago's Cemeteries

Helen Sclair continues to "rummage about" Chicago's cemeteries making discoveries and responding to historical puzzles. She writes of composites (artificial stones). In her view, "all composites are the result of casting, molding, or hand modeling of a mixture of materials." Composites have been used in Chicago cemeteries since the 1840s, many of the earliest made from sand dredged from Lake Michigan. This sand was mixed with locally made cement and molded into small obelisks and other columnar shapes.

In the twentieth century there were additives, such as asbestos, included in the mix used to make composites. These markers are most often representations of religious saints or family members. The later composites were fashioned to resemble limestone, marble, granite, and bronze. The company which manufactured these markers had a long history of molding statues from plaster and had also imported Italian marble statuary. When a substantial excise tax was levied on large marble pieces, the company began importing marble dust which they then molded into the desired shape. During the First World War federal regulations prevented shipping non-essential marble and granite by rail, thus encouraging the monument industry to turn to cement for much of its production.

Sclair suggests that all of these composites, particularly those which include asbestos, should be avoided by "rubbers and scrubbers." She wonders about the possibilities for conserving these materials when they need human intervention to repair breaks or when cleaning is required. She doubts whether it is feasible to effect a successful restoration.

Today, at least one monument maker is molding gravemarkers using marble dust and polyester resin of which the latter ingredient is UV sensitive.

Be assured that not all of Chicago's markers are composites. While only a small percentage of the total markers, composites are worthy of attention.

Readers are invited to comment directly to: Helen Sclair, 849 West Lill Avenue, Chicago, Illinois 60614-2323.

An Upcoming Program: Restoration of Marble Gravemarkers/Monuments

A cooperative effort of the Ontario Ministry of Tourism and the Ontario Monument Builders Association, this two-day program is scheduled to be held in Kingston, Ontario, Canada, in November, the exact dates to be announced. The cost of the program is \$200.00. The purpose is to study restoration techniques which are the least damaging and can be performed at a reasonable cost. In the announcement, it is stated that the program content will hold interest for several disciplines.

A visit to Kingston's cemeteries will be a must for program participants. 1995 AGS conference attendees will recall that historic Cataraqui Cemetery is located in Kingston and was the topic of a paper presented by fellow-member Dr. Jennifer McKendry. She is also author of *Weep Not for Me: A Photographic Essay and*

History of Cataraqui Cemetery. (A review of this can be found on page 13. M.L.)

Persons interested in the exact dates and obtaining more detailed information concerning the program are invited to contact:

Tamara Anson-Cartwright - Conservation Advisor
Ontario Ministry of Tourism
Cultural Programs Branch
77 Bloor Street W. -2nd Floor
Toronto, Ontario M7A 2R9
Canada
Telephone: (416) 314-7133
Fax: (416) 314-7175

(Remember that current U.S. letter postage to Canada is 46¢, post-cards 30¢.)

For the "electronically connected," it is now easy to investigate other similar programs. The address of the National Park Service's Cultural Resources home page is:

<http://www.cr.mps.gov/>

where you can select "Preservation Programs," under which there is a sub-selection for "Education and Training." *Submitted by Sybil Crawford.*

AGS Needs An Archivist

*Now that the office has moved,
the Archives are too far away for Jo
Goeselt to easily manage.
Therefore, we are looking for a volunteer.*

*If you have an interest in documents
and photos relating to gravestones,
have an attention to detail,
a few hours to volunteer every month,
and can travel to the Archives
several times a year,
please contact the AGS office
for more information.*

REVIEW



Eric Brock

Post Office Box 5877
Shreveport, Louisiana 71135-5877

Making Educated Decisions: A Landscape Preservation Bibliography

Edited by Charles A. Birnbaum and Cheryl Wagner

Published by the Department of the Interior, National Park Service,
Cultural Resources Preservation Assistance Division,
Washington D.C.
1994, \$5.50

To order, write to the attention of: Superintendent of Documents
or call (202) 512-1800. Ask for stock number 024-005-01142-1.

Review by Barbara Rotundo

This book will **not** be of interest to those of you who focus solely on gravestones, but if you are concerned at all with the preservation and restoration of cemeteries, this annotated bibliography offers support. After using the subject index to find directly relevant items, try thumbing through the pages, where you will find, for instance, that #253 tells you the dates various ornamental plants were introduced to the United States, or #437, "How to 'Do Archeology' without Really Digging." Many of the books and articles treat parks, which, you'll remember, in the United States descend from the rural cemetery movement.

New Newsletters About Cemeteries & Gravestones

Review by Eric Brock

There are several newsletter-type publications now available for those who desire them. For some time our own *AGS Newsletter* (a.k.a. *Quarterly*) was pretty much alone in the world of gravestone studies. Now, however, we are joined by several sister publications which may appeal to AGS members as well. Happily, none are rivals; in fact, they all really supplement each other. The more the better is my own philosophy, for it shows that our field of interest is gaining momentum across the nation. Among those available:

Tomb With A View: Publication began in the Spring of 1995. This is a quarterly newsletter. Brief — only four to seven

pages — it is likely to grow as time goes by and more contributors to its pages emerge. Right now it is largely the work of its creator, Katie Karrick of Cleveland Heights, Ohio. Ms. Karrick includes in her issues a calendar of events taking place at or regarding cemeteries nationally, with special emphasis on the Midwest. Walking tours of cemeteries, with dates and times, are also listed, as well as some brief book reviews and interviews. "Tomb With a View" is available for \$15.00 a year from TWAV, 2754 Hampshire Road #4, Cleveland Heights, Ohio 44106; phone/fax (216) 932-5512.

Solitude in Stone is another new publication. Also a quarterly, it first appeared in late 1994. Running around five or six pages on average, "Solitude in Stone" contains brief essays, genealogical research info, gravemarkers trivia, anecdotes, and a variety of gravemarker data, largely from the Michigan region but not limited to any specific area of the country. It is a photocopy format but that doesn't stop "Solitude in Stone" from including some interesting photos. Like "TWAV" above, I suspect it is destined to grow. Subscription information is available from its publisher, Clyde A. Chamberlin, 1228 West Saginaw Street, East Lansing, Michigan 48823-2432; phone (517) 337-0971.

Grave Matters is the newest of the new cemetery and gravemarker newsletters now available. Also a quarterly, it is published by Sharon Thomason of Dahlonega, Georgia, and while also dealing with the nation as a whole — and even points abroad — this newsletter focuses on the South. Research data, anecdotal information, genealogy, funerary art, as well as cemetery trivia of all sorts fill the pages of "Grave Matters." Subscriptions are \$12.00 a year and are available from Ms. Thomason at Route 7, Box 1620, Dahlonega, Georgia 30533.

There are also numerous organizations, cemetery "friends" groups, and cemeteries themselves which publish regular monthly, bi-monthly, or quarterly newsletters. The above publications list some of these and give their addresses. Some can now be contacted via the Internet as well. In the southern part of the country, one of the most active regional organizations involved in cemetery preservation is **Save our Cemeteries**, a New Orleans-based group involved with the preservation of the New Orleans Metro area's unique cemetery heritage. Save Our Cemeteries (SOC) conducts tours, training workshops, and restoration and clean-up programs. Even if one isn't in the Crescent City, those interested in southern regional cemetery preservation may find their work to be of interest and value. SOC's monthly newsletter, "SOCCGRAM," is available for a nominal membership fee. Information on membership and subscriptions is available from SOC, Post Office Box 58105, New Orleans, Louisiana 70158-8105; phone (504) 588-9357.

Some New Books to Note:

Reviews by Eric Brock

Several interesting books on cemeteries and gravemarkers have recently been published. Published last year, **Epitaphs Found in Pompey Cemeteries** is an admittedly regional book, but a most interesting one nonetheless. The book's focus is the Pompey, New York, area and its numerous late eighteenth- and early nineteenth-

century gravemarkers. The product of several year's effort by the Pompey Historical Society, the book reflects the society's work: During the course of cleaning, restoring, and maintaining Pompey's historic burying grounds, many fascinating epitaphs were (pardon the pun) uncovered. "Epitaphs" is a small, paperbound book of fifty pages with nice line drawings and interesting data; it is also indexed. Its nine compilers/editors are to be commended for their work. Such a book is worth emulating in all parts of the country for it raises awareness of the value of our historic cemeteries. The Pompey Historical Society sells the book for \$6.00 plus postage. For more information contact Nancy Edwards at 2043 Cardner Road, Cazenovia, New York 13035-9501; (315) 662-3668.

Another interesting book out in 1995 was *Weep Not For Me: A Photographic Essay and History of the Cataraqui Cemetery*. Again, this is a regionally-focused book but also worthy of emulation. Also paperbound, it is forty-three pages in length, but those forty-three pages include an interesting brief history of this historic Victorian cemetery of Kingston, Ontario, Canada, as well as a dozen plates of striking black and white photos of the cemetery by Jennifer McKendry, author of the book. The history is thorough and includes historic photographs and excellent drawings by the author. The profusely illustrated, indexed book sells for \$15.00 plus \$3.00 postage (Canadian) and is available from Ms. McKendry at 1 Baiden Street, Kingston, Ontario K7M 2J7 Canada; (613) 544-9535).

Yet another interesting new item is entitled *Reflections: An Innovative Audio Tour of Mount Auburn Cemetery*. First released in July, 1995, *Reflections* is indeed an innovative tour. It is an audio cassette tape, one hour long, intended for play while driving or walking through the cemetery. Of course, Cambridge, Massachusetts' Mt. Auburn is one of America's great cemeteries. Founded in 1831, it was one of the pioneers of the rural cemetery movement that so inspired the modern American concept of the cemetery and set the standard for Victorian burial grounds. Data about the cemetery, its history, its place in American sociology and history, and local historical information about some of the more than 87,000 Boston area residents buried there makes for a fascinating tour, even if the listener isn't at the cemetery! The package contains not only the cassette but also a fine map of the cemetery all packaged in an attractive book-sized case. The tape is available for \$12.00 (\$15.00 by mail) from Friends of Mt. Auburn Cemetery, 580 Mount Auburn Street, Cambridge, Massachusetts 02138-5517; (617) 547-7105. The tape can be rented for the day by cemetery visitors for \$5.00.

Incidentally, a similar audio tape tour is also available for New Orleans' historic Metairie Cemetery, which is a fascinating combination of the traditional New Orleanian above-ground cemetery and the late Victorian rural cemetery (only in Louisiana!). This tape is available only for rental by cemetery visitors, however. It's worth mentioning, though, since many tourists miss Metairie, one of the Big Easy's most important burial grounds, since it isn't convenient to the French Quarter (that important but tiny little fraction of a fraction of New Orleans which most tourists end up thinking is the whole city). Metairie — also New Orleans' safest cemetery — is located at the convergence of Metairie Road, City Park

Boulevard, and the New Orleans Expressway. Within a stone's throw are also located numerous other historic cemeteries. Visitors to New Orleans with an interest in cemeteries and gravemarkers shouldn't miss a visit to that section of town. From the Quarter just follow Canal Street due north (away from the river) until it ends at City Park Boulevard — there's a nineteenth century cemetery on every corner.

Lastly, and well worth mentioning is *Haskoy Cemetery: Typology of Stone*, by Mina Rosen, published by Tel Aviv University and the University of Pennsylvania Press, 1995. It is a fascinating volume on the history, ethnology, and art of Haskoy Jewish Cemetery in Istanbul, Turkey. Founded in 1582, Haskoy Cemetery is still open and used for burials by Istanbul's Jewish community. Located on the northern bank of the Golden Horn, Haskoy contains some 22,000 gravemarkers, many of which reflect an interesting melding of Jewish, Islamic, and Byzantine Western culture. Intricate artwork, inscriptions in Hebrew, Arabic, and Roman characters, flowers left on graves in the Western manner, pebbles left on graves in the Eastern manner, stone slab markers carved to resemble Moslem prayer rugs yet directed not towards Mecca but towards Jerusalem (though, from Haskoy, these are more or less the same direction), Ottoman art, traditional Turkish motifs, stars of David....All these are the beauty, mystery, and dichotomy of Haskoy Cemetery. Ms. Rosen has produced a striking book, full of beautiful photos, fine maps, and impressive scholarly data. The price is no less impressive at \$150.00. Definitely a book for persons with an abiding interest in the subject, but a marvelous book for anyone interested in gravestones.

New Review Editor

I regret that this must be my last column as AGS Review Editor. For the past five years it has been my pleasure to contribute book reviews to this publication, and for the past two years to serve as its Review Editor. But my ever more hectic schedule simply does not allow me to continue in that role. I wish my successor all the luck in the world!

I am happy to report that long-time AGS member Mary-Ellen Jones has agreed to take on the job of review editor. Please send materials to her at 2 Los Amigos Court, Orinda, California 94563. M.L.

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San Francisco de Asis Mission

The San Francisco de Asis Mission (better known as Mission Dolores) was founded June 29, 1776, sixth in the chain of Franciscan missions established in California by Fathers Francisco Palóu, Pedro Cambon, Jose Nosedal, and Thomás de la Peña. It was named for Saint Francis of Assisi, founder of the Franciscan order. October 8, 1776, was the date of the formal opening of the Mission.

As a rule the church fathers were buried inside the mission churches, near the altar. In the churchyard were buried Christian Indians and others of the faith from the communities and ranches in the vicinity.

It is to *The Burial Register* that one goes to for information on burials in the church and churchyard. It is rich in historical detail but would prove tedious to the ordinary reader. Thus only the most important items of information will be cited here.

The first burial took place on December 21, 1776. On that day the body of Maria de la Luz Muñoz, wife of the soldier Jose Manuel Valencia, was laid to rest in the presidio church. Often each presidio had its own small burial plot where soldiers were interred. San Francisco's presidio burying ground has become a national cemetery for the army.

The first burial to occur in the church of the Mission was No. 5 in *The Register*. On March 4, 1777, Francisca Alvarez, nine year old daughter of the soldier Joaquin Alvarez, was buried after having received The Sacraments of Penance and Extreme Unction. In connection with this burial the phrase "in the church of this mission" was used for the first time.

The first Indian burial "in the church of this mission" took place on October 20, 1777, Fr. Palóu writes. The body of Pedro, four years old, baptized on August 28, 1777 as a child of pagan parents, was then interred. The little boy had fallen into a copper kettle full of hot water and died. It was the ninth entry in the book.

On November 10, 1780, Fr. Noriega gave burial "in the

church of this mission" to the body of Dona Josefa Carabajal y Muchuca, native of the city of Mexico, wife of Don José Joaquin Dávila, "surgeon of these settlements and presidios, and resident of the presidio of San Francisco."

In connection with burial No. 46, on October 2, 1781, the phrase "in the cemetery of the church of this mission" is used by Fr. Palóu, and thereafter by the other fathers. This would seem to mean that the cemetery adjoining the church dates from this period.

An entry of importance is No. 138, which states that on June 19, 1785, Jose Ramón Moriana Herrero was buried within the body of the church for which the foundations had been laid at the mission. He was a native of Tulancingo, Mexico, and married to Francesca Xaveria, a neophyte of the mission. He was a native of the mission. He had received all the Sacraments. From this entry it is clear that the church, which Fr. Palóu had begun to build, was not completed during this time.

About one month later, at 10:00 p.m. July thirteenth, Don José Joaquin Moraga, the commander of the presidio, passed away after receiving all The Sacraments. The body was interred on July 15, 1785, "in the church of this mission," as Fr. Palóu writes.

In April, 1804, Fr. Ramon Abella notes in *The Burial Register* that on January 25 a canoe with fourteen neophyte men aboard set out from the eastern shore to cross over the bay. A storm arose later on, in which Fr. Abella believed all the men, thirteen married and one single, were drowned, although some thought that the men had become victims of savages from Carquinez Straits. The names are given in *The Register*.

A sadder entry was No. 2059: "On April 24, 1806," it says "commenced the epidemic of measles. From its consequences on various days died the following, to whom all I administered The Holy Sacraments of Penance and Extreme Unction, with the exception of three or four who died suddenly or without my knowledge that they were ill." Fr. Abella then enters the names of Nos. 2061-2295 buried on different days till June 27, 1806. Of these, forty-six were male adults and thirty-five boys, one hundred seventeen female adults and thirty-eight girls under nine years, or two hundred thirty-six Indian neophytes in two months. This was the first appearance of the disease of which the Indians knew nothing before the advent of the whites.

The last entry in *The First Book of Burials* is dated December 31, 1809, and bears No. 2740; of these, according to Fr. Abella, sixty-five were white people and 2,675 were Indians; 1,149 were male Indians and 1,526 were females, hence 377 more deaths of female than male Indians.

"On March 28, 1830," Fr. Thomas Esténaga notes in entry no. 5158, "the body of the captain of this presidio of San Francisco, Don Luis Antonio Arquella was interred in the cemetery."

The following entry speaks for itself. "No. 5403, April 30, 1838. I gave burial to the body of the neophyte Anastasio, whom they killed atrociously at Yerba Buena. Many of those participating in the murder called themselves de razon. He received no Sacraments whatever." Signed Fr. Jose Maria Gutierrez.

Some notables buried in the Mission Dolores cemetery include:

Francisco de Haro, first alcalde (mayor) of the city.

Luis Antonio Arquello, first California-born Mexican governor of the state. It is about his sister, Concepcion Arquello, that one of the state's most romantic love stories is told. A Russian, Nicolai Petrovich Razarov, paid court to her but was called back to Russia before the marriage. He promised to return but died on his journey home. Concepcion Arquello remained true to him through the years. Finally she entered a convent and spent a long and useful life in work for the church. She is buried in the Carmelita Cemetery in Benecia.

The Mission has been rebuilt and restored a number of times. The cemetery was vandalized a number of years ago but it, too, has been restored.

Today Mission Dolores is one of the main attractions for tourists.

SOUTHWEST

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Fax: (602) 647-7136

A Ceramic Gravemarker Discovered in Arkansas

By Sybil F. Crawford
10548 Stone Canyon Road #228
Dallas, Texas 75230-4408

Now well beyond the century mark in point of age, a ceramic gravemarker (the survivor of a pair) has been discovered in Benton, Saline County, Arkansas. If there were ever other pottery markers in the county, the evidence has long since disappeared. As the work of Saline county's potters has undergone careful scrutiny over the years, it seems likely that the markers in question were "occasional" pieces and represent the potter's entire output for cemetery use.

Benton, less than twenty miles southwest of Little Rock, is in the heart of a "red clay belt," and many potters were attracted to the area following the Civil War. Most worked there briefly, then moved on or took up dissimilar occupations. During the most productive years, between 1868 and 1898, there were as many as a dozen potteries operating in Benton at various times. The world-famous Niloak pottery process was discovered in Benton by the late Charles Dean Hyten about 1912, and pieces of this art pottery

now draw high prices as collectors' items. ("Niloak" is a reversal of "kaolin," an Indian word for clay.) With the exception of Hyten's operation, most of the potteries produced functional items such as crocks, jars, inexpensive vases, planters, and novelty items. In spite of its wealth of raw clay, Saline County's reign as a commercial pottery center lasted less than seventy-five years and, with Hyten's accidental drowning death in 1944, came to an abrupt halt.

Much of Arkansas retained its pioneer aspect well beyond 1850. The Civil War played havoc with the local economy, and few formal gravemarkers were found in the state's small towns or rural areas before 1900. Oklahoma had not yet achieved statehood, and as late as the 1870s trouble continued to brew along the wild-and-woolly border Arkansas shared with Indian Territory. Given the time and setting, it seems improbable that anyone questioned what constituted "cemetery art."

Little Rock was considered a "metropolitan area" and, from the standpoint of memorialization, a study in extremes. A few of the city's elitists ordered finely-carved Victorian pieces, brought in by riverboat from Memphis, Louisville, and New York, and included the work of "name" sculptors such as Launitz, Muldoon, Bullett, and Salve. Families whose means rendered them incapable of competing in such showy display frequently opted for nothing at all. Residents of rural areas were more likely to make some attempt at memorialization, no matter how primitive or amateurish it might seem to their city counterparts. Even today, "scraped ground" landscaping is practiced in some of Saline County's rural cemeteries, and gravehouses were not considered an oddity at the turn of the century.

In 1877, a family named Salyer was making its way through Arkansas on the Military Road, a favored route to Texas. While passing through Benton, a young son and daughter of this family died and were hastily buried at Lee Cemetery. The family pressed on almost immediately and the unconventional gravemarkers suggest that they neither took part in their selection nor paid for them. It seems more likely that the potter was simply playing "Good Samaritan" when he crafted these unusual markers and set them in place.

The two markers were identical: nineteen inches high with a top opening nine inches in diameter and a fitted "lid" protecting the hollow interior. Produced from local clay, they were of smooth finish, the cream color exterior now speckled with brown after years of weathering. The girl's marker eventually dis-

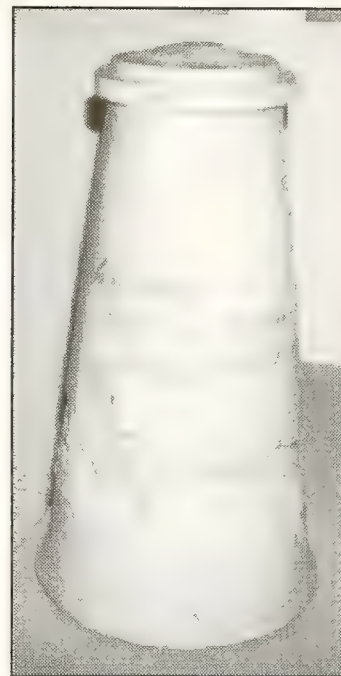


Figure 1: Marker inscription on body, and potter's initials (O C A) on rim of lid. Photo courtesy of Arlene Hyten Rainey.

appeared. The boy's marker remained in Lee Cemetery more than a century before its removal to Benton's Gann Museum by Patrick Dunnahoo (a local author, historian, and preservationist) at the request of Imogene Dunlap, a granddaughter of potter Atchison. The museum is located two blocks south of Saline County's newly restored courthouse on Benton's town square.

Although a photograph of the boy's marker (*Figure 1*) might lead one to believe the inscription was painted on the surface, it is, in fact, incised. Through years of weathering or some obscure coloring process, the lettering appears a dark grey. The potter was not entirely uninformed about his subject, as the inscription reads:

C.C. Salyer
Age 15 yr 4 mo. 11 da.
Died Sep. 9th 1878

The red soil's staining properties account for the discoloration around the base of the marker and show the depth to which it was set. At ground level, the marker has been badly disfigured by careless mowing practice, a sad and all-too-frequent commentary on grounds care.

It is supposed that the holes near the bottom of the marker (*Figure 2*) were placed there during the "turning" process, perhaps for insertion of a simple hand-held tool which would enable the potter to move it about in its "green" state or remove it more easily after the firing process. Arkansas' climate is given to extremes of both heat and cold and the ceramic marker's hollow interior has likely contributed to its proven durability.

"OCA" is incised in script on the rim of the lid (*Figure 1*), being the initials of the potter, Oliver C. Atchison. Lifting the lid, it is apparent that the cream color penetrates the clay throughout and was not a mere surface application.

Following his sojourn in Benton, we are told that Atchison moved to nearby Malvern, Arkansas, where he built a stoneware plant and was joined in business by his son, Thomas N. Atchison. Known as Malvern Pottery & Stoneware Company before 1900, the firm later assumed the name of Arkansas Brick & Tile company, and was bought in 1927 by nationally known Acme Brick company. The firm's early stoneware output included a wide variety of items such as jugs, crocks, and churns.



Figure 2: One of a pair of pottery markers, Benton, Saline County, Arkansas. Photo courtesy of Arlene Hyten Rainey.

Whether significant or not, it seems worthwhile to compare the obvious similarities between the shape and dimensions of the Salyer gravemaker and those associated with the common stoneware churn found in households of that period (and an object familiar to our potter).

We are left with some questions. Was the Salyer marker designed and crafted with use as a gravemaker for its sole intent? Or, are we observing another instance of necessity becoming the mother of invention? If so, are we seeing a common household item diverted from its original used by the addition of an inscription? Does uncommon usage constitute Folk art? Further inquiries are being made, and reader comment is welcomed.

MIDWEST

Illinois, Indiana, Iowa,
Kansas, Michigan, Minnesota,
Missouri, Nebraska, North
Dakota, Ohio, South Dakota,
Wisconsin, Manitoba, Ontario



Helen Sclair

849 West Lill Avenue, Chicago, Illinois 60614-2323

Many of you may subscribe to periodicals pertaining to cemeteries and markers. Four of them are at hand: *Stone In America*, American Monument Association, 30 Eden Alley, Suite 301, Columbus, Ohio 43215; *Cemetery Management*, American Cemetery Association, 1895 Preston White Drive, Suite 220, Reston, Virginia 22091-5434; *American Cemetery*, 1501 Broadway, New York, New York 10036; *MB News*, Monument Builders of North America, 3158 Des Plaines Avenue, Suite 224, Des Plaines, Illinois 60018. Reading all of them gives a fair appraisal of what cemeteries are about. Undoubtedly there are others.

Not long ago research in the Archives of the Monument Builders of North America provided access to other publications in their library: *Park and Cemetery*, 1928-1932; *Monumental News*, 1928-1933; *American Art In Stone*, 1965; *Design Hints*, 1928-1933; *Memorial Merchandising*, 1928; *The Modern Cemetery*, 1933; *Memorial Crafts News*, 1927-1933; *American Stone Trade*, 1928-1933; *Monument Builder News*, 1944-present; *Granite*, 1930-1931; *Monumental World*, 1930-1933; *Elberton Graniteer*, 1957-1992; *Monumental News Review*, 1964-1976; *Granite, Marble and Bronze*, 1928-1933; *American Cemetery*, 1931-1933 and 1961-1968; and *Monument and Cemetery Review*, 1928-1933. The last item is exceptional, for its editor is Harry A. Bliss.

Strange facts appear in these magazines; e.g., in 1909, Calvary Cemetery, Brooklyn, New York, experienced seventy to one

hundred twenty burials per day; the "pyramidium" atop Washington, D.C.'s Washington Monument is the largest piece of aluminum ever cast (before 1884) — one hundred ounces. During 1924 a campaign, "Mark Every Grave," began which continued into 1925 to build opposition to the "No Monument Cemetery," and from the *Monumental News*, 1928, is a "grand marker." (See illustration.)

Carol and Steve Shipp of Princeton, Illinois, have sent an article by Patti Buffo from the *North Central Illinois News-Tribune* about the Ladd Cemetery's amazing Joe Sabatini, who has spent more than thirty years of his life among the dead rebuilding, maintaining, and cataloging a cemetery created by two local Italian societies, the Corona Di Italia and the Corte Thirty Regina Margherita Forest Di America, which purchased the five-acre tract in 1904 for burial space intended for use by those who had come to Ladd, Illinois, to work in the local coal fields. In 1925, with the closing of the mine, families left the area for work elsewhere. Cemetery funds and upkeep dwindled.

"Sabatini's major work for the cemetery began in 1978, when he, with the help of Virgil Gualandri, engaged in cataloging the cemetery." Accurate records had not been kept. "To begin, Sabatini probed the entire cemetery to find out where there were already graves...[they] consulted the church and undertaker's records, ...unmarked graves were marked with wooden crosses...Currently the catalog is ninety-eight percent complete."

Mr. Sabatini, according to another article by Angela Dunlop, has also been active in the Cherry Cemetery. Here are buried 259 men and boys who were killed in the Cherry Mining Disaster of 1909. Joe Sabatini, six years old at the time, remembers it vividly, for several of his father's cousins were involved in the disaster. "I can remember the burials because my father helped dig quite a few graves. Each funeral was accompanied by a band provided by the three lodges playing dirges all the way to the lodge cemetery. The men and boys were buried in a shroud of black cloth." The monument includes the names of all the victims.



SOUTHEAST/CARIBBEAN

Alabama, District of Columbia,
Florida, Georgia, Kentucky,
Maryland, Mississippi,
North Carolina, South Carolina,
Tennessee, Virginia, West Virginia, Caribbean



Sharyn Thompson

Post Office Box 6296
Tallahassee, Florida 32314

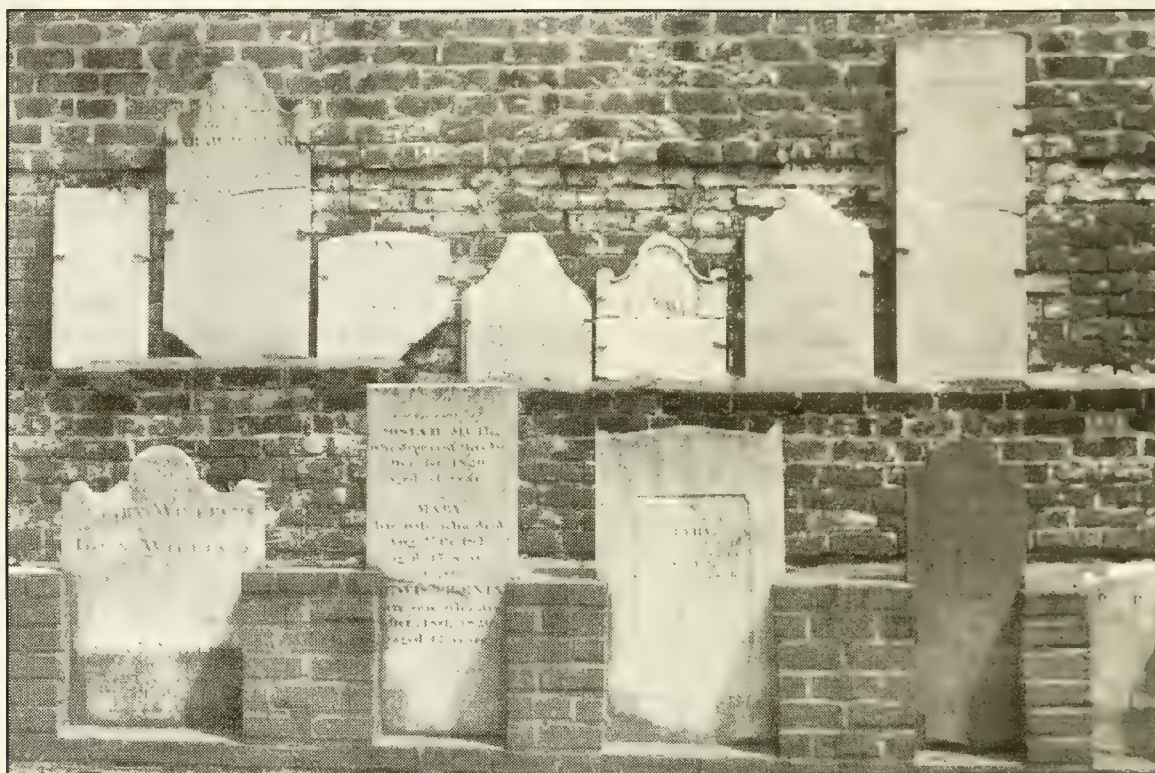
MARYLAND — Reclaiming Ownership of a Family Graveyard

Those who are attempting to reclaim an abandoned family graveyard and restore the site often encounter a number of frustrating roadblocks concerning ownership and lack of deed records. Following are excerpts from an article by Byron Shutz, in which he explains how an irrevocable trust was created for the preservation and ownership of the Baile Family Cemetery in Carroll County, Maryland.

"In April of this year we finally succeeded clearing up the title to the Baile cemetery. I would like to explain briefly how it was done so that perhaps others can take a similar approach. David Baile, a descendant, bought the cemetery in 1899 from the husband and wife who then owned the farm on which the cemetery was located. He paid \$7.50 for the cemetery, which measured approximately thirty feet by thirty feet, including a stone wall on all four sides. However, David Baile failed to provide for the conveyance of the cemetery on his death. As a result, title to the cemetery has been in limbo for almost one hundred years.

"Jim Davis, our attorney in Westminster, Maryland, sat down with the county commissioners in Carroll County and explained why it was important for us to resolve the question of the title to the cemetery. He explained that we had created an irrevocable trust in order to provide for future maintenance of the cemetery and wanted to place the ownership of the cemetery in the trust.

"With the County's cooperation, real estate taxes were declared unpaid for the most recent three years. After a specified period of time, the County declared the taxes in default and, in effect, "foreclosed" the property. Our attorney had assured the County that we should step forward and pay the past-due taxes (which were minimal) at that time. We did, and the County then proceeded, in accordance with specific steps set forth in the statutes, to advertise the property and eventually to sell the property to us for payment of the back taxes. At the time, the County gave a deed to Jim Davis as our agent, and he then conveyed title to the irrevocable trust which now owns the cemetery.



"The terminology I have used in this explanation may not be exactly correct, but with the proper legal assistance, I think that this procedure could be followed in any Maryland county where descendants interested in preserving a family cemetery need to clear up the question of who actually owns the cemetery."

(From the Fall, 1995 issue of *Coalition Courier*, by the Coalition to Protect Maryland Burial Sites, Inc., Post Office Box 1533, Ellicott City, Maryland 21041).

GEORGIA — Restoration Plans for Two of Savannah's Historic Cemeteries

The beautiful old city of Savannah has a number of historic cemeteries. Syndicated columnist Rheta Grimsley Johnson recently devoted a column entitled "A Place to Rest, Finally in Peace," to some of her favorite southern graveyards. Ms. Johnson described Colonial Park Cemetery, located in the heart of Savannah's downtown historic district, as "a treasure," and wrote that

...the most intriguing thing about the cemetery, used from 1733 to 1850, is a wall of misplaced tombstones, rescued during one renovation or another. Nobody knows exactly where they belong, so they hang on the wall, like so many extra parts found in a box after you have finished putting together the appliance. Death is the ultimate lack of control. Some of those poor souls with their tombstones on the wall once figured they had everything arranged for a proper burial, that their loved ones would have a destination for grief, a place to plant flowers...

The City of Savannah is supporting a long-term restoration project in Colonial Park Cemetery. The effort started in 1991 and is expected to be completed within another five or six years. The restoration work is being performed by AGS member Lynette Strangstad (with her firm, Stone Faces), who reports that the wall with the gravestones attached to it pre-dates the Civil War, and is the only section that remains of the original wall. Unfortunately, the gravestones will stay attached to the wall because there is no way to identify where the graves they once marked are located on the cemetery grounds. Restoration work has been done on the markers, which are mostly marbles and brownstones. It is believed that many of the markers were taken up a number of years ago when meandering footpaths (which paved over a number of graves) were put through the cemetery. Other stones may have been dislodged when Union troops (part of General Sherman's March to the Sea) kept mules and wagons within the walls. During Stone Faces' 1996 work season, stabilization and repointing work will be done on the wall.

Plans for restoration are being made for Laurel Grove, another of Savannah's historic cemeteries. It was recently announced that a plan is being worked out by the Society for the Preservation of Laurel Grove, the City's Department of Cemeteries, and the Historic Preservation Department of the Savannah College of Art and Design to do an Assessment of Laurel Grove. In addition, a Research-Survey Committee has been appointed to consolidate the research projects that have been conducted and to coordinate future research in order to produce a comprehensive body of knowledge on Laurel Grove.

Colin Young, Vice-Chairman of the Society for the Preservation of Laurel Grove, wants persons interested in the cemetery

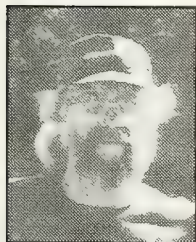
to note "the Society's efforts to stop the wholesale theft of iron work and garden tiles from Laurel Grove. The removal of these artifacts not only destroys the historical integrity of our cemetery but leaves many of the graves without any form of marker....making it, in some cases, impossible to determine the number and location of burials within these individual lots." Furthermore, "tiles are being sold as far away as New York state where they bring as much as \$75.00 each. Those trafficking in the tiles create a provenance which makes them even more desirable. They are claiming that the tiles were made prior to the War Between the States by slave labor. While this may be true for a few, the vast majority were manufactured by brick yards in middle Georgia following the war. Such fraudulent claims continue as they [the tiles] become more desirable and increasingly expensive."

Anyone who thinks they may have found any of these tiles, or who would like additional information about Laurel Grove Cemetery, may contact the Society at Post Office Box 10315, Savannah, Georgia 31412.

(Information obtained from Lynette Strangstad and Ken Shaw of Stone Faces, John M. Lambertson, and the Summer 1995 issue of *Footstones*, the newsletter of the Society for the Preservation of Laurel Grove, Inc.).

MID-ATLANTIC

Delaware, New Jersey,
New York, Pennsylvania,
Quebec



G.E.O. Czarnecki

2810 Avenue Z, Brooklyn, New York 11235

Staten Island Research: Cutters & Fragments

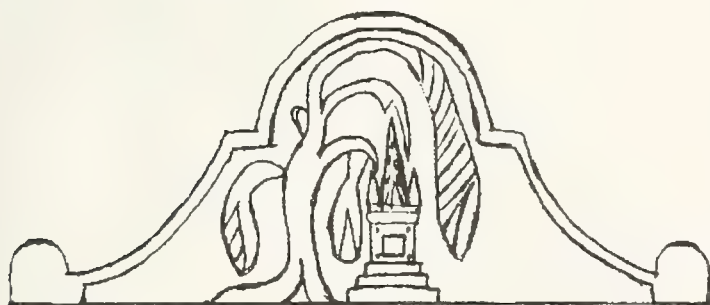


Figure 1

I believe that one of the best things about gravestone research is the discovery of some little tidbit of data that somehow truly allows you to feel closer to the cutter, the art, and the time period involved. This was the case with some material I was collecting in Staten Island, New York, at the St. Andrews Cemetery. Located adjacent to the Richmondtown Restoration Historic site, the churchyard is situated in an idyllic setting of nineteenth-century buildings, eighteenth-century stone walls, and a perpetual stream that meanders past the yard. There is not an abundance of colonial markers here, but several years ago I became aware of a collection of early nineteenth-century stones that appeared to be unique and worth investigating and identifying. In the back of the graveyard in the last couple of rows are six red sandstones with willow and urn motifs. They are found nowhere else on the island and, as far as I can tell, nowhere else in the surrounding area in New York or New Jersey. I began to wonder if the stones were the work of a local cutter who carved an unusual variation of the willow and urn motif.



Figure 2

The stones are some of the earliest examples of this motif in this area (*Figures 1-5*). Although these red sandstones have the tympanum of the period, with matching right and left finials, a definite change in shape has taken place. In this style, the tympanum arch is reduced from a dominant size flanked by finials to a smaller arch seemingly mounted on a pedestal which slopes concavely down to the finials. The obvious rounded appearance of colonial-era stones has been altered to accommodate a different concept. This new shape would later become common in the New York area for markers without decorative carving — instead of a design element, the words "In Sacred Memory of" would fill the tympanum.

The stones, in their current condition, are not spectacular. At first glance, the motifs are almost indistinguishable. All are of the same red sandstone and shaded by the cemetery's many trees. The stones almost appear to be standard markers without decorative carving. Although there may once have been a much larger collection of these stones, the rows in which they are contained seem to be full, with few gaps. I tend to believe that any loss is minimal.

What I found interesting was the nature of the diversity of motifs on these stones. There are minor variations in the essential elements and increasing stylization in the overall presentation. These minor differences make the stones appear to be more personal than stock. They are more indicative of artistic experimentation; less commercial.

Aside from the new style of tympanum shape, the motifs and other elements contribute to a stylized use of the ever-popular

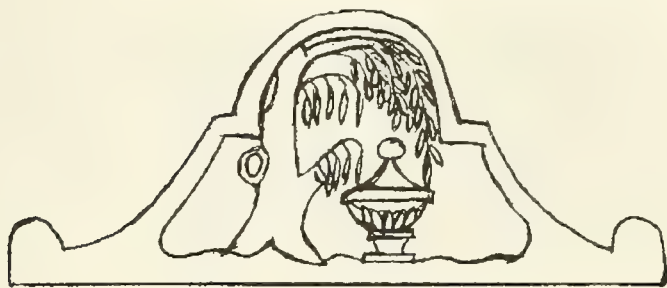


Figure 3

willow and urn. This was the point at which the transition was made from the death's head and winged-head, both motifs that offered a heavenly-bound depiction of the deceased (soul), to the willow and urn, which offered a profuse capacity for realism, stylization, and innovations overall. Considering how mundane some death's heads and winged-heads became, the willow and urn was an alternative that proved its artistic worth.

What is interesting about the willows on these stones is that every tree is different. Only its position to the left of the urn is the same. Although the overhanging branches are basically similar, the leaves or fronds that drape the urn are in some cases considerably realistic (*Figures 2 and 3*) and in others are rendered quite differently (*Figures 1 and 4*). While there is considerable realism in the carving of the trees, there is also a realistic depiction of the roots and the ground beneath the trees (*Figures 2 and 3*).

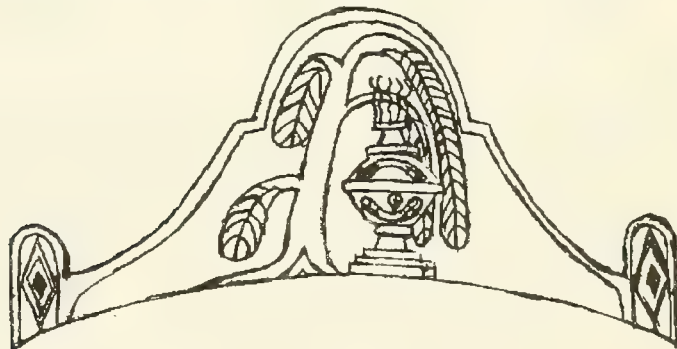


Figure 4

Each urn is different. One is round-bodied (*Figure 4*) and contains its own motifs on the side. It is also flourished with a rising fume filtering up into the overhanging, stylized branches. One (*Figure 1*) is not even an urn but rather a steepled tomb, a motif used perhaps to represent the faith, devotion, or religious nature of the deceased.

For variation, the tympanum of a stone for a seventy-six year old (*Figure 4*) forms a unique arch at the base, while a stone designed for a double interment (*Figure 5*), both children, depicts a solitary willow for each within its own tympanum.

Motif selection for the deceased has been a point of speculation in gravestone research. Were there just a limited selection of popular motifs at any given time or did the motif on the stone placed on the grave reflect anything about the deceased and what he or she believed? These embellishments could be more easily added to the willow and urn motif than the death's head or winged-head. Items

like mourners, steeples, coffins, etc., and the additional adornment on these motifs were probably indicative of something having meaning for the deceased or the deceased's family; or was the interpretation the cutter's, who advocated certain designs for his customers whom he may or may not have known?

A careful study of the lettering determined that all six of the stones were by carver P.D. Braisted. Two of the six were actually signed at the base. These were stones depicting the steeple tomb, the only motif that occurred twice, showing some potential for standardization.

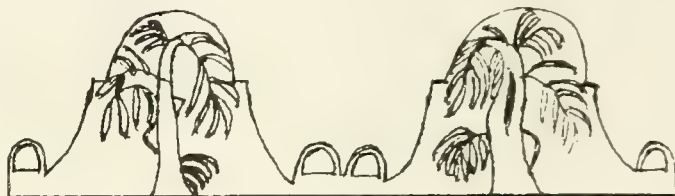


Figure 5

I became interested in the intimate details of these stones because of their early use of the willow and urn on red sandstone and the diversity of style. Having salvaged under the top soil of some Staten Island graveyards, I have come across fragments of primary and secondary motifs as well as finial work that have absolutely vanished as standing stones. I view these remaining red sandstone willow and urn motifs as surviving members of this "losing" pattern. Archaeologically, colonial-era graveyards are loaded with the lost art of local cutters. Salvaging these remnants gives an idea of the greater diversity that is gone. It is representative of a sort of "cultural extinction."

The St. Andrew's Cemetery is kept in a tidy condition, so fragments are not left about. But I have begun a project on Staten island involving a graveyard salvage for motif or letter fragments that may add considerable depth to the colonial-era scene. I have selected a known colonial yard that has been for the most part forgotten. I hope to recover and make careful records of enough fragments to make some overall connections. Pieces distinguishable as parts of the tympanum, finial, or borders could yield currently unknown motifs. I have already had some success (*Figure 6*). Hoping for enough remnants to reconstruct even a portion of a stone seems unlikely. In addition to a comparison of motifs, I will scrutinize any lettering against a collection of the cutting styles I have compiled in a booklet of all the local cutters — Price,

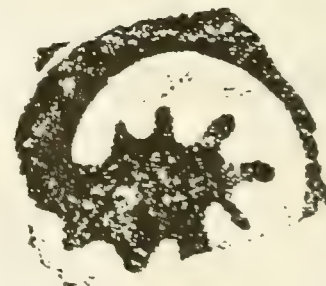


Figure 6

Osborn, Schenck, Braisted, Jeffries, Zuricher, etc. These carvers and those still unknown are what I am endeavoring to reveal by the two-fold extent of my research, which includes 1) scrutinizing carefully by motifs and lettering the remaining pockets of stones, and 2) archæologically salvaging known colonial-era sites to obtain

Regional Columns

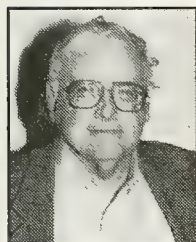
the fragmented evidence that will show true diversity that occurred there and no doubt elsewhere.

Further details about these projects are available upon request.

(Note: when recovering gravestone fragments, work only with the permission of the owners of the cemetery, be sure your documentation is complete, and label and store all fragments properly. For more information on handling fragments, please refer to *A Graveyard Preservation Primer*. M.L.)

NEW ENGLAND/MARITIME

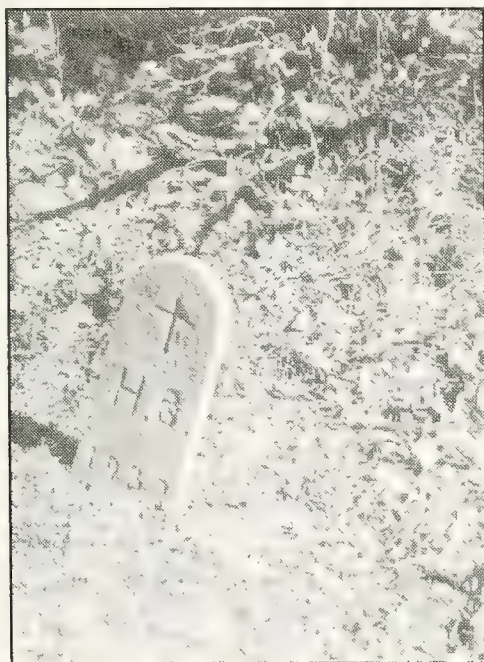
Connecticut, Maine,
Massachusetts, New
Hampshire, Rhode Island,
Vermont, Labrador, New
Brunswick, Newfoundland,
Nova Scotia



Bob Klisiewicz

46 Granite Street, Webster, Massachusetts 01570

Abandoned Cemeteries



When random acts of vandalism in cemeteries hit the newspaper we bemoan the loss of precious stones and the thoughtless desecration of cemeteries. However, a case could be made that more damage is inflicted by mere thoughtlessness and indifference than is ever suffered at the hands of vandals. How many cemeteries are now lying abandoned and overgrown just because they no longer serve the purpose for which they were originally intended? Most modern cemeteries are monitored and maintained either by municipalities or private, mostly religious, organizations, but it wasn't long ago that cemeteries were more personal. Often a small section of land was put aside to bury the deceased of a particular family or for the use of a small community consisting of only a few families. When the family moved west or the settlement was swallowed by a larger and more vigorous community, the need for the cemetery disappeared, the site was abandoned, and eventually the land reverted back to nature, as stones were toppled by each frosty winter and lost to the memory of man. Various newspaper clippings sent in by interested readers show a sampling of such occurrences:

An example of a cemetery developed for a specialized purpose and then abandoned when that purpose ceased to exist is illustrated by the following articles submitted by Marcia Melnyk from the September 22 and September 25, 1995, issues of the Newburyport [Massachusetts] *Daily News*. They recount the erection of a marker commemorating the old Metcalf Rock Pasture Small Pox Cemetery and pest house. The marker doesn't mention the cruel (but, under the circumstances, perhaps necessary) disposition of townspeople terminally ill with dangerous communicable diseases: they were shipped off to an isolated shack in the woods to either live or die, as God would dictate. It is assumed that if they recovered, they would once again rejoin the community. Most towns had these "pest houses," which existed until the early twentieth century, and because of the fear that the dead body was still capable of communicating the deadly disease, burial was usually swift and nearby.

Rowley's pest house must have been first occupied in 1775 for the oldest stone in the cemetery bears that date, with ten others, marked and unmarked, listing additional victims of the small pox and dating up to the year 1781. The article indicates that the pest house site is now paved over, but the cemetery is "fairly well preserved" although hidden by trees and brush. The Rowley Historical Commission plans to conduct yearly tours through the cemetery, which should insure that this spot will get at least routine maintenance.

The plight of the family or community cemetery when the population has moved away is the subject of a clipping sent by an anonymous reader from the July 4, 1994, Rutland (I assume Rutland Vermont) *Daily Herald*, reporting, in an incomplete article, how Henry "Red" Sutkoski has labored to restore the old Whipple Hollow Road Cemetery. The article states that only a year ago, the cemetery, with 120 stones, was in deplorable shape, with most of



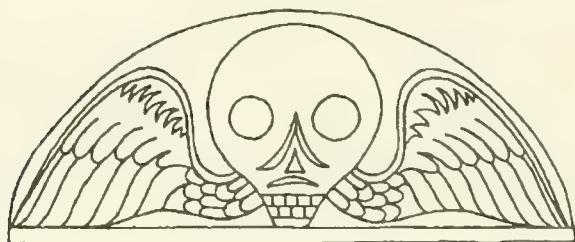
the stones down and covered over with briar. It appears that, at that time, the town received a letter from one of the Whipple descendants complaining about the lack of upkeep for the resting place of his ancestors. This letter came as a surprise to many of the town fathers, who never knew of the existence of this burial ground. Somehow, Sutkoski got involved and spent the balance of the year raising such stones as he could and in general putting the cemetery into a more presentable condition. The newspaper photo of two of the markers show stones typical of the period, with no decorative designs and bearing only the names of the deceased and essential dates.

A little different, because this could happen even in a well-maintained cemetery, is the situation of the deterioration of an elaborate monument where funding is insufficient for routine maintenance. Andy Meier sends a clipping from the October 14, 1995, Berkshire *Eagle* detailing how the McKay mausoleum, in Pittsfield, Massachusetts, is being restored after years of neglect. This structure was erected in 1892 by millionaire Gordon S. McKay and was designed by architect Mary Tillinghast. Tillinghast, who had a reputation as a stained glass artist nearly equal to Tiffany, designed the six stained glass windows (1893 Chicago World Fair award winners), the gold-colored ceiling, and copper roof. As part of a \$15,000,000 bequest to Harvard College in 1903, McKay stipulated that the college maintain the tomb.

Everything went well for years. However, in the mid 1960s, the maintenance ceased for some reason, and it wasn't until last year that the Cemetery Commissioners, worried about the deteriorating condition of the mausoleum, contacted Harvard College about their lack of upkeep. Harvard College, to their credit, immediately took steps to bring the tomb back to the condition that McKay specified.

All of these situations had happy endings, but we can imagine the multitude of other sites that are now moldering into decay, unknown and unnoticed by both the general public and their elected officials. All of us have an obligation to get involved in securing the maintenance of local cemeteries, particularly the deserted, nearly forgotten ones, buried in brush and weeds, which are now visited, if at all, only by those looking for a secluded spot for their drinking parties.

In a slightly different context, 1995 conference speaker Brian Conley stated that "Laws do not protect cemeteries; only enforcement of the laws can do this." Whether we are talking about saving cemeteries from commercial development, as Conley was, or saving them from the physical dangers of indifference, we have an obligation to preserve these special places.



ACROSS THE OCEANS



Angelika Kruger-Kahloulou

Franz-Schubert-Str. 14
D-63322 Rödermark, Germany

The Museum für Sepulkralkultur

The Arbeitsgemeinschaft Friedhof und Denkmal (AFD, Cemetery and Monument Study Group) is a non-profit organization founded in 1951 and supported by the German federal government, the federal states, and the churches. Its roots are in the cemetery reform movement of the early twentieth century, and it follows the policies of an earlier organization, founded in 1921.

AFD tries to make the public more aware of the cultural aspects involved in the creation of cemeteries, graves, and markers. It organizes seminars and lectures, issues the periodical *Friedhof und Denkmal*, publishes advice literature for the bereaved, and recommends experts such as sculptors, landscape architects, etc. It can be consulted on such basic questions as the laying out of cemeteries, establishing statutes, and similar issues. Its state-based groups counsel locally on cemeteries and grave-related questions as well as on soldiers' monuments and war victim memorials.

The Museum für Sepulkralkultur owes its existence to the AFD. It was inaugurated in 1992. The museum is dedicated to the diversity of cultural manifestations connected with death and dying, graves, and memorials.

In 1400 square meters of exhibition space it presents historical and contemporary evidence of "sepulchral culture." The primary declared intention of the museum is to reopen the discussion about the subject of death, which has been taboo for many decades.

"Death and Burial" confronts the visitor with the formerly usual preparation for one's own death through representations of the *vanitas* motif and *memento mori* objects. The persistence of sepulchral symbolism and style is made apparent in the comparison of historical and modern coffins. The abundance of historical mourning costumes is contrasted with today's poverty of dress codes that express mourning.

"Cemetery and Monument" documents the development of cemeteries and stylistic changes in gravemarkers over the centuries. Starting out with the crosses and simple slabs in old churchyards, it shows how the Enlightenment caused the removal of graveyards to the outskirts of human settlements. In the twentieth century the cemetery reform movement tried to counter the trend toward mass-produced monuments bereft of symbolic content by creating new meanings. Their success can be tested when looking at

the most recent specimens of monuments exhibited at the museum.

"Monument and Memory" shows memorials (some dedicated to people, others to events) as small-scale replicas as well as illustrations found on craft objects of the kind one used to find in drawing rooms. Another focus of this section is the monuments that document the wars of the last 200 years: soldiers' monuments, pictures showing reservists, and memorials to war victims.

Temporary exhibits take up almost one-fourth of the museum. Two or three special shows are organized every year. Some concentrate on themes or collections which can only be given limited space in the permanent exhibit. Others show the works of contemporary artists treating death and dying, mourning, and memorial.

The graphics collection contains 12,000 prints from the fifteenth to the twentieth centuries. Among them are the works of such artists as Wolgemut, Dürer, Piranesi, Chodowiecki, Thomas, Klinger, Barlach, Kollwitz, Weber, Rohlf, Vogeler, and Kubin. Other prints are valued for the ethnographic or historical information they provide. Visitors can arrange for viewing the collection by appointment.

The foundation "Stiftung Zentralinstitut und Museum für Sepulkralkultur" does research, observes, and documents developments in the areas of cemeteries, monuments, and burial practices. It keeps museum collections, has a library and several archives (picture, press, music, and map). It publishes the collection "Kasseler Studien zur Sepulkralkultur" as well as catalogues for the exhibitions at the museum.

Volunteers Needed! *1997 AGS Conference* *June 26-29*

*Efforts are being made to hold the 1997 conference in the Washington, D.C. area.
This cannot be done unless some "point" people in the area step forward now!*

*Although much of the conference can be planned from afar, certain things need to be done locally.
While Fred Oakley, Conference Liaison, and his wife, Rosalee, have been very generous to take vacations at future conference sites to facilitate planning, legwork needs to be done before they get there.*

*As of mid-July, a host school in the Washington area had not been chosen.
Tours need to be planned and the Conservation Workshops need to be arranged.
People who can help with publicity are needed.*

*Anyone in the northern Virginia/D.C. area who can help with one or more of these projects,
please step forward!*

*If you don't live nearby but still want to help,
there are still numerous small jobs that can be done off-site. And fresh ideas are always welcome!*

*No one is asking you to give up all of your free time to help to plan this.
There are lots of little jobs to be done; if several people each take on a small piece of the work,
the conference will be a total success!*

If you would like to help, please call Fred Oakley, Conference Liaison, at (413) 584-1756.

From the President's Desk

FROM THE PRESIDENT'S DESK



Frank Calidonna

313 West Linden Street, Rome, New York 13440

It is official. AGS has moved into its new and more spacious headquarters. We are now located at the following address:

The Association for Gravestone Studies
278 Main Street, Suite 207
Greenfield, Massachusetts 01301
413-772-0836

The new office will have more room for us to expand. It also will have meeting space for the Board and various committees.

The decision to move, the search for new headquarters, the physical move, and all of the myriad associated problems made for a trying time. I must publicly thank Fred and Rosalee Oakley for providing service above and beyond in this move. Their generous giving of both time and effort resulted in a smooth transition rather than a problem-fraught venture. Again, a heartfelt thank you.

I was happy to hear from Miranda that e-mail addresses are beginning to come into the office in greater numbers. I suspect we will update some forms, but until then if people would please include their e-mail addresses on any correspondence and when renewing memberships, that would be most helpful. We will publish an e-mail address book in an upcoming *AGS Quarterly*.

As I write, spring is finally arriving. Many of you will be out in cemeteries taking pictures. If you plan to write something for the *AGS Quarterly* or even *Markers* and to illustrate it with photographs, may I make a few suggestions. I know almost everyone uses color film, but for optimum quality in publishing, black and white images are preferred. These are much easier to reproduce with a higher quality result than are color prints. The major problem for most people is that black-and-white film is hard to find, and it is harder to find a place that does skillful processing. Most of us like the convenience of overnight color printing.

I can suggest one solution: buy Ilford XP-2 film. This is a black-and-white film that can be processed in color chemistry by your overnight color printer. They just put it in with all of the color film, but print it as a black-and-white print. This means anyone who prints color can do it. If you live in a city large enough to have a camera shop, you should have no trouble buying this film. If not, it can be ordered through the mail from a variety of sources. I use Calumet, a very reputable mail order photographic supplier (1-800-

CALUMET). The only problem with mail order is the shipping charge when one buys only a single roll or two. You might ask your color printer if he or she would consider carrying this film. It is an excellent film, easily producing high quality black-and-white images. Some labs are set up to print black-and-white from your color negatives. Ask about that service if you plan to submit photographs with an article.



Moving day! Top: our movers. Bottom, from left to right: Fred Oakley, Miranda Levin, Jo Goeselt. Photo by Jessie Farber.

Office Notes

Miranda Levin

Executive Director

The big news of the spring is the office has moved. We're very sorry we couldn't give you more notice about our new address and phone number, but we didn't sign a lease until just a few weeks before we moved, and our actual moving date wasn't decided until a week before we moved. As things were so up in the air until the last minute, we decided to say nothing until the deed was done.

The new offices are terrific: spacious, comfortable, and in the very pleasant small city of Greenfield, Massachusetts. Our Archives, sales materials, and office are now in the same place, which should make things easier for all.

Many thanks for the Oakleys, who took full responsibility for finding new space and expediting the transition; to Archivist Jo Goeselt, who packed the Archives with record speed and care; and to all of you for your patience. We have been working to catch up for the down-time, and hope to actually increase our efficiency as the new office makes work much easier. No more climbing over boxes!

We received two responses to David Day's query about the advisability of rubbing (summer '95 issue, page 27):

To Rub or Not to Rub

By Jessie Lie Farber

32 Hickory Drive
Worcester, Massachusetts 01609

Anyone who studies gravemarkers has seen yards in serious disrepair: grounds overgrown with weeds and brush; the area littered with trash, stone fragments, and fallen branches from ancient, unpruned trees; gates permanently locked and access forbidden, save for a well-worn path to a hole in the fence or other unauthorized entry; the site isolated and, when the sun sets, dark, dark. A perfect setting for junkies and vandals.

One winces at the occasional molded-metal marker reading "Perpetual Care." But how does one explain the upright, newly-lettered sign I recently saw in such a yard? "No Rubbing Allowed," it announced.

In all probability, the community is worried about its old graveyard. Everyone knows there is a problem (they've even seen strangers in there with their rubbing wax and paper!), but no one knows how to solve it. They could seek volunteers to clean the site and document the stones. They could stimulate local pride and encourage legitimate visitors by featuring their artistic and historical jewel in local publications. They could raise funds for repair, lighting, and regular grounds-keeping services. But these solutions either don't occur to them, or they don't have the leadership such solutions require. On the other hand, they have heard that some graveyards and cemeteries restrict rubbing. Good idea. Why not? Up goes the sign. They've done a good thing. Or have they?

Stone rubbing is an ancient art that originated in the Orient, where stone carvings have been rubbed for centuries. An original rubbing compares artistically with other kinds of prints, such as an etching or a woodcut. The big difference is that when a print is taken from a **gravemarkers**, the printmaker is using a work created by someone else, and it is often very old. And fragile. And there's the rub (pun intended). Should these artifacts be subjected to this technique?

I talked about this with Ann Parker, co-author with her husband, Avon Neal, of a wondrous book of photographs and rubbings of early American gravestones.¹ Here, in essence, is what she said.

A rubbing of a gravestone is an excellent and unique way

of presenting information about a stone. It is an exact-size record.

Both rubbings and photographs are legitimate art; each has validity in recording and interpreting art, and each is a distinct and respected art form. Major museums commission both rubbings and photographs, and both are represented in their collections.

When well done, a rubbing is a productive and positive act. To do it well is a responsibility. Badly done, rubbing can discolor a stone. It can damage an unsound stone.

It is important to encourage responsibility rather than restrict the activity. (Restriction in most cemeteries and graveyards is not enforceable.)

A positive spin-off is that rubbing often leads to participation in other productive areas of gravestone study. Young people who learn to rub under proper supervision are not those who vandalize gravemarkers.

As part of an educational program sponsored by Hallmark cards, 10,000 rubbings of a single, sound, slate stone were made over a two-month period without causing any damage to the stone.

After talking with Ann, I reread what conservator Lynette Strangstad has written on this subject. In her excellent book on graveyard preservation,² she recommends that instead of banning rubbing, those in charge of graveyards and cemeteries should post regulations that educate and encourage responsibility. Among her recommendations to rubbers:

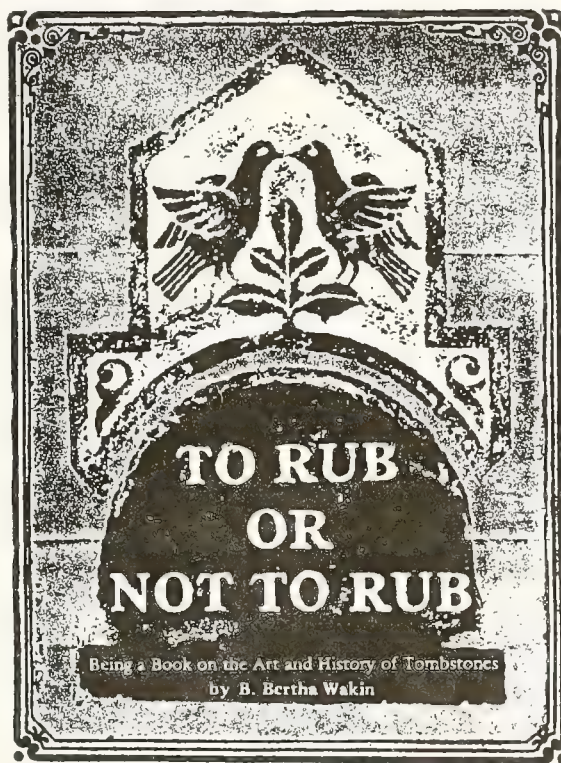
Work only with sound stones.

Limit cleaning to dusting with a soft-bristled brush.

Cover the image amply, taping the paper to the back of the stone.

Use a paper and rubbing medium that will not bleed through.

Supervise children at all times.



In light of the above, I re-evaluated the AGS information sheets that outline rubbing techniques for beginners and experienced rubbers. I found them to be a responsible and helpful resource at each skill level.³

To Rub or Not to Rub?⁴ If that is the question, the answer is, yes, by all means, do it! Do it well. Do it responsibly. Taking a rubbing is a fascinating and satisfying experience, and your work can make a contribution to gravestone study and preservation.

Notes

¹ *Early American Stone Sculpture Found in the Burying Grounds of New England*. A popular-priced re-issue of this book is currently being prepared for publication by the Smithsonian Institution. The last ten copies of the original edition are available through the AGS publications list.

² *A Graveyard Preservation Primer* is available through the AGS publications list.

³ These information sheets are available through the AGS publications list. (*This year we are adding a cover sheet to our rubbing leaflets which reinforces the dos and don'ts of responsible gravestone rubbing. M.L.*)

⁴ This is the title of a book by B. Bertha Waking, published by Lith-Art Press, Woodstock, New York, 1976. It is illustrated with rubbings. The illustration used here is from the book's cover.

To Rub or Not to Rub

by Bob Klisiewicz

46 Granite Street

Webster, Massachusetts 01570

Dave Day addresses a somewhat controversial subject in the summer issue's *Notes & Queries* when he takes AGS members to task for promoting gravestone rubbing. Day does not detail just why he thinks that there may be a reason to refrain from rubbing stones, but I assume that he believes that the accumulated wear and tear of continued rubbing, over the years, will add significantly to the eventual deterioration of the stone.

A point he did make was that many rubbings add little to our "fund of knowledge or expertise in learning how to best preserve our defenseless sentinels." Were this the only legitimate reason to rub a stone, his point would be well made. However, there are some of us who feel that there are other reasons to rub a stone; not that they all are particularly scientific, professional, or academic, but legitimate none the less. Without much thought, the following reasons quickly pop into mind;

- ☛ The satisfaction of creating a legitimate piece of art, quickly and inexpensively, and there is no doubt that a well executed and mounted rubbing is just that.

- ☛ A personal reminder and record of a certain stone or style of carving that you ran across in your graveyard rambling.

- ☛ A detailed reproduction of the talent and technique of a specific carver.

- ☛ A commitment to our heritage. Gravestone rubbing goes far back in history, and we must continue the tradition.

- ☛ A constant ambition to improve our rubbing technique as well as to continually search for better and better examples of whatever styles we find of interest.

- ☛ A casual, convenient way to spend time with a group of friends and fellow enthusiasts.

- ☛ A way to introduce young people or other neophytes to the love and attraction of gravestone art.

- ☛ Last, and far from the least, is the pure natural delight in sitting on an upturned milk carton, an ancient stone before you, and the sun on your back on a clear, crisp, autumn day.

We must recognize and reluctantly accept wear and tear on the old stones, both natural and man made, as a part of life, and rather than trying, fruitlessly, to eliminate all manner of wear, treat the stones as the fragile artworks that they are, loving them all the more because of their impermanence. Vandalism particularly, as

well as weathering and routine cemetery maintenance, causes much more wear on a stone than any legitimate rubbing technique ever could, and it's unlikely that even the accelerating rubbing of "popular" stones would cause as much damage as a typical New England winter.

We must beware of elitism in our field of interest, and like baseball, always support and encourage the minor league, who will eventually step up to take our place. When you eliminate the "hands on" enjoyment rubbing affords the interested amateur, you cut out an important piece of the development of the next generation of gravestone enthusiasts. If incidental wear and tear will happen, and it will, let us at least gain from this wear, looking on it as the cost of growing our next group of dedicated enthusiasts whom we will expect to carry on the battle to preserve our precious stones.

Preserving Farm Cemeteries

If you want to help preserve farm cemeteries, one thing you can do is see to it that they are noted on the US Geological Survey maps. The USGS maintains a database showing the locations of even destroyed cemeteries. This message recently came up on MAPS-L:

To: Multiple recipients of list MAPS-L <MAPS-L@uga.cc.uga.edu>

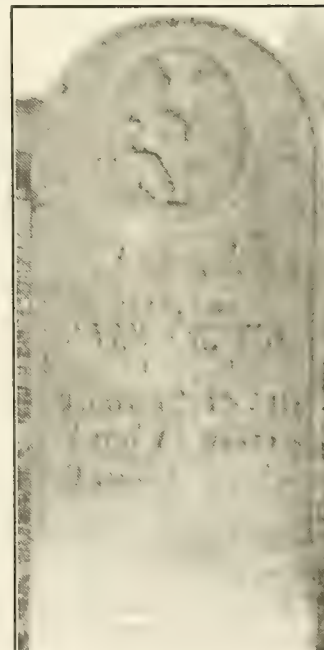
In the October issue of *E - The Environmental Magazine* there is a note about Mapping Volunteers: "If you want to help the USGS update its maps, contact: Mapping Volunteers, USGS National Center, Mail stop 512, Reston, Virginia 22092; (703) 648-4616." The cite is "Mapping your life," (in *E Notes*, edited by Will Nixon), *E - The Environmental Magazine*, Volume V, Number 5, pages 43-4. Cora Ott, 310 Franklin Street #148, Boston, Massachusetts 02110.

Unusual Verse Needs Completion

In the Spring, 1993, issue of the *AGS Newsletter* you had an article about the symbol showing a finger is pointing down. Until recently we had never seen one; now we have, and a picture is enclosed. What's interesting about this particular stone is the verse, or as much of it that we can read:

*Green grows the laurel
(next line we can't read)
our joy. We will miss you.
We will change the green laurel
for the orange and the blue.*

Can anyone complete or identify this for us? The laurel vine is an ever-green vine used to make crowns, but where does the orange and the blue come in? Our research tells of red



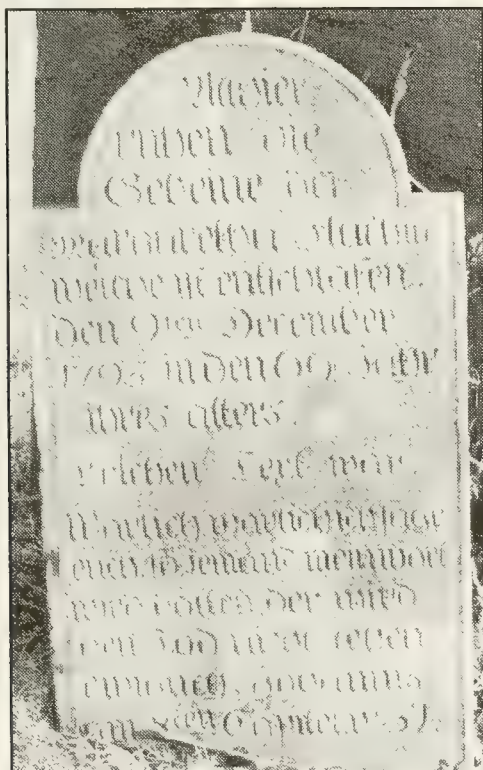
and purple berries, which were poisonous, on the vine. We are doing a cemetery walk in this cemetery and would like any help you can give. The name of deceased: Laura, Born 1852 and Died 1870.

Also, we noticed fingers pointing at things to which they wished to draw attention in old papers dating from that time frame. Thanks again. *Betty J. Phillips, Patten Monuments, 231 Deming Street, Shelby, Michigan 49455.*

Information Wanted on Terra-Cotta Gravemarkers and Stones Carved by John Solomon Teetzel

I am looking for information on two very different topics, nineteenth- and twentieth-century terra-cotta gravemarkers and an eighteenth-century New Jersey gravestone carver named John Solomon Teetzel.

Although I have found numerous terra-cotta gravemarkers in northeastern New Jersey, I don't have good information on the use of this material for markers in other parts of the United States or in Europe, for that matter. Terra-cotta, a fired clay product sometimes glazed in bright colors, was produced in New Jersey, New York, Ohio, Illinois, Georgia, and California in the late nineteenth and early twentieth centuries. Does anyone have information about terra-cotta gravemarkers in any of these states? How about overseas? I found a terra-cotta gravemarker at Clonmacnoise in the Republic of Ireland this past summer. Your information will help me with my Ph.D. dissertation on New Jersey's terra-cotta industry. Any information is welcome and will be acknowledged.



Margaretha Flach (died 1795) gravemarker, Union Lutheran Church Cemetery, Long Valley, New Jersey. Carved by John Solomon Teetzel.

My second topic is John Solomon Teetzel. Teetzel carved gravemarkers in both English and German in northwestern New Jersey between 1788 and 1800. While he was an active craftsman — roughly one hundred of his markers have been located by researcher John Medallis — little is known of Teetzel's origins. Furthermore, he seems to have left New Jersey in 1800. He is rumored to have moved either to Newfoundland or Poughkeepsie, New York. While in New Jersey he carved beautifully-lettered light brown sandstone markers. His German-language markers often have a Biblical text following the main body of the inscription. Occasionally he signed his works "J.T." or "T." and on at least one occasion carved "Teetzel" prominently across the back of a marker. If you have seen a Teetzel gravemarker or have information about his origins or where he went when he left New Jersey, please let me know. Richard Veit, 905 Franklin Avenue, South Plainfield, New Jersey 07080; RVEIT@MAIL.SAS.UPENN.EDU.


WANTED: Ghost Stories

Help, Gravestone Scholars! Have you ever had a paranormal experience while doing your research? Has a spirit guide ever appeared to lead you to a particular site? Have you ever seen a ghost? If you have any stories that you would be willing to share please call me! Michael Kriz at the television show, **SIGHTINGS**, Paramount Pictures Television, 800-462-8664.

Maryland Information Needed

I'm seeking Maryland gravestones dating prior to 1730, particularly those whose epitaphs contain verses. Please e-mail me at dbm@uhura.cc.rochester.edu or call me (collect) at (716) 383-1019. Debra Myers.

WANTED:

AGS members willing to **locate** and **photograph** a few probated stones in any of the following Massachusetts locations: Westford, Danvers, Littleton, Framingham, Lincoln, Shirley, Acton, Marblehead, Newburyport, or West Lynn. I would also like to hear from anyone who might be able to check probate accounts in Essex, Middlesex, or Worcester counties in Massachusetts — or for anywhere else in New England. If interested, please contact AGS Research Clearing House Coordinator Laurel K. Gabel, 205 Fishers Road, Pittsford, New York 14534; (716) 248-3453. 



Summer Programs at Mount Auburn Cemetery, 580 Mount Auburn Street, Cambridge, Massachusetts 02138; (617) 547-7105.

August 20: "A Lofty View and History, Too!" walking tour

August 22: Inscription Workshop

September 14: "'The Beloved Physician' — Memories of the Medical Profession at Mt. Auburn" walking tour

Seminars in Conservation Technology and Collections Care for Conservators, Artists, Art History, Library, Archive, and Museum Professionals

Conservation Center, Institute of Fine Arts, New York University, 14 East 78th Street, New York, NY 10021;

(212)772-5848, fax (212)772-5851, e-mailsass@is2.nyu.edu

The Chemical Microscopy of Art and Artifacts — August 26-30, 1996

National Park Service Workshops

For more information, contact Steven L. De Vore, 12795 West Alameda Parkway, Post Office Box 25287, Denver, Colorado 80225-0287.

Basic Photo Use Methods in Cultural Resource Management

September 9-13, 1996

Location: Fort Laramie National Historic Site, Goshen County, Wyoming

Civil War Reenactment, August 24-25, put on by Friends of Center Cemetery, at Wickham Park, Manchester/East Hartford, Connecticut. For more information, contact Doris Suessman at (860) 568-6178.

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The AGS Quarterly is published four times a year as a service to members of the Association for Gravestone Studies. Suggestions and contributions from readers are welcome.

The goal of the Quarterly is to present timely information about projects, literature, and research concerning grave-stones and about the activities of the Association.

To contribute items, send to the AGS office.

Send membership fees (Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1,000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

Send journal articles to Richard Meyer, editor of *Markers*, the *Journal of the Association for Gravestone Studies*, Department of English, Western Oregon State College, Monmouth, Oregon 97361. Order *Markers* (current volume, XIII, \$28 to members, \$32.50 to non-members, \$2 postage; back issues available) from the AGS office.

Send contributions to the AGS Archives to Jo Goeselt care of the AGS Office.

Address all other correspondence to Miranda Levin, Executive Director, AGS, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301, or call (413) 772-0836.



THE ASSOCIATION FOR GRAVESTONE STUDIES

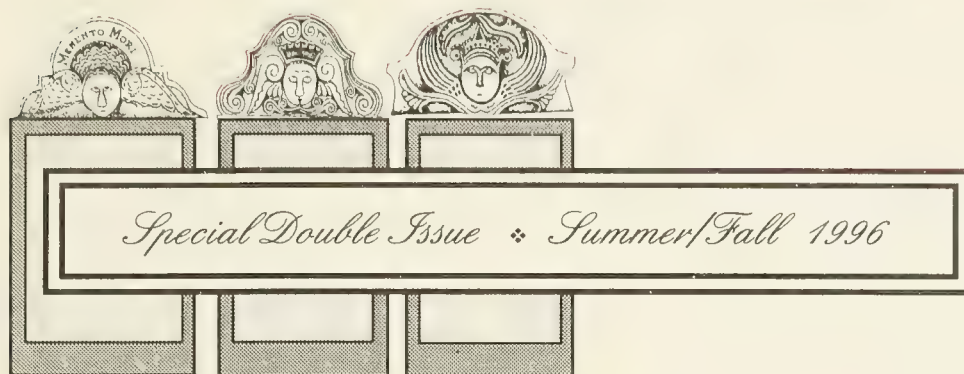
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AGS *Quarterly*

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The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

ANNOUNCEMENT

When we realized that material for the 1996 Summer issue of the *Quarterly* was not ready for publication, and that, with few exceptions, material for the Fall issue was already gathered, the Editorial Board agreed to combine the two issues of the *Quarterly*, in an attempt to bring publication back on schedule. We apologize for taking this shortcut and hope you will not feel cheated.

While there are no regional columns, and there is only one set of topical columns; there are feature articles on the Pioneer theme, a full report on one conference paper, and an extended elaboration of another. The Notes & Queries section is also longer than usual.

The Editorial Board

FROM THE PRESIDENT'S DESK

Frank Calidonna
313 West Linden Street
Rome, New York 13440



Our organization has undergone two very fundamental changes this year. We are now catching up with a backlog of work and putting everything in order for a smoother run in the future. This issue of the *Quarterly* is a double issue which will put us back on schedule in the future.

The first change already noted in the past issue of the *Quarterly* was the move from Worcester to Greenfield. The move was a radical upheaval, but resulted in a much improved office in terms of space and ease of access.

The second major change has now been completed. We have a new Executive Director, Lois Ahrens, and a new Administrative Assistant/Desktop Publisher, Patricia Miller. Both Ms. Ahrens and Ms. Miller bring a wealth and variety of experiences to our association.

Lois Ahrens is from Northampton, Massachusetts. She comes with a lot of experience involving organizations such as ours and with conference planning and management expertise. She also is skilled in public relations, fund raising, and program coordinating.

Patricia Miller is from Montague, Massachusetts. She has a background in Fine Art, History, Anthropology, and Archaeology. She also has a strong background in computer related experience and publishing. With Ms. Ahrens and Ms. Miller in the office we will be able to serve the membership very well.

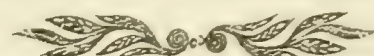
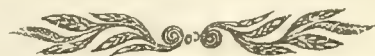
We are also pleased to announce that we have a new Archivist. Lois Kelly, who recently moved back from Florida to Fitzwilliam, New Hampshire, has volunteered. In Florida she worked as a planner for Charlotte County, where she helped implement various historic preservation projects, including abandoned graveyards. With her enthusiasm for graveyards and library experience, we are lucky to be able to add her expertise to the services of our new office. Welcome aboard.

I must thank Miranda Levin, our outgoing Executive Director, for the wonderful job that she did for these past years and for assisting us in this transition period. And also profuse thanks to Rosalee Oakley, whose services were vital at this difficult time.

The board met in September, in Greenfield. We discussed the usual business of the association and some important items that affect all of the members. One item, in particular, I would like to share with everyone. We have two paid administrators to carry out the day to day functions of serving the membership, Lois and Patricia. They take care of all of the mundane and not so mundane details that keep an organization of this size going. Yet many of the most important and vital functions of our organization are done by volunteers, and AGS has been blessed with some energetic, competent, and dedicated volunteers. These people have provided the leadership, planning, and inspiration for most everything that is right and successful with AGS. As a result, most of us can sit back, relax and enjoy many benefits that would otherwise not be available.

This probably is the natural state of affairs for most organizations, but it is one that has perils too. The main hazard is that we may wear out the volunteers. This is not at all fair to these people or to the organization as a whole. Another danger is that many will feel that a small group is running things and that their ideas and skills are neither needed nor wanted. That is not true, but the perception is often there.

The growth of AGS has been wonderful, from a handful of New England based people to a national organization. We have many members from the South, Mid-West, and West coast. Yet the bulk of the volunteers are still the New Englanders. This is just how things worked out. All are welcome to contribute, but distance and cost do play a role. The problem is to involve



all of our membership in the important things that the volunteers do, conference chairing and planning for instance.

Everyone's ideas, skills, expertise, and TIME are very important to us. Yet you will not be involved unless you are willing and jump in to help. How do we involve people from the areas far away from New England so that they really benefit from their memberships? Are there ways we can get restoration and preservation workshops to the these places?

Who will do the training? How will these workshops be organized? What else is on your minds???

Membership in an organization whose mission and goals are your true interests is a real relationship and like any relationship has certain responsibilities to make it work. May I be so bold to suggest that the number one rule is – Don't complain – communicate. The members of the board and conference planners spend hours trying to figure out what people want, how they feel, and what we can do to satisfy these needs; but I have seen that they often work with very little information or feedback. We publish questionnaires. Conference participants are given evaluation forms. The response, just counting numbers, is usually quite low.

Please, please send us a letter, a phone call, e-mail, fill out your questionnaires – in short, let us know what you want and give us your ideas. Volunteers are always WELCOME. Few things are as precious as time. Many of you live great distances, but there are ways we can utilize anyone's skills. We are an organization filled with bright people. Surely we can solve many of these problems. However, we do need your ideas and time. Muttering in a back row and complaining do none of us any good. Put the problems out in the open and let us all discuss them. Constructive criticism and proposed solutions are always welcome. Debate keeps us on our toes and keeps people from falling asleep during meetings. All of the above is basically a plea – please get involved.

The AGS office is now entering the modern age. You may now E-MAIL the office. Write to <ags@berkshire.net> and we instantly receive it. AGS also has a terrific WEB page. If you are logging onto the Internet, just do a search for The Association of Gravestone Studies or go to <<http://apocalypse.berkshire.net/ags/contacts.shtml>> and you will be there. Our web page has a lot of information and features. You can join AGS, order books and other items, or talk to other people interested in gravestones and cemeteries. There are also links to other web sites that deal with gravestones and cemeteries. The bulletin board is a place where you can exchange messages with other people. Many people write asking about carvers, stones, and other related subjects. Those of you who are expert in these areas could provide a service by responding to some of these questions.

I have talked about the Internet in past issues. It is a wonderful resource. There are many places to go if you are interested in gravestones, cemeteries, genealogy, art, and history – hundreds of places. When you get to a web site there will

almost always be links to other places with the same or similar interests. You can spend hours browsing from place to place meeting people and learning more about your area of interest.

There are even virtual cemeteries now where people erect electronic monuments and memorials to their dear departed. I would not worry that gravestones and cemeteries are going the way of the horse and buggy as these web sites tend to be very ephemeral, but it does point up the possibilities. A cremation with a web memorial would certainly be a financial incentive to many people, but I do not think that this is the wave of the future. Cremation and direct disposal, on the other hand, are growing practices that worry monument and funeral organizations.

So, those of you with computers please get in touch. I published my e-mail address a while back, but that has changed. I would love to hear from you. My new, and hopefully permanent address is <frank.calidonna@worldnet.att.net>. Ignore the <> marks on all of the e-mail and web addresses here. They just make it easier to write and not get mixed up with the regular punctuation. We look forward to your comments, criticisms, ideas, and solutions. <ags@berkshire.net> gets them to us in a flash. And they are welcome. ❖



THANK YOU JO!

On the occasion of her resignation as AGS archivist, due to her move out of state, the Association extends sincere thanks to Elizabeth Goeselt. For a period of over five years, "Jo" traveled from her home in Wayland, Massachusetts, to our office in Worcester, where she spent many hundreds of hours in the Association's archives, putting this valuable collection into its present excellent order. Her dedicated work has made the wealth of material in our archives readily accessible for study, for reference, and for research. Her sensible and intelligent decisions concerning how best to organize the many and widely-varied items relating to gravestones have established guidelines and standards from which archivists who follow her will benefit. The Board of Trustees of the Association for Gravestone Studies acknowledges a deep debt of gratitude to genial and pleasant Jo Goeselt for her valuable contributions to gravestone studies. We wish her the very best in her new home.





A TRIBUTE TO MIRANDA

At one of the receptions at the 1996 Conference, departing Executive Director, Miranda Levin, was the guest of honor. We knew she and her husband planned to move to New Hampshire sometime before the 1997 Conference, so we wanted to say "Thank you" and "Godspeed".

Former Director, Rosalee Oakley, spoke to the gathered conferees about the accomplishments Miranda has made through the six years she has been our chief executive officer. Using boxes to represent the moves in Miranda's life this year – first to the new AGS office, in Greenfield; and then from her home, in Massachusetts, to a new one, in New Hampshire – Rosalee highlighted the many facets of the job of Director. She especially noted Miranda's development of our marketing and sales promotion which has grown enormously in recent years.

Also praised was Miranda's involvement in bringing the *AGS Newsletter* "in house" and in finding the new vendors and equipment required to produce it. Her efforts to secure and encourage the editorial staff made a completely new way of producing the publication a success. Her work with the Editorial Board and Board of Trustees to select a new name – *AGS Quarterly* – and a fresh color format enables us to reflect more accurately the expertise and value of the information that goes into the publication.

At the presentation, Miranda had the opportunity to open two boxes. One contained the gift of a black granite clock from the Barre Granite Works and another a Frank Calidonna photograph of an angel from a Victorian monument.

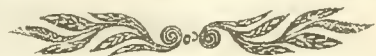
Many AGS members have come to know Miranda over the years, through correspondence, or telephone conversations, or contacts at the AGS conferences. We all wish her well as she takes up her work at the New Hampshire Audubon Society and establishes her home near her new job. Miranda, our many thanks and warmest wishes for success go with both you and Jeff. May your future be bright!



Using boxes to represent the recent moves in Miranda's life, Rosalee Oakley (right) highlighted the many facets of the Director's job at AGS. 1996 Annual Conference, in Gorham, Maine.



Miranda Levin (center); AGS Vice President, Dan Goldman (left); and Beth Shepard (right), of the Historic Burying Grounds Initiative, Boston, enjoying a reception at the AGS 1996 Annual Conference.



THE STURROCK FAMILY CEMETERY
TYLER COUNTY, TEXAS

Kevin Ladd
Wallisville Heritage Park
Wallisville, TX 77597

Nestled deep within the Pineywoods of East Texas is the Sturrock Family Cemetery, laid out pretty much like any other Southern family graveyard of the 1800s. The tombstones and the slumbering dead all face toward the East. The anomaly, the predominant features of the small cemetery are ten grave houses built of stacked rocks in a style roughly similar to the family's ancestral graves in Dundee, Scotland.

Brenda Sturrock Odell [3400 Surry Lane, Baytown Texas, 77520] indicates the grave houses have a colorful history: "The Sturrock cemetery is located atop the highest elevation on what was once William Sturrock's property Near the back of the cemetery, the property slopes radically toward the Neches River bottom land. It is shaded by tall pine trees, mixed with oak, sweetgum, and some other hardwoods. There is little or no grass on the cemetery area itself; however, St. Augustine grass covers most of the surrounding lawn areas. The mounded rock false crypts show the pioneer spirit of decorating graves by 'making do', the tomb-houses look very much like their Scottish counterparts, except that these appear more rough-hewn, having been improvised out of the sandstone rocks the Sturrocks had at hand".

William Sturrock and his two brothers, James and John, left Dundee in the fall of 1830, landed at New York, and worked their way down to Texas. Also traveling with them were two sisters and a brother-in-law. Brenda recalls a riddle passed along to her as a child that describes the arrangement of four of the grave-houses: "In these four plots, a man is buried between his two wives, and a woman is buried between her two husbands".

The oldest grave in the cemetery belongs to Cynthia (Frisby) Sturrock [ca 1819-1853], the first wife of William Sturrock. After her death, Sturrock remarried to Amanda (Mott) Sturrock, who died at age 90, in 1911. William died in 1860 and was buried next to his first wife. Amanda later married Paschal Martin.

Amanda constructed the house-tomb, or false crypt, over William's grave. The rocks, long and flat, range in size from 30 to 300 pounds each. She retrieved the rocks from the river bottom, stacked them on a sled, hauled them to William's grave and stacked them herself. All of the grave houses were apparently constructed in similar fashion. Some of them are of smaller construction and appear to mark the graves of children.

Odell's research into the cemetery history led to the awarding of an official Texas historical marker for the cemetery. When the marker was dedicated in October 1995, a Scottish pipe and drum band from nearby Beaumont, Texas, played a few appropriate tunes. ❖



View from the gate entrance to Sturrock Cemetery.
Photo: Kevin Ladd.



SETTLERS COME TO BROOKLYN

G. E. O. Czarnecki
2810 Avenue Z
Brooklyn, New York 11235

Although covered wagons seemed distant in New York City I was determined to do a “pioneer” column. So I went in search of the early beginnings of my local area to see how the earliest settlers and residents have been remembered, honored and/or commemorated.

The most definite and local commemoration of an early settlement in the area is that of Gravesend, in Brooklyn, in 1643. It was the first planned settlement in the new world and the quadrangle-style village arrangement is still distinguishable today. In the midst of the settlement was a burial ground now known as the Gravesend Cemetery. The site dates back to the beginnings (est. in 1645). No doubt the interments are there but the earliest markers are non-existent. The oldest remaining stones are eight red sandstones with motifs, and about twenty without. Stonewise, the graveyard does contain some unique pieces – a definite John Zuricher, without a motif, but rather an empty tympanum; and a Zuricher that is a considerably different variation on his stereotypical pudgy-faced winged-head. One standard Zuricher is also present. There are also two winged-heads by two different cutters not found elsewhere, locally. One has been attributed to a carver named Brown. Four red sandstones with a motif I call the “almond-eyed head” are also present, cutter unknown. One other stone that is particularly unique for Brooklyn is a colonial era fieldstone. It is a rough, unaltered piece that was obviously chosen for its somewhat flat face. It is still solidly planted into the soil, about one and a half feet high and a foot wide above surface. Crudely cut into it are the initials “SxK”. Other letters appear below which are difficult to decipher. The rest of the yard has nineteenth century white marbles and twentieth century stones. A rare interment still takes place.

Now, the people whom we identify as being pioneers most likely never considered themselves of such stock. Individuals and families who find themselves on the move and emigrating into new areas have hard work and settling in to do and are too busy to put themselves on pedestals. They leave that for a subsequent generation. If the respect can be mustered, recognition and homage is paid to those who went before via a title or designation that appropriately announces their status.

The interesting “pioneer-settler” note that seems standard is that commemoration often comes in the form of “street-naming”. Many of the names in the Gravesend Cemetery I’ve lived with in the community. Streets, where I go to buy bagels or have my car repaired, bear names from the earliest surviving stones – those of founding, eminent families, like

Emmans, Stillwell, Gerritsen, Wyckoff, Schenck, and Voorhies. Via their names, we drag these early residents into the present, into a far distant lifestyle, theirs was a time of rustic roads and peaceful scenic mornings. Now their names adorn noisy and busy streets of cars and buses.

The Gravesend graveyard is always locked and only open on rare occasions for a few hours on days like Easter, Memorial Day, Mother’s Day, or the Sunday before Christmas. Several informative plaques are present. Facing the street inside the yard is a historical marker reading “Gravesend – Settled in 1643 by English Quakers under Lady Deborah Moody on land granted to them by the Dutch Governor of New Amsterdam”. On the fence itself a new sign declares it “Gravesend National Landmark Cemetery Estb. 1645”. A brick path leads to two stones with plaques affixed. One tells of the ground’s history “To honor the settlers of Gravesend who first used this land as their burial place in 1650”, the other tells about the founding of the settlement itself, “In memory of Lady Deborah Moody who arrived in the Massachusetts Bay Colony in 1638 a wealthy widow and landowner”. In 1643, Lady Moody and twenty-five neighbors removed to Long Island where she formed a colony and was granted a patent for land with full power to govern. She called her model community “Gravesend”. This is the most interesting point about the settlement, that it was organized by a woman. Lady Moody unfortunately has not received as much recognition as others by street or section naming. Whether her slighted recognition is due to her sex may be debatable. We have all heard the term “founding father”, but Moody’s association as “founding mother” is basically unheard.

Although the yard has been kept in good condition in recent years, the fence at the entrance is in miserable shape and should be replaced. Considering that the yard has landmark status, the funding that it receives goes only to cutting weeds and not to real preservation priorities.

Immediately next to the Gravesend Cemetery is the Van Sicklen Family Cemetery, to my knowledge the only remaining family plot in Brooklyn. It is separated from Gravesend Cemetery by a strong and high nineteenth century iron fence. The Van Sicklen family were local residents and now have a nearby street named after them. The presence of the Gravesend Cemetery and the proximity of the Van Sicklen yard to it is probably the major reason for its survival. A plaque commemorating the two burial grounds reads “These hallowed grounds have served as a resting place for the original settlers and their descendants of the town of Gravesend for over 300 years”. Revolutionary War soldiers and the later townspeople are also interred within the confines of this cemetery.

Anyone interested in further details of the settlement can send any inquiries to me. ❖

GHOST CEMETERIES

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Bob Klisiewicz's regional column on Abandoned Cemeteries, in the Spring '96 AGS *Quarterly*, brought to mind the situation often encountered in Nevada, that of "Ghost Cemeteries". Nevada's history of mining "boom and bust" cycles resulted in the abandonment of cemeteries, as well as town sites, when mining operations ceased and people moved away. Although I've had a personal interest in historic graveyards for about 22 years, I became a member of AGS five years ago, when a presenter at a National Association for Interpretation workshop mentioned the existence of the Association for Gravestone Studies during her presentation on an historic cemetery at a San Francisco Bay area mining town. I have worked at Cathedral Gorge State Park in eastern Nevada for eleven years, where the park had acquired an historic graveyard, about twenty years ago. The Builionville Cemetery is an "abandoned" graveyard. Builionville was a small community established for the specific purpose of processing silver ore from the town of Pioche, ten miles to the north. Although the town of Panaca is one mile to the east of the Bullionville site, there were philosophical differences between the LDS (Mormon) settlers in Panaca and the more rowdy mining camp residents. This resulted in the creation of a graveyard solely for the decedents of Bullionville. Many of the workers at Bullionville, as typical in mining camps, had no family in the vicinity, and when they died, there was barely enough money to bury them, let alone post a permanent marker. Wooden planks often were used for these kinds of grave makers, and over the years the lettering wore off and/or the plank weathered away. I have visited several mining town cemeteries, and have noted much the same situation.



Wooden plank grave marker, Tuscarora, Nevada.
Photo: Barbara Rohde.

Most recently, I visited Tuscarora, in northern Nevada. This small mining camp was active from 1871 until the early 1900s, and then again during the mid-1980s when gold was again

mined from the old shafts and stopes. The cemetery is still in use – a freshly-covered grave was visible right inside the entrance gate, and no stone or marker had yet been placed. The cemetery itself covered probably three acres, with both widely and narrowly-spaced graves. What caught my attention was the large number of enclosures: wooden and iron fencing, concrete, brick, and stone curbing. Most of the wooden enclosures were in a sad state of decay, along with the planks that served as grave markers. I could see no pattern in the location of graves: those



Cast-iron grave enclosure, Tuscarora Cemetery, Nevada (town in background on left. Photo: Barbara Rohde.

from seemingly well-heeled families were buried next to those of lesser fortunes. It is obvious that someone visits the cemetery upon occasion – Tuscarora is still an inhabited town, though mostly by retirees, the most famous occupants being the Dennis Parks family Pottery Studio and school. An infant's grave enclosure from the 1890s was decorated with a stuffed teddy bear wrapped inside an embroidered dresser scarf, which could not have been more than six months old (judging by the lack of fading - the Nevada summer sun is merciless!). It always surprises me to find lilac bushes growing in unwatered areas, and there were several thriving on family plots, some over a century old. I have also seen lilacs growing by old homesteads in other parts of Nevada, closer to home where we get ten inches of rain yearly; but this part of Nevada is lucky to get four inches per year. Well, two rolls of film later, we headed on down the road. Tuscarora is one hour north of Elko (on Interstate 80, 235 mi. west of Salt Lake City, Utah), in case any readers want to check it out.

Closer to home, the Builionville Cemetery is within the boundaries of Cathedral Gorge State Park, which is two miles west of Panaca. Cedar City, Utah, is 80 miles east of Panaca; Pioche is ten miles to the north (and has three historic, two still-used cemeteries); and Las Vegas is 165 miles south, on U.S. Highway 93. There are many other small, historic cemeteries in this area; and, if Bob Pierce (the Western Deadbeat!) encourages it, I may write about some of those in the future. ❖

THE MONUMENT AT WINTER QUARTERS: THREE MORMON STORIES

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Enfield, Connecticut 06083-0584

In 1936, Heber Grant, President of the Church of Jesus Christ of Latter Day Saints (Mormons), dedicated Avard Fairbanks' bronze monument "A Tragedy of Winter Quarters" at the Winter Quarters Cemetery.

Winter Quarters was a transitional camp for Mormons who had been harassed into leaving their homes in Nauvoo, Illinois. On February 2, 1846, in twenty below zero weather with a bitter wind blowing, the first Mormons left Nauvoo (O'Dea, *The Mormons*, 1963). Eleven days later, Brigham Young left in twelve below zero weather, under threat that if he and his councilors did not leave Nauvoo they would be arrested.



Mormon refugees, fleeing religious persecution, suffered adverse conditions as they traveled westward. A Mormon couple grieves as they stand over the open grave of their child.

Front portion of Avard Fairbanks' bronze monument: "A Tragedy of Winter Quarters", Florence, Nebraska. It is the single remaining marker for Mormon burials there, as their wooden markers no longer exist.

Photo: Cynthia Toolin.

The anti-Mormon population increased its level of harassment after Young and his party left, and many Mormons were forced to accelerate their departure from Nauvoo, often trading a farm or house for a team and wagon (Mullen, *The Latter-Day Saints*, 1966).

The Mormons were migrating to the Great Salt Lake Valley in Utah. The first part of the journey involved crossing Iowa. This proved to be a difficult task. It took between four and four and a half months for the Mormons to cross the approximately 400 miles of the state because of very adverse weather conditions. Most finished the journey in July. It was then too late in the year for the Mormons to continue to travel westward, so a transitional camp was set up in present day Florence, Nebraska, a suburb of Omaha, and was called Winter Quarters.

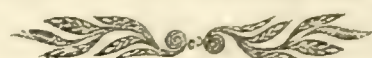
The living conditions in Winter Quarters were poor. Housing was predominantly in one room sod houses, although some brick houses were also built. The overall environment was also poor. The Mormons called Missouri Bottom "Misery Bottom", because the marshy waters of the Bottom collected sewage from the streams flowing into it, adding to the generally unhealthy conditions (Rich, 1972: *Ensign to the Nations*). People were exhausted from the long trip across Iowa, much of which had been in bad weather. Food was inadequate, with few fresh vegetables. Disease soon became a problem. Scurvy, also known as Black Canker and Blackleg, was prevalent, and others suffered from tuberculosis and malaria, sometimes in combination with scurvy. In December 1846, 334 out of 3483 were reported as being sick (Linn, 1963: *The Story of the Mormons*).

The problem with scurvy was serious, so wagons were sent to Missouri for potatoes. The potatoes, along with horseradish that was found in an abandoned fort near camp, helped to slow, and eventually stop, the disease (Berrett, 1965: *The Restored Church*).

These adverse conditions were referred to by John Young as the "Valley Forge of Mormondom" (Rich, 1972: op. cit.). He said:

"Our home was near the burying ground; and I can remember the small mournful-looking trains that so often passed our door. I also remember how poor and same-like our habitual diet was: corn bread, salt bacon, and a little milk. Mush and bacon became so nauseating that it was like taking medicine to swallow it; and the scurvy was making such inroad amongst us that it looked as if we should all be 'sleeping on the hill' before spring, unless fresh food could be obtained."

In total, approximately 600 people died by the end of the winter of 1846-1847, and were buried in the cemetery at Winter Quarters. The exact number is not known, because the sexton who recorded burials charged \$2.50 for each. Many who could not afford the burial fee buried their own dead, and these



were not recorded by the sexton. There is a plaque in front of the monument with the names of those buried who were recorded by the sexton.

There are no individual gravestones for the Mormons buried at Winter Quarters, although there are many gravestones of the "gentiles" who started using the cemetery in 1854. The bronze monument by Fairbanks is the only marker for the Mormons, as the original wooden markers no longer exist.

There are three stories told on the monument.

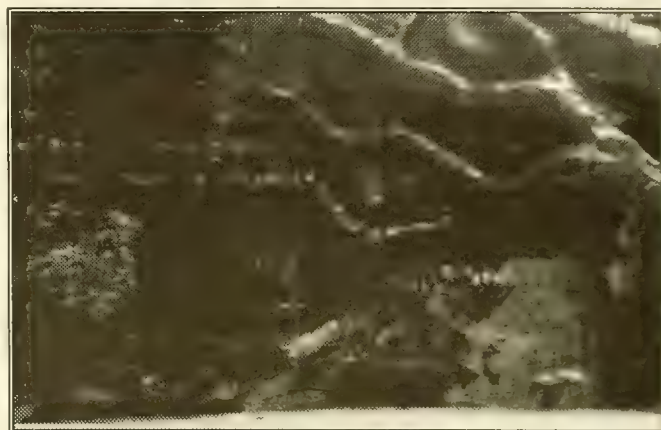
The first story, told on the front of the monument, is the sorrow of death. The monument shows the grief of a Mormon couple as they stand together, looking into the open grave of their child. The father has his arm around the mother in a comforting manner. She has a single tear running down her left cheek. The child appears to be wrapped in a blanket.

Under this depiction are the words of an old Mormon Hymn, "Gird up your loins fresh courage take; our God will never us forsake".

The second story, told on the back of the monument, is courage in the face of adversity. An ugly, gnarled and bare bush is shown at the back of the couple. The bush represents adversity, which would like to pull the Mormon couple down in their sorrow. The branch cannot succeed because the couple have turned their backs on it for they believe that their family will be together forever after death.

The third story, also told on the back of the monument, is of a mother's love. A mother is shown walking with her hand on the back of her wagon. Children until age six were allowed to ride on the journey west; after age six, they had to walk. This picture records the story of a mother whose child would not stay in the wagon unless he could see her hand - she walk westward with her hand on the wagon to comfort him.

These stories take on particular interest in light of the sculptor's family history. One set of Fairbanks' grandparents buried their first child in this manner on the journey to the Great Salt Lake Valley. He also has three great grandparents buried in the Winter Quarters Cemetery. ❖



Courage in the face of adversity.

A pioneering couple turn their backs to an ugly, gnarled branch representing adversity.

Upper rear portion of Avard Fairbanks' bronze monument at the Winter Quarters Cemetery, in Florence, Nebraska.

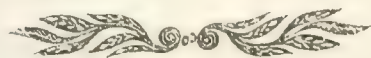
Photo: Cynthia Toolin.



A Mormon mother walks westward (lower left corner) with her hand on her wagon to comfort her child.

Lower back portion of the bronze monument, "A Tragedy at Winter Quarters".

Photo: Cynthia Toolin



**READING WEATHERED MARBLE GRAVESTONES
REQUIRES A KNOWLEDGE OF THE CARVER'S CRAFT**
1996 AGS Conference Paper

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READING MARBLE GRAVESTONE NUMBERS

NEWLY CARVED NUMBERS COMPARED TO WEATHERED NUMBERS

NEWLY CARVED NUMBERS

14

NEWLY CARVED NUMBERS

235

100-200 YEARS OF WEATHERING

11

100-200 YEARS OF WEATHERING

235

CHART 1

CHART 2

NEWLY CARVED NUMBERS

690

NEWLY CARVED NUMBERS

78

100-200 YEARS OF WEATHERING

(6)90

100-200 YEARS OF WEATHERING

78

CHART 3

CHART 4

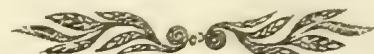
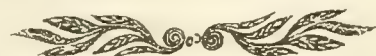
Most gravestones in the United States in the nineteenth century were made of marble. These gravestones are proving to be temporary markers. Thomas Meierding discussed gravestone weathering at the 1995 AGS conference [see Meierding, 1995: "Processes of Marble Gravestone Weathering in North America: A Geographic Perspective", *AGS Newsletter*, Fall '95, p. 2]. Dr. Meierding detailed how sulfur dioxide, from coal burning, is the main enemy of upright stones and acid rain is the enemy of horizontal gravestones. My experience in Rhode Island is that 3% to 5% of the marble stones are unreadable, even with the techniques I detail here. That number is somewhat lower in rural areas that had less exposure to sulfur dioxide. In some areas where sulfur dioxide pollution was higher or where poor quality marble was used, the percentage of unreadable gravestones can be as high as 50%.

I have been working with a group of volunteers whose goal is to record every gravestone in the state of Rhode Island. To date, we have recorded 340,000 gravestones, in 2780 cemeteries. I have seen many techniques used to read gravestones, but two stand out as far and away the best. The mirror techniques you have seen demonstrated on the cemetery tours at the AGS conferences, where sunlight is redirected at a raking angle over the gravestone to highlight the carving with shadows, is the quickest and easiest, when bright sunlight is available. Another technique, wetting and brushing the face of the gravestone so that the dirt on the surface is moved into the letters while the surface starts to lighten, works well on gravestones in cemeteries deep in the woods where sunlight can not be reflected on the stone with a mirror. A natural bristle brush and plain water works well. Most marble gravestones can be read directly with one of these techniques, but some have worn so severely that, unless you know how the carver has made the numbers, they can be confused.

'1' and '4' are the most misread numbers on worn marble gravestones. When you write on paper all strokes on numbers are equal strength but not so when they are carved in marble. The '1' and the '4' are made with heavy downward strokes. The rest of these numbers are carved with very light lines. When these numbers wear, so that the light lines disappear, the '1' and the '4' are indistinguishable (see chart #1). For these situations, it is helpful to look at the spacing. 1811 is spaced much closer than 1841. It is also helpful to look for a possible spouse nearby. If the husband died in 1845, at age 80, it is highly unlikely that the wife died in 1816, at age 79. In this case it is quite possible that her death occurred in 1846 not 1816.

'2', '3', and '5' are all quite similar, but they have their own characteristics (see chart #2). The deep curve on the right side of all three numbers occurs on the top of the '2', the bottom of the '5', and at both the top and bottom of the '3'. There is a deep dot to the left of this curve. The '2' and the '5' also have a straight line at the bottom of the '2' and the top of the '5'. On a weathered stone these characteristics should be looked for.

(Continued on page 10.)



(Continued from page 9.)

'6', '9' and '0' are all quite similar (see chart #3). All three numbers have heavy curved lines on the right and the left. On the '0' they are long and equal. The '6' has a similar long line on the left and a shorter line on the right, at the bottom. The '9' has the long line on the right and a shorter line on the left, at the top. Careful study under proper light will improve the accuracy of reading these numbers.

'7' and '8' are truly unique numbers and should never be confused with other numbers (see chart #4). The '8' has a deep diagonal line that makes it unique from all other numbers. When it has weathered, a small diagonal line is the only clue that this was once an '8'. The '7' has a horizontal line at the top, much like the '5'. The deep, vertical line directly under this horizontal line makes the '7' unique from all other numbers.

Letters used to spell out the name are usually not as much of a problem as numbers, because they are interrelated. If you can read some of the letters, you can usually figure out the name. There are a number of lettering styles used on marble gravestones. You can usually find a stone, using the same style nearby that is in better condition, where you can study the characteristics of the letters. Reading the adjacent gravestones can also give you clues, as related people are usually buried together. The most difficult problem with letters is reading initials since they stand alone with no other letters to help.

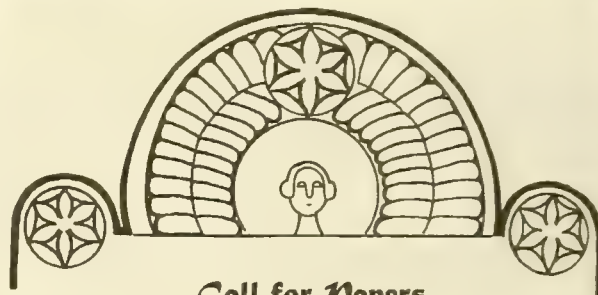
To read marble gravestones use a mirror to light the face of the stone or scrub the surface with plain water and a natural bristle brush. Learn the characteristics of the numbers by studying where the carver has cut deep lines so you can recognize what the numbers look like when they are worn. ❖

Advertisement

HAND CARVED LETTERING IN STONE

Houmann Oshidari
(617) 862-1583

433 Bedford Street
Lexington, Massachusetts 02173



Call for Papers

1997 AGS Conference
Becker College, Leicester, Massachusetts
June 26-29, 1997

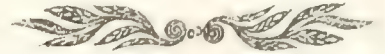
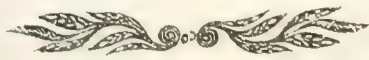
The 1997 Conference Program Chair is Barbara Rotundo. Barbara is looking for papers from around the country, and even abroad.

Proposals and 250-word abstracts are due February 24, 1997.

Remember! This is an organization for *gravestone studies*. An occasional paper on cemeteries or mourning customs is acceptable, but the focus should always be on *gravestones*.

Please send proposals and abstracts to:
Barbara Rotundo
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220
(603) 524-1092

For general information on AGS Conferences
contact:
W. Fred Oakley, Jr.
19 Hadley Place
Hadley, MA 01035
(413) 548-1756



A marble dust and ground asbestos angel, "melts" under the Chicago sun. Photo: Helen Sclair

ARTIFICIAL STONE IN CHICAGO

Helen Sclair
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Chicago, IL 60614-2323

There is little good building stone in the Chicago area. The local Joliet-Lemont lime-stone, which dries and becomes brittle shortly after being quarried, does not lend itself to being carved with letters or symbols. The result of this paucity of good stone was the development of an artificial stone industry.

Sand dredged from Lake Michigan was mixed with low-grade cement and pressed into molds of many designs, including molds of obelisks and columns for cemetery use. Today, after 100 to 130 years of weathering, these markers are in poor condition. Their color is varied, ranging from cream and beige, through pink and grey, to black. The markers now list and lean, mouldering in Chicago's Victorian cemeteries.

Some stone was imported, notably Indiana limestone and New England marble and granite. Imported stone, with the exception of marble, has fared better.

The Great Fire of 1871 encouraged more experimentation with building materials. Entire exteriors were erected of that wonderful fireproof material, asbestos. Using a mixture of marble dust, ground asbestos and cement to substitute for expensive Italian marble, altars, and altar rails were molded, and later pulpits, candelabra, stations, and statuary were made of this material. Then "fireproof" came to mean "weatherproof", and the asbestos mixture found its way into cemeteries. It is not aging well; the surfaces are pox-marked.

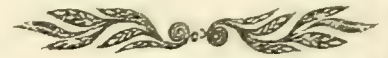
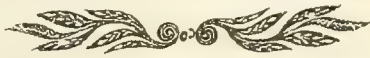
The World's Columbian Exposition of 1893 introduced the use of molded staff-straw and gypsum. This was followed by the use of concrete in statuary.

There are many unanswered questions concerning the use of artificial stone. Hundreds of asbestos gravemarkers adorn the Chicago cemeteries, and asbestos-ridden church interiors exist across the entire North American continent. What is the future for this material recognized as dangerous since the 1970s? What about new monuments being molded from 80% marble dust? How will they weather?

The use of artificial stone deserves more study. ❖



A sand and cement molded obelisk sadly succumbs to the ravages of time and weather. Photo: Helen Sclair



**GRAVESTONES OF JOSEPH SIKES,
1743-1801**

Ralph Tucker
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Georgetown, Maine 04548

In 1980, I ran across several gravestones in Maine that resembled those attributed to Elijah Sikes and several other carvers who made similar stones found in Belchertown, Massachusetts, and in the eastern Connecticut area. I became curious as to how this style came to Maine. Over a period of investigation, I found that the Maine stones were concentrated in two distinct areas, in Scarborough, which is just south of Portland, and in Bristol, which is some distance north of Portland, up the coast.

Harriette Forbes notes, in her 1927 book, *Gravestones of Early New England*, the Sikes family of carvers who worked on sandstone, quartzite, schist, and white marble, in Plainfield, Connecticut, and in New Salem, Belchertown, and Wilbraham, Massachusetts. Their stones have full eyes, vines, roses, hair, and some italic lettering.

In his 1966 book, *Graven Images*, Allan Ludwig has nine illustrations of stones attributed to the Sikes family, dating from 1774-1811, having similar attributes.

At the tercentennial, in 1976, the South Hadley Historical Society published *The Old South Hadley Burying Ground*, which lists six similar stones attributed to the Sikes family.

James Slater, noted authority on Connecticut stones, lists nearly 200 Sikes stones in his 1994 book, *The Colonial Burying Grounds of Eastern Connecticut*, and dates the stones from the 1770s. The dating obviously includes a number of backdated stones. Slater notes the use of vines, elaborate roses, and several heads in the tympanum. He points out Ebenezer Stebbins, Ebenezer Felton, Nathaniel Hodgkins, and the carver "Greek girl" as well as Elijah Sikes as carvers of similar stones.

It should be noted that the Sikes family is mentioned by most authors, which indicates that they were in some measure uncertain as to the actual carver. Mrs. Marjorie Waterfield, of Bowling Green, Ohio, a genealogist working on the Sikes family,

was able to identify Elijah's father Joseph, Jr. as a "tombstone cutter" who left Belchertown, Massachusetts, and went to Bristol, Maine. This locates him just where the unidentified carver worked. The 1800 Maine census showed Joseph Sikes in Bristol, Maine, with his wife Eunice, son Artemus, and daughter Experience. The date of his arrival is not known but he was apparently there by the late 1780s.

Joseph Sikes, Jr. carved on a poor variety of slate. The tops of his stones are in a variety of shapes, not always in the common three lobed variety. The lettering in upper and lower case is good and evenly spaced with only occasional gaps or errors. The numerals 1, 2, and 0 are within the lower case lines; numerals 4, 7, and 9 go below the line; numerals 6 and 8 go above; numerals 3 and 5 go both above and below. The older form of letter "s" can resemble the letter "f". In an epitaph, italic lettering can be found. Footstones are small and may have a star or decoration as well as the name or initials of the deceased.

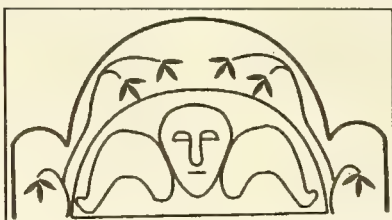
The Maine stones all have a head in the tympanum which is elongate, having a very small mouth, long nose and semicircular eyes. Often there are two or more heads on a stone indicating the number buried. The heads have three varieties: 1) heads having wings, 2) heads showing long hair, 3) heads outlined with a border.

There are small variations in all examples. Side borders of vines with heart shaped leaves are common, sometimes bearing bunches of grapes. Semicircles are also used as borders. Six pointed stars appear and "Memento Mori" can appear in a frame above the head. Elaborate roses and pinwheels are also found.

Without exception, the Maine Sikes stones have eyes that are semicircles. On the other hand, all of the Sikes-like stones in Massachusetts and Connecticut, of which I have knowledge of, have oval shaped eyes, with the exception of two gravestones in Becket, Massachusetts. These stones are identical to stones found in Maine. This indicates that Joseph Sikes carved in Massachusetts before moving to Maine, and that he probably moved to Maine after 1787 when he carved the Dewey stones in Becket.

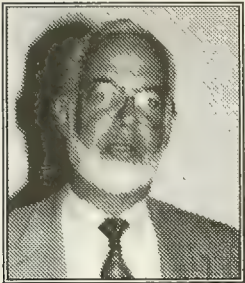
There is the question of when Joseph started to carve, and whether he learned from his son, or someone else. The main point to be made is that Joseph Sikes, Jr. was a stonecutter and that his work can be found in Maine, as well as in Becket, Massachusetts. His son Elijah Sikes was born about 1772,

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probably in Wilbraham, Massachusetts, and married Lucretia Anderson, in 1793, at Chester, Massachusetts. There are eight stones documented to Elijah in Massachusetts. About 1800, he went to Dorset, Vermont. In 1808, he opened a marble quarry. About 1825, he went to Ohio where he was listed in the 1850 census as a stonecutter. In Ohio, his stones are usually marble, and he used the urn and willow design. He died in Trumbull County, Ohio, in 1855. Based on the sheer number of Elijah's stones in Massachusetts and Connecticut, it appears that Elijah was a serious carver and that Joseph, his father, was only an occasional carver, until he arrived in Maine, where there was a need for a local carver. ❖



GRAVESTONES & COMPUTERS

John E. Sterling
10 Signal Ridge Way
East Greenwich, RI 02818
E-mail: j_ster@prodigy.com

At the 1996 AGS Conference, in Gorham, Maine, the final version of the database standard for recording gravestones was released. It is filled with improvements suggested by the more than fifty people who participated in the beta test. Most of the reports can now be printed to a file. This feature allows the reports to be picked up with a word processor, where they can be modified both in content and format. Fonts can be altered and cemetery descriptions edited and expanded.

Several new file manipulation options have been added. One cemetery can be exported to a database and one cemetery can be imported from a database. These options are particularly helpful to divide and combine database files for a group working on several cemeteries in a town, or county, that will all be combined into a single database in the final product.

A function key [F7] has been added so that you can view the cemetery description from the gravestone inscription without moving to that section of the program. A new report has been added so that all gravestones in a database can be printed in alphabetical order.

A code has been added for limestone. In the veteran's section, codes have been added for the Indian Wars and for the Gulf War.

By using this database standard, groups can share cemetery transcripts taken at different locations, because they are now all in the same language. As gravestone data is collected and added to the database it can be combined, because it is all in the same format. In Rhode Island, thirty-five volunteers have been working in small groups around the state for six and a half years recording gravestones and adding them to a database.

340,000 gravestones inscriptions, in 2,780 cemeteries, have been collected. These have all been combined on a computer at the Rhode Island Historical Society. It is now possible to locate a pre-twentieth century gravestone anywhere in the state in less than a minute.

I have received several requests for a program to be used by the public, in a library, to search the gravestone database. This program should have full search capabilities with no write privileges, so the data can not be changed. Write to me with your thoughts on what you would like to see in this type of program.

I have also been asked about a Windows version of the Database Standard program. I am a little reluctant to develop such a program just yet, because many of the people recording cemeteries are working with older computers that can not use the Windows operating system. The current program will work on DOS 3.3 up through Windows 95. It will work on a 286, 386, or 486, and on a Pentium computer.

You are encouraged to report the progress of any cemetery project using the AGS Database Standard through this column. I am aware of three recording projects now underway.

In East Hartford, Connecticut:

John Spaulding is working with a group of volunteers documenting the Center Cemetery. There are about 4000 gravestones and about half have been documented and added to the computer database. John has developed some nice custom reports by using R & R Report Writer to display the data.

In Cape Girardeau, Missouri:

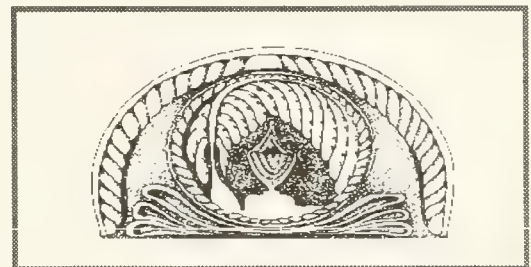
Dr. Bill Eddleman is leading a group of volunteers from the Cape Girardeau Historical Society in recording all cemeteries in the county. Old transcripts for some of these cemeteries are being entered before the field work starts. The database now contains 4,000 inscriptions.

In Swansea, Massachusetts:

Cherry Bamberg, of Marlboro, is entering several early transcripts of Swansea into the database. These will later be checked in the cemeteries.

To order the AGS Database Standard gravestone recording program (IBM version only), send \$19.95, plus \$1.95 shipping, to:

AGS Database Standard
278 Main Street, Suite 207
Greenfield, MA 01301





PIONEER CEMETERIES

Barbara Rotundo
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220

Until a few years ago, I had connected Pioneer Cemeteries with the far western part of the United States. Now, thanks to AGS members opening my eyes, I have observed the title moving to the east. In response to my request for help last spring, Sarah Brophy of Carlisle, Massachusetts, has come up with what I call the winner: "Old Pioneer Burial Ground" in Westford, Massachusetts. Westford is east of Groton and Harvard, where, as Harriette Forbes tells us, William Park and his descendants filled the burial grounds with handsome slates, beginning in the 1750s. Sarah says there are five stones with no carving on them in an area at least twice the size of what would be needed for five graves. The barely legible sign reads: "Early 1700's /OLD PIONEER/BURYING GROUND/ Here lies [sic] buried members of the /Parker and Corey families/, /James Symonds, an Indian/, and other early settlers". When was the sign put up? And when did people start to call the burial ground "Pioneer"? Sarah had no answers, but she could state that people were living in the area in the late seventeenth century so that burials in the early eighteenth were probable.

I'm going to make an informed guess at the date, "informed" for two reasons. One is that I've learned a lot about the nineteenth century in my years of research and teaching. The other is the help I've received from other AGS members. Mark Esping, of the Folklife Institute of Central Kansas, responded to my query. He pointed out that it is the third generation after those who have pioneered that start to use the term. In other words, the generation burying the last few survivors of the first generation. Discussing gravestones for pioneers, in Oregon, Dick Meyer says that the pioneers didn't call themselves by that name. Instead, they thought of themselves as emigrants. (His article about these gravestones is in *Markers XI*, and is still available from the publications list – plug!) What motivates the change in terms? Pride? Guilt? Just the passage of time? Perhaps a little of each.

This challenge of Miranda's to have a *Quarterly* issue devoted to Pioneer Cemeteries has caused me to review various bodies of information that I have known for a long time, and the changed perspective has given me new insights. My guess is an informed guess based on this realignment of information. For instance, on the east coast there is an additional consideration that explains why it was, I believe, far more than three generations before the word came into use. After all, western New York state was settled only after the American Revolution,

and Daniel Boone, the quintessential pioneer, did not die until 1820. If people were fearful of Indian attacks or worried about surviving through the winter, they did not yet have the comparative luxury of feeling guilty about the tough life of earlier generations. They were still pioneering themselves and saw their lives as no different from that of their forebears.



Slate gravemarker of James Russell Lowell.

A letter from J. W. Lovering, dated May 1, 1893, notes that he thinks the stone was brought by John McNamee.

Photo (taken 1937) courtesy of Mount Auburn Cemetery, Cambridge, Massachusetts.

If you have studied the social history of the United States, you know that citizens in the early decades of the nineteenth century were very proud of the founding fathers, especially George Washington, who had hundreds even thousands of namesakes all over the country. However, there was no pride in the old houses, furniture, or other aspects of colonial material culture. In 1831, when Mount Auburn Cemetery, in Cambridge, Massachusetts, initiated the new kind of cemetery in which natural beauty would offer solace to the bereaved and the song of birds and the whisper of leaves would arouse fine moral thoughts, the by-laws specifically forbade slate

(Continued: page 15.)

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markers. In the estimation of these forward-looking Bostonians, the imagery and epitaphs on the old slates were outmoded and undesirable. The belief that colonial life and colonial artifacts were crude and old-fashioned continued until the 1870s when people began planning exhibits to send to Philadelphia to celebrate the 100th anniversary of the Declaration of Independence. Suddenly, the colonial days became the good old days, a yearned-for Golden Age. (Immigration and industrialization also accounted for a lot of the new high regard for pre-revolutionary customs and possessions.) The colonial revival in architecture that begun in the 1870s is still with us today, and slate markers came back in fashion, too. The gravestone, in Mount Auburn Cemetery, for James Russell Lowell, one of the most highly regarded literary figures in his day, is evidence of this. While today art museums have still not accepted those early carvers as full-fledged sculptors, some, like the Metropolitan, in New York, and the Boston Museum of Fine Arts, have acknowledged the artistry of the carvers (and of the photographer!) by purchasing a collection of Dan Farber's pictures. Thus, my informed guess is that Westford named its old burial ground at the end of the nineteenth century or the beginning of the twentieth, depending upon how long it took people to discover and understand the significance of the anonymous graves.

Interestingly enough, there is a parallel action and reaction caused by the bicentennial, in 1976. Many towns that had no historical connection with the American Revolution, often hadn't even existed in 1776, turned to an appreciation of their old cemeteries as a way of commemorating the past. Some burial grounds were rescued from oblivion. Others received maintenance for the first time in many years. A few experienced face-lifting from scout troops, historical societies, etc., and I'm sure some received brand-new signs saying "Pioneer Cemetery".

To end my tale in an appropriately old-fashioned way, here is a moral: as a result of the attention given to cemeteries, people became interested in gravestones, and now The Association for Gravestone Studies has well over a thousand members. ❖

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Leicester, Massachusetts is the Site for Conference 1997

Our conference site is Becker College, in Leicester. Located in the center of a small town, its facilities meet our every need. Picturesque burying grounds nestle in many of the surrounding little towns. Nearby is a large city with enough colonial, victorian, ethnic, and modern cemeteries to satisfy every interest.

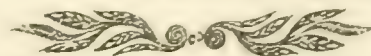
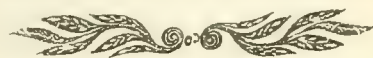
Activities

Scholarly lectures are delivered on Thursday, Friday, and Saturday evenings, and Sunday morning. Day long, guided bus tours are a Friday feature. Two coaches are designated to tour colonial burying grounds. A third coach is designated for those interested in victorian and modern cemeteries.

Saturday is "Workshop Day". A series of hour-long "Participation Sessions" deals with a wide range of subjects of interest to educators, historical society members, historical commissioners, and cemetery superintendents. An all-day Conservation Workshop, separate from Participation Workshop activity, teaches procedures for conserving gravestones. Evening activity, following scholarly lectures, provides an opportunity for informal presentations and discourse.

A registration form will be sent to every member, in February, 1997. Non-members are welcome and encouraged to attend. Inquiries will be answered promptly. Further information is available from Rosalee Oakley, Registrar, at (413) 584-1756, 19 Hadley Place, Hadley, MA 01035.

***Plan now to attend! Bring a friend!
Stay to do some research!
Enjoy New England!***



1996 AGS ANNUAL CONFERENCE
UNIVERSITY OF SOUTHERN MAINE
GORHAM MAINE

PRESENTATION ABSTRACTS

THURSDAY, JUNE 27
THEME: THE TRUTH ABOUT MAINE

The Thursday night program was set up to give people a useful background for getting the most out of a conference in Maine.

KEYNOTE ADDRESS: LIFE AND DEATH IN EARLY MAINE

Our Keynote speaker was Charles E. Clark, professor of History at the University of New Hampshire, and author of two books relevant to our interests: *The Eastern Frontier: The Settlement of Northern New England, 1610-1763* and *Maine, A History*. His presentation, "Life and Death in Early Maine," described where people lived: in coastal towns, country towns and frontier communities, as well as how they lived. In discussing the social hierarchy, Professor Clark concentrated on the "middling sort" whose ideas and customs dominated in those days, just as they do today.

GEOLOGY OF MAINE

Maine State Geologist, Dr. Robert G. Marvinney, Ph.D., kindly came down from the capital, Augusta, to tell us about the geology of Maine. He explained how plate tectonics created Maine, illustrating with helpful maps. He also brought samples of the stones we would be particularly interested in, granite and Monson black slate. At the conclusion, people gathered around him to ask questions and to touch and look closely at the rocks.

THREE MAINE CARVERS

Our third speaker was our own Ralph Tucker, a founding member of AGS, Harriette Merrifield Forbes recipient, and long-time researcher of stonecutters who lived north of the Charles River, in Massachusetts, and in Maine. His presentation featured the work of Joseph Sikes, circa 1780, in Freeport, Maine; Noah Pratt, Jr., also early 1780s, in Bristol, Maine; and Bartlett Adams, in Portland, Bath and Brunswick, Maine. As you may remember, he described Bartlett Adams' life and work in his column in the Winter 1996 issue of the *Quarterly*. His article on Joseph Sikes, is the subject of his topical column in this issue (see page 12).

FRIDAY, JUNE 28

THEME: A CLOSE LOOK AT GRAVESTONES

TECHNIQUES FOR READING WORN MARBLE GRAVESTONES

John Sterling's paper, "Techniques for Reading Worn Marble Gravestones", was the first paper presented on Friday night. John has a degree in Mechanical Engineering from the University of Connecticut and is currently owner of Professional Business Systems, a computer software development company which last year developed the AGS Database Standard computer program for recording cemeteries. He has been working with a group of volunteers for the past six years to record all 3,200 historic cemeteries in Rhode Island. Our conviction that the information and pertinent illustrations John presented would be of interest to all of our readers prompted us to include his paper as a feature article in this issue (see page 9).

MAKING A LIVING: MOSES B. ROOT, IOWA STONECARVER

Beverly LeCroy's paper introduced the life and work of Moses Root, who left farming for stonecarving, in Van Buren County, Iowa, in 1846. His signatures, "M.B. Root" and "Root and Son", are found in nearly every cemetery in the county. He catered to the needs of his constituents by carving stones in the German language, and advertised that he would produce Irish, Scottish, and American symbols.

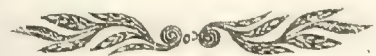
Beverly is a Sociology Instructor at Indian Hills Community College in Ottumwa, Iowa, and has been involved in gravestone studies for two years. She is interested in other issues related to death and dying and started a new course in that area at the college this spring.

MARKERS OF THE EARLY CONGREGATIONAL MINISTRY IN NORTH-WESTERN MIDDLESEX COUNTY, MASSACHUSETTS Presented by Tom Malloy

MARKERS OF THE EARLY CONGREGATIONAL MINISTRY IN NORTHERN WORCESTER COUNTY, MASSACHUSETTS Presented by Brenda Malloy

Tom and Brenda Malloy's consecutive papers demonstrated the elevated status of ministers in early cemeteries. The Congregational Church was the established church in early Massachusetts. Because the church was supported by the government, as late as 1800, towns could have been fined for not hiring a minister. The town provided his salary and various other benefits, such as land and his year's supply of cordwood. The last benefit bestowed the minister was his funeral expense and the erection of his gravestone, often one of the most impressive gravemarkers in a town's cemetery.

(Continued on page 17.)



(Continued from page 16.)

In most cases the marker was either a table stone or a portrait stone. A minister's table stone was usually the only such marker in the cemetery. Portrait stones were carved, not necessarily to reveal the individual's likeness, but rather to symbolize his social position by the inclusion of a clerical collar.

The papers of Tom and Brenda Malloy are always well received. Tom is a professor of American History at Mount Wachusett Community College, in Gardner, Massachusetts. Brenda teaches fifth grade in Westminster, and is a member of the AGS Board of Trustees, currently serving as its Secretary. Both have presented a number of papers at annual meetings of the Association for Gravestone Studies and the American Culture Association. Articles by them are published in *Markers IX* and *Markers XI*.

SATURDAY, JUNE 29

THEME: DIFFERENT CONCERNS IN LOOKING AT GRAVESTONES

THE GRAVEYARD IN ART

Artists have depicted gravestones, graveyards, and related images for hundreds of years. Ann Diserod shared with us a wide variety of such art. In illustration, her slides ranged from an early (fifteenth century) altarpiece showing Christ as the Man of Sorrows standing in his tomb, through Delacroix's (nineteenth century) graveyard scene in Hamlet, and Andrew Wyeth's (1960) painting, the Sexton, which portrays the gravedigger at work. Ann showed sixty slides, demonstrating that the painting of graveyards is not a rare act.

Asked to tell how she became interested in gravestones, Ann responded that she had played in a graveyard as a toddler. She now collects variations of the symbols carved on stones, catalogs the work of a yet unidentified carver whose early nineteenth-century stones are found throughout central Pennsylvania, conducts graveyard tours, and lectures on art in the graveyard and the graveyard in art. She holds a B.S. from Wagner College and an M.S. from Drexel University. She is night supervisor at Andrus Library, Bloomsburg University; a director of the Columbia County [PA] Historical Society; and an artist.

A CONSERVATION DILEMMA (AND A POSSIBLE SOLUTION)

Norman Weiss is Adjunct Associate Professor at Columbia University's Graduate School of Architecture, Planning and Preservation, where he has taught since 1977. He is a nationally known specialist in the analysis and preservation of traditional construction materials and has been active in graveyard conservation for more than 20 years.

His paper presented an attractive compromise solution to the problem of restoring Connecticut brownstone markers, satisfying those who want the stones to look like the originals as well as those who want to know that the stone has been restored.

We expect to publish this paper, with its telling illustrations, in a future AGS *Quarterly*. His pictures demonstrate how satisfactory the proffered compromise between preservation and restoration can be.

STARTING FROM HOME: FIRST QUADRANT

Using his birthplace, Boston, Massachusetts, as the beginning point of geographical reference, William "Andy" Meier swept over the surrounding area to show what could be found in special burial places; overgrown, old burying grounds; and modern cemeteries. He distributed maps and a list of the cemeteries so that the audience could identify their location. Andy added a musical overlay "so as to convey the feeling of the whole" and kept his narration to a minimum. The audience relaxed and enjoyed the audio/visual experience.

Andy was born and raised in Boston. He earned a B.F.A. from Massachusetts College of Art, as well as his Art Education Certification. He has lived and worked on three continents and presently resides in upstate New York.

SUNDAY, JUNE 30

THEME: DIFFERENT PERSPECTIVES IN CEMETERY VISITS

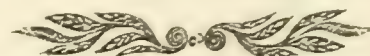
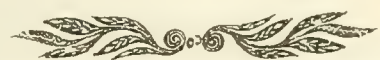
COLLEGE STUDENTS' REACTIONS TO A CEMETERY FIELD TRIP

George E. Dickinson, currently a Professor of Sociology at the College of Charleston, South Carolina, is the author of forty-six articles, in professional journals, and eight books, primarily on the subject of death and dying and the sociology of the family. His paper presented a content analysis of approximately two hundred undergraduate students' reactions to a death-and-dying class field trip to Round Church cemetery, Charleston, South Carolina, established in 1696. The evolution of gravestones and numerous symbols were pointed out to the students. The students' comments were both humorous and heartening. While some approached the trip with a bit of anxiety, all expressed agreeable reactions to their "walk through history."

CEMETERIES AND GRAVESTONES IN AND OUT OF THE GEOGRAPHY CLASSROOM

William I. Woods discussed examples from his experience over the past decade with the cemetery as classroom. He pointed out that cemeteries, with their varied populations of gravestones, present an ideal laboratory to expose students to the concepts and methods for viewing historical landscapes.

(Continued on page 18.)



(Continued from page 17.)

Bill is a professor in the Department of Geography and is Director of the Contract Archaeology Program at Southern Illinois University, at Edwardsville. His interests include the United States, Europe, and Latin America, and bringing the results of his investigations into the classroom.

INVESTIGATING COMPOSITION STONE

Helen Sclair has been researching Chicago area cemeteries for about 20 years. She is known around Chicago (and in the press) as the "Cemetery Lady", and is a popular speaker on Chicago circuits and at AGS as well. We include an abstract of Helen's paper in the Annual Conference Papers section of this issue (see page 11) in order to alert all members to the problem of composition gravestones. After February 7, 1997, monument dealers across the country will be knowledgeable concerning this problem, as Helen is scheduled to present her research findings at the next Monument Builders of North America Convention.

Helen spends as much time in archives and libraries as in burial grounds, often locating the (sometimes deliberately obscured) true stories behind the stones.

THE SOURCE FOR THE ORNATE CARVING IN MOUNT CARMEL CEMETERY, CHICAGO

Barbara Rotundo compared and contrasted the realistic sculpture found at the Mount Carmel Cemetery, in Chicago – particularly the sculptural portrait of the Di Salvo family (see fig. 1)– with that found in cemeteries, in Florence, Venice, and especially in Genoa, demonstrating that this style is "very Italian."

Italian group sculpture often includes the person being mourned (usually a man – the father) as well as the mourners who appear in various stricken poses, but dressed in their normal clothes: ladies in bustles, tightly corseted waists, and draped shawls; or a little boy, perhaps, in a sailor suit, detailed even to the anchors embroidered on the collar (see fig. 2).

Barbara concluded with a return to the Di Salvo family monument, pointing out the same detail of dress, but with an important difference in emotion. The American group is pictured in a calm if solemn mood, in contrast to the distressed emotion displayed in the Italian groups.

Barbara retired from teaching to have time to travel. She calls her retirement career "Historic Cemetery Consulting" and frequently reports the results of her visits in the United States and abroad either in prepared papers or in slides at Late Night. She was the program chair for this conference and a recipient of the Harriette Merrifield Forbes Award in 1994. ❖



Figure 1. A funerary portrait of the Di Salvo family, Mount Carmel Cemetery, Chicago.
Photo: Barbara Rotundo.



Figure 2. A highly detailed Italian group funerary sculpture. Note the elaborate details of dress and gesture.
Photo: Barbara Rotundo.



**1996 AGS ANNUAL CONFERENCE
UNIVERSITY OF SOUTHERN MAINE
GORHAM, MAINE**

CEMETERY BUS TOURS

Friday's activities included three bus tours of Maine cemeteries: a Colonial tour, a combination Victorian and modern tour, and a mixed tour (Colonial, Victorian, and modern).

The *Colonial Tour* viewed a host of Colonial carvers' works, with commentary by Ralph Tucker and Cornelia Jenness.

The Black Point Cemetery, in Scarborough, Maine, was our first stop. Here we saw a number of stones carved by Joseph Sikes, Jr., who spent the latter part of his life in Bristol. Joseph was the father of the well-known Massachusetts carver, Elijah Sikes. For an elaboration of the work of Joseph Sikes, please refer to Ralph Tucker's topical column in this issue (page 12).

The Eastern Cemetery was our second stop. This is the oldest cemetery in Portland, Maine. While many stones have been broken or removed, there are stones by many of the Boston carvers as well as a few from elsewhere, including those carved by Bartlett Adams, a local carver. Little study of Adams' work has been undertaken.

The First Parish burial ground, in Freeport, Maine, was our third stop. Here the stones of Noah Pratt, Jr. were seen, including an unusual 14"x17" "sample" stone, apparently carved for sales purposes. (See article in the Spring, 1992, *AGS Newsletter* [18:2].) Noah, a member of the stonecutting Pratt family of Abington, Massachusetts, lived in Freeport for ten years before returning to Abington.

Down the road we visited the Freeport Historical Society where the photographic exhibit of Noah Pratt's work was displayed.

The *Victorian and Modern Tour* was guided and narrated by Barbara Rotundo.

We went first to Eastern Cemetery, in Gorham. While there were no unique stones, there were several good examples of interesting types: three cradle stones, with lovely curved curbs enclosing the graves; several white bronze monuments; and modern stones for children, with their heart-breaking messages.

Our second stop was at Deering Park, in Saco. We viewed a large group of individualized modern stones. One portrayed a diner which has been the gathering place of several generations of young people. Another was decorated with a

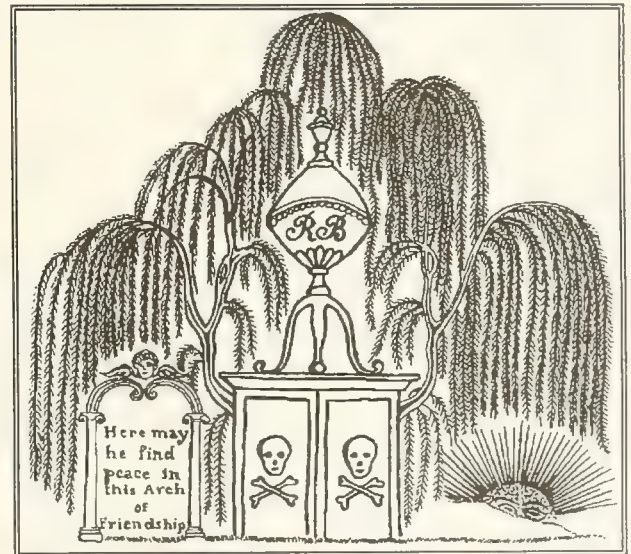
map of the family farm. Adjacent to Deering Park is Laurel Hill Cemetery, which has white painted gazeboes dotting the grounds and cast-iron fences still in good condition.

The final stop was at Evergreen Municipal Cemetery, a classic rural cemetery, owned and run by the City of Portland since it was established, in 1854. Here we visited both modern, individualized stones and grand Victorian statues. Evergreen includes a white bronze (zinc) monument of a Civil War soldier, like those found in cemeteries and on village and city streets all over the East and Mid-West.

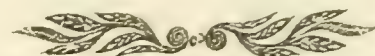
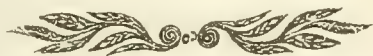
The *Mixed Tour*, which included samples of Colonial, Victorian, and Modern work, was led by Bill Jordan, a local historian and retired professor of history.

This tour went first to Eastern Cemetery and then to Western Cemetery, also in Portland. Here the grave-stones were not unusual, but Bill had many interesting stories to tell about the people buried there. The last stop on this tour also included Evergreen, Portland's rural cemetery.

At the close of the tour, the three groups returned to the conference site, in Durham, for a relaxing and refreshing reception recognizing the contributions of retiring Executive Director, Miranda Levin. This was followed by dinner and the evening program. A very busy and thoroughly rewarding day!



*'96 Conference logo, Line drawing of Freemason Russell Bucknam stone, in Gray, Maine.
Artwork: Virginia Rockwood,
Gravestone Artwear, Greenfield, Massachusetts.*



Ralph Tucker points out an unusual conservation technique at AGS Conference '96, Gorham Maine.

Photo: Jessie Lie Farber

CONSERVATION WORKSHOPS AT CONFERENCE '96

W. Fred Oakley, Jr.
19 Hadley Place
Hadley, Massachusetts 01035

Conservation activity began Thursday afternoon in Gorham's oldest burying ground known locally as Village Cemetery on South Street. Twelve participants along with three staff members set about the process for mapping a small section of the yard. Agricultural lime was used to mark three, 20'x20' sections. Three teams were designated to record monuments in sections, lettered A, B, and C. Each monument was numbered within each section and a diagram of the spatial relationship of each stone within the section and the adjacent section was established. Reading and recording inscriptions proved to be the most difficult part of this Recording/Mapping exercise.

Saturday's workshop was organized into Basic and Advanced Conservation activity. Basic activities were planned for Village Cemetery on South Street. Preliminary investigation of stones that would benefit from basic techniques was made by Coordinator Fred Oakley. Conferees were divided into "pods" each with a trained staff person to supervise the activity. Each "pod" was assigned specific stones for treatment, the stones being designated by numbered stakes referenced to a rough map of the yard. Among the stones to be treated were several impacted by tree saplings which were trimmed and the stumps

removed. Poulticing, cleaning, resetting, mortaring-in-base, and several simple adhesive repairs were assigned to "pods" based on the experience of staff leaders. Twenty four conferees enrolled for Basic Conservation were supervised by C.R. Jones, Ruth Shapleigh Brown, Tarah Sage Somers, John Spaulding, David Via, and Fred Oakley.

The Advanced Conservation Workshop was conducted in Main Street Cemetery, where our three professional conservators, Jim and Minnie Fannin and Tracy Coffin Walther, instructed and supervised ten conferees in using advanced techniques and materials to restore five marble stone in various stages of need. Prior to the conference, field notes and photographs were provided to the leadership for their planning.

Among the challenges for workshop planning is acquiring tools, materials, sand and gravel, and water. Transporting such necessities over long distances is daunting. Fortunately, the local Director of Public Works supplemented those that could be transported by the workshop coordinator and, in addition, provided two of his staff to deliver and remove debris and unused materials. Water was provided to Village Cemetery from a hose connected to a faucet at the adjacent Pizza House and electricity from an outlet under an oven inside. Ingenuity usually overcomes what could be perceived as insurmountable problems. ❖

The Basic Conservation Workshop was led by:

C. R. Jones, of Cooperstown, New York

C. R. is Conservator of Collections of the New York State Historical Association and Farmer's Museum, where he is caretaker for paintings, prints, and plows. He also serves as an adjunct professor in the Cooperstown Graduate Program in history museum studies. A special interest in the conservation of gravestones has developed from his profession and his association with AGS. He is currently serving as an AGS Trustee.

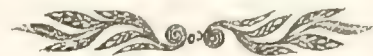
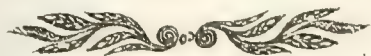
Ruth Shapleigh-Brown, of Manchester, Connecticut

Ruth has been president of the Shapleigh Family Association of Maine since 1985. Over the past several years Ruth has excavated and cleaned many stones in the family burying ground. As a member of the Board of Trustees of the Friends of Center Cemetery in East Hartford, Connecticut, she assisted in organizing and leading conservation activities. She was 1993 AGS conference chair and is currently on the AGS Board of Trustees.

Tarah Sage Somers, of Canton, Massachusetts

Tarah assisted in the conservation workshop at Pine Hill Cemetery in Westfield, Massachusetts, and worked with Fred Oakley in the Old Burying Ground of Hadley, Massachusetts. Tarah earned a B.A. from Hampshire College.

(Continued on page 21.)



(Continued from page 20.)

John Spaulding, of Manchester, Connecticut

John has worked with Fred Oakley conserving stones in Center Cemetery in East Hartford. He has recorded 2,500 of the approximately 5,000 gravestones in Center Cemetery. John is secretary-treasurer of the newly-organized Connecticut Gravestone Network, and is a member of the AGS *Quarterly* Editorial Board.

David Via, of Round Hill, Virginia

David has had extensive experience restoring gravestones in the Shenandoah Valley. He recently worked with Lynette Strangstad in the Colonial Burying Ground in Savannah, Georgia. He has attended and provided leadership at previous AGS conservation workshops.

and *Fred Oakley, of Hadley, Massachusetts*

Fred initiated the program of conservation workshops at AGS Conferences in 1989. The "learn by doing" method using *A Graveyard Preservation Primer* as a basic text has been warmly received by participants. Fred is a practitioner, having acquired his skill through instruction, observation, and application. Currently he is conserving stones in the Old Hadley Cemetery, in Massachusetts. An AGS Trustee, Fred currently serves as Treasurer and was co-chair of this conference.

The Advanced Workshop was led by:

James and Minxie Fannin, of Concord, Massachusetts

Minxie Fannin is a managing principal of Fannin/Lehner Preservation Consultants in Concord, Massachusetts, and James Fannin is an associate with the firm. They have regularly led conservation workshops at previous AGS conferences. As professional conservators, they specialize in the conservation of historic burying grounds along with extensive work in the historic preservation field. They are currently involved in a number of projects in the Northeast as well as in Granville and Cincinnati, Ohio.

and *Tracy Coffing Walther, of Pittsburgh, Pennsylvania*

Tracy is an architectural conservator currently working on preservation/conservation projects for the Historical Society of Western Pennsylvania, in Pittsburgh. Tracy provides a wide range of conservation services for buildings, monuments and stone sculptures. Specialized services include cemetery preservation and burial monument conservation. Tracy holds a B.A. from Duquesne University and an M.S. from Columbia University. ❖



Workshop participants at work resetting a stone at Village Cemetery, on South Street, Gorham, Maine.



*Hands-on instruction in poulticing procedure.
Photo: Jessie Lie Farber*

**1996 AGS ANNUAL CONFERENCE
PARTICIPATION SESSIONS**

**RUTLAND COUNTY, VERMONT, GRAVESTONES
AND THE MEN WHO CARVED THEM**
Margaret R. Jenks

AGS Annual Conference Participation Sessions, led by a varied array of qualified professionals, are always informative and stimulating. Conferees may choose to attend one class per session, a difficult task, as each of the options is equally exciting. The 1996 Conference was no exception. The following brief descriptions provide only a glimpse to the wealth of subject material.

STORIES FROM STONE
Claire Deloria and Laurel Gabel

This double session provided information on finding and using documents such as wills, census and military records to help bring to life individuals memorialized on local gravestones.

Claire Deloria is presently an adjunct instructor in the education department at Le Moyne College, New York, is a member of the AGS Board of Trustees, and has received the honor of being named New York State Teacher of the Year. Laurel Gabel is a recipient of the AGS Forbes Award and currently serves as an AGS trustee and as AGS Research Clearing House Coordinator.

CEMETERY RESURRECTION ARCHAEOLOGY
Jeffrey Nelson and Richard Steadman

This program showed how archaeology and forensics science are used to discover the existence and history of forgotten cemeteries. All aspects of the cemetery, from discovery to renovation and use, can be used as learning tools for school students and the community. The use of technical apparatus was demonstrated.

Jeffrey Nelson is staff archaeologist and site supervisor for the archaeology section of the Union City Area Museum, Pennsylvania. Richard Steadman is president of the Historical Society of the Union City Area Historical Museum, Pennsylvania.

FRAMED FOIL IMPRESSIONS
Susan Galligan

This session used both lecture and demonstration. Participants were shown how to make a foil impression for casting molds. This method is inexpensive, easy to learn, and particularly effective for working with stones that are grainy or deeply carved. It is evident that there are limitless possibilities for obtaining pleasing results by impressing even a portion of the stone, such as a particular texture or border.

Susan Galligan works in the Clerk-Magistrate's office of the District Court, in Wrentham, Massachusetts. Her interest in burial grounds, reading and copying epitaphs and making gravestone rubbings, began as a child.

The identification of E. C. as Enos Clark of Middletown, Vermont, and finding William Buckland, an ancestor, led Margaret to intensive investigation. Show showed slides of fifty carvers she has identified and the work of a few not yet identified.

Margaret Jenks holds a B.S. in Home Economics from Drexel University, Philadelphia. She is editor of the Newsletter of the Genealogical Society of Vermont, and has been an AGS member since 1982.

URN AND WILLOW: THE LANGUAGE OF CEMETERY ART
Ann F. Diserod

This slide lecture explained the meaning and origin of symbols carved on gravestones. Both common and unusual examples, primarily from the nineteenth century, were shown.

Ann Diserod holds a B.S. from Wagner College and an M.S. from Drexel University. She is director of the Columbia County Historical Society, in Pennsylvania, and is an artist. She conducts graveyard tours, and lectures on art in the graveyard and the graveyard in art.

COMPUTERIZED GRAVESTONE RECORDING
John Sterling

This session discussed how to use the database program, designed by John, himself, for recording gravestones, how to search the database, and how to generate reports. The program, now being tested by AGS members, is easy to use, so no computer experience is required to operate it.

John Sterling is the topical editor of the "Gravestones and Computers" column for the AGS Quarterly, and has, over the past several years, recorded 3,200 historic cemeteries in Rhode Island. The state's computer record now includes one-quarter million gravestone inscriptions.

(Continued on page 23.)



(Continued from page 22.)

PHOTOGRAPHY WORKSHOP

Frank Calidonna

This workshop was conducted in a Gorham [Maine] cemetery. All phases of photographing both Colonial stones and Victorian statuary were discussed and demonstrated. Other topics included equipment, film, lighting, filters, exposure, and preparation of the site.

ARCHIVAL STORAGE OF PHOTOGRAPHS, VIDEOS, & FILM

Frank Calidonna

The session discussed the inherent archival qualities, or lack thereof, of films, papers, photographs, and video tapes. Proper materials, environment, and display techniques for long-term preservation were covered. The impact of digital storage concluded the session.

AGS President, Frank Calidonna, has been a serious photographer for the past 45 years. He is the owner of Diversified Photographic Services, which specializes in architectural photography.

RESTORING AND RESEARCHING AN OLD CEMETERY IN FROSTBURG (PERCY CEMETERY 1839-1972)

Tony Crosby and Michael Olson

Tony and Mike presented the method used for Percy Cemetery in extending the documentation beyond the recording of inscriptions and photographing the stones. The method included a sociological approach to researching those memorialized.

Tony Crosby is Associate Professor of Sociology and Michael Olson is Chair of the Department of Sociology, at Frostburg State University, in Frostburg, Maryland. They have recently published *Commemorating Frostburg's Percy Cemetery: Restoration and Research*, detailing the efforts made to preserve this graveyard and the method developed for a sociological understanding of those buried there, their families, and community. Tony and Mike founded the Percy Cemetery Commission, which has charge of the Cemetery's continuing preservation.

HOW TO MAKE RUBBINGS - FOR BEAUTY AND STONE SAFETY

Roberta Halporn

Participants met and rubbed stones in a Gorham graveyard. They learned which stones to avoid, what materials to use, cautions about littering, and how to preserve rubbings.

Roberta Halporn holds both a B.A. and an M.A. from New York University. She is an expert in the area of Death and Dying, and is Director of the Center for Thanatology Research and Education. Roberta has presented a number of papers to AGS since she has been a member, and has an extensive collection of rubbings she has made over the years.



MOURNING CUSTOMS

Helen Sclair

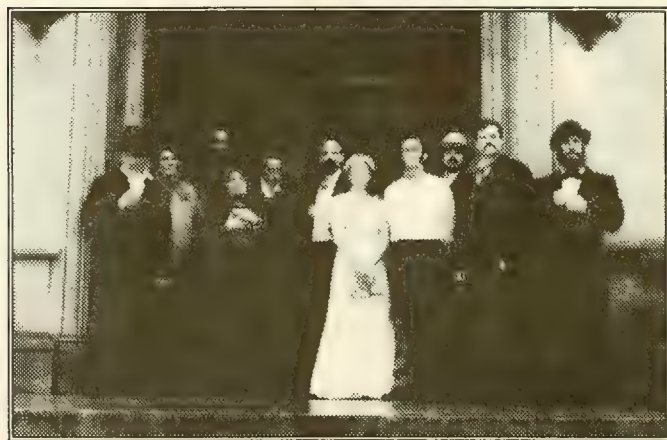
This session included slides, a collection of mourning memorabilia, and description of hundreds of mourning customs including some practiced today.

Helen Sclair, "The Cemetery Lady", has been investigating Chicago cemeteries for twenty years. Her research includes geology, history, ethnicity, religion, symbolism on markers, burial customs, epitaphs, and more. Helen is a long-time AGS member, and editor of the Midwest column in the *AGS Quarterly*.



**THE NUTS AND BOLTS AND PERILS
OF CREATING A "LIVE" TOUR OF A GRAVEYARD
(HOW I DID IT)**
Roberta Halporn

From her personal experience, Roberta described the research, creation of a script, search for actors and costumes, and promotion of a "living" tour. Budget issues were also examined. The photograph, below, shows the costumed cast standing in front of the chapel at Green-Wood Cemetery, in Brooklyn, New York, a building that is a reproduction of the Christopher Wren original, in England. (Also see Roberta Halporn's "Grave Errors" piece, in the Notes & Queries section of this issue.)



The cast of the "living tour" stands before the chapel at Green-Wood Cemetery, in Brooklyn, New York.
Photo: Roberta Halporn

THE GRANT-WRITING GAME
Sarah S. Brophy

This workshop was designed for all new fund raisers and those new to grant-writing and discussed basic resources, funding information, foundation types, formats for applications and record keeping, and the preparation of proposals. Participants had time to look at the foundation directory, review successful proposals, and study Sarah's notebook on Massachusetts foundations.

Sarah Brophy is a freelance fund raiser and project manager working for small, cultural non-profits. She began working with graveyard projects, in 1993, with the Olde Burying Ground Conservation Project, in Lexington, Massachusetts.

GRAVESTONE RUBBING TECHNIQUES
Virginia Rockwood

The introduction and demonstration of the basic process of gravestone rubbing took place in a classroom. Participants explored various media and then went out to a Gorham cemetery for hands-on experience.

Virginia Rockwood, of Greenfield, Massachusetts, has been an art teacher for eighteen years. She came to the '96 Conference Participation Sessions with thirty years of experience rubbing gravestones. From time to time, she has rendered drawings for various AGS publications and publicity pieces. Virginia is an AGS Trustee, and is chairing a committee that is preparing, for publication, a resource book for teachers.

FEAR OF CEMETERIES, IS THERE REALLY A NEED?
Gary Boisseau

This session explored the reasons why people have fears about entering cemeteries, the excuses they give, and suggested ways to help people overcome these fears.

Gary Boisseau, is a social studies teacher specializing in geography, government, history and public speaking at an alternative high school, in Springfield, Massachusetts. Gary is a member of AGS and is active in several community groups. He serves as co-president of the Citizen's Scholarship Foundation of Westfield, and second vice-president/membership director of the Westfield River Watershed Association.

**PAPER CONSERVATION IN GRAVESTONE STUDIES:
RUBBINGS, BOOKS, AND PAPERS**
Roberta Halporn

Roberta's presentation provided an introduction to archival methods for preserving paper materials, a discussion of where and what to obtain, and a bibliography.

TEACHING 4TH AND 5TH GRADERS IN THE CEMETERY
Mira Graves

Through anecdotal descriptions, Mira shared experiences from six years of teaching fourth and fifth graders in Pennsylvania cemeteries. For the fourth grade, special emphasis was placed on American Heritage; while the fifth grade students concentrated on the effects of the environment.

When she retired from various careers in personnel, administration, and management, both private and governmental, Mira began a "new career" in volunteer work. Her primary interests are in American history, historic preservation, and family genealogy. She coordinates programs for Elderhostel, presents programs for community groups on a variety of subjects, and works with public school teachers on their cemetery projects. ❖



Historic Burying Grounds Initiative
Boston, Massachusetts

**THE 1996 HARRIETTE MERRIFIELD FORBES AWARD
IS PRESENTED TO
THE HISTORIC BURYING GROUNDS INITIATIVE**

Frank Calidonna

The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of grave-stones and burial grounds through their study and preservation.

At this time, we, the Association of Gravestone Studies, would like to honor this year's recipient of the Harriette Merrifield Forbes Award. The award is named for the Massachusetts gravestone scholar and photographer, Harriette Merrifield Forbes. In 1927, Mrs. Forbes, of Worcester, Massachusetts, published a landmark book of American gravestone studies, titled *Gravestones of Early New England and the Men Who Made Them*.

Twenty awards have been presented by AGS since the first, in 1977. Twenty people have been recognized for their outstanding contributions and achievements in areas such as scholarship, publications, education, conservation, restoration, and community service. Tonight we are presenting the award to an organization whose mission and accomplishments, to date, truly exemplify the mission of AGS. This year we present the Harriette Merrifield Award to the Historic Burying Grounds Initiative, of Boston.

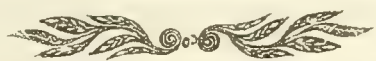
As the nation's bicentennial approached in the 1970s, many Bostonians were concerned over the deplorable conditions of their sixteen historic burying grounds. These priceless links to the past were in dire need of restoration. The Boston Parks Department, the proprietor of these grounds, made the decision to make this a very carefully planned and conceived effort so that the final outcome would be one that was accomplished correctly the first time.

The Historic Burying Grounds Initiative was the result of this decision. Work by this public/private cooperative organization resulted in a catalog of over 16,000 grave markers, and the publication, in 1986, of a master plan detailing a step-by-step restoration plan for each of the sixteen burying grounds. The plan's estimated expense to complete the project was 6.1 million dollars. Nearly 3 million dollars in restoration funds have been expended since that time and work continues towards the final completion of the projects each year. The Initiative's accomplishments include, but are not limited to, preserving and restoring markers and monuments, rehabilitating landscape and structural features, increasing security, maintenance, and community awareness of the burying grounds and their importance. These historic burying grounds and their grave-stones are not only treasures of Boston's history, but all of America's.

In recognition of this monumental effort (pun intended – I have no shame), on behalf of the Board of Trustees of the Association of Gravestone Studies, I am delighted to present the 1996 Harriette Merrifield Forbes Award to the Historic Burying Grounds Initiative. Ms. Beth Sheppard of the Initiative is here tonight to receive the award for the organization. ❖



The 1996 Harriette Merrifield Forbes Award was presented to The Historic Burying Grounds Initiative, Boston, Massachusetts, for distinguished service in the field of gravestone studies. The award was accepted by Project Manager, Beth Shepard.



The Harriette Merrifield Forbes Award

At the first annual conference of the Association for Gravestone Studies, it was resolved that an award should be made, periodically, to honor either an individual or an organization in recognition of exceptional service to the field of gravestone studies. This award, known as the Harriette Merrifield Forbes Award, recognizes outstanding contributions in such areas as scholarship, publications, conservation, education, and community service.

ASSOCIATION FOR GRAVESTONE STUDIES CONFERENCE REQUIREMENTS

HOSTING AN ANNUAL CONFERENCE

We are often asked, "Why don't you hold a conference in our area?" Every inquiry is researched with specific factors in mind. Although not ranked in importance these are the several features essential to siting the conference.

1. Sufficient members in the area to run the conference, particularly the Conference Chairperson.
2. A site, usually an educational institution, with facilities for housing, food service, and facilities to accomodate our activities. We usually use a base number of 150 conferees.
3. Rates must be affordable. Consult with previous conference chair for rate information.
4. Interesting burying grounds or cemeteries within a 45 minute travel radius for the bus tours.

Our AGS policy is to hold conferences in approximately this sequence: New England; the Northeast; and outside the Northeast.

Request for Nominations

The Awards and Recognition Committee continues its ongoing search for nominees for the Harriette Merrifield Forbes Award. Nominees may be either individuals or groups and the substance of their work must be in keeping with the AGS mission statement: The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burying grounds through their study and preservation.

The work can be in any area or combination of areas, such as gravestone carver attribution, gravestone conservation, gravestone art, gravestone geology, exhibitions relating to gravestones, and computer programming for gravestone study; also the historical, archaeological, genealogical, or religious significance of gravestones. Other acceptable subject areas are the iconography, poetry, language, and lettering on gravestones. The work may be in many forms, such as research, writing, taping, photography, interpretive editing, organizational leadership, legislation, financial assistance, and teaching.

The Committee is also seeking nominees for Certificates of Merit. While the same subject classification and standard for quality apply, the criteria are much less stringent regarding the importance and scope of the work.

Please send your nominations, along with a brief description and/or photographs, to: AGS, 278 Main Street, Suite 207, Greenfield, MA 01301.

CONFERENCE '96 ATTENDANCE STATISTICS

154 conferees at the 1996 AGS Conference, in Maine, came from 21 states; Washington, DC; and Ontario, Canada.

Massachusetts	41
New York	26
Connecticut	16
Maine	14
Pennsylvania	13
New Jersey	10
New Hampshire	6
Illinois	4
Indiana	3
Arizona	2
California	2
Maryland	2
Oregon	2
Rhode Island	2
South Carolina	2
Virginia	2
Alabama	1
Florida	1
Louisiana	1
Ohio	1
Texas	1
Washington, DC	1
Ontario, Canada	1



MINUTES OF THE 1995 ANNUAL MEETING

**UNIVERSITY OF SOUTHERN MAINE
GORHAM, MAINE
FRIDAY - JUNE 28, 1996**

The meeting was called to order at 7:12 PM, by AGS President, Frank Calidonna, in Bailey Hall Auditorium, University of Southern Maine, Gorham, Maine.

AGS Secretary, Brenda Malloy, determined that more than thirty-five members were present, constituting a quorum to conduct business.

It was moved and seconded to approve, as circulated, the minutes of last year's Annual Meeting, held on Thursday, June 22, 1995. The motion carried.

Annual reports were distributed and comments were made.

AGS Treasurer, W. Fred Oakley, Jr., explained that due to a very successful 1995 Conference the projected deficit of \$3,700 became a \$2,800 surplus. Expenses for 1996 include relocation of the office and related moving expenses.

Richard Meyer, editor of *Markers*, thanked the editorial board for their continued support.

It was noted that it is necessary to fill the position as AGS Archivist, as Jo Goeselt will be moving out of state.

It was moved and seconded to accept all annual reports. The motion carried.

The accomplishments of our Executive Director, Miranda Levin, were recognized by Rosalee Oakley. Miranda was the guest of honor at a reception held earlier in the day.

President Frank Calidonna thanked Fred and Rosalee Oakley for facilitating the office move from Worcester to Greenfield.

The names of the newly elected officers and trustees were read: Secretary, Brenda Malloy; Trustees at Large: Ruth Shapleigh Brown, Robert Dinkwater, Robert Klisiewicz, Barbara Rotundo, Beth Smolin, John Sterling and Janet Taylor. All trustees present were introduced.

Frank Calidonna recognized retiring trustee Roberta Halporn, who served for six years. Roberta was given a gift certificate in appreciation of her service.

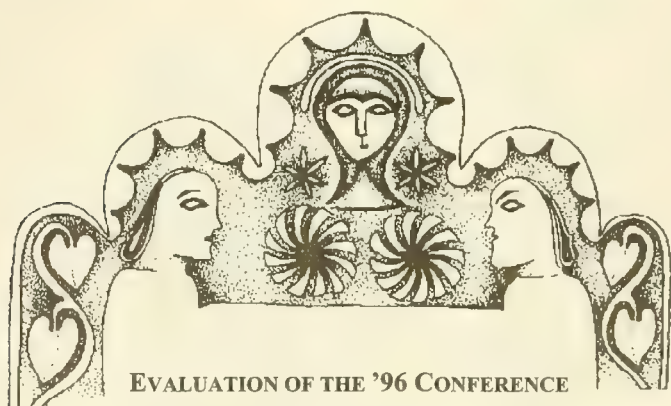
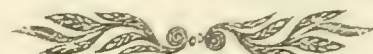
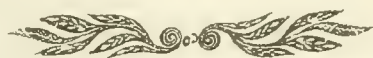
Fred Oakley voiced his thanks for help at the conference. He especially thanked Beth Smolin for transporting AGS sales table material to the conference in her van.

Ruth Shapleigh Brown, of the Visibility Committee, encouraged everyone to take AGS brochures home and to distribute them in their communities.

It was moved and seconded to adjourn the meeting at 7:28 p.m. The motion carried.

Respectfully submitted,
Brenda Malloy
Secretary

*To receive a full copy of the Association for Gravestone Studies 1995 Annual Meeting & Reports,
please send your request to the AGS office, 278 Main Street, Suite 207, Greenfield, MA 01301*



EVALUATION OF THE '96 CONFERENCE

Barbara Rotundo

When I started as columnist for the nineteenth and twentieth centuries, I jotted down some ideas that I thought would make good topics for columns. One was to describe the ideal conference. At the board meeting in September, Miranda distributed a report on the 63 evaluations that were returned after the conference. Study of them reveals an important truth. THERE IS NO IDEAL CONFERENCE.

What seems ideal to me seems unpleasant to you, or too superficial, or too formal, or against all your ideas about what AGS represents. For instance, one evaluation said the conferences get better every year; another said the conference in Gorham was the worst in ten years. One person liked the lack of florid introductions for speakers; another said the introductions were so short as to be rude. More than 150 individuals obviously have that many tastes and attitudes. Some will match, some won't.

Board members study all the evaluations and try to think of modifications that will meet the complaints without losing the compliments. Only large numbers demanding a change will make the change an obligation. Luckily for us, the large numbers this year indicated satisfaction with what was done.

Of course, some things are not under the control of the conference committee. We would all like to have interesting speakers with good slides, but how can we check those ahead of time? Remember, except for the keynote speaker and the geologist, if we are lucky enough to find one, every talk is given by a volunteer.

The content of the conference is provided by volunteers, and the committee can only beg for volunteers. (And of course, the committee is also all volunteers.) The evaluation sheet asked for suggestions for topics, and some people gave a possible speaker as well. I can assure you that those people named will be approached about volunteering.

As Program Chair I'd be happy to help people shape and time a talk if they've never made a slide presentation before. Or why not offer a participation session where the group is

smaller and not so intimidating? Or if you'd like to dip a toe into the sea of experience, bring along a dozen slides and talk for five

or ten minutes at one of the informal Late Night sessions. Whichever you choose, I guarantee an enthusiastic audience. Please consider sharing your special knowledge and experience.

Speaking of Late Night, we had a problem at Gorham over which we had no control. Remember the first night we were in the second floor lounge of the dormitory? Those who had gone to bed promptly were understandably annoyed by the noise outside their doors. The other two nights we were in a large, factory-like room. Since it was situated underneath the dining

room, a steep incline led to it. This was annoying to people with walking and breathing problems.

The truth of the matter is that we had arranged to use the first floor lounge in the dormitory, which would have required no outside walking and had no bedrooms leading off it. However, we arrived to find the college conference office had also assigned the same lounge to a group already on the spot. So much for advance careful planning!

There were also a number of complaints that Late Night has become too formal. That, alas, is true. As we grow larger, and more people attend, we no longer can fit (jam) ourselves into a small room to share slides and a six-pack. At least next year we can hope for a room with a cozier atmosphere.

The final question on the evaluation sheet concerned the use of a motel or hotel instead of a college campus. A few people opted for the hotel, but most liked the informality of living together and sharing meals on a campus. Some expressed their pleasure at reliving their young college days; others were conscious of the lower cost of cafeteria food. No one goes to an AGS conference for a gourmet experience. Surely first-time attendees who are awed at meeting all these experts whose work they've been reading will find it reassuring to meet an expert in the hall clutching towel, soap, toothbrush, and plastic cup. After that they will have no trouble using first names or putting their trays down next to experts at the breakfast table.

I want to remind people who like the privacy of their own bathroom and a telephone and TV in the room that in recent years we have always included the names of nearby motels. From the earliest conferences there have sometimes been a few staying outside, often a couple where the spouse isn't interested in gravestones – if you can imagine such a condition. Our conference next year is in Leicester, Massachusetts, a small town just outside Worcester, and there should be a wide choice of motels for those who want to go that way.

**DO PLAN TO ATTEND,
AND HELP US HAVE THE IMPOSSIBLE IDEAL CONFERENCE!**





GRAVE ERRORS

Roberta Halporn

A last minute decision to exhibit at a local "Archives" fair, in Brooklyn, led to an exceedingly fortuitous spate of publicity for the Center for Thanatology this past fall. The fortunate element was that we had set the date for a "Living" tour of Green-Wood Cemetery only two weeks later. You couldn't buy better publicity for such an event than an article in *New York Times*. Unfortunately, the tour had to be canceled because it poured both days we had scheduled.

Media publicity is a two-edge sword. We are usually delighted if a reporter calls for an interview, to help give prominence to an event we are planning; but the incredible mistakes made by journalists, *even* when they have tape recorders with them, can make you (the purported speaker) look like an idiot. And such was the case with an article that appeared in the broadly based *Brooklyn Paper Publications* (Rose Palazzolo, 1995, "Graveyards are Classes for the Study of Death," *Brooklyn Paper Publications*, October 27-November 2, p. 3).

The headline was accurate. It said "Graveyards are Classes for the Study of Death," which is one of my beliefs. Then the reporter started getting off track. "Gravestone studies," Palazzolo wrote "include the *etchings* which Halporn has *turned into art pieces* (emphasis mine)." The reporter then invented the most amazing story to account for a rubbing (not an etching) of a bronze door to a cemetery mausoleum, made at Calvary (Catholic) Cemetery, Borough of Queens.

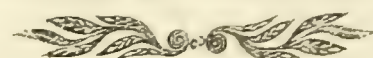
In commemorating the life of a Mrs. Cotter, the bronze doors, in actuality, state "In Memoriam of Our Mother," and the legend, "New York City Riot 1863." The reporter placed the mausoleum in the Quaker Prospect Park Cemetery, in Brooklyn, and made *Mrs. Cotter*, (whose monument was designed by one of her sons) into a Catholic *NUN*, who was killed in the draft riots, even though she died in 1887 (or 24 years later). Finally, Palazzolo further rewrote history, to turn the orphan asylum that was burned by the rioters into a Quaker establishment (it was really Episcopal), and created a "group" of Catholic women who saved the children. Considering the prejudice against Catholicism in that period, I doubt there were too many such "groups."

I'm sure this kind of thing has happened to everyone who has been featured in a newspaper. I wish I knew how to make reporters let one read their copy before printing it. But in the meantime, my local historian friends, who probably know the true story, have been too polite to let me know what they think of my "inaccurate" sense of history. ❖



Bronze door entrance to a mausoleum
at Calvary Cemetery, Borough of Queens
"IN MEMORIAN OF OUR MOTHER NEW YORK CITY RIOT 1863"
Rubbing: Roberta Halporn





A RESPONSE TO AGS REQUEST FOR INFORMATION
ON PIONEER BURIALS

A LETTER FROM IVAN RIGBY

AGS members who haven't heard news of Ivan Rigby since the death of his partner, Francis Duval, will be interested to know that he is living in Circleville, Ohio (1315 Bristol Court, Circleville, OH 43113) and would welcome news from his "gravestone friends" about what's going on these days.

For members who didn't know the Duval-Rigby team, they were the avid gravestone photographers and scholars who initiated the conference Late Night Sessions. Authors of the book, *Early American Gravestone Art in Photographs*, their work was widely published in high quality art magazines, and their huge collection of photographs and molds is now housed at the Museum of American Folk Art. Francis died of a heart attack several years ago, after a spill he took as he ran to let his cat in.

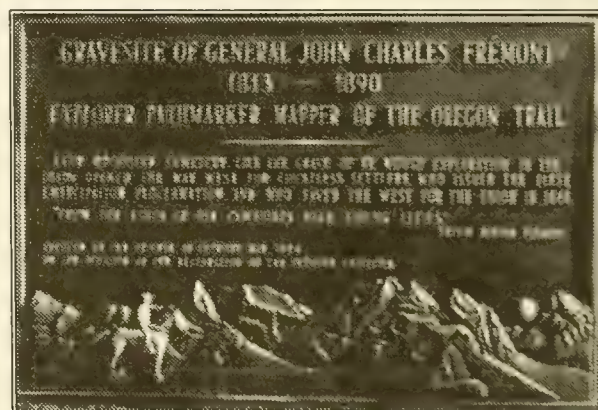
The following is from Ivan's letter, postmarked February 4, to Dan and Jessie Farber:

..... I miss not living at my home [a beautiful carriage house] in Brooklyn. It is rented to a young couple, and I hear they like living there. I'm looking forward to a visit to Brooklyn, but my sister doesn't want me to live there alone. I miss Francis so much. Each day I think of him and the many things he helped me enjoy. A friend and former student [at Pratt Institute] -- a painter and a classmate of Francis - - called to say he is going to Paris. I wish I could go. Paris means so much to me. During WWII I was stationed there for a while to make 3D models to help with the war efforts. During that time I was able to visit many artists -- Picasso, LeCorbusier, Brancusi, and while we were working in London I visited Henry Moore and had tea with him in his favorite pub across the street from his home

Ivan enclosed a clipping from the *Columbus* (Ohio) *Dispatch* headed "Cemetery tourism no ghoulish adventure," with the subhead: "Some of the most famous sights in the world are tombs: the Pyramids and Taj Mahal, among them."

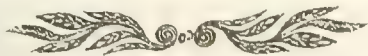


Dorothy Mellett, of Blauvelt, New York, responded to our query, regarding pioneer burials with a note about Charles Frémont, a pioneer explorer of the Oregon Trail and many other areas in the West. She is the author of *Gravestone Art in Rockland County, New York* (1991. Hudson Valley Press.). (A copy of *Gravestone Art in Rockland County, New York* is in the AGS Archives.)



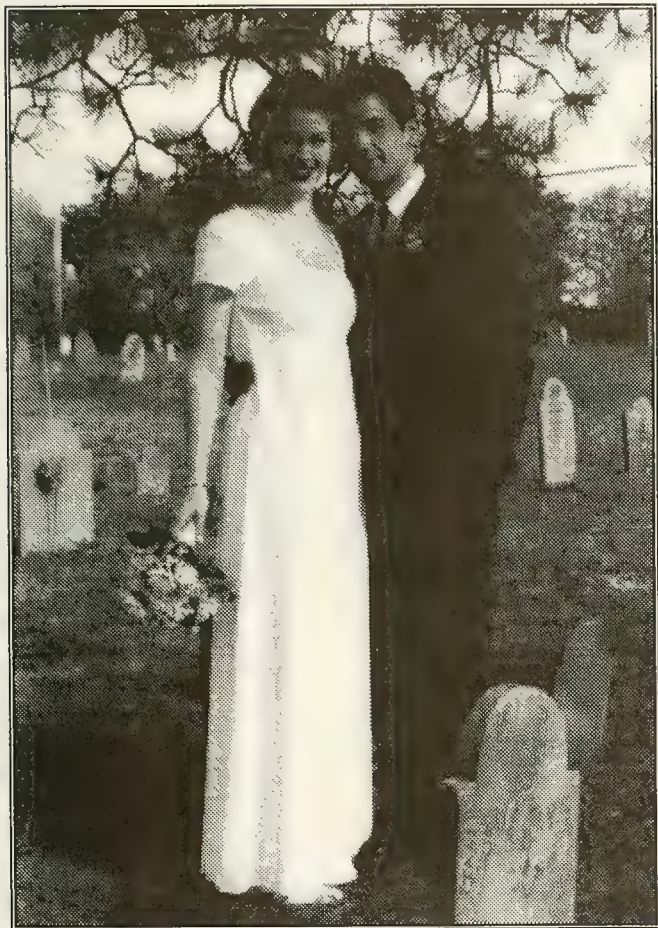
Atop Mt. Nebo, in Rockland Cemetery, Rockland County, New York stands the prominent gravestone of John C. Frémont. Known as "The Pathfinder" for his explorations of the West, he was the first governor and the first Senator of California and an unsuccessful Presidential candidate in 1856, the first to run on the Republican ticket. Fifty lines of script on the bronze plaque in the back of the monument describe the accomplishments of John Charles Frémont 1813-1890. Monument recently restored by Friends of Frémont. We also see a handsome new marker near the entrance to the burial ground.

Photo: Courtesy of Dorothy Mellett.



TO OUR FRIENDS AT AGS:

My wife, Diana (a former AGS member), and I were married, last May, among the many beautiful 18th and early 19th Century slate stones at the Old Chatham Burying Ground, in Chatham, Massachusetts. Our guests thought it a little odd at first, but it turned out to be quite lovely



..... Gary and Diana Jarvis



ELDERHOSTEL PROGRAM ON GRAVESTONES

Laurel Gabel and Barbara Rotundo are involved in a proposal for an Elderhostel Program on Gravestones and Cemeteries that will take place in the Boston area, in September, 1997. Elderhostels are now open to anyone over 55. If you would like to be notified when details are final, please send your name and address to the AGS office, 278 Main Street, Suite 207, Greenfield, MA 01301. ❖

"PASS ALONG LETTERS"

Pat Miller wishes to share items of interest to "Gravestoners" via a type of "pass along letters", a "round robin" type of letter. If you would like to be part of this, write to: Pat Miller, 3625 Pulaski, Suite 303, E. Chicago, IL 46312. Include items to share if you have some! ❖

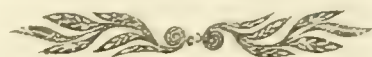
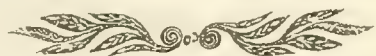
**AN ADDITION TO THE LIST OF BURIAL PLACES
OF MEN AND WOMEN IMPORTANT IN BLACK HISTORY**

Thanks to a note from member Jo Ann Mongue, of Dalton, Massachusetts, Roberta Halporn wants to add a name to her list of burial places of men and women important in Black history. Amos Fortune, a former slave who bought the freedom of his first wife and then his second, is buried in Jaffrey, New Hampshire. Moving from Boston, Fortune established a successful tannery in Jaffrey and made a number of contributions to the community. (Editor's note: A further description of his life and gravestone appear in Angelika Kruger-Kahloulou's article on gravestones of eighteenth and nineteenth-century Blacks in *Markers VI*. This cemetery, in Jaffrey Center, was included in the self-guided tours for the 1991 Annual Conference at Mount Herman School. Willa Cather, the novelist, is buried there as well.) ❖

JOB ANNOUNCEMENT

Contingent upon funding, the Piedmont Regional Humanities Council of the Virginia Foundation for Humanities and Public Policy is seeking a qualified field worker for the summer of 1997 to continue to search for, locate, and document private graveyards and unmarked burial sites, particularly those that might contain the remains of slaves or freed slaves, in Buckingham County, VA. Data from previous investigations undertaken by both individuals and local historical organizations would need to be verified, updated, and added to new findings for inclusion in historic records and revised USGS maps. Buckingham County, located in south central Virginia, is three hours from Washington, DC, and an hour from Richmond or Charlottesville.

To apply, please send a cover letter and current resume to Priscilla A. Ord, Project Coordinator, P.O. Box 920, Farmville, VA 23901. For additional information, interested candidates may call (804) 392-6586. ❖



THE AGS QUARTERLY NEEDS YOUR ARTWORK

Do you have hundreds of gravestone rubbings?

Are you an artist who likes to draw gravestones?

Consider submitting your work to adorn the AGS *Quarterly*!

We always have a need for cover art and fillers for large and small spaces.

If you'd like to send rubbings, please do not send originals.

A letter-sized, high-quality copy works best.

For line art, if you prefer not to send a valuable original,
a letter-sized, high-quality copy is perfectly acceptable.

For more information, please contact Patricia Miller at the AGS office:

278 Main Street, Suite 207, Greenfield, Massachusetts 01301

(413) 772-0836.

Many thanks to Virginia Rockwood, whose line art appears throughout this issue.

AGS *Quarterly* Editorial Board:

Mary Cope, Jessie Lie Farber, Barbara Rotundo, Newland Smith, John Spaulding.

Quarterly Contributions:

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Mail contributions to the appropriate person or to the AGS office.

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Business card, \$15; 1/4 page, \$45; full page insert, \$100. Ads are placed as space allows.

Send advertising (with payment) to the AGS office: 278 Main Street, Suite 207, Greenfield, MA 01301

Calendar of Coming Events

CONFERENCE ON CEMETERY CONSERVATION - April 19-20, 1997.

The Architectural Conservancy of Ontario, Inc.

Ontario Heritage Centre, 10 Adelaide Street East, Toronto, Ontario, Canada, M5C 1J3

CENOTAPHS AND SIMILAR MEMORIALS - February 8, 1997, Saturday, at 2:00 pm. Admission: \$7.00.

Slide lecture by Barbara Rotundo. Sponsored by the Friends of Mount Auburn Cemetery. Story Chapel, 580 Mount Auburn Street, Cambridge, MA. For information, please call (617) 547-7105, ext. 241, or E-mail: friends@mtauburn.com.

PROJECT REMEMBER, GRAVESTES OF SOME NOTABLE AMERICANS - March 22, 1997, Saturday, at 2:00 pm. Admission: \$7.00.

Slide lecture by Arthur Koykka. Sponsored by the Friends of Mount Auburn Cemetery. Story Chapel, 580 Mount Auburn Street, Cambridge, MA. For information, please call (617) 547-7105, ext. 241, or E-mail: friends@mtauburn.com.

MEMORY AND MOURNING: AMERICAN EXPRESSIONS OF GRIEF - January 18, 1997 - March 16, 1997.

America's changing attitudes toward death and dying are examined in a traveling exhibition, at the Senator John Heinz Pittsburgh Regional History Center in Pittsburgh, Pennsylvania. The exhibition opens on January 18, 1997, and will remain on view through March 16, 1997. *Memory and Mourning* was developed by the Strong Museum, in Rochester, New York. For information, please contact Ms. Tracy Coffing Walther, at (412)-454-6391.

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The AGS *Quarterly* is published four times a year as a service to members of the Association for Gravestone Studies. Suggestions and contributions from readers are welcome.

The goal of the *Quarterly* is to present timely information about projects, literature, and research concerning gravestones and about the activities of the Association.

To contribute items: please send items to the AGS office.

Membership fees: (Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1,000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

Journal articles to be considered for publication in *Markers*, the Journal of the Association for Gravestone Studies: please send articles to Richard Meyer, Editor of *Markers*, Department of English, Western Oregon State College, Monmouth, Oregon 97361. *Markers* (next issue, volume, XIV) may be ordered, for a purchase price of \$28 for members, or \$32.50 for non-members. Please add \$2.00 postage. Back issues are available from the AGS office. Please send your request, with payment, to the address below, or call (413) 772-0836 for details.

Contributions to the AGS Archives: may be sent to Lois Kelly, care of the AGS office.

All other correspondence: please address to Lois Ahrens, Executive Director
AGS, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301, or call (413) 772-0836.



The Association for Gravestone Studies

278 Main Street, Suite 207

Greenfield, MA 01301

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AGS *Quarterly*

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Mail contributions to the appropriate person or to the AGS office.

Advertising Prices:

New rates as of March 1, 1997. Business card, \$30; 1/4 page, \$50; 1/2 page, \$90; full page insert, \$200. Ads are placed as space allows. Send camera-ready advertising with payment to the AGS office: 278 Main Street, Suite 207, Greenfield, MA 01301.



FROM THE PRESIDENT'S DESK

Frank Calidonna
313 West Linden Street
Rome, New York 13440
E-mail: frank.calidonna@worldnet.att.net

This issue of the *Quarterly* should have us back on track. Last year was a very traumatic year for AGS. We physically moved from Worcester to Greenfield, and we had a total staff turnover. This put everything off schedule. We now are settling in and getting things done when they are due.

I hope that all of the membership is seriously considering attending our conference in Leicester, Massachusetts, this year. Many of you have never attended a conference. You are missing one of the best things AGS has to offer. I have attended many conferences in other fields that were inane and boring to the point of being excruciating. Every AGS conference I have attended has been informative, stimulating, and a lot of fun. Three days with people who love gravestones as much as you do—where else could you find this experience? We offer informative lectures; large and small group participation sessions; workshops, including restoration and preservation; entertaining late-night sessions; a banquet; happy hours; and cemetery tours. About the only thing there is little time for is sleep. Whatever your interest in gravestones or cemeteries, the conference will have something for you, and you will be surrounded by the friendliest group of like-minded people. I urge all of you to attend.

As noted in the last *Quarterly*, we are actively seeking to organize conferences outside of the New England area. We need people to not only suggest sites, but to step forward and help us arrange the conference. We offer a great deal of support, assistance and experience. We can tell you exactly what must be done, whom to contact, problems that will crop up, and their solutions. It is not as overwhelming as it may sound, and you have one to two years to do it. But it will not happen without volunteers. We really do want everyone to participate in AGS activities. New Englanders will leave their turf to visit other areas, but there has to be a place to go. Not every colonial stone is in New England and not every one is interested in only colonial stones. Our wonderful conference in Chicago is testament to that. It makes sense that the conference coordinator be from the area of the conference. Things handled easily by an on-site person can be very difficult done long distance. Volunteers?

In the last *Quarterly* I published the wrong WEB address for the AGS home page. The correct address is: <http://www.berkshire.net/ags>. I think that the epitaph on my gravestone will be: Ooops!. I hope that those of you on-line have visited our website. It is quite good. You should see the postings on our bulletin board. They number about two hundred now and are serious postings. We have tapped a great general interest in the subject. Hopefully many of the posters will become members, too.

Those of you who go on-line and have expertise could do a good service by responding to some of the inquiries. It is time consuming to check each message, but you can limit your responses to those messages that interest you. We are putting together some FAQ (frequently asked questions), responses, and other information to halt some of the unfortunate misinformation that well meaning but misinformed people post. There are those who still think (and post) that a wire brush and bleach are acceptable aids for cleaning a stone. We have to get our messages out loud, clear, and often to combat such misinformation. Your help in this matter would be appreciated. ♦

**Leicester, Massachusetts
is the Site for Conference 1997**

Our conference site is Becker college, in Leicester. Located in the center of a small town, its facilities meet our every need. Picturesque burying grounds nestle in many of the surrounding little towns. Nearby is a large city with enough colonial, Victorian, ethnic, and modern cemeteries to satisfy every interest.

Activities

Scholarly lectures are delivered on Thursday, Friday, and Saturday evenings, and Sunday morning. Daylong, guided bus tours are a Friday feature. Two coaches are designated to tour colonial burying grounds. A third coach is designated for those interested in Victorian and modern cemeteries.

Saturday is "Workshop Day." A series of hour-long "Participation Sessions" deals with a wide range of subjects of interest to educators, historical society members, historical commissioners, and cemetery superintendents. An all-day Conservation Workshop, separate from Participation Workshop activity, teaches procedures for conserving gravestones. Evening activity, following scholarly lectures, provides an opportunity for informal presentations and discourse.

A registration form is on its way to every member. Non-members are welcome and encouraged to attend. Inquiries will be answered promptly. Further information is available from Rosalee Oakley, Registrar, 19 Hadley Place, Hadley, MA 01035 (413) 584-1756.

**Plan now to attend! Bring a friend!
Stay to do some research!
Enjoy New England!**

FROM THE EXECUTIVE DIRECTOR'S DESK

Lois Ahrens
January 23, 1997

The past two and half months have been hectic as we have attempted to sort out the most pressing of tasks. Under the tutelage of Rosalee Oakley and Barbara Rotundo, I believe we have now made the transition. Beginning now, the *Quarterly* will be on schedule, publication orders and renewal notices will go out on time and regular office hours will be kept. (Office hours are Monday through Thursday from 9:00 AM to 2:00 PM, EST.) Now that we have surfaced from beneath the pile of paper accumulated during the move from Worcester to Greenfield and the transition from Miranda Levin's tenure to ours, we can begin to construct a work plan for the next year.

Some first thoughts:

Building an AGS Endowment Fund:

One of our goals is to create an AGS Endowment Fund. This has already begun with the establishment of life memberships of \$1,000. Currently, there are three Life Members. In addition to becoming a Life Member, there are several other ways you can augment the Endowment Fund.

Recently, AGS member Andy Meier wrote that he has included us in his will. His good idea reminds us that we each look for ways to keep our memory alive. One way to do this is to leave a bequest to an organization whose work we find meaningful. We ask that you consider AGS when the time comes to make or revise your will. A bequest to our Endowment Fund can sustain the work of AGS into the future.

Other possibilities for giving to the Endowment include donating stock and/or the donation of an insurance policy to AGS. Both can create significant tax breaks for the donor. If either of these ideas seems appropriate, I suggest you speak with your financial or tax advisor.

Expanding our contributor base:

Each time you receive a renewal form, you are asked to consider either becoming a Supporting Member at \$60 per year or making an additional contribution. At first glance, it appears that our current basic membership fees just cover the cost of the *Quarterly*, membership services, renewal costs, etc. Your additional contribution will help enormously to maintain the high level of services you expect and to expand the work of AGS.

Expanding the publications available through AGS:

Clearly, AGS members are readers. In the coming months, we will be working on the new publication list. Your suggestions on new materials are needed and welcome.

Marketing Markers:

Markers XIV is due from the printer in late February. I will be working with Richard Meyer, Board members, and others to find ways to publicize and promote this most valuable AGS asset.

As you know, AGS is a membership organization. In order for us to meet your needs, we ask for your involvement. This means being an active member by attending and participating in the annual Conference, informing your friends and colleagues about AGS (we will be happy to send you some Membership forms) and sharing your ideas with us.

I look forward to hearing from you and to meeting you at the conference in Leicester, Massachusetts, in June. ❖

Editor's Note: We are sorry to note that this is the last column from Lois Ahrens, who is moving on to a new full-time position.

WATERLOO COUNTY, ONTARIO:
A WORLD OF CEMETERY DIVERSITY

Sybil F. Crawford
10548 Stone Canyon Road - #228
Dallas, Texas 75230-4408

Waterloo County, Ontario, is about 110 miles west of Toronto, easily reached by Highway 401, with Kitchener as its hub and major population center. Several years ago, an AGS member voiced the opinion that there was "nothing to see" in Waterloo County's cemeteries. My own perception was (and is) quite different, for the area is well endowed with interesting cemeteries, all within a relatively small radius of Kitchener.

Until 1914, Kitchener's name was Berlin; this in itself is strongly indicative that a large percentage of the population at that time was not native-born. The city's "Busy Berlin" appellation was well deserved, largely the result of its heavy concentration of name-brand manufacturers of rubber footwear, tires, gloves, buttons, shirts, and shoes. All of these attracted workers from various locations abroad, and their glowing letters home prompted additional family and friends to follow.

Statistics Canada has been useful in making an analysis of the 374,325 persons living within Waterloo Regional Municipality in 1991. Following is the ethnic breakdown of this non-institutional population figure, expressed in percentages:

Multiple origins	36.5%
British	23.0
German	13.0
Canadian	6.1
Dutch (Netherlands)	2.1
French	.1
Italian	.1
Chinese	.1
"Other" single origins	17.0

Speculating that the places of birth might put a little different spin on the matter, these were reviewed as well:

Non-immigrants:

Born in Ontario	69.2%
Other non-immigrants:	9.2

Immigrants:

United States	1.0
Central/South America	1.3
Caribbean & Bermuda	.7
United Kingdom	3.8
Other countries - Europe	10.7
Africa	.4
India	.7
Other countries - Asia	2.2
Oceania	.1
Non-permanent residents	1.7

Since what we see in cemeteries is often heavily weighted by religious affiliations, a generalized breakdown for the County is pertinent:

Protestant	51.8%
Catholic	32.7
Other religions	4.5
No religious affiliation	11.0

This same 1991 statistical report indicates that English was the primary language spoken in 92.8% of the households enumerated. If assimilation has been as rapid and far-reaching in other spheres of life as it has been linguistically, will this put a different face on cemetery landscapes of the future? Will bilingual or non-English inscriptions become a thing of the past? Will a falling away from ancestral church ties bring an ecclesiastical blandness to our gravestones? Will iconography lose much of its ethnic flavor? Or, will sentimental considerations, religious fervor, patriotism, and national pride transcend the practicalities (and realities) of day-to-day living sufficiently to support a continuum of the "old ways" that warm the heart of the gravestone researcher? Only tomorrow will disclose the answer.

Given the unexpectedly broad distribution of ethnic backgrounds for so small an area, it will come as no surprise that the cemeteries reflect this same diversity. Space considerations do not permit an exhaustive listing, so mention is being made of only a few of the most interesting.

Mennonite Cemeteries

The area's earliest residents were Swiss-German Mennonites who, in a second-wave migration, made their way from Pennsylvania in the early 1800s—their forefathers having migrated to Pennsylvania from Europe, in the early 1700s. Waterloo County cemeteries of the sect mirror what AGS members saw at the 1988 AGS conference, in Lancaster, Pennsylvania. Interestingly, the linguistics and religious practices of Waterloo County's Mennonite community are said to have remained "purer" than in Pennsylvania itself, suggesting that local cemeteries may present a truer picture

of early Mennonite graveyards than do their U.S. counterparts. According to the late Dr. Arthur Graeff, an American authority on Pennsylvania-German matters, "the dialect will be spoken in Waterloo County long after it has died out in Pennsylvania."

The Swiss-German Mennonites should not be confused with the twentieth-century Mennonites of Russian origin, more than 800 of whom made a mass exodus from Russia to Waterloo County, in 1924.

Among Pennsylvania-Germans, folk decoration is seen most in Lutheran and Reformed cemeteries. While the Mennonites were less inclined toward that tradition, their cemeteries are interesting, nonetheless. Even those cemeteries not heavily skewed toward decorative pieces have some noteworthy examples of Germanic script, English not coming into general usage until 1900. Most very early wood markers have long since disintegrated and were followed by those made of sandstone. Slate is not plentiful in this part of Ontario and sandstone was the material of choice until marble and granite gained favor in the twentieth century. Since that time, all segments of the population, including the Mennonites, have made their marker purchases from commercial vendors.

First Mennonite Church Cemetery

(sometimes called Eby or East End Cemetery)

This in-town Kitchener cemetery, adjoining what was first called Bishop Eby's Meeting House, is located on King Street East, once a major thoroughfare leading to the city's center. While not as old as either the Blair or Kinzie-Biehn Cemeteries, one finds here the largest concentration of decorated Mennonite markers in Ontario.

An incised heart can be seen on one of the cemetery's earliest decorated stones, erected for a young girl who died in 1832/3. Those theorizing that the Mennonites were more likely to use decorated stones to mark the burial places of infants and young children will find support for their stance. The markers for Samuel Clemens (died 1836) and Elizabeth Eby (died 1844) have a tulip decoration. The single, finely-executed tulip on the Eby marker suggests the work of a superior craftsman. For whatever reason, trees of life outnumber the usually favored tulip at this cemetery.

The otherwise crudely lettered Heinrich Kolb stone substitutes Maltese crosses for conventional punctuation. Serving the same purpose, on the Veronika Eby marker, is a small design frequently seen on fraktur. An "eye" design can be seen on the Hiram Thomas marker (1845), an oddity for a Pennsylvania-German gravestone.

In 1982, Teruko Kobayashi, head of the Art Department of Kitchener's Eastwood Collegiate, pointed out that Roman and German fraktur calligraphic styles are sometimes combined, as well as the English and German languages. There seem to have been no hard and fast rules, possibly because the carvers worked independently or simply chose to follow their personal inclinations. Calligraphy's definition as "beautiful or elegant handwriting" scarcely does it justice, and it becomes an even greater art when executed by a stonecarver.

Blair Cemetery

This cemetery, in a small village of the same name, is home to some of the county's earliest remaining gravestones. Inscriptions are found in both German and English. It is here that readers of B. Mabel Dunham's classic, *Trail of the Conestoga*, will see the grave of the story's John Bricker. His 1804 burial place was probably first marked by a wooden marker. The sandstone monument seen today is thought to be a replacement, dating from the 1830s or 1840s.

The German language inscription of the Elizabeth Schwartz marker is much admired by calligraphers.

Sarah Bechtel, whose family arrived in the area as early as 1802, has a marker with a distinctly Pennsylvania-German motif—a six-pointed compass star. Uncommon as a gravestone motif, it is more often seen in *fraktur* (a German style of black-letter text type), painted furniture, and as a barn decoration. Kobayashi suggests that the moulded edging and pedimentation of Sarah's stone mimic furniture design.

As Pennsylvania-German design elements, the astral star, tree of life, heart, tulip, and bird are shared by Waterloo County's gravemarkers, samplers, "show towels", decorative boxes, *fraktur*, and even quilts.

Kinzie-Biehn Cemetery

The second oldest of the Mennonite cemeteries, Kinzie-Biehn Cemetery dates from about 1810 and is in that part of Kitchener that was originally the mill-town of Doon. Although illegible, a few original wood markers remain, and a rock cairn honors several of Doon's pioneers. An early settler himself, Dilman Kinzie married Barbara Biehn (pronounced Bean), hence the cemetery's name. Kinzie's stone, lettered in English, carries an 1806 death date.

Doon Cemetery

While not a Mennonite cemetery, Doon Cemetery adjoins the Kinzie-Biehn Cemetery and is necessarily a part of any visit there. Markers for a number of Scots can be seen, evidence of their early presence in the area and serving to explain the provenance of Doon's name. It is here that my Mennonite great-grandfather, Abraham Bowman, rests at the side of his very English wife, Mary Ann Allen. Born into a Mennonite family, prominent in both Pennsylvania and Ontario, Abraham was seemingly weaned from his "plain" ways by the Allens and buried quite apart from his Mennonite brethren.

Martin Cemetery

Adjoining Martin Meeting House, this cemetery dates from a later period than the foregoing, with its earliest known burial in 1831. Located between the City of Waterloo and St. Jacobs, its markers are less showy with respect to decorative motifs, but a variety of calligraphic styles (and artistic competence) can be observed.

Hagey Cemetery

The Hagey community, near Preston, may be the oldest Mennonite settlement in Waterloo County. Land for the cemetery was deeded in 1835, but death dates as early as 1810 can be seen. The favorite here has to be the marker for Susan Erb Salyards, who died in 1844. Her stone combines neo-classical rosettes with a pedimented top. This combination of design elements is not found in Pennsylvania but can be seen in New England and Nova Scotia. (Lunenburg, Nova Scotia, with its distinctly German flavor, is Canada's oldest permanent settlement.)

Wanner Cemetery

Two or three miles northeast of Preston, Wanner Cemetery and Hagey Cemetery are about three miles from one another, making a combined visit desirable. Wanner's earliest stone, for Nancy Mosser Wanner, is notable for its shaping and dates from 1811.

The four markers for members of the Strohm family are in primitive *fraktur* style. The carver, not yet identified, is simply referred to as "the Strohm carver".

Other Mennonite Cemeteries

Somewhat less impressive in their displays (both as to number and artistic excellence) are the cemeteries at Blenheim, Roseville, Wilmut Center, Mannheim, Freeport, Breslau, and Strasburg.

Mount Hope Cemetery

Separate sections are assigned to Catholic and Protestant burials in Kitchener's large Mount Hope Cemetery, located on Charon Street. Uninspired as the layout may be, this cemetery is deserving of mention because it is easy to find and the flat terrain is ideal for those wishing to view Victoriana on foot.

"Capricious" Rushes Cemetery

Even its name veers from the norm, being a variant of its original and grammatically correct name (Rush's Cemetery). Much has already been written of the puzzle stone at Rushes Cemetery, near Crosshill, in Wellesley Township, erected by Samuel Bean in memory of his first two wives. (The third outlived him by mere months.) His first wife, Henriettea Furry (1842-1865), died seven months after their marriage. The second, Susanna Clegg (1840-1867), fared little better and, after her death, Bean erected a single marker for them both. In lieu of a conventional epitaph, he elected to have a cryptogram express his sentiments. Many heads were scratched in bewilderment during the years that followed and it was not until 1947 that the mystery message was decoded by the cemetery's caretaker. The elements have not been kind to the original marble marker and a grey granite replica was placed at the side of the original, in 1982. There is more than the puzzle stone to attract visitors, however, and the cemetery's "symbol" stones should not be overlooked.

The square and compass, seen on the Jas. McCutcheon marker (died 1874) are common Freemasonry elements. The

George Oakley marker (died 1877) echoes these symbols. A Bryan marker, signed "Shaefer, Waterloo," features both Masonic and Orangeist elements. Dual symbolism appears on the Thomas Wilford stone (died 1893) as well. The star and compass together have Masonic meaning: when separated, one is alerted to the possibility of an Orange Lodge tie, more of which follows.

The Orange Lodge and Its Symbolism

It was on July 12, 1690, that King William III, Prince of Orange, defeated James II. Thus, it is constitutional monarchy and Protestantism that were established by the victory (and celebrated by Orange Lodge members at a later date). The Orange Lodge was established in Ulster, Ireland, and soon spread to England and Canada. Locally, Loyal Orange Lodge #136 was organized in 1857. Because of diminishing interest, there has not been an Orange Parade in Kitchener-Waterloo since the 1940s but, as late as 1970, persons close to the matter indicated that the Orange Lodges continued to thrive in surrounding cities. The author of numerous books and articles, Nancy-Lou Patterson, Professor Emeritus of Fine Arts at the University of Waterloo, has made a valuable observation. She points out that Orangeism was of understandably little interest to the Mennonite population and there were few Irish Protestants in the area.

Younger than Masonry by seventy-five years or more, the Orange Lodge freely admits "borrowing" some of its symbols. While there are those who claim Orangeism to be an outgrowth of ethnicity, others present a strong argument for the role played by religious and political differences. The open Protestant Bible, flaming torch, and figure of King William atop a white horse are the Orange Lodge's only significant add-ons to Masonic images. (This latter symbol can be found on gravestones elsewhere in Ontario, but is not present at Rushes Cemetery.)

Below the inscription on Adam Crookshank's 1916 marker is a badge with "2 fi" appearing within a two-pillared arch. Unwilling to leave well-enough alone, an all-seeing eye, serpent, ladder, and star were added. The "1690" above the two-pillared arch marks the date of the Battle of Boyne. There are three degrees in the Orange Order in Ontario: First, the Orange degree; second, the Blue degree; third, the Royal Arch degree. The formula "2 fi" is a symbol of the Lodge's third degree, the meaning known only to its members. Its Biblical source, however, is less obscure, *Numbers 34:15* reading: "The two tribes and the half tribe have received their inheritance on this side Jordan near Jericho eastward, toward the sunrising."

An Orangeman's funeral was held with the permission of the deceased's family, and the membership attended in ceremonial regalia. Members marched from the family residence (or funeral home, in later years) to the cemetery, wearing black crepe with ribbons and rosettes of orange. These ornaments were dropped into the grave following the religious graveside service. Masons, on the other hand, were prohibited from parading and, except for Masonic funerals, members were not allowed to wear their regalia in public.

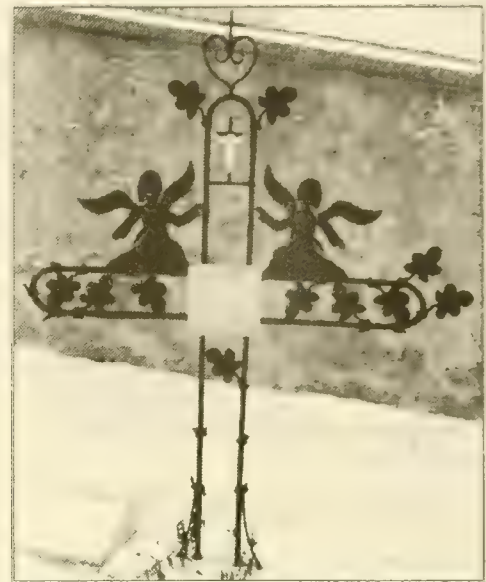


Figure 1: Iron Cross with Confronted Angels, St. Boniface Cemetery, Maryhill, Ontario.

Photo: Nancy-Lou Patterson

Iron Crosses

There has been a recent renewal of interest in iron crosses among AGS members, and most researchers are already aware of the cemeteries in central North Dakota, made up almost entirely of German-Russian crosses. Although the finest of these have National Register designations, the addresses are withheld to protect them from theft. With less restrictive access, iron cross cemeteries can be seen in Wisconsin and the Texas Hill Country. Fewer are aware that similar markers can be seen in Ontario's Waterloo County cemeteries. Three of the most distinctive are described here.

St. Boniface Cemetery

Located at Maryhill, Ontario, this is the largest Roman Catholic burial ground in the area. An article entitled "Gravestone Symbolism: St. Boniface Cemetery, Maryhill" appeared in the 1991 volume of the Waterloo Historical Society's annual and points out that, as a symbol, the cemetery's iron and stone markers find in the cross their common denominator. While the earliest markers date from the mid-1800s, Alsatian Catholic pioneers settled in the area as early as 1826. The earliest known death date is 1843. Dr. Michael Bird, author of the article, is an Associate Professor at Renison College, University of Waterloo, where his disciplines, religion and art, have a direct bearing on cemetery and gravestone studies.

The cemetery's handsome wrought iron entrance gates are the work of J. D. Willer, a Bridgeport, Ontario, blacksmith. The date they were crafted is not known. Of the approximately 700 markers in this cemetery, the inscriptions of 20% are in German script, and perhaps 15% are crosses.

A striking iron cross topped by a stylized heart (Fig. 1) is now missing some of its individually attached leaves, but the confronted angels are what make this work most appealing. Using a large iron cross as a skeleton or framework, the creator of

Katherine Fuhre's marker transformed it into an eye-catching tree of life through addition of about sixty iron "pinwheels" of varying sizes around its perimeter.



Fig. 2: Iron cross with Calvary grouping,
St. Agatha Cemetery, St. Agatha, Ontario.
Photo: Nancy-Lou Patterson.

St. Clements Cemetery

Although lacking the heart which tops the confronted angels marker at St. Boniface Cemetery, the iron marker at St. Clements is sufficiently similar to make one suspect they were the work of a single craftsman or smithy's shop. With detailed facial features, flowing sashes, and precise folds in their robes, the angels are much more than simple silhouettes. By 1982, the angels had disappeared. Now, in 1996, the cross is missing. This can only underline the necessity to "gather ye photos while ye may."

St Agatha Cemetery

This Catholic cemetery has a "lacy" iron cross (Fig. 2), which is further enhanced by a Calvary grouping.

In Conclusion

A bibliography is available from the author for cemetery/gravestone materials relating to the Waterloo Regional Municipality, as the cluster of named Waterloo County cities has been known for recent years. What do the area's gravestones offer? – a generous mix of marker materials, inscriptions in several languages or combinations thereof, outstanding examples of calligraphy, and craftsmanship ranging from the mass-produced to the handcrafted. The area's ethnic diversity permits some interesting comparisons, the iconography often having religious overtones. Demographically, Waterloo County's population is a wondrous mix of high-tech and agriculture and nowhere can it be better seen than in its cemeteries.

Nothing to see? Please look again. ❖

EASTERN CEMETERY, PORTLAND, MAINE: TWO CAPTAINS BURIED

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At the AGS Conference in Gorham, Maine, two of the bus tours stopped at the Eastern Cemetery, in Portland. In that cemetery are two box tombs for the captains of two ships that engaged in battle off the Island of Monhegan in the War of 1812. My family first lived at Monhegan Island in the 1780s. As a child I spent most of my summer vacations at my grandmother's house, in South Portland, Maine. I heard the story of this naval battle several times while visiting at my grandmother's house. It was witnessed by an ancestor, Josiah Sterling, who was born at Monhegan, on November 3, 1794.

During the War of 1812, the British filled the Maine waters with war ships. Many Maine citizens (actually Maine was part of Massachusetts until 1820) began privateering, smuggling and importing contraband goods, while both governments winked at the violations. A major naval battle of the war of 1812 took place just off the coast of Monhegan Island. On September 5, 1813, young Josiah Sterling climbed the steep hill that rises from the harbor to the high point of the island where the lighthouse now stands. With him was his father, Josiah Sterling, and three officers from the British brig *Boxer*, who had come ashore the day before for hunting and could not make it back to their ship in time for the approaching action with the American privateer *Enterprise*.

The *Boxer* had been patrolling Maine waters for the whole summer, though the British had been lax in enforcing the blockade in the hope of encouraging the New England states to stay neutral in the war. Unknown to the residents of Monhegan, the British ship had in fact just escorted a Swedish smuggler, the *Margaretta*, to the mouth of the Kennebec. She was laden with British goods from New Brunswick and manned by a Yankee crew. The cargo was to be sold to American merchants in Bath. To put up a good appearance the *Boxer* fired a few guns over the *Margaretta* as she proceeded up river. Fishermen farther west along the coast heard the token firing and reported it to Captain William Burrows of the *Enterprise* in Portland Harbor. He had been searching for the *Boxer*, so the next day he sailed east out of Casco Bay, leaving Cape Small and Sequin Island to port. The *Boxer* sailed out of John's Bay, where she had spent the night.

In his old age "Siah", Josiah Sterling, related the fight between the two ships as he remembered it from his youth. This is how the story was relayed to me:

"I r'member it, 's if 'twaz yisterday. I saw the hull on it, 'n 'twaz a big fight. We lived on M'nhiggin 'n them 'ar days, 'n 'twixt farmin', 'n fishin', 'n the like, managed t' git on with a big fam'ly o' younkens. The *Boxer* an' Rattler hed bin standin' off 'n' a gret many hed bin destroyed; 'n' pressin' the sailors inter the British sarvice, a matter consarnin' which I

allers hed my own idees; but arter a while the Rattler went off, leavin' the Boxer cruise'n on her own hook. The day afore the fight waz Saturday. We began t' dig the pertaters – 't hed been a dry summer, and the pertaters ripened off arly. Thet artemnoon, the coastters hove 'n sight. The British gut sight on 'em, 'n' launched her barges; but they didn't 'mount ter nuthin'; fer they'd scursely left the ship afore a 'shavin'-mill' cum aout o' New Harbor 'n' driv' 'em back. Thet's wut they called privateers 'n them days.

Ther wuz a gret movin' 'bout on the Boxer, t' git under sail. A signal gun wuz fired fer the men as wuz ashore after game 'n' berries 'n' sich; a common enuf happenin'. But gittin' under way, she bore t' west'ard, 'thout ketchin' either on 'em, an' finally put inter John's Bay. The nex' day, noon, 'twaz the fifth o' September, we went t' the top o' the hill, takin' a spy-glass with us; 'n' there we wuz jined by three officers of the Britisher, the ship's doctor, a lieutenant, 'n' a midddy, who wuz ashore gunnin', the day afore, 'n' didn't hear the signal. They wuz gettin' the of the'r ship; but the only sail 'n sight, wuz a brig off Seguin, bearin' daown the s'utheast side of M'n'higgin.

"Wut brig 'z thet?" asked the surgin, o' father.

"It's the Enterprise", wuz the reply, arter a long look.

The surgin' sed t' the lieutenant in 'n undertone, "I heerd it all, ef I was a boy, Ef cap'n Blyth takes 'er, he's t' hev a fine ship w'en we git hum".

The Boxer'd discivered the brig 'n' under full sail, steerin' 'bout sou-sou 'est, bore daown th' bay, but tew late, fer the Yankee shot squar' cross 'er bow, hauled upt' the wind, keepin' t' th' s'uth'ard past M'n'higgin in sarch 'f the Rattler, w'ile the Britisher gave starn chase. The Rattler had gone.

The Yankee hauled in sail 'n' gut reddy for t' fight. The Boxer cum up, 'n' poured in a wild bro'dside, w'en the Enterprise whirled short on 'er heel 'n' jest raked the Boxer fore 'n' aft. A few minits arter, she passed her starn with a secon' rakin' fire. The Boxer wuz completely outsailed. In less then a half hour, a third rakin' fire wuz sent 'cross the Boxer's bows, thet bro't daown the main top mast 'n' er number o' men who wuz tryin' t' tare her flag from whar it had bin nailed, 'n' the fight wuz over. The ships wer' side by side, 'n' the smoke hed drifted abut ter sea. 'Twuz jest a good workin' breeze, 'n' the Enterprise sailed raond 'n' raond her enemy, no daoubt disabled the fust fire.

The officers bo't a boat of father 'n' put off t' th'r own ship, but wuz not allowed y' bo'rd 'er. So they cum back t' the farmhouse for shelter over night.

Supper wuz over, 'n' mother 'd cleared the things away. 'Twuz mos' dark, w'en ther wuz a rap on the door; father went t' see w'at wuz the matter, an' it wuz the officers cum back.

"Mr. Starlin', we hev no money, but aour guns ar' jest aout on the porch 'n' you may hev 'em 'n' welcome, ef you'll take us in over night."

Gran'mother cum t' th' door an' said, "I hev em, my son!" She'd taken the guns 'n' hidden 'em.

Note: two sources indicate that Josiah witnessed this impressive naval battle, but one source indicates that the surgeon of the British ship came ashore to examine Josiah's brother Luther, who was crippled, and that Luther was the lad who witnessed the battle. The obituary of Josiah says:

He was an eye witness to the battle between the warships *Enterprise* and *Boxer*, which took place off the island [Monhegan] and could distinctly remember and relate all the events connected with it.

The victorious *Enterprise* brought her prize into Portland Harbor the next day. Forty-six of the *Boxer's* 104 men, including her captain, Captain Blyth, had been killed in the battle. The *Enterprise* had lost only a small handful, but one had been her captain, Captain Burrowes. In an extraordinary public funeral, the crews of both ships marched through the streets to the cemetery. The two captains were buried side by side in Eastern Cemetery on Portland's Munjoy Hill.

The inscription on Captain Blyth's tomb (fig. 1) reads: "In memory/ of/ Captain Samuel Blyth/ Late Commander/ of/ His Britannic Majesty's Brig *Boxer*. He nobly fell/ On the 5th day of September 1813./ In action/ With the U.S. Brig *Enterprise*./ In life Honourable!/ In death glorious!/ His Country will long deplore one of her bravest Sons/ His Friends long lament one of the best of Men/ Æt. 29/ The Surviving Officers of his crew offer this/ feeble tribute of admiration and respect."

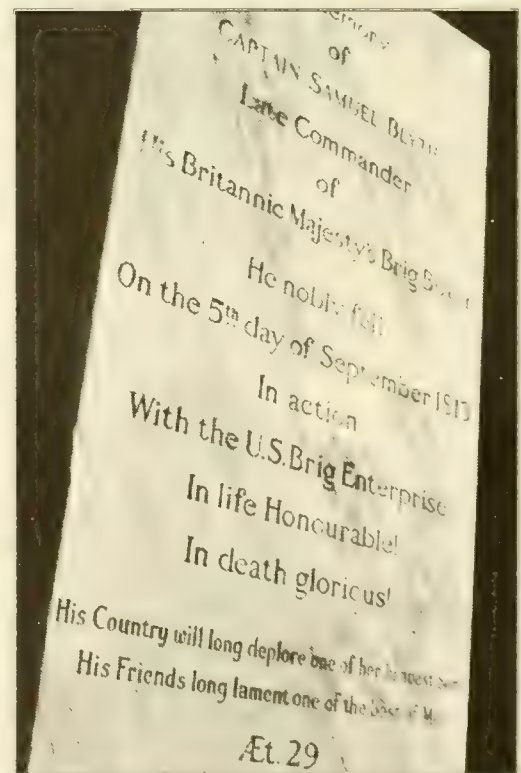


Fig. 1: The marker of Captain Samuel Blyth, late Commander of His Britannic Majesty's Brig *Boxer*. Eastern Cemetery, Portland, Maine. Photo: John Sterling.

The inscription on Captain Burrowes' tomb (fig. 2) reads: "Beneath this stone/ moulders/ the body/ of/ Captain William Burrowes/ Late Commander/ of the/ United States Brig *Enterprise*/ who was mortally wounded/ On the 5th of Sept. 1813./ In an action which contributed/ to increase the fame of/ American valor by capturing/ His Britannic Majesty's/ Brig *Boxer*/ after a severe contest of/ forty-five minutes./ Æt. 28./ A passing stranger has erected this/ memorial of respect to the memory of/ a Patriot, who in the hour of peril/ obeyed the loud summons of an injured/ country, and who gallantly met,/ fought and conquered/ the foeman."

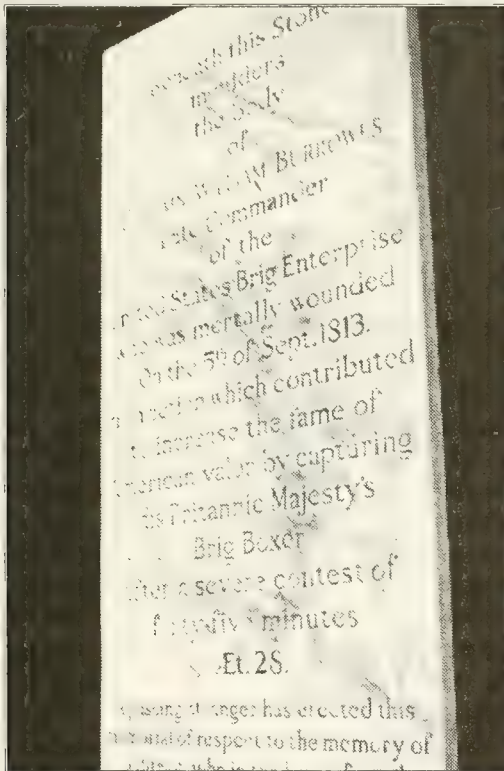


Fig. 2: The marker of Captain William Burrowes, Late Commander of the United States *Enterprise*. Eastern Cemetery, Portland, Maine. Photo: John Sterling.

Henry Wadsworth Longfellow was a boy of six when that crowd clustered about the foot of the Portland Observatory. Forty-two years later he recalled it this way:

I remember the sea-fight far away,
How it thundered o'er the tide!
And the dead captains, as they lay
In their graves, o'erlooking the tranquil bay
Where they in battle died.

From: "My Lost Youth" ♦

17TH & 18TH CENTURY GRAVESTONES & CARVERS



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THE GEYER STONECUTTERS

This study involved the data from 211 stones ascribed to the Geyers. The bulk of the stones were photographed. Some were known only from probate records and, in one case, from a receipt. There was no systematic inventory of particular areas. There are probably hundreds of Geyer stones in New England.

The Geyers, father and son, carved from the 1760s to the 1790s. Unfortunately, specific birth and death dates for them are not available. The father, Henry Christian Geyer (c.1730-c.1786), was the son of George Ludovick and Phillipia Geyer. He was married, in 1757, to Thankful Bolter and, in 1771, he married, secondly, Sarah Jones. He had advertisements in *The Boston Newsletter*, from 1760-1770, for his masonry and gravestone products. He was said to have been a fisherman aboard the privateer, "*Fair Trader*," and a member of John Haskin's company of the militia, during the Revolution. He is mentioned in the probate records, from 1761 to 1785, for his work—some of which was specifically for making gravestones. The 1771 Seth Sumner gravestone in Milton, Massachusetts, is signed "H Geyer," and there is a 1768 receipt, signed by him, for £1.4 for two gravestones for William Belcher of Boston.¹ In 1785, Peter Geyer, probably a relative, was paid for a debt to Henry. This may be because of Henry's death. Henry probably ceased carving and died sometime about 1785.



Illustration #1:



Illustration #2:

At first, the advertisements in *The Boston Newsletter* in 1760 locate his shop near the South Fish Market in Boston and mention "...a fine assortment of Free Stones for Hearths, Jambs, Steps, & all other kinds of Stone-Cutter's work..." By 1762, he maintains that he can provide stone for "...all sorts of Architect work..." The following year, having moved to a spot near the Tree of Liberty, he mentions marble tables among his products and, by 1767, he lists "spout stones, mustard mills, and [for the first time] gravestones." In 1770, he informed his customers that he "...carries on the Art and Manufacture of a ...Simolacrocurre, or the making of all sorts of images, viz: 1st, Kings and Queens; 2nd, King George & Queen Charlotte." He offered these plaster of Paris artifacts to merchants in quantity. An illustration of those for King George and Queen Charlotte is here presented (see illustrations #1 & #2). These are believed to be the first "chalkware" made in America. His expanding business interests included much besides his gravestone work.

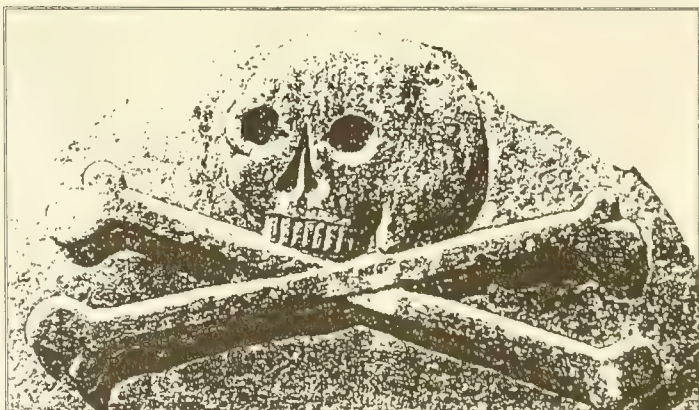
The son, John Just Geyer (c.1758- c.1805), married Sally Geyer, in 1788, and, in 1804, he married Ann Jeattre. There are probate references to him from 1777 to 1799. There are also some probate records for "Mr. Geyer," from 1772-1794, without mention as to which carver was meant. There is no known way of distinguishing the work of father from that of the son, except from the few probate records and signed stones. The 1790 Abigail Burbeck gravestone in West Bath, Maine, a tree and urn gravestone, is signed "John Just Geyer - Fecit, Boston," and the 1795 Mary Duggan stone in the Granary, Boston, a tree and urn stone, is signed "Geyer, Fecit." John is listed in the 1789 Boston City Directory as being located on Orange Street.

The work of the Geyers can be found from coastal Maine to South Carolina, and is unlike that of other contemporary carvers. It can easily be recognized by the styles, as well as by some unique lettering characteristics as listed below.

TYPES OF GEYER GRAVESTONES

Wingless Skull with Crossbones (see Figure #1, below)
(1756-1796; 11 stones)

The *noses* are pointed at the top and rounded at the base, resembling a balloon partially filled with water. This trait is unique to the Geyer shop. The *eyes* of the skulls are round, with a curved indentation near the nose. These traits can be used to differentiate Geyer stones from similar stones carved by John Homer and others.



Death Heads/Winged Skull (see Figure #2, below)
(1759-1784; 36 stones)

The eyes and noses are similar to those above. Wings have been added and the crossbones have been omitted. Several types of wing carving were used.



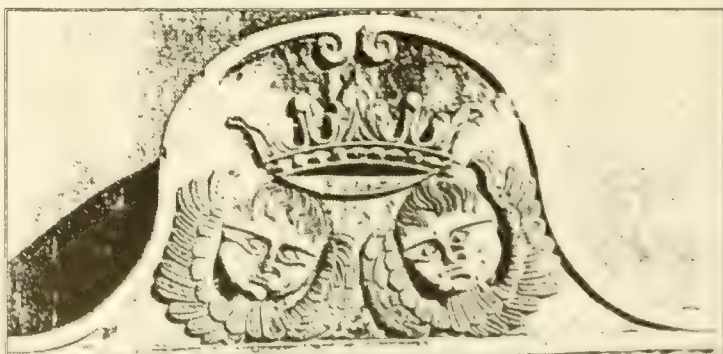
Cherub/Winged Face (see Figure #3, below)
(1761-1804; 75 stones)

The wings give a collar effect to the face and have a scalloped border under the chin. The faces are sometimes tilted and not face on. The face has an unusual level brow with loose or "kewpie doll" hair.



Two Cherubs/Winged Faces (see Figure #4, below)
(1759-1792; 23 stones)

Crowns are often found above the cherubs. In the tympanum, there are occasionally stars, moon, and sun. The faces are sometimes in profile and sometimes tilted and not face on. One stone shows the full bodies of the cherubs.



Other Types of Geyer Stones
(1776-1790; 6 stones)

There are some stones having a large urn, with inscription on it, and a willow tree (nearly identical to those of John Homer). One

of these is signed by J.J.Geyer. There are several varieties of the tree/urn stones. The famous and unique 1776 Susanna Jayne stone (Figure #5, below) in Marblehead, Massachusetts, has a snake, skeleton, cherubs, bats, and other symbols.



Lettering on Geyer Gravestones

The following traits are generally, but not systematically, used (see figure #2 for most of these characteristics):

- a The letter “a” is often pot-bellied.
- f In lower case, the letter “F” usually has an upright line at the top.
- g The upper circle of the letter “g” is small and at the top of the guide line.
- j The upper case of “J” sometimes drops below the guide line.
- l The lower case “L” often has a dropping diagonal line on the left side.
- r The letter “r” has a severely curved top line.
- s The letter “s” has marked serifs.
- s When used as an interior letter sometimes uses the older long “f” form.
- t The lower case “T” is unique, having a small triangle at the top left. This is a sure indicator of a Geyer stone.

In abbreviations, there often is a single dot or double dot under the raised letter. The raised letter often has a line under it. Names are usually lettered with large and small capitol letters. Italics are often used for months and titles.

After 1785, more standard lettering is used.

Numerals

- Numbers are generally, but inconsistently, carved as below:
- 1, 2, & 8 are carved within the guide lines.
 - 3, 4, 5, 7, & 9 are carved with some parts dropped below the guide lines.
 - 6 & 0 are carved with some parts raised above the guide lines.

Other Geyer traits

- In the inscription, “interrd,” or “In Memory,” or still other wording is used.
- An unusual “box” or “curved parallelogram” is often found in the borders (see figure #4).
- A double cone shape is sometimes used in the borders (see Figure #4 top border).
- A scallop shell is often found in the top or bottom border.
- A small heart with a flame at its top is sometimes found.
- Guide lines for lettering are usually used.
- The tympanum shape varies.
- Parallel lines are sometimes used to fill small empty spaces in the borders and tympanum.

Endnotes:

1. The receipt is at the Massachusetts Historical Society, Boston, Massachusetts, in the 1760 receipt book of William Belcher.

Note: I would like to receive articles from AGS members on gravestones of the 17th and 18th centuries. ♦

19TH AND 20TH CENTURY GRAVESTONES



Barbara Rotundo
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Robert Wright, the photographer, recently sent one of his elegant photographs taken in St. Louis No. III, New Orleans (fig. 1), accompanied by a gloomy essay about city cemeteries that is printed below. When it ends, please continue reading for my positive, corrective comments.

Robert Wright
St. Paul, Minnesota

The Travel Section of the *St. Paul Pioneer Press* printed the following news on January 20, 1996:

New Orleans: a tourist was shot to death in one of New Orleans’ historic cemeteries on Christmas Eve while chasing two thieves who had snatched her purse. The victim, a 33 year-old teacher from Virginia, was sightseeing in the St. Louis No. 1 Cemetery, a popular destination that is next to a housing project. A 15-year-old was arrested. Muggings occasionally

occur at St. Louis No. 1 and other old cemeteries, and tourism officials and police warn visitors against wandering there. They say visitors should stick to regularly organized cemetery tours.

This warning deserves attention, particularly since the cemeteries of New Orleans are among the most interesting in North America. My own experiences also underscore the need for tourists to maintain "street-smart" alertness while visiting the *Crescent City*. During the late 1980s I spent considerable time photographing the tombs, statuary, and ironwork of these cemeteries. Although I am a healthy young man over six feet tall, I found my physical characteristics provided little deterrent to being hassled in St. Louis Cemetery No. 1. The drunks did not harm me physically, but I later heeded the advice of several native cemetery historians. I paid an off-duty policeman to protect me while I photographed inside St. Louis Cemetery No. 2, which is located in the much more obscure and dangerous site between St. Louis Cemetery No. 1 and the Ponchartrain Expressway.

All members of *Save Our Cemeteries*, a local historic preservation organization, also advise caution. Several members had formed a small group to film the St. Louis cemeteries, during the mid-1980s, as part of a video documentation project. They were robbed at gunpoint. Luckily, nobody was hurt, but all the equipment was stolen.

My last photographic trip to New Orleans was in 1988. While there, I attended the excellent *Cemeteries & Gravemarkers* session of the *American Culture Association*, which had convened in New Orleans for its annual conference. Peggy McDowell, Professor of Art History at the University of New Orleans, was the knowledgeable tourguide for our excursion into St. Louis Cemetery No. 1. Despite the rainy weather, a sizable group followed Professor McDowell through the labyrinthine cemetery. However, one member, scared when she heard thunder, left the group to return to her hotel. On the street in sight of the entrance to the cemetery, a young man ran out of the housing project that is the cemetery's only neighbor and snatched her purse off her arm. Other incidents also lead me to conclude that New Orleans suffers from widespread serious crime.

Two major publications, *Time Magazine* and *National Geographic*, have recently printed articles which discuss the soaring crime rate in New Orleans. The murder rate in New Orleans is one of the very highest in America, just slightly behind cities like Miami, Washington DC, and Detroit. The causes of this crime rate include a variety of factors. However, the major factor is obvious: the *Crescent City* is one of our poorest cities.

The historical and cultural riches of New Orleans continue to attract tourists in large numbers. However, I would recommend visiting cemeteries located in the safest locations, such as the cluster of cemeteries around Metairie Cemetery on the outskirts of New Orleans.

Much of America's finest funerary art and architecture lies within major cities. AGS members have combatted vandalism in graveyards for years through documentation, education, legislation, and preservation. The decaying social/economic conditions in

urban America can threaten the safety of our members conducting field work. I strongly suggest stopping at the cemetery office when visiting urban cemeteries. Staff members are usually helpful. Obtain a map. Let someone know you are visiting to take pictures. Often, permission is required before any photography. Good communication with the cemetery office staff will help ensure a memorable and safe visit.



Fig. 1: Above-ground interment. St. Louis Cemetery No. III.
Photo: courtesy of Robert Wright.

COMMENT

Both the woman who was shot and the woman who lost her purse were doing what law officers tell us not to do. Although your instinct may be to protect your property, they tell you to let the thief steal your wallet or purse. If he is angry or desperate, he may pull a knife, gun, or razor on you. It is better to lose your money than your life.

The Deputy Sheriff who escorted us to St. Louis No. I and No. II on the day of the last episode had told us to stay with the group no matter what because the group was our protection. The woman who started back to her hotel was walking alone. She was

also much dressier than any experienced student of cemeteries would be. High heels and a nice dress are fine for social occasions, but not for field work in cemeteries. I don't know about you, but I usually look as though I might have trouble paying my rent when I'm exploring cemeteries. It's a safe costume, and I've never had any trouble in my years of visiting city cemeteries.

The admirable Save Our Cemeteries in New Orleans offers a tour of St. Louis No. 1 every Sunday at 10AM. Call (504) 588-9357 to make reservations. Tours of Lafayette No. 1 are given every Monday, Wednesday, and Friday at 10:30 AM. Reservations are not required. Meet the guide at the gate of the cemetery, 1400 Washington Avenue. For further information, call the number above or write to PO Box 58105, New Orleans, Louisiana, 70158-8105. The fees from the tours go to help preserve these cemeteries that are unusual in the United States but found frequently in old Catholic countries like Spain, Italy, and Portugal. No matter what the guides and the Chamber of Commerce say, the above-ground interment results from the cultural background of early New Orleans settlers, not from the high water table.

One of the great advantages of the cemetery preservation movement that so many AGS members are leading is that conditions for safety almost always improve when old cemeteries receive attention. Either volunteer workers clear the brush or authorities are shamed or pressured into stepping up maintenance. Once the view across the grounds is clear, the occurrence of vandalism and personal assault diminishes. As Friends groups organize and publicize, more visitors come to see what is happening. Frequent outside visitors encourage the neighbors to enter and eventually to use the cemetery as a neighborhood park.

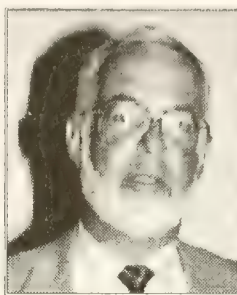
As recently as the 1980s Congressional Cemetery in Washington DC had a reputation of being dangerous. Two years ago when I visited friends in Arlington, Virginia, I asked my host to accompany me to Congressional. As we drove through the gate, I laughed out loud. Sauntering down the road toward us was a little, white-haired lady walking her dog. We saw a number of dog walkers and two women pushing baby carriages before we left. Those Victorians who developed the idea of a modern cemetery with park-like grounds would be pleased to know that Congressional Cemetery is now being used as a park. ♦

HAND CARVED LETTERING IN STONE

Houmann Oshidari
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GRAVESTONES & COMPUTERS



John E. Sterling
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The AGS database standard software for recording and computerizing gravestone transcriptions is a big success. More than fifty groups are now using the software to record gravestones from Maine to California. The program is providing a common format for all of the data being collected. This means all of the data collected with the program can be combined, searched and reported. This column is devoted to tips to help you get more out of the software.

Tips:

1. Ten custom reports are available in the software, but most of these can be output to files as well as to the printer. This enables you to import the files into a word processor and modify the format, change fonts and generally customize the reports to your needs. I recently published a book on the 158 historical cemeteries of Warwick, Rhode Island, using the software and this technique.
2. The program provides nine user-defined codes for stone shape and carving. One researcher identified six different urn and willow designs to which she assigned numbers 1-6. She can now search and find the location of all type '3' urn and willow designs.
3. If you record 500 gravestones in a section and assign map numbers from 1-500, then find you missed a stone half way through, you can insert it with a **lower case** letter, e.g., '250a.' Additional stones can be added with b, c, d, etc. This will align the stones when they are searched or printed in natural order.
4. Section numbers can be a single letter (or number) or double letters. To make all single-letter sections sort ahead of double-letter sections, the index key for double letter sections is modified by adding an invisible 'z' in front of the section letters. On the natural order browse screen, this 'z' needs to be typed in order to skip ahead. For cemetery PV012, section AB, you should type 'PV012ZAB' to move the cursor to the first stone in section AB. By contrast, to move to the first stone in section C you would type 'PV012C.' Remember, if you mistype this you can press [F9] to clear the type-ahead buffer and retype it.

5. When records are deleted from the database they are not actually removed. They are only marked for deletion so they are not seen in the searches or reports. If you have deleted a large number of records and want to remove them to reduce the file size, that can be done. Run the backup procedure listed on the menu under gravestones and these deleted records are removed (packed).
6. For large transcription projects, it is necessary to collect files from several recorders and combine them into a master database. This can be done very efficiently on the internet. They can be attached to E-mail. You may want to use file compression to reduce transmission time. This can be done with a program like PKZIP.exe (available on the internet). To zip the four database files, use the following command:
 PKZIP filename ceme*.db*
 When unzipped, the program can be used to recreate the indexes. Passing files to others on the internet is also an excellent way to store backups of the data. Three thousand records can be transmitted in less than three minutes.
7. Custom reports can be created with several report writers, such as Crystal Reports and R & R Report Writer. The databases are dBASE III Plus type, which is the most common type and can be manipulated by any of the database report writers.
8. Never show up in a cemetery to record gravestones without a mirror. Even crisply cut granite stones are difficult to read on the shaded side. A mirror can reflect the sun on the letters and light them so they can be easily read.

These tips should help you get more out of the database standard software.

To order the AGS standard gravestone recording program (IBM version only), send \$19.95 for members, plus \$3.50 shipping and handling to:

AGS - Database Standard
 278 Main Street, Suite 207
 Greenfield, MA 01301 ❖

CONSERVATION NEWS



W. Fred Oakley, Jr.
 19 Hadley Place
 Hadley, MA 01035
 (413) 584-1756

AGS member, John Buckland, is also a member of and has been actively working with the Tomac Historical Burying Ground Association for several years in their effort to restore the oldest burying ground in Old Greenwich, Connecticut. Funding for the Tomac project came from left-over funds from our nation's bicentennial celebration in 1976. Old Greenwich's Bi-centennial Celebration Committee was persuaded to give the Association \$20,000 to restore the burying ground.

Under the leadership of Richard K. Hill, President of Tomac Historical Burying Ground Association, the Association began by developing a conservation plan which included clearing out the undergrowth and untrimmed trees that were obscuring the serious condition of many of the approximately 1,000 gravemarkers, mapping the yard, recording and photographing the carving and data on the stones, repairing broken stones, and, finally, establishing and monitoring an on-going maintenance plan.

The map (Fig. 1) was prepared *pro bono* by a retired architect and keyed to highlight grave markers of particular interest. Markers of twenty-two Revolutionary War Veterans, most of whom marched with the 6th Connecticut Militia, were identified, as were several markers for Veterans of the War of 1812. Markers for many other important people in the early community life of Old Greenwich have also been documented.

Two important points that the success of this group's conservation project illustrates are these: 1) To begin a conservation project, an organization needs to capture the attention of the general public and public officials who are influential in providing funds for the project. Appealing to the community's pride in its history by documenting gravemarkers and telling the stories of the lives of early settlers, town officials, community leaders, religious leaders, etc., will engender enthusiasm for supporting the project with financial contributions, *pro bono* and in-kind contributions, and volunteer effort. 2) A plan needs to be developed that carefully incorporates all the steps from clearing, to documenting, to repairing, to maintaining the burial ground. ❖

Editor's Note: John Buckland will be giving a paper on stone repair at the Conference in June.

A NOTE FROM BILL TESCHEK

LANE MEMORIAL LIBRARY, HAMPTON, NEW HAMPSHIRE

Bill reports that cemetery records for Hampton, New Hampshire, are now online at:
<http://www.hampton.lib.nh.us/hampton/graves/graves.htm>

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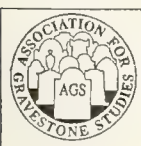
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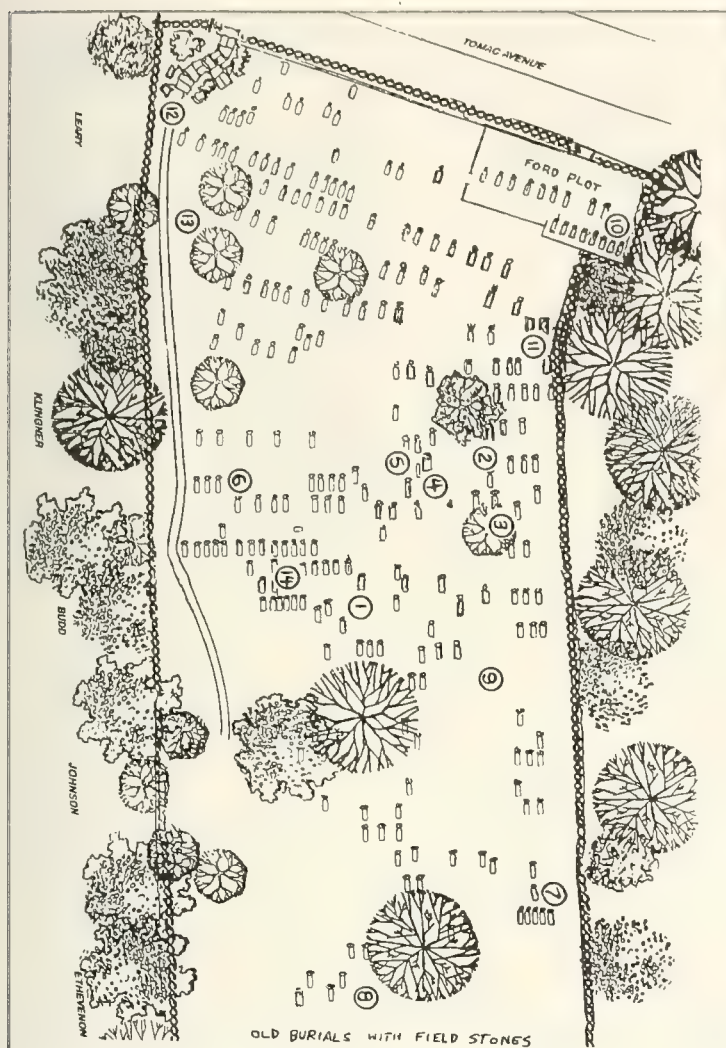
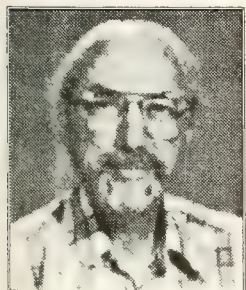


Fig. 1: Map of the Tomac Burial Ground.

NORTHWEST & FAR WEST

Alaska, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming, Alberta, Saskatchewan, and British Columbia



Bob Pierce
(The Western Deadbeat)
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San Francisco, California 94131
E-mail: bpierce@sfsu.edu

In lieu of this regional column, Bob's contribution appears in the Notes & Queries section of this Quarterly, on page 25. ❖

SOUTHWEST

Arizona, Arkansas, New Mexico, Oklahoma, Texas



Ellie Reichlin
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Phone: (602) 647-7005
Fax: (602) 647-7136

Through our mutual interest in AGS, and in burial practices generally, as well as in regional crafts, I have become acquainted with Fran Betteridge, who lives in Tucson, Arizona. Fran, a former juvenile court judge, has recently been shuttling back and forth to Oaxaca, Mexico, where she scouts out local handicrafts for sale in Museum shops in Tucson, and also serves as an Elderhostel staff member. I asked her to write the following account of the Day of the Dead rituals which are observed by Mexican communities on both sides of the border, because I believe members who live outside the southwest will be interested, and also because the rich and often changing inventory of artifacts that accompany these observances are finding their way into crafts galleries throughout the United States. The artifacts—mostly intended to be ephemeral (such as sugar skulls)—are subject to seemingly inexhaustible variation, though with two stable elements—the skull, or *calaveras*, and the skeleton figure. It's always interesting to see the novel 'takes' on these themes that each year brings. Recently, computer-created skeletons have become popular.

Just a few stray comments on my own, before turning this column over to Fran Betteridge. In a previous column about the cemetery in the ghost town of Mogollon, New Mexico, a glitch occurred with regard to spelling. The correct spelling is Mogollon, NOT Mongollon! It is pronounced Mow-go-yawn. The town is not far from Glenwood, New Mexico, in the southwestern part of the State. Silver City is the nearest "big" town.

Travel notes:

Bisbee, Arizona, about 60 miles from Tucson, in southeastern Arizona, has an interesting cemetery to supplement the excellent exhibit of its history at the local Historical Museum. The diversity of the town's population is mirrored by the ethnic subdivisions which dominate the geography of its cemetery. The cemetery is fittingly – if a bit awkwardly – sandwiched between the copper mines and machinery that made Bisbee one of the most prosperous and populous towns in the State during the early decades of the twentieth century. Slavs, Italians, Welsh, Cornish, and Mexicans are represented in their own separate areas, maintained under the auspices of various burial societies and fraternal organizations. Except in the Mexican section, few of the grave markers are individualized. The emphasis seems to be on maintaining uniformity and ethnic identity.

Solidly constructed fieldstone walls surround the sign-

posted "Cottonwood Cemetery," which winds about a mile from the Geronimo Trail, a mainly dirt road that extends from Douglas, Arizona (on the Mexican border), to Animas, in New Mexico's southern "boot-heel." The Trail is, in parts, quite spectacular for its rock formations, particularly in the section that is part of the Coronado National Forest. Cattle and mining and borderlands country, it's hard to imagine a more remote place. Yet, for all its isolation, the burial ground is exceptionally well-maintained, with plenty of room provided for new occupants. Almost all of these thirty or so markers are substantial ones, made of polished granite, conventionally designed, and clearly ordered from "away," in the 1940s and 1950s. Several of these include photographs of the deceased. Although it seems incongruous to find these examples of mass produced monuments in such a remote setting, on second thought it seems reasonable to suppose that such markers provided evidence of financial substance and of knowledge about the customs of the world beyond the "borderlands." Using local materials to make "home made" markers – often the case in these parts – would not have carried the same message. The dominant families are McDonald and Taylor.

EL DIA DE LOS MUERTOS

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In the course of several years of travel for work and pleasure, I was drawn to the varied burial practices I found wherever I went. The above ground wooden coffins, formerly used in the Kalash Valley of Northern Pakistan, were placed so that the spirits could take part in the many festivities taking place in the hillside cave homes above. These were in contrast to those of a valley in Austria where the more traditional graves were marked by wrought iron crosses with pictures of the departed in the center. While traveling in the evening above the valley, the twinkling candles below each cross gave a feeling of a peaceful resting place among good friends.

Now, thanks to a move to southern Arizona and work in Mexico, I've discovered another way of looking at death. With the celebration of *El Dia de los Muertos*, the Day of the Dead, both city dwellers and village folk celebrate the most important day of the year.

The celebration takes place on November second and third. Although each village has its special customs, the tradition is the same. This is not a Mexican Halloween, in spite of the North American customs that are slowly creeping in. Costumed children can be found "trick or treating," or just begging in the *zocalo* (town square).

The traditional Mexican celebration has its roots in pre-Hispanic times when death was seen not as an end but rather a stage in a cycle. Some of the Aztec practices continue to this day. Their calendar devoted two months to the dead: the ninth month to dead infants, the tenth to a great feast for dead adults.

The Spanish conquest (1591) fused Catholic attitudes with

indigenous beliefs. The dates of the celebration, previously earlier in the year, were fixed by the Missionary friars to correspond with the Christian calendar's All Souls' and All Saints' days. With this merger, in Mexico, fear of death, brought from the old world, diminished.

All Saints' Day is said to have evolved from ancient Celtic customs in Great Britain. Halloween was named for a Medieval festival in England, based on Celtic customs. All Souls' Day is thought to have been established by an eleventh century Abbott of Cluny, and later was extended throughout the Church. The present day Mexican celebration of *El Dia de los Muertos* embraces some of these traditions but remains unique. Death is a journey, not to damnation or glory as in Europe, but a mere step in the process of living. There is nothing ghoulish about it as is often seen in Halloween activities.

Communities in the United States which border on Mexico and those with strong Mexican populations such as Chicago, San Antonio, and East Los Angeles, have their own celebrations each year. Gallery exhibits, craft fairs and musical performances are a part of the festivities.

The Mexican village celebrations usually include a shrine, *ofrenda*, in the home, a procession to the cemetery to clean and redecorate the graves, and all-night vigils at the cemetery. There, the families enjoy a picnic with the returning spirits who are told of important family events during the past year.

All over Mexico tombs are cleaned and decorated with marigolds and red cockscombs, the flowers of the dead. Bakers decorate their windows with cavorting skeletons and skulls to advertise the special bread, *Pan de Muertos*. The breads and sugar skulls, often inscribed with the name of a deceased friend or relative, are plentiful as are skeleton toys for the children. All this is a reminder that death is but a step on a journey.

The *ofrendas* are also decorated with marigolds and red cockscombs, as well as with food and drink that the departed enjoyed on earth. Favorite objects such as a guitar, a toy truck, a book are added to welcome the spirits. Some families line the pathway to the home with petals to show the way. Others may have sparklers lining the path to the home.

When visiting a home during the Day of the Dead, guests bring small gifts for the altar; food, flowers, and liquor too. None are consumed until the souls depart, having had first chance at the delicacies, which, after all, were for them.

The more remote the village the greater the difference in customs. In the village of Jimenez, families go to the churchyard carrying household ornaments and the bed in which the departed



died. This is decorated with lace curtains; white for children, black for adults. If the family has no bed, a table is placed over the grave and then decorated with gold and silver paper flowers, and strips of colored paper. The churchyard is crowded with smiling, gossiping people. Candles are burned at the graves and refreshments are sold at the gates.

In other towns the villagers dress up in bizarre costumes, go from house to house with a noisy drum and horn band, acting out a story of death defied. Others have a tradition of masked villagers going to the homes of prominent citizens. There they recite verses mocking the dignitaries and voicing their complaints. Retaliation is not allowed.

Should a family not follow the particular village customs, there are many folk who believe, and claim they can document such happenings, that the spirits will show their displeasure by making you ill, burning your home, wrecking your car, or in some way ruining the following year for you.

Go to any Mexican cemetery at this time. A spirit of reverence, overlain with gaiety, prevails. The families care for the graves. Some are very elaborate with weeping angels, others with simple, carved stones. The funeral has its own rituals, but after interment there is constant, loving care given to the resting place. In the villages, the relatives, from whatever part of the country or the world they now live, return to honor their ancestors at this most important celebration of the year. "The dead are never forgotten because once a year they take their place beside the living to enjoy the fruits and flowers of the earth." ♦

MIDWEST

Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, Ontario



Helen Sclair
849 West Lill Avenue
Chicago, Illinois 60614-2323

Laurel Gabel's article, "Ritual, Regalia and Remembrance: Fraternal Symbolism and Gravestones," in AGS Makers XI, includes important information about fraternal symbols that appear on markers across America. This column discusses two fraternal gravestone symbols that were particularly popular in the



middle-west.

The 1953 edition of *Statistics: Fraternal Societies* provides insurance information about 184 fraternal societies. In 1997, many of these societies no longer exist. However, two of them, Modern Woodmen of America (MWA) and Woodmen of the World (WOW) are still active. They still sell insurance while their fraternal markers are weathering in the cemeteries.

Joseph Cullen Root, a "joiner" who belonged to the Masons, the Knights of Pythias, Odd Fellows, Ancient Order of United Workmen, and the American Legion of Honor, founded the Modern Woodmen of America (MWA), in Rock Island, Illinois, in 1883. Initially, membership was limited to healthy males, ages eighteen to forty-five, from rural Midwestern America. Anyone employed in a dangerous job (such as bartending) was excluded from membership. In 1889, Root's dispute with MWA's Head Physician precipitated a schism, after which Root founded the Woodmen of the World (WOW), in Omaha, in 1890.

By 1953, Modern Woodmen of America members lived in all states, with Massachusetts and New Mexico being the exception. They also resided in the Canadian provinces of Alberta and Manitoba. In cemeteries across America one finds MWA lots with large, elaborate monuments of members buried in orderly rows. A prevalent symbol for MWA members is an oak leaf, consistently accompanied by an axe and a beetle (a heavy, wooden hammering instrument), emblems of the woodmen's trade (fig. 1). At the same time, Woodmen of the World members resided in most states, as well as Puerto Rico and Mexico. In accordance with Section 70, of the Constitution and Laws, adopted in May, 1907, markers for WOW members bore a tree stump symbol, an official design placed upon the face of all Woodmen of the World monuments (fig. 2). Rigid standards governed the carving. "The "V" cut concentric circles, with text between, must be not less than one-eighth of an inch deep; the circle must be not less than eight inches in diameter; and the tree stump must be raised not less than three-eighths of an inch. However, the letters may be raised, if desired and paid for by the beneficiary." According to the order's Constitution, no monument would be accepted and paid for unless it strictly complied with this standard format. If these instructions were followed, the Order contributed \$100 to the cost. Sears, Roebuck & Co.'s first monument catalog, published in 1907, advertised the availability of several styles of WOW markers, valued at \$100, but priced at \$61.

Competition for recruiting new members was evidently keen. In 1915, MWA produced its first *Premium Book* (No. One, 1915 ed., Modern Woodmen of America, Lincoln, Nebraska), which indicates "a complete list of all premiums



Fig. 1: Symbol of the Modern Woodmen of America: an oak leaf, axe, and beetle. Line art: M.W.A. Premium Book, No. 1, 1915 ed.

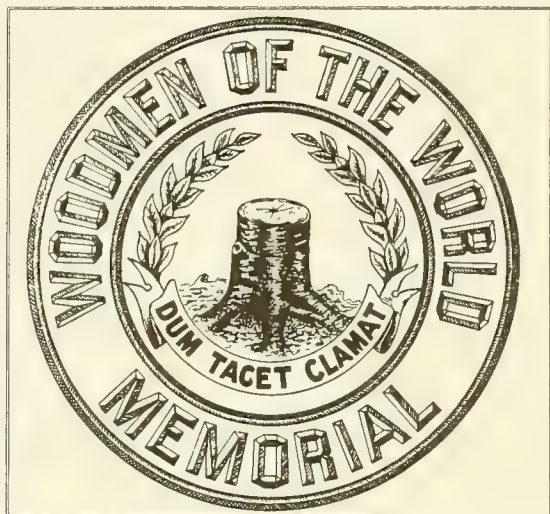


Fig. 2: Official design placed upon the face of all monuments for members of the Woodmen of the World fraternal order. Line art: Official instructions, W.O.W. Camp Monument Committee.

offered by this society to members who secure the adoption of new members into their camps by their own personal efforts."

The *Premium Book* offered 350 available premiums. One adoption might earn an emblematic pin (fig. 3), valued at \$1.60. It bears "the emblems of the Society", which echo those commonly found on their gravemarkers. The solid gold pin is in the shape of a log, superimposed with an oak leaf, a beetle, and a wedge. Premiums for two, three, and four adoptions consisted of "emblematic charms," with various forms of Maltese crosses, each consistently superimposed with the axe and beetle (fig. 4). Six adoptions might have earned a chest of silverware or an autographic Kodak; twelve adoptions, a mandolin or similar instrument; while a bicycle was the premium for twenty-seven adoptions. Alternatively, an entire camp might have pooled their adoptions. In this case, forty adoptions earned a Carrona pool and billiard table; 200 adoptions, an upright piano; and 215 adoptions a player piano.

Other than the insurance business, outward signs of the fraternal societies are rapidly disappearing. However, preserved in Valton, a very small town in western Wisconsin, is the Lodge Hall of MWA Camp #6190. The interior, painted by Ernest Hupeden, in 1899, includes scenes which depict the principles and activities of



Fig. 3: Premium No. 121, for adoption of one member to the Modern Woodmen of America. Line art: M.W.A. Premium Book, No. 1, 1915 ed.

the MWA. The Kohler Foundation funded restoration of this building, called "The Painted Forest," and deeded the property to Sauk County, which has operated it as a museum since 1982 (Lisa Stone and Jim Zanzi, *Sacred Spaces and Other Places*, Chicago, 1993).

Laurel Gabel referred to the insignia of such secret societies as "alien remnants of an unfamiliar era." Serving to identify activities of the past through material-cultural symbols, appearing as they frequently do on gravestones and fraternal regalia, as well as fine examples of fraternal meeting places, these monuments deserve attention and, as necessary, preservation. ♦

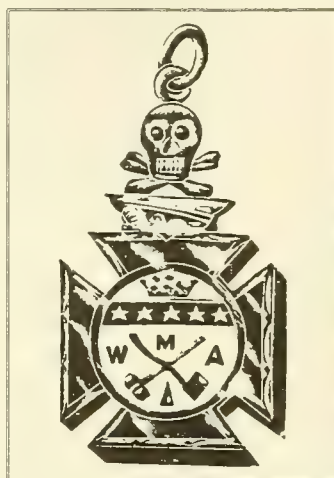


Fig. 4: Premium No. 120, for four adoptions: a Maltese cross with axe, beetle, and wedge design. Line art: M.W.A. Premium Book, No. 1, 1915 ed.

SOUTHEAST/CARIBBEAN

Alabama, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Caribbean

SHARYN THOMPSON

PO Box 6296

Tallahassee, Florida 32314

The Bahamas

The earliest gravestone yet identified in Nassau, New Providence, is for Thomas Walker, Sen., who died in 1722. In 1986, a contractor who was demolishing the old East Hill Club, on East Hill Street, at the Glenwood Estate, noticed the marker. Recognizing its significance, he moved it to the Bahamas Historical Society's museum. The stone was never actually "lost". In her 1983 book, *Homeward Bound: A History of the Bahama Islands, to 1850*, historian Sandra Riley notes that, "His [Walker's] tombstone can be seen in the garden of an estate called Glenwood". While it is uncertain why the marker was in this location (as it might be expected to be in a churchyard), research by Kim Outten and Grace Turner of The Bahamas Department of Archives indicates that a house belonging to Thomas Walker once stood on this site. (The house appears on the 1729 View of Providence).

Thomas Walker was a judge of the Vice-Admiralty and, later, Chief Justice of The Bahama Islands. His will, dated 21 August, 1722, was proved on 4 September, 1722. He left his entire estate to his wife and their three sons.

The marker appears to be made of the local limestone. Its overall dimensions are approximately 69" length by 27 fi" width by 4 fi' thick. Areas of it are severely weathered and pitted. The crudely carved design includes a skull and cross bones, with an hour glass to one side of the skull and a coffin on the other. The inscription, which is mostly legible, reads:

Memory of Thomas
Walker Sen. Late
Chief Justice of
These Islands
Alice his Widow
& Relict This[?] Monu[?]
ment has Peace
OBT. 23 August 1722
AET 63

While the skull and crossbones was a traditional symbol for gravestones during this time period, some irony can be found in the design being on Walker's marker. During much of his career in government, Walker was involved in ending the deprivations of the many pirate bands who were active in The Bahamas. The Jolly Roger, an emblem of piracy, is a black flag with a white skull and crossbones. In 1716, Walker had to temporarily flee the island because Nassau was overrun by pirates.

The Thomas Walker stone is on permanent exhibition at The Bahamas Historical Society, Elizabeth Avenue and Shirley Street, Nassau, New Providence.

New Orleans

Save Our Cemeteries, Inc., is an organization that specializes and assists in the protection, preservation, and restoration of New Orleans' historic cemeteries. The group also restores neglected burial sites of historical, architectural, and educational value.

Elizabeth Calvit, Executive Director of Save Our Cemeteries, in New Orleans, has announced that Lafayette Cemetery No. 1, located in the city's historic Garden District, has been named by the World Monuments Fund as one of one-hundred most endangered sites in the world. The cemetery is one of only seven such designated sites in the United States. The program, established in 1995 by the World Monuments Fund, is designed to establish a comprehensive list of the world's monuments and cultural sites that are in imminent danger. American Express has joined the World Monuments Fund as the founding financial sponsor for this project and is committing \$5 million over the next five years. A \$20,000 grant for survey and preservation planning at Lafayette Cemetery has been awarded to Save Our Cemeteries.

Lafayette No. 1 was chosen for the endangered sites list for three reasons: the neglect of the cemetery on the part of both the city of New Orleans and the owners of its tombs, the negative

impact of tourism on the site, and the detrimental effects of the tropical climate on its historic materials. Ms. Calvit points out that, although Lafayette Cemetery is being given special attention, there are a number of cemeteries in New Orleans that share its characteristics and problems.

Three members of the Save Our Cemeteries Board of Directors serve as committee chairs for a special task force that was convened by the Mayor to study the management and maintenance requirements for the city's cemeteries. The task force will make recommendations for the future care and administration of these historic sites.

A thirty-minute documentary, *Ghosts of Stone: A Look at New Orleans' Unique Cemeteries*, examines the architectural and historical treasures located at Lafayette Cemetery No. 1. The film, which is illustrated by historical photographs and film footage, concentrates on the recent preservation efforts that have been made at the site. For information about obtaining copies of the video, contact Save Our Cemeteries, Inc., PO Box 58105, New Orleans, Louisiana 70158-8105.

African-American Cemeteries/South Carolina

Chicora Foundation, Inc. recently produced a booklet entitled *Grave Matters: The Preservation of African-American Cemeteries*. The publication focuses on African-American burial traditions and cemeteries in South Carolina, but the information it includes is relevant to the study of African-American burying grounds anywhere in the United States. Illustrated with maps, drawings of archaeological excavations, and early photographs, topics include: What is the History of African-American Cemeteries?; Archaeology and African-American Cemeteries; The Differences Between African-American and Euro-American Cemeteries; Preservation of African-American Cemeteries; and Actions You Can Take to Help Preserve African-American Cemeteries. Single copies of this, and a companion booklet entitled *Understanding Slavery: The Lives of Eighteenth Century African-Americans*, are available at no charge from Chicora Foundation, Inc., PO Box 8664, Columbia, South Carolina 29202-8664. ♦

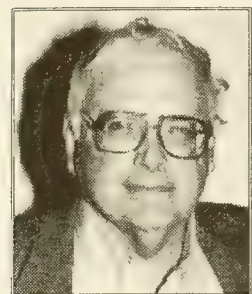
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Our web site address is:
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NEW ENGLAND/MARITIME

Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, Labrador, New Brunswick, Newfoundland, Nova Scotia



BOB KLISIEWICZ
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Webster, MA 01570

DOGGING IT AT THE WORK PLACE

Now and again Michelangelo must have woken up, said to himself, "*Sono stanco di questo soffito!*,"¹ poured himself a cup of cappuccino, and just hung around the studio, perhaps lazily sculpting a matched set of ash trays for his Aunt Bianca's bambino shower.

And there must have been an occasion when Joseph Lamson received an order for a gravestone at a particularly inconvenient time. Maybe he was engaged in a business venture, or was already behind schedule on another stone, and was in no mood to spend the time and talent to produce another masterpiece. A run of the mill stone would have to be "good enough." Better still, maybe he could unload a previously carved stone that was gathering dust in his barn.

In either situation, we can understand that everything a great artist produces isn't a masterpiece. We tend to assume that artists work continually at peak enthusiasm and talent, and that their work steadily increases in complexity and sophistication as they mature. However, this assumption may not always be justified. It shouldn't be unusual to find a stone, carved by a known artist, that seems to stand out, either stylistically or by date, from others carved during the same period—a stone that just doesn't seem to belong there. We are aware of the tendency for some families to put off having stones erected until many years after the deceased was buried. There are numerous instances of stones being erected ten or twenty years after the death date. If we were to simply go by the death date, we would mistake the relative place that a stone occupies in a particular artist's volume of work, placing it significantly earlier in his or her career than it should be, and causing confusion when later works seem to show a less evolved style.

On the other hand, some work, even by the best of artists, might, on occasion, be second rate. Working with stone isn't like writing a novel or baking a cake, and there must have been times where the carver found himself in a position where, after working on a stone for a number of days, the quality of the stone, the veining or the effigy just didn't pan out. When your investment in a stone is considerable, you don't just throw it away and began anew. There must have been times when things simply went wrong, and the carver had to grit his teeth, perhaps mutter a few Puritan curses,

and go on, trying to make the best of a bad job. Some of these stones necessarily show up now and then, and for those who specialize in carver research, these anomalies add a great deal of confusion to their neat chronologies.

Such an example may be the (1785) John Dalrymple stone (fig. 1), lying flat and becoming overgrown with sod in Dudley's old Corbin Cemetery (Dudley, Massachusetts). The stone itself is

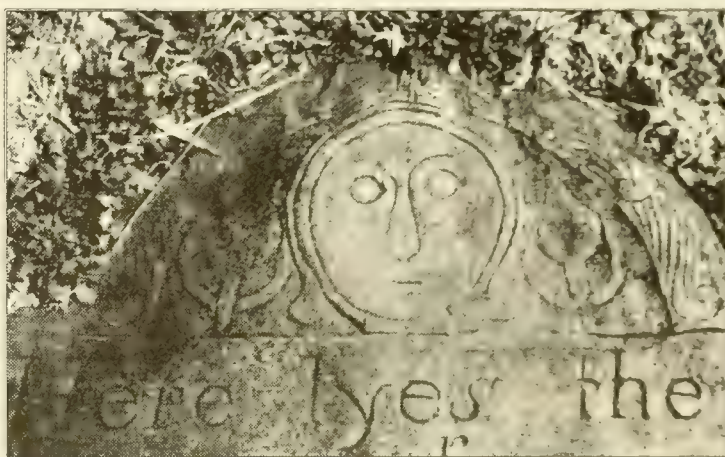


Fig. 1: John Dalrymple stone, Corbin Cemetery, Dudley, Massachusetts.
Photo: Bob Klisiewicz.

unique, standing out in primitive charm from its more sophisticated neighbors. Many of these are probably from the Narragansett Bay school of carvers (perhaps the Boston school also, although the natural trade route for Dudley would seem to be via the Blackstone and Quinebaug rivers, heading inland from Narragansett Bay and the Connecticut coast).

Dalrymple's stone appears to be the product of William Young, of Worcester, Massachusetts, Harriette Merrifield Forbes' "Thistle Carver of Tatnuck," relatively unknown outside of central Massachusetts, but important enough to Forbes to devote a chapter to him in her *Gravestones of Early New England and the Men Who Made Them*.² (Could Forbes have credited him with more importance than he deserves because he was a home-town boy? Forbes, herself, came from Worcester.) Forbes writes that Young, during his many years of productivity (starting around 1740 and ending about 1791) was, at various times, the Town Surveyor, a Justice of the Peace, the Town Moderator, and was known as a "gentleman" and a "squire," so it can be assumed that he didn't spend much time sitting on his hands. Some of Young's stones may have been carved in a hurry, with little time spent on ornamentation or symbolism; while others probably benefited from more careful work, with more time and feeling spent on them.

To illustrate this proposal, the Dalrymple stone, with an inscription carved when Young was 74, is crude and simple (but enormously charming in all of its simplicity), while Young's 1760 stone for Agnes Crawford in Rutland, Massachusetts,³ apparently cut twenty-five years earlier, when Young was 49, is more sophisticated in both its ornamental style and its lettering. It may have been that the Dalrymple stone was one of a precut supply of stones and was carved decades before 1785 and not sold until then,

but that wouldn't account for the poorer quality of the lettering (which certainly wasn't carved earlier!). It would seem that the most probable explanation for this discrepancy would be the care that Young put into the Crawford stone, as compared to the Dalrymple stone,⁴ either because the Crawfords paid for a better job, or because time and circumstances allowed this extra care in 1760 and not in 1785.

In any case, it would be wise not to base too much speculation on any one stone that seems to deviate from the rest of the carver's works. The reasons make for enjoyable discussion but not much else of consequence.

Endnotes:

1. "I'm sick and tired of that damned ceiling!"
2. Forbes, Harriette Merrifield. 1927. *Gravestones of Early New England and the Men Who Made Them 1653-1800*. Chapter VIII, The Thistle-Carver of Tatnuck and Other Local Workers, Pyne Press edition, Princeton.
3. Duval, Francis Y., and Ivan B. Rigby. 1978. *Early American Gravestone Art*. Dover Publications, New York, Pages 33, 34.
4. Other explanations that immediately come to mind would be that Young had apprentices, who did either the better or the lesser of the work, or that Young's ability or interest seriously declined in his later years. ♦

MID-ATLANTIC

Delaware, New Jersey, New York, Pennsylvania, Quebec



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STATEN ISLAND RESEARCH:
THE FLORAL MOTIFS OF PRICE AND OSBORNE

The presence of floral patterns as primary motifs on colonial era gravestone tympanums is not abundant or particularly widespread, but where found they are unique and quality works of art. These beautiful renditions of arranged flowers in stone remain ever-lastingly in bloom for the deceased.

The remaining colonial era floral motifs on Staten Island are all the work of two New Jersey sources, cutters Ebenezer Price of Elizabethtown (1728-1788) and the Osborne family of Scotch Plains (1770-1810), and are all carved on a red sandstone that was quarried locally. More than one Osborne was involved in carving,

but I will refer to the work only as "Osborne" until I elaborate on the specifics in a future column. Although a floral motif as a primary image never comes close to the popularity of the three major motifs (death's head, winged-head, and willow and urn), it does occur in pockets in relationship to individual cutters or cultural traditions brought in by a group. In the case of the Elizabethtown area, the motif is part of a Pennsylvania Dutch tradition that was introduced. Floral patterns were popular in their cultural make-up, and they found their way into gravestone art. The use of flowers is even mixed with the standard use of a skull and crossbones motif, which was employed here in place of the winged death's head.

Price's winged-head was stern-faced and bold-winged. A soul effigy fulfills the desired role of the motif, complete with symbolic heavenly cloud above the head. This motif was a standard – what people had been buying and considered appropriate for a long time – and was apparently his best seller.

A unique motif used by Price is a full tympanum-sized rendition of a pattern employed on his finials that could easily be interpreted as a sunrise, shell, or fan. I consider it a stylized sun motif, which would entice a more progressive purchaser. This motif must have had a modern appeal to it, sort of an introduction to the changes that were to come, shifting away from traditional colonial era styles.



Photo 1: Rubbing of Osborne floral, 1804.
Bethel Cemetery, Staten Island.

After a review of Price's basic assortment, it becomes clearer where his floral motif fits in. It appears to have been used more frequently as a feminine motif, or for children. Two examples on Staten Island are the stones of a four- and a six-year-old female, dated 1789 and 1776 respectively. This specific use of a motif wasn't unusual and was, in fact, common.

There are seven Price stones in the Moravian Cemetery. Two bear his sun motif, three have winged-heads, and two are examples of his floral pattern. His floral motifs vary little and are as standard as his winged-heads or suns. Although Price may have employed several motifs, most are as standardized as an assembly line product. He was a cutter with a lot of stylistic variation.

However, it was the number of different motifs he used, rather than elaborate embellishments. I believe he developed a pattern in his cutting and sales technique and held a large part of the market because he supplied variation. He provided a selection which would satisfy most consumers of the day.

The Osbornes were artists who apparently believed in being considerably more ornate, and embellishments on their stones are numerous. They were usually considerably taller than those of Price. One of the prime enhancements was to use Price's additional appendage placed atop the tympanums, a sort of miniature tympanum flanked by finials. These were usually further decorated with the sun/shell-like motif also employed by Price, but many were also left completely blank.

Osborne's work is indicative of the transition that was taking place at this period of time. The winged-head was slowly becoming history, and the willow and urn motif and white marble were coming into popularity. Osborne took advantage of the floral motif that was natural, acceptable, and artistically renowned. He went beyond the silhouetted versions that Price had created and portrayed a blooming, growing, and flourishing depiction. The flowers were accompanied by the initials of the deceased in an elaborate script centered in the tympanum. Osborne employed flowers on the border as well as a geometric design embellishment beneath the tympanums, and sometimes further down the borders at the base of the stone. Osborne had also begun to incorporate an urn in his border motifs, clearly showing the changes in the employed images. The urn was usually placed atop a long column that comprised the border design.

In the Elizabethtown area, Osborne is clearly one of the last major stone cutters before the phenomena of tympanum art was basically abandoned. He, too, created a cheaper, smaller product that seems to be the outcome of the gravestone business at this time. However, he also showed considerable innovation in his work. It falls outside of the tired winged-head motif that faded into oblivion, and he didn't just settle on the rising popularity of the willow and urn. Instead, he created variation—not only by employing a floral motif, but by treating it as a thing of beauty.

Two of Osborne's outstanding floral motifs appear on two stones dated 1817. On one stone he uses a single flower, depicted horizontally on the tympanum. On the other stone that same motif is a mere embellishment flanking his signature at the base.

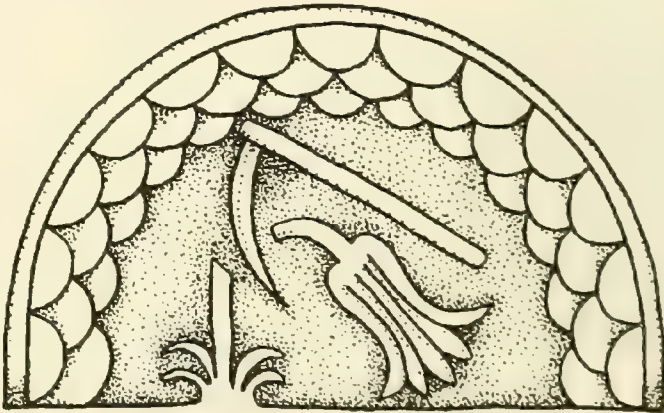
The reality of finding more signatures outside of the cutters' usual area for advertising purposes is definitely evident on Staten Island. Of the Price stones, half are signed. He almost always cut "E. Price" on the front, right base, sometimes with a carved pointing hand and a series of dashes between it and "E. Price". Osborne employed a simple "H.O." as a signature, but on one later floral (1825) he carved out "H. Osborne," and on many in New Jersey he was much more elaborate.

Some gravestone researchers familiar with the work of Price and Osborne might argue that their stones are quite numerous within their carving area, and this would be true. However, it is not true for Staten Island where only approximately fifty colonial era, red sandstones with tympanum motifs remain, and among them the few stones by Price and Osborne.

The four bridges that connect Staten Island with the world sealed its fate. Isolation has ended. Whereas it used to be a place of peaceful rolling hills, it is now home to swiftly rolling traffic making its way to and from New York and New Jersey. Now the surviving collection of early stones is severely endangered. The isolation has now become a concept of "limited space" that causes development via destruction. The older graveyards have suffered all the improvements. The past is thinning out. Vandalism is a reality and just plain aging is a serious factor. The two Price florals are in good shape, but most of Osborne's work has deteriorated. Many of his stones suffer from weathering and a stone quality problem – the face of the stone buckles away from the rest, eventually cracking and falling off. I have seen many Osbornes completely devoid of the entire front face. A tall, slender stone with the tympanum appendage classifies it as an Osborne stone.

Notes:

- 1. I have encountered two different spellings of "Osborn" and "Osborne". I have changed all to "Osborne".
 - 2. I plan to elaborate on Price's motifs in a future article.
- Staten Island Research: The Floral Motifs of Price and Osborne
G.E.O. Czarnecki ❖



ACROSS THE OCEANS



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 GERMANY

Cemetery lovers travelling to China, France, Italy, Scotland, Egypt, Ireland, England, or South Dakota in the near future may want to consult the AGS archives for newspaper clippings on the following sites.

China

The Dongling Tombs (the East Imperial Tombs of the Qing Dynasty), situated in Zunhua City, 150 km east of Beijing, are the largest and most complete imperial gravesites under state protection in China. Dongling comprises 157 tombs, five of which belong to emperors, four to empresses, and five to imperial concubines. Interments at Dongling started with the first Qing Emperor Shun Zhi in 1663 and ended in 1935, when a concubine to Emperor Tong Zhi was buried there. Ever since the site was opened to the public in 1978, a number of tombs have been renovated and made accessible to visitors. ("The Qing Tombs of Zunhua", *Travel China* 10/1993)

The article "Chinese Bronze Age Instruments" (*Rocks Trader*, Jan. 15 - Feb. 15, 1994) describes an outstanding archaeological find made in central China, near the city of Suizhou. Unfortunately, it does not say whether and where the objects discovered are on exhibition. A splendid, well-preserved tomb dating back to the fifth century BC was found to contain the remains of a middle-aged man and twenty-one females. The women were strangled to accompany him in death. Among the sophisticated grave goods discovered in the central burial chamber were sixty-four bronze bells arranged in gradual sizes on a wooden support, thirty-two chime stones hung on a bronze stand, twenty-five stringed instruments, as well as panpipes, mouth organs, flutes, and drums.

France

In World War I, 500,000 soldiers lost their lives in the Battle of Verdun. The Verdun Memorial, which shows graphic descriptions of life in the trenches, is located in Fleury, one of the nine villages annihilated between February, 1916, and September, 1918. Douaument Ossary Monument contains the bones of 130,000 unidentified soldiers. (Patricia Woeber, "Joys & Tears", *The Milwaukee Journal*, Travel Section, Feb. 12, 1995)

The Meuse-Argonne Cemetery near Romagne-sous-Montfaucon is the largest military cemetery in Europe. Over 14,000 US soldiers are buried in this magnificently laid out cemetery. Most of them fought in the Meuse-Argonne Offensive;

launched on September 26, 1918. (Jack Peppers, "Tribute to Thousands", *AVMET*, Summer 1995)

Italy:

Sicily-Rome American Cemetery and Memorial near Nettuno, about 60 km south of Rome, Italy, commemorates more than 10,000 military personnel who died freeing Rome and Sicily, from July, 1943, to June, 1944. On its seventy-seven acres, 7,862 graves are marked in marble. Four hundred and ninety of these are unidentified. The names of 3,095 soldiers missing in action are inscribed in the white Carrara marble walls of the memorial chapel. Detailed information can be obtained from The American Battle Monuments Commission, Casimir Pulaski Building, 20 Massachusetts Avenue, Washington, D.C. 20314. (Jeanne Conte, "WWII memorial honors those who freed Italy", *Army Times*, July 3, 1995)

Scotland

The stones on the grave of Shaw Mor in Rothiemurchus Churchyard, in Scotland, have been restored to their original place after having been retrieved from a nearby river. Shaw Mor, the victor in the Clan Battle of 1396, died in 1405. A steel cage was placed over the stones so as to protect them for the future. (*The Family Tree*, Oct./Nov. 1995)

Egypt

Mariam Sami ("Opening of tomb stirs debate", *Stephens Point Journal*, July 7, 1995) reported last summer that Queen Nefertari's restored tomb in the Valley of the Queens, Luxor, Egypt, would soon be open to visitors. They would, however, be required to wear surgical masks and shoe-coverings so as not to undo recent preservation efforts (notably by the Getty Institute). As a compromise between conservation needs and the financial considerations of Egypt's sagging tourist industry, only eight people were to be allowed to enter every hour. Nefertari was the wife of Ramses II, who reigned over Egypt from 1304 to 1236 BC. Her mummy was stolen by grave robbers long ago. When an Italian archaeologist discovered her tomb in 1904, many of the 200 square yards of murals were in poor condition, and some of the preservation methods used in the past actually contributed to further decay. After that last conservation campaign, however, Nefertari is gracefully and vividly present again in her tomb.

Ireland

When in Ireland, you may want to look up Saint Patrick. He is buried in a simple grave in Downpatrick, County Down. (Sounds aptly named to me. AK) William Butler Yeats is buried in Drumcliff, near the escarpment of Benbulbin. In Connemara you may want to look out for Stone Age tombs. (*The Milwaukee Journal*, Dec. 18, 1994)

England

Chief Long Wolf, an Oglala Sioux warrior who performed with Buffalo Bill's Wild West Show, died of pneumonia in London, in 1892, and was buried in a west London cemetery plot owned by Cody. A few years ago, Elizabeth Knight of Bromsgrove, England, read about the neglected state of a Sioux chief's grave in a 1920s essay written by a Scottish friend of Cody's. She drove ninety miles to find the marker with a barely discernable image of a wolf. Through the newspaper *Indian Country Today*, Long Wolf's great-grandson learned about his ancestor's grave in England. As the Sioux believe that the spirit of a deceased person cannot rest until the body is buried on tribal land, Long Wolf's descendants are now trying to raise the amount necessary to pay for reburial on the Pine Ridge Reservation in South Dakota. The remains of a two-year-old Sioux girl, who was killed when she fell from a horse in Cody's Wild West Show, and whose coffin was buried atop Long Wolf's, will be reburied near Wounded Knee, South Dakota. (*New York Times*, Feb. 4, 1995) ♦

ELDERHOSTEL IN BOSTON

Pay no attention to the inaccurate description in the Elderhostel Catalog under Massachusetts, World Learning/Charlestown for September 14th, "Etched in Stone: Boston's History Through its Carved Memorials." Laurel Gabel and Barbara Rotundo will give morning lectures on such topics as colonial carver styles, social and religious background to the colonial carvers, the colonial revival, and the development of the modern cemetery. On different afternoons Laurel will guide you through Copp's Hill, Granary, and King's Chapel burial grounds. We will visit other important historic sites along the Freedom Trail such as Old North Church, Quincy Market, and Beacon Hill. One day will be devoted to Cambridge and Mount Auburn Cemetery. The walks are planned so there is a chance to sit down about half-way through. You will be free by 3:30 or earlier to explore Boston on your own.

BOOK REVIEWS

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(510) 254-2295

Beautiful Death: Art in the Cemetery, David Robinson, with a text by Dean Koontz. New York: Penguin, 1996. \$24.95.

Death Divine, Pamela Williams. Dan Mills, Ontario, 1996.

These are two picture books that will give readers a good idea of the ornate gravestone sculpture to be found in nineteenth-century European city cemeteries. *Beautiful Death*, like *Saving Graces* (also by David Robinson), has graceful, even a few sexy pictures. Robinson asked popular novelist Dean Koontz to write a text. Fans of that writer may find his essay interesting, but it makes a peculiar text for the pictures because it is not about gravestones but is a personal memoir focusing on his father, an alcoholic sociopath, and his brave, protective mother. The book concludes with a brief essay by Robinson, who shows a broad understanding of the development of the modern cemetery, but is careless about facts such as dates. Enjoy the pictures but don't rely on the information.

Pamela Williams, on the other hand, has put together a book that is purely photographic and a visual delight. She makes no attempt to support *Death Divine* with words or famous names. The pictures speak for themselves. Since her photographs reveal her personal reactions to the sculpture, they have an emotional impact lacking in Robinson's polished, impersonal pictures.

The two combined provide a fine chairbound visit to Europe for gravestone buffs.

Saving Graces, by David Robinson, is available from AGS for \$14.95 (members) and \$16.95 (others), plus \$3.50 postage & handling.

Death Divine, by Pamela Williams, is available from AGS for \$15.00 (members) and \$16.00 (others), plus \$3.50 postage & handling. ♦


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Publications Received at AGS
November 1996 through January 15, 1997

Stones & Bones: Using Tombstones as Textbooks. 1996. Vermont Old Cemetery Association. A compilation of articles. For more information contact: Charles Marchant, P.O. Box 132, Townsend, VT 05353. Phone: (802) 365-7937.

Texas Preservation Guidelines: Preserving Historic Cemeteries. 1996. Texas Historical Commission. 16 pages. AGS has a number of copies of this publication. They are available for \$1.00 to cover postage and handling.

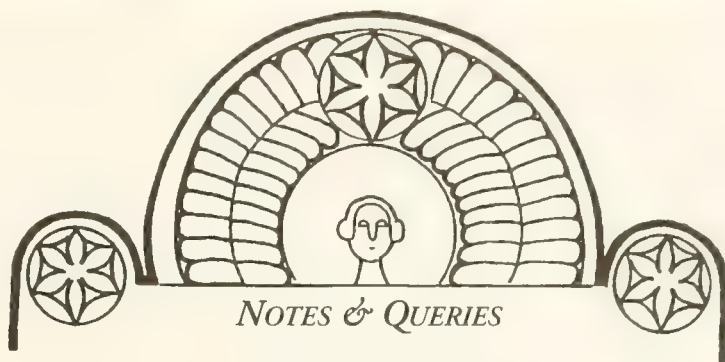
Social Relationships and Local Differences: An Archaeological Analysis of Gravestones in the Edo Period. Ryo Kutsuki. 1996. In *Shigaku* (The Historical Science). Edited and published by The Mita Historical Society of Letters, Keio University, Tokyo, Japan. In Japanese with a one page abstract.

CRM, Cultural Resource Management. Forensic Archeology: A Humanistic Science. Volume 19, No. 10, 1996. U.S. Department of the Interior, National Park Services, Cultural Resources, Washington, DC. Articles include: Engaging the Public Through Mortuary Archeology; Combining Archival and Archaeological Research at Philadelphia's School for Boys Cemetery in Meriden, CT; and Old Cemeteries, Arsenic and Health Safety. Individual copies of *CRM* can be ordered by writing the National Park Service, Cultural Resources, P.O. Box 37127, Washington, DC 20013-7127. Individual copies and subscriptions are free of charge. Subscriptions can be received by requesting that you be added to their mailing list.

Legacy at Risk: Connecticut's Outdoor Sculpture. Connecticut Historical Commission, Hartford, CT. Written and compiled by Connecticut Save Outdoor Sculpture (SOS). 64 pages. Includes historical and artistic overview of Connecticut's outdoor sculpture, recommendations for listing on the National Register of Historic Places, funding for listed properties, bibliography, and other items.

Signs of Change in the Old City Cemetery, Lynch's Ferry. Jane B. White. In *A Journal of Local History*, Vol. 8, No. 2, Fall/Winter, 1995/1996. Warwick Publishing, Lynchburg, VA 24504.

Historic Gravestone Fragments: A Collection Management Plan. Harley A. Erickson. In *Northeast Historical Archaeology*, Vol. 24, 1995. Boston University. ❖



A LETTER FROM BOB PIERCE

The name Association for Gravestone Studies is rather long. Name changes have been considered over the years, but thus far this has not happened. The name connotes an international organization. This, however, is not true. AGS statistics for the year 1995 reveal that only 2.8% of the membership is international. Of that percentage, 2.1% is from Canada. I suggest a name change that would be more in keeping with the format, design and membership make-up of the organization The Northeastern Association for Gravestone Studies, or the Northeastern Regional Association for Gravestone Studies. The reasons for this name change are as follows:

The organization was founded in the northeast.
 The Board is from the northeast.
 Sixty percent of the membership is from the northeast.
 All but one conference was held in the northeast.

It is, for all intents and purposes, a regional organization. While the *Quarterly* and *Markers* contain articles of national and international interest, that does not make the Association international. To me, it is membership that defines an organization. The figures on the chart were taken from the 1995 membership list. Of the 1,031 listings on the membership list, only twenty-eight are international. This represents $\pm 2.8\%$. Of the twenty-eight international members, twenty-one are from Canada.

About 60% of the membership comes from the following states: Connecticut, Delaware, District of Columbia, Massachusetts, Maryland, Maine, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Virginia, and Vermont. The following states and territories have no members: Guam, Montana, Puerto Rico, Virgin Islands, and Wyoming. About 1.4% of the membership comes from the following states, which have one or two members: Arkansas, Arizona, Missouri, Nebraska, North Dakota, Oklahoma, South Dakota, and West Virginia.

You may consult the chart if you wish to determine any other figures or percentages. Incidentally, of the 1,031 listings on the membership list, 110 are from libraries, museums, monument companies, cemeteries, etc.

Editor's Note: Send SASE to AGS Office if you would like a copy of this chart. For time and financial reasons, it is omitted.

The point of this demographic study is to back up my contention that AGS is a regional organization. I will submit to you that AGS will remain a regional entity unless some changes are made.

1. *Membership must be expanded to have greater representation, both nationally and internationally.*
2. *Conferences should not be held only in the northeast.*
It has been mentioned to me that in order to have a conference in a particular city or area there must be members in that city or area to do the organizational planning for the conference. Given the fact that membership is so limited in many states, there are a lot of places AGS cannot hold a conference. However, conferences held in other areas of the country should provide the opportunity to increase membership in that area. While Chicago may not have been a financial success, it may have added membership to the organization. Illinois has fifty-seven members, or $\pm 6\%$ of the membership.
3. *The Board needs greater geographical representation.*
All members of the Board are from the northeast. Board members can serve three consecutive two year terms, for a total of six years. A member then goes off the Board for one year, but then can run for the Board again for three terms of two years. Some members have served for twelve years or more. This tends to produce an insular Board, with very little new blood to promote new ideas. An insular Board tends to promote the status-quo and discourage change and new ideas.

What caused me to write this column was the June, 1996, conference, in Gorham, Maine. Many people (myself included) were disappointed with the cemeteries in the area. One wonders how and why a particular area is chosen. An area should be chosen for the material found in its cemeteries. One full day of a conference is devoted to cemetery tours. Many conferees take time during what is essentially a three day conference to visit cemeteries on their own. Cemeteries are the life blood of an AGS conference. They should be the major consideration for a conference location. However, it is my feeling that accommodations (room and board, lecture hall, etc.) are the determining factor for conference locations, as was evidenced by the Gorham, Maine, conference.

Conference locations should be set up one to two years in advance. A conference participant can plan better if he or she knows well in advance where the conference is going to be held, rather than finding out at the last minute.

The best thing that happened at the Gorham conference took place during the Harriette Merrifield Forbes Award dinner. For the first time since I have been attending conferences, a member of the Board sat at our table and asked for input regarding our concerns about AGS.

True, there are evaluation forms members fill out, but they really don't get down to the nitty-gritty. One of the main phrases that kept coming up concerned itself with "the power structure" or "the powers that be," namely, the Board. Our concerns were voiced and the Board member was going to use the material we offered to see if any change could be brought about. However, our feeling

was that the status-quo will remain. It was refreshing to have a warm body seeking our input in an attempt to bring to the Board the members' concerns.

I realize that much of what I have written is from my own personal perspective. I am therefore, seeking members' input. Please feel free to voice your comments, criticisms, concerns, etc. *When you do respond, please give your solution(s) to any problems or concerns you address.* After I compile the responses, they will be sent to Board members who may then comment on your concerns. If you don't want your name used, let me know and your response will be sent anonymously. If there is enough response, your input will be the basis for a future column.

A RESPONSE TO BOB'S LETTER

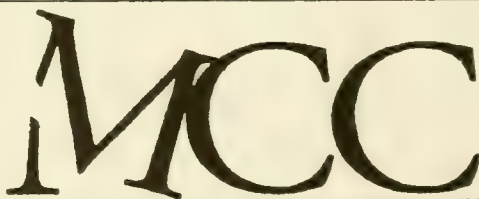
Bob Pierce's comments address legitimate concerns that are particularly pertinent just now, when we have a new office, new location, and new staff.

We are in total agreement that the Association needs to broaden its geographical base. That is why president Frank Calidonna in every one of his columns calls for members to step forward. Conferences are run completely by volunteers. In this issue he describes the kind of help you can receive if you agree to run a conference in your section of the country.

We have volunteers for other tasks from Bob's region: Dick Meyers from Salem, Oregon, is the editor of our scholarly journal, *Markers*, and Mary-Ellen Jones from Orinda, California, is the new book review editor for the *Quarterly*. In the southwest region we have Lynn Radke, who runs the Lending Library, and comes from Tempe, Arizona.

You will notice one of the two feature articles in this issue has a Canadian topic. We publish what we are sent, and we will have conferences where we have volunteers to run them. Please, let's hear from you.

The Editorial Board



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GRAVESTONE-RELATED LIBRARY COLLECTION FOR SALE

Mike Cornish, a longtime AGS member, wants to sell his entire large library of gravestone-related books, pamphlets, etc. He will not sell the collection piece-meal, and the firm price for the lot is \$1,400. You would pay at least three or four times that much to replace what he has. Some items are so rare that you would have great difficulty and might never find duplicates. For the complete listing, send a stamped, self-addressed legal-size envelope to AGS in Greenfield.

FAMILY HELPS TO PRESERVE A CONNECTICUT CEMETERY

In the December 3, 1996, edition of *The New London Day*, staff reporter Penelope Overton reported that at the age of ten years, Chris Gardner found his great-grandfather, Capt. Benjamin Gardner, buried in Morgan-Billings Cemetery, an abandoned graveyard overrun with brambles and oak trees. Twenty years later Chris vowed to restore the site where four generations of Gardners have been laid to rest.

In September the Gardners held a family reunion amid the gravestones where they cleaned and restored the one-acre lot. Below the ragged underbrush they found toppled granite, slate and field stones dating back to the early 1700s. The cemetery is unclaimed land and the Gardners "adopted" it through the town cemetery program, assuming responsibility for its upkeep.

This January AGS received a letter from Chris with an update. Through his lobbying efforts, he was able to get the Ledyard Town Counsel to appropriate \$2,000 for the restoration project. Chris also met with an attorney to form the Morgan Billings Cemetery Association to continue to improve the grounds and ensure the cemetery's safety.

Chris thanks the Association for its encouragement and invites members to a local tour.

Christopher C. Gardner
28 Stonybrook Road
Gales Ferry, Connecticut 06335

**"EXPLORING WITH HELEN SCLAIR:
THE CEMETERY LADY"**

Members interested in Victorian cemeteries might enjoy a recent article published in the *Monument Builders* of North America's January, 1997, edition of *MB News* (vol. 54, no. 1). It features a visit to historic Oakwood Cemetery in Waukegan, Illinois, by Helen Sclair, an AGS *Quarterly* contributor and cemetery historian.

A NOTE FROM BETTY PHILLIP

In the last issue of the AGS *Quarterly* (Spring 96, p. 26) you printed my request for anyone having knowledge of the verse I found on a memorial with a symbol showing a finger pointing down. Your print of the picture was excellent. Even before I had my issue a fine gentleman sent me a letter stating that it was an Irish song from the Civil War era, with some changes. With this help we went to the internet and received close to 100 replies, each one having remembered hearing it but with a little variation in most of them. Many thanked us for helping them remember a song almost forgotten. It was a fine addition to our cemetery walk being able to tell others how we solved the mystery. Thanks for your help.

We had a wonderful response to our cemetery walk. Don't think your cemetery is too small for one as these were two small ones and we had close to 500 people attend. "It was great!" was heard from so many folks and they want to have another one soon. Thanks.

Betty Phillips
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GRAVE ERRORS

Former AGS Desktop Publisher, Patricia Miller, offers her deepest apology to Maine artist, Cassandra Chernack. Credit for the '96 Conference logo (above), a line drawing of the carving on Freemason Russell Buckman's stone in Gray, Maine, was incorrectly given to Virginia Rockwood of Greenfield, Massachusetts. Although Virginia's line art appears throughout the Summer/Fall *Quarterly*, the logo was produced by Cassandra Chernack for Gravestone Artwear, York Village, Maine.

Also, apologies to Andy Meier. Instead of giving his home as the start for his conference presentation, she gave Boston, his birthplace.

MORE GRAVE ERRORS

It was brought to our attention that the AGS Web page address was reported incorrectly in the Summer/Fall *Quarterly*. The correct address is: www.berkshire.net/ags.

Calendar of Coming Events

STONE CARVING SEMINAR

2-day courses will be held in May, July, and October. Exact dates will be announced. Conservators, sculptors, and the general public are invited to attend. For information, contact Kenneth M. Thompson, Flatlanders Sculpture Supply, 11993 E. U.S. 223, Blissfield, MI 49228. Phone: (517) 486-4591 Fax: (517) 486-2249.

WORKSHOPS SPONSORED BY THE NATIONAL INSTITUTE FOR THE CONSERVATION OF CULTURAL PROPERTY

April 18, 1997

"Capitalize on Collections Care" - Virginia Museum of Fine Arts, Richmond, Virginia.

April 23, 1997

"Historic Site Workshop" - New Canaan Historical Society, Connecticut.

For information, please contact Clare Hansen, National Institute for the Conservation of Cultural Property, 3299 K Street, NW, Suite 602, Washington, DC 20007-4415. Tel. (202) 625-1495 Fax: (202) 625-1485.

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The *AGS Quarterly* is published four times a year as a service to members of the Association for Gravestone Studies. Suggestions and contributions from readers are welcome.

The goal of the *Quarterly* is to present timely information about projects, literature, and research concerning gravestones and about the activities of the Association.

To contribute items: please send items to the AGS office.

Membership fees: (Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1,000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

Journal articles to be considered for publication in *Markers*, the Journal of the Association for Gravestone Studies: please send articles to Richard Meyer, Editor of *Markers*, Department of English, Western Oregon State College, Monmouth, Oregon 97361. *Markers* (next issue, volume, XIV) may be ordered, for a purchase price of \$28 for members, or \$32.50 for non-members. Please add \$2.00 postage. Back issues are available from the AGS office. Please send your request, with payment, to the address below, or call (413) 772-0836 for details.

Contributions to the AGS Archives: may be sent to Lois Kelly, care of the AGS office.

All other correspondence: please address to
AGS, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301, or call (413) 772-0836.



The Association for Gravestone Studies

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AGS Quarterly



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Quarterly Contributions: Comments and contributions are welcome. When submitting time-sensitive material please keep in mind that AGS quarterlies are mailed six weeks after deadlines and often take several weeks to reach the membership. Mail contributions to Caylah Pafenbach at the AGS office.

Advertising Prices: Business card, \$30; 1/4 page \$50; 1/2 page, \$90; full page insert, \$200. Send camera ready advertising with payment to AGS 278 Main St. Suite 207, Greenfield, MA 01301



From The President's Desk

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I was in the process of writing my President's message (I was late as usual.) mostly about the upcoming conference and hoping to persuade more members to attend. I was also informing the membership of some changes in the office staff that have taken place since the last Quarterly. Let me attend to these concerns first.

I will not take up a lot of space saying what I have already said. Please consider attending our conference. You will have an enjoyable learning experience with some wonderful people.

Second. Our office staff has changed. The positions were part time, advertised as such, but both Lois and Patricia accepted full time positions elsewhere. Thanks to great effort by Rosalee Oakley the office kept on going. Thanks also to the hiring committee, Rosalee Oakley, Barbara Rotundo, and John Spaulding, which quickly got to work and interviewed new applicants.

Our new AGS Administrator is Caylah Pfaffenbach. She has extensive experience in both administration and desktop publishing. She assumed her duties, office administration and the Quarterly on March 7. An office assistant has also been employed, Elizabeth Seelandt. Things are now running smoothly.

Speaking of new challenges my real concern is the letter from Bob Pierce in the last Quarterly. He evidently collected a lot of data to support his argument about the name of our organization. I am not arguing the accuracy of his figures and I have no need to see the chart. AGS certainly will not change its name on the basis of demographics. We are as national or international as our membership. No matter what percentage of our membership lives where, AGS is open to anyone anywhere and our mission statement is valid anywhere. Each member is equally as important to us.

Having said that let me comment on Bob's three proposed changes; expanded membership, some conferences held away from the northeast, and broader geographic representation of board members. I can sum up my feelings in three words. I agree completely.

I repeatedly have asked exactly what Bob also asks: please send comments, criticisms AND PROPOSED SOLUTIONS. I have published my address, my e-mail address, or they can be sent to the office. I think I published my phone number. Response has been close to nil. If someone wishes to respond anonymously, they may though I fail to see why that would be necessary. We welcome any and all comments and solutions from our membership.

Some background should be noted here. One of the hopes we had for the new Executive Director was that he/she would be able to devote time to this problem of expanded membership. A part-time administrator does not have time to devote to such a project. These are problems that must be solved if we are to grow in number and representation from diverse locales. We would like our organization to grow, provide valuable services for the membership, and have a large enough membership to influence the country with our mission of preservation and restoration and all of the ramifications of that mission.

This is no small task. Our membership is large enough now that just maintaining renewals, filling orders, helping with research and similar functions is very time consuming and expensive. Thus one problem is deciding what functions are most important for the paid positions in the AGS office. How do we do all of this, maintain dues at the present level and still increase the membership? Believe me any assistance and/or solutions from any member is most welcome.

Bob's last two suggestions, conferences outside of the northeast and broader geographic representation on the Board, are in many ways related. AGS was started by a group of people researching New England colonial gravestone carvers. Gradually people with more diverse interests - Victorian stones, modern stones, cemeteries everywhere, funerary art, and customs relating to death - began to join AGS as it seemed the appropriate place to pursue such interests. We are only twenty years old so it is no real mystery why the bulk of the membership is in the northeast. As more people are made aware of AGS, people from many parts of the country are joining. Twenty years from now the demographics may be totally different.

The original conferences were held where the colonial stones were located and still tend to be held in the northeast. As the membership changes more con-

ferences will be held outside the northeast. But all conferences need a chairman. It is impossible, given the finances, to chair a conference from a distance. If someone wishes a conference in St. Louis then someone from St. Louis must step forward to volunteer. Chairing a conference requires attending to myriad important details and close communication with the chosen school, local cemeteries, local bus services, other local people, and AGS office. This must be done by someone on site.

The Board is making a real effort to have every third conference somewhere other than New England. But if no one steps forward from other areas to chair, we are able to have one in the northeast because there are so many more volunteers here. The bulk of the volunteers just happen to be from the New England area AT THIS TIME. No one is excluded. The Chicago conference was possible and a great success because Steve and Carol Shipp, from Chicago, stepped forward and made it happen. Again we have repeatedly asked in the Quarterly for people to volunteer. As more come forward we will have conferences elsewhere. Maybe we could have two conferences at different locations? Are there other solutions?? I hope so.

Related to this is the fact that most of the Board comes from the northeast. The same reason applies. The office is located in Massachusetts. The Board meets four times a year and this is possible because people are close enough to attend the meetings. Many of the Board members are longtime AGS members and even founding members. This again is not a plot to exclude anyone. When work has to be done and we look around for helpers the same people tend to step forward, people with serious interest and commitment to AGS. No one is excluded. We publish nominating forms and we have provision for write-in voting on our ballots. The ballots are sent with the Quarterly so all members may participate. As it is, out of eleven hundred members fewer than one hundred ballots are returned. Solutions? We actively look for people to serve on the board. Thank goodness for those who do commit to the time and responsibility.

Solutions? Travel distances seem to be the main factor limiting Board membership now. I suspect that the advances in both computer and telephone technology will ultimately help us solve this problem, but if anyone reading this can contribute some ideas please

do so. We are open to new ideas and we will welcome new members on the Board. We will plan conferences where people want them. Though our Treasurer will be clutching his heart when he reads this, we will even do some things at a financial loss if it serves the membership and our mission. I am sure our problems are no different from any growing organization. Others have solved them and we will too, but not without the help of the membership. No fair just muttering in the back row. Believe me we will listen to and act upon suggestions and ideas. If you wish to be a Board member make that known too. When we have a Board member from a distant location we will accommodate.

I realize that one looks at things from his/her own perspective. Most Board members are also the most active volunteers. Most attend the conferences and have duties to see to at these events. They are busy. It was good that the Board member sat at the table with the group at the conference, but there are Board members all over the place at a conference. We are easy to spot as they give us so many ribbons to wear that we look like third world dictators. As a group they are friendly people and are always willing to listen to the concerns of the members. The evaluation form might not specifically ask the right questions, but always asks for comments. If your comments are about the "power structure" write it down. These are forms read and many decisions are based on what is written. If we don't hear it we can't act on it.

So I do agree with Bob's letter. He states some of the problems. That is fine as far as it goes, but we need solutions. I will disagree with one point. If you have problems and solutions send them directly to AGS, to the office, a board member or me. They will be read and discussed. None will be discarded. Please sign your name. If you must be anonymous that is fine, but we won't send anyone to write graffiti on your gravestone if we do not agree with your ideas. Bob's letter is a step forward. We need much more. We need solutions.

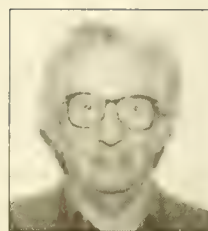
From The Administrator's Desk

It has been a pleasure for me to join the Association For Gravestone Studies in the administrative position. I'd like to give you a little background as to who I am and where I come from. I was born and raised in Berkshire County in Massachusetts. I am Iroquois of the Mohawk Nation and very interested in the preservation of Native burial grounds. Although the Mohawk culture is matriarchal the explanation for my last name is that my father is of German ancestry.

In 1990 I decided it would be wise to return to college and learn the computer. I quickly discovered that I was a natural at it and began to acquire desk top publishing skills.

All things considered this is the perfect job for me. I am allowed the opportunity to use the administrative skills I acquired in a similar position as Administrator for a Community Music School in Greenfield and I have the focus of the desk top publishing involved in putting the Quarterly together.

The office is now running smoothly, with the help of Elizabeth. Rosalee Oakley came in every day for over a month to teach me the ropes. She was an excellent instructor and I have passed my new found knowledge of the workings of the office on to Elizabeth. Rosalee, Elizabeth and I have worked together on organizing the many facets of the job. Our goal is to offer the members quality assistance in all aspects of gravestone and cemetery studies.



Ralph Tucker
P.O. Box 306
Georgetown, ME 04548
207-371-2423

Books and Articles About Early Gravestones

Having somehow discovered gravestones as interesting, what do you do now? The first thing to do is to get Harriette Forbes' book *Gravestones of Early New England and the Men who Carved Them*. Written in 1927, this book is undoubtedly still the best starting point for anyone interested in the subject, and is available in its fourth printing. While there are a few earlier articles in various journals, they are full of speculations and inaccurate statements. Forbes was able to identify over 100 stone carvers and she explains how she searched probate records to find them. She also put to rest the mistaken idea that early gravestones were shipped in from England or Wales. Profusely illustrated, the book is invaluable.

As early as 1939 Dr. Ernest Caulfield in doing research on early epidemics used gravestone data as source material. In this year he wrote *A True History of the Terrible Epidemic Vulgarly Called The Throat Distemper*. As a result he became interested in the gravestones themselves which led to a series of articles published by the Connecticut Historical Society. From 1951 to 1978. Dr. Ernest Caulfield wrote sixteen articles for the *Connecticut Historical Society Bulletin*, all were about Connecticut stonecutters and their stones. Fortunately these articles have all been reprinted in *Markers*, the journal of the Association for Gravestone Studies. They are of interest not only to persons of Connecticut, but to anyone who finds gravestones fascinating.

In 1966 Allan Ludwig wrote *Graven Images*, a superbly illustrated book which while based on Forbes' work, attempts to put the whole subject of New England gravestones in perspective. Dr. Ludwig being a Professor of Art, draws upon theories from his field and attempts to understand the motives and understanding of the times in which the stones were cut. Unfortunately his data was not comprehensive enough to fully support his theories. For example, in his chap-

The Trustees would be pleased to hear from any member eager to organize and staff a conference site in their area. Suggestions for shorter, less intense conference programs and activities and at a different season of the year are earnestly solicited.

1997 Becker College, Leicester MA
1998 Central New Jersey
1999 Rhode Island
2000 Washington, D.C.

ter on "The Ornamental Style in Essex County, Massachusetts" he assumes that a stone dated 1668 was actually made at that time, while it was actually carved over thirty years later. This error caused him to place a whole series of stones as earlier than the earliest stones found in urban Boston. He also confuses a Haverhill carver, John Hartshorne, as being three different men because his style changed over time.

The anthropologists James Deetz and Edwin Dethlefsen wrote early and often on gravestones. In 1965 in *The Southwestern Journal of Anthropology* appeared the article "The Doppler Effect and Archaeology: A Consideration of the Spatial Aspects of Seriation," They attempt to test certain archaeology theories of the spread of styles by using dated gravestones. They used the stones carved by Jonathan Worster of Harvard, Massachusetts found in the cemeteries of Groton, Concord, Sudbury and Lexington, Massachusetts. They were apparently unaware of Jonathan's son Moses who was also a carver. On the basis of this limited sample they theorize about the distribution of stones over time.

In 1966 in *American Antiquity*, they published another article "Death's Heads, Cherubs, and Willow Trees: Experimental Archaeology in Colonial Cemeteries." This article has several interesting theories as the authors attempt to relate styles of imagery to the religious movements of the day. Using more data than in the previous article they are imaginative, and present "battleship graphs" showing the distribution of the styles over time. In the light of later research, their theories are valid only in a general way, and are based on insufficient data.

The *Natural History* magazine of March 1967 has a simplified version of the above article. As a popular presentation it has had a significant popularity and is espoused in many quarters. The presentation is a bit vague, but easily appreciated by anyone not a serious student.

In 1967 Dethlefsen wrote "Eighteenth Century Cemeteries: a Demographic View" in the *Journal of Historical Archaeology* which outlined possible uses of cemeteries for demographic purposes. Again in 1969 he wrote "Colonial Gravestones and Demography" for *The American Journal of Physical Anthropology*. This is an extended article demonstrating the use of cemetery data to assist the demographer. In 1971 "Some Social

Aspects of New England Colonial Mortuary Art" appeared in *American Antiquities Memoirs* by Deetz and Dethlefsen. The article tries to relate the "Great Awakening" to the styles of gravestones. This article points up the need for a series of studies of a large number of cemeteries and their stones. By selecting one's cemeteries one can prove a variety of theories. The style change of death's head to cherub to urn and willow is easily illustrated if one chooses his data, but hard evidence is needed before accepting in detail theories as general as in this article. For example, by 1971 the authors should have known that Joshua Hempstead was not a carver and that John Hartshorne was the carver of the Essex County stones.

Another article appeared in *Natural History*, June-July 1977, by Dethlefsen and Kenneth Jensen entitled "Social Commentary from the Cemetery" in which they advised the use of the inscription as well as the art work to show social change.

Deetz also wrote *Invitation to Archaeology* in 1967, an excellent paperback which uses gravestones to illustrate seriation, and recommends the use of cemeteries to study family groupings. In 1977 he wrote *In Small Things Forgotten* which again uses gravestones as illustrations of seriation, and also as artifacts that can be placed in context if one could determine the carver and style. He amazingly pronounces the rate of style travel as being "remarkably constant, proceeding at roughly one mile per year." While citing carvers where he can, he is unaware of the work done on several important pivotal carvers.

The Dublin Seminars for New England Folklife in 1976 and 1978 published its proceedings on puritan gravestones. Edited by Peter Benes, one of the earliest students of New England gravestones, these articles cover a number of aspects of interest and go far beyond the identification of carvers. Published by Boston University, these proceedings are quite valuable, dealing with such subjects as research and methods, symbolism and imagery, cultural and anthropological studies, and preservation and reproduction techniques.

In 1977 Peter Benes' published book, *The Masks of Orthodoxy*, which is a study of gravestone carving in a given area, in this case Plymouth County, Massachusetts. The stones of this area are unique and quite unlike those of other areas, especially Boston. Benes attempts to account for this discrepancy by relating the

styles to the religious movements of the time. Whether the theories are correct or not, the book illustrates the stones involved and traces the carvers as well. Again we find, unfortunately, the data is insufficient to document so broad a theory. Later studies in depth of particular carvers reveal the fact that some assumptions were made that affect the structure of the arguments. Vincent Luti's work on John New, for example, shows that it was Noah Pratt, Sr. and not his father Nathaniel Pratt, who learned to carve from John New. Again we see that sweeping statements that are not well documented are especially subject to error. This book is memorable for tracing styles of gravestones in an entire area as they developed in the work of a number of carvers.

In 1978 Francis Duval and Ivan Rigby, two of the early students in the field put out *Early American Gravestone Art in Photographs*. With over 200 excellent photographs shown chronologically, their book is a masterpiece. With no theorizing and little print, they present a fine series of significant stones. Duval was a professional photographer and Rigby a sculptor. Their castings and photographs are preserved at the Museum of American Folk Art in New York City.

Starting in 1980 The Association for Gravestone Studies began the publication of *Markers*, the journal of the association. The subject matter varies as does the quality of the articles, but it is a primary source for any student of grave markers. Increasingly there are articles on whole cemeteries, ethnic markers of varying materials, and many other subjects.

In 1985 Diana Williams Combs wrote *Early Gravestone Art in Georgia and South Carolina*. The book is based on the stones of this area and the art found on them, with little theorizing. Surprisingly, the stones described were carved in large part in Boston, Massachusetts or Newport, Rhode Island as there were no quarries in the areas studied. An interesting fact was that a surprising number of the stones bore the names or initials of the carvers; well illustrated, the book is of interest beyond the area noted in the title.

In 1987 James Slater brought out *The Colonial Burying Grounds of Eastern Connecticut and the Men Who Made Them*. The book describes each carver's work in the first section with illustrations and some biographical material and tells where his stones can be located. The second section lists all the significant cemeteries, giv-

ing detailed directions to them as well as a listing of the stones to be found there. The book is an excellent illustration of factual detail with a minimum of theorizing.

Interesting Older Material of Varying Value

1881 *Essex Institute Historical Collections*, Vol. 18, pp. 156-160, "Early Memorials of the Dead" by Sidney Perley. A brief attempt to survey what remained of early gravestones.

1899 *The Essex Antiquarian*, Vol. 3, Dec. 1899, "Early Gravestones in Essex County" identifies 10 carvers, illustrates four types of gravestone shapes, wrongly supposes slate is from Wales, illustrations of eighteen side borders and sixteen rosettes and ten types of carved tympanums.

1919 *Rhode Island Society Historical Collections*, April 1919, pp. 32-45, "Types of Early New England Gravestones" by George L. Miner, an excellent early survey and summary of the situation in Rhode Island as of that date. Nothing on the carvers.

1923 *The Cambridge Historical Society*, "The Origin and Nature of the Old Gravestones of the Cambridge Burial Yard" by Jay Backus Woodworth, a Harvard geology professor, read January 1923, but published 1931 in Vol. 18. A carefully worded survey of the geological knowledge of the day, indicating that most thought the slate came from abroad, although leaving the question open. He assumes that the stones "bear carved designs closely copied from old country patterns." This has been proven false. He goes on to identify the 1692 William Dickson stone "as brought fully carved from the British Islands" although we now know that it was carved by Joseph Lamson of Malden, Mass. This article shows that even Harvard professors of geology can be mistaken. The article is nonetheless interesting in its description of local stones.

1925 *History and Proceedings of the Pocumtuck Valley Memorial Association*, 1925, "Early New England Gravestones and the Men Who Made Them" by Harriette Forbes, the first article confirming that the gravestones were local products, documents the purchase and identifies the carver of a stone. A summary of her book which she was writing.

Worthy Books and Articles

1940 *Hands That Built New Hampshire - The Story of Granite State Craftsmen Past and Present*, Chapter 9, "Stonecutters", a summary of early thoughts on gravestones; it identifies several stonecutters, who are not in Forbes' book.

The New England Historical and Genealogical Register, April 1978 has Benes' article "The Rockingham Carvings: Folk Ecclesiology in the Upper Connecticut River Valley, 1786-1812." He identifies several carvers and again attempts to discern theological implications. This article is valuable for its survey of a whole area.

In 1966 *Early New England Gravestone Rubbings* by Edmund Gillon, Jr. and later in 1972, *Gravestone Designs*, by Emily Waterman were the first after Ludwig to show the value of the art on gravestones. These books with rubbings and photographs of gravestones are seen from the perspective of art alone, with little or no explanation or commentary and are significant indications of increasing interest in aspects of gravestones.

In 1978 Deborah Trask wrote *Life How Short, Eternity How Long: Gravestone Carving and Carvers in Nova Scotia*. As there is a remarkable variety of ethnic groups in Nova Scotia, this short book is especially interesting to the student of early stones, and is well illustrated. Many New England stones found their way to Nova Scotia and the local carvers there provide a glimpse of their ethnic background.

In 1983 Richard Welch wrote *Memento Mori: The Gravestones of Early Long Island: 1680-1810*. This book has a good introduction on the origin of gravestone traditions, the symbols used, and the stones in the area covered. As well as the stones of Boston and Newport, Welch describes the stones that came from New York and New Jersey.

Significant Works about Individual Carvers

In 1990 Theodore Chase and Laurel Gabel wrote *Gravestone Chronicles: Some Eighteenth-Century Carvers and Their Work*, a well illustrated and documented work. Chase is an experienced genealogist and Gabel an expert on carver identification. The introductory chapter on orientation and the chapter on "Seven Initial Carvers" are especially rewarding. The April 1983

issue of *The New England Historical and Genealogical Register*, has the article "James Wilder of Lancaster, Stonecutter" by Chase and Gabel. *The Essex Institute Historical Collections* for July 1992 has their article "John Holliman: Eighteenth-Century Stonecarver." Laurel Gabel has also gathered a list of articles on given carvers which can be obtained from the Association.

Preceding Forbes' work, *Old-Time New England*, *The Bulletin of the Society for the Preservation of New England Antiquities*, over the years had some articles on gravestones. October 1924 has an article, "The Slate Gravestones of New England", by Erich Taylor which is the earliest presentation of the death head to cherub to urn and willow style evolution. The author was unaware of the names of the carvers, but probably did call to people's attention the whole subject of early stones. The July 1925 issue has "The Old Burying Ground at Watertown, Mass." by Wilfred Norris, which simply describes the stones there, remarking upon the poor condition of some of the stones. The October 1925 issue has an article by the same author in which he speculates that the early stones must have come from England. The January 1926 issue has an article by Harriette Forbes on the carver William Mumford, which was later included in her book, as was her Jan. 1927 article on the Lamson carvers. The April 1929 issue has her article "Early Portrait Sculpture in New England." The July-September 1969 issue contains Peter Benes' article, "Nathaniel Fuller, Stonecutter of Plympton, Mass.," and the October-December 1973 his article "John Wight: the Hieroglyph Carver of Londonderry." [New Hampshire] The same issue has the article "Gravestone Carving and Artistic Intent in Essex County" by Stephen Foster in which he struggles with interpretations of the stones but with insufficient evidence. Also in this special issue Lloyd Grossman has "Heraldic Design on New England Gravestones" in which he points out several examples of heraldry on gravestones.

Historical New Hampshire, the quarterly of the New Hampshire Historical Society, in the Winter issue 1973 has Peter Benes' article, "Abel Webster, Pioneer, Patriot, and Stonecutter", in which he identifies two carvers and tries to relate them to religious movements of the day. The following Summer issue in 1974 has a rebuttal and correction of the above article by James and Donna-Belle Garvin entitled "Stephen Webster, Grave-

stone Maker." These articles show the increasing study and corrective movement in the field.

The Essex Institute Historical Collections for April 1973 has Peter Benes' article, "Lt. John Hartshorn: Gravestone Maker of Haverhill and Norwich", in which he identifies Hartshorn as a gravestone carver. While Dr. Caulfield had previously made this identification in 1967, the work is independent and comes to the same conclusion using different data.

Types of Markers

The Essex Institute Historical Collections for April 1968 has Benno Forman's article, "A New Light on Early Grave Markers", which gives evidence that the earliest graves were marked by wooden markers thus accounting for the lack of gravestones prior to the mid-seventeenth century. The January 1975 has a Benes article, "Additional Light on Wooden Grave Markers", which expands and adds to Forman's article.

Other Works

The Essex Institute Historical Collections for January 1969 has the article, "The Dummer family and the Byfield Carvings", by Lura Watkins that discusses some stonecarvings which are probably the oldest colonial stone carvings, although not gravestones.

The 1975 winter issue of *Historical New Hampshire* has a listing of cemetery records available at the historical society. In this article one can see the broadening of interest in subject matters relating to gravestones. There are numerous lists of cemetery inscriptions, but rarely anything about the stones themselves.

In 1974 Dickran and Ann Tashjian published *Memorials For Children of Change*, a study of the art of early New England stonecarving. Apparently based solely on the work of Forbes and Ludwig, the Tashjians try to relate the stones to ritual and symbols found in the art world. Their theories are involved and based upon little solid evidence. The chapter "Icons of Essex County", for example, confuses dates, carvers, and the subject of who copied whom. This book is typical of efforts to relate the styles of carving to religious movements of the day, and shows the difficulty of attempting to validate theories solely on currently available data. There is much to be done in documenting whole

cemeteries together with their stones before such articles can be reliable.

The activity of the Association for Gravestone Studies through their yearly conferences and publications, has influenced people from other countries. Betty Wilsher of Scotland spoke at an early conference and later wrote *Stones: 18th Century Scottish Gravestones*, a well illustrated and documented book. This illustrates the spread of interest in gravestones.

Summary

There are numerous articles in various periodicals and journals on such subjects as the history of a particular carving shop, particular carvers, stones and carvers of a particular graveyard or geographical area. A bibliography of these has been made and is continually updated.

Increasingly whole cemeteries are being studied but not documented, and many genealogical researchers have gathered lists of gravestone inscriptions, but have unfortunately omitted any reference to the art work on the stone. The present article is presented simply to review the most significant books and periodicals presently available that bear on early gravestones.

The following publications named in this article are available from AGS:

The Colonial Burying Grounds of Eastern Connecticut and the Men Who Made Them by James A. Slater
Markers 1-2, 4-14

Puritan Gravestone Art (Dublin Seminar)

Puritan Gravestone Art II (Dublin Seminar)

Gravestone Chronicles by Theodore Chase and Laurel Gabel

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Mexico City National Cemetery

Kevin Ladd, Director of the Wallisville (Texas) Heritage Park, can always be depended on to submit a variety of interesting articles relating to cemeteries in Texas and other parts of the "New Southwest". In case you've forgotten, this region—comprising Texas, New Mexico, Arizona, parts of Nevada, Colorado, Utah, and California—belonged to the Mexican Republic until 1848, when Mexico "lost" a third of its territory to the United States, in the still troubling aftermath of the Mexican-American War.

Among Kevin's recent contributions is an article by Steven R. Butler, called "Mexico City National Cemetery"—It describes another of that War's aftermaths, this one being the bodies of U.S. soldiers whose families had been unable to transport them "back home" or whose Protestant faith discouraged their burial in Mexico's predominantly Catholic cemeteries. The problem of the homeless war dead was serious enough for Congress, in 1850, to provide for the "purchase of a cemetery near the city of Mexico where the remains of the American officers and soldiers" could be deposited, and cared for, next to an existing "English cemetery." Eventually the cemetery included 813 civilians in addition to the remains of 750 Mexican War soldiers. Though it closed to further burials in 1924, the cemetery remained intact until 1976 when highway construction necessitated a reduction in its size, and reinterment of the remains. "Today" concludes the article "...it is a tiny oasis of calm and quiet in the heart of Mexico City" guarded by a "small monument made of white stone, above the vaults holding the remains of the men who died there during the War with Mexico. Presumably out of respect to the sensitivities of the Mexico people or perhaps to protect vandalism it does not identify the men who are buried there as soldiers nor does it make any reference to the war. It reads simply, "To the honored memory of 750 Americans known but to God whose bones collected by their country's order are here buried."

On reading this article I recalled having come

across another description of the very same American cemetery, written more than a century ago by Frederick Ober, whose "Travels in Mexico" (1884) was based on his experiences in 1881-2, when he served as a special correspondent for the *Boston Herald* in Mexico. Ober mentions an entirely different monument, whose inscription flagrantly disregarded the "sensitivities of the Mexican people," unlike its "small" white stone successor in existence today, which diplomatically took them into account. The differences in text between the two monuments is an interesting example of how political and in this instance, economic, factors can influence the scope and wording of memorial inscriptions, even though their context—in a burial ground—would seem, at first glance, to neutralize controversial considerations.

Here are Ober's comments, based on his 1882 visit: "[N]o loyal American should fail to visit [the American cemetery]—though more Germans are buried there than countrymen of ours, and adjoining it is the English portion, both densely shaded, both neatly and well kept, and fragrant with flowers planted here in profusion. At the west end, towards Chapultepec, is a monument, a granite shaft with marble dies, on one of which is inscribed "To the memory of the American soldiers who perished in this valley in 1847, whose bones, collected by their country's order, are here buried"; and on the other, "Contreras, Churubusco, Molino del Rey, Chapultepec, Mexico." (Note: these are the sites of the major battles of the Mexican American War). "It occurred to me", continues Ober, "that the Mexicans must be a forgiving people, that they allow such a humiliating reminder of defeat to stand on the border of their chief city. It would have been more generous in our people to have omitted the names of the victories, content to have a simple monument over our brave soldiers; for we need no reminder of that buried past, now that our former foe is marching with us hand in hand to an assured future of prosperity." [*Travels in Mexico* / Frederick Ober, 1884 p. 267-8].

Ober's own somewhat heated response to the offending text deserves a comment in itself. He was not an entirely impartial observer, since the *Boston Herald* paid his salary and traveling expenses to report on Mexico. The *Herald*, in turn, was the primary mouthpiece for the interests of the Mexican Central Railroad, a Boston owned company whose parent was the

Atchison, Topeka and Santa Fe, also Boston owned. In 1880 the Mexican Central received a subsidy from the Mexican government to build the country's first through line from El Paso, Texas to Mexico City. The Herald's owners were major stockholders of the Mexican Central; its publisher served on the executive committee of its Board of Directors. At the time when Ober wrote, Bostonians were unusual with respect to their apparent confidence in Mexico's prospects and stability.

Most Americans commentators--some of them extremely well-informed--warned off investors, feeling that Mexico was too poor a risk in view of its anti-Americanism (dating to the Mexican-American War) and its marked tendency to overthrow governments. On the other side of the border, Mexican journalists and politicians warned their countrymen that the direct connection between the Mexican Central railroad in El Paso, with the Santa Fe railroad linking El Paso with Kansas City provided the U.S. with an unwelcome opportunity to invade northern Mexico and annex it—raising the same fears that had precipitated the Mexican American War. Relations between the “two sister republics”—which had been uneasy since 1848—were at an all-time low when Ober wrote, and if Boston's stake was to be protected in Mexico, there was a lot to worry about.

It's against this background that Ober wrote about the need to bury the past, and for the two republics to go “hand in hand” to “future prosperity.” Boston needed Mexican stability at all costs if prosperity was to be achieved, and it's no wonder that Ober—as an ally of Boston's financial interests—would try to calm the troubled waters by speaking about the offending monument text in a critical manner. What I don't know is whether his criticism, and that of others, led to its replacement in the 1880s—or whether its replacement occurred more recently when the American cemetery was reorganized in response to highway construction. The National Archives, would probably have this information, in case someone is interested. The cemetery was first administered under the War Department and after 1947 by the American Battle Monuments Commission.

Kevin also sent a description of the Texas State Cemetery, near Austin Texas, which is “being revitalized through a \$4.7 million appropriation from the

State Legislature.” One of its outstanding features is the landscaping begun, and cared for, by its long time caretaker Ernest Robert Barnes (1915-1950). Historic photographs document its earlier glories, which the appropriation is being used to restore. It is also a significant burial site for Texas governors, including John B. Connally. A booklet describing a walking tour is available from the city's Visitor Information Center, 201 E. 2nd St, Austin, TX 78701, or by calling 1-800-926-2282.

Finally, from the Tucson Citizen, yet another tale of “cultural insensitivity” within the precincts of the cemetery. In this instance, renovations planned for the Yaqui section (a Mexican tribal group, originally from northern Mexico, who were granted political asylum in the U.S. early in the century) of Tucson's Holy Hope cemetery resulted in the removal of the large, free-standing wooden crosses that the Pascua Yaqui tribe traditionally uses as gravemarkers. A tribal elder explained: “In Yaqui culture, it is believed that since Christ gave his life for us on a wooden cross, our dead must all have a wooden cross, preferably a mesquite cross, roughly made.” [Tucson Citizen, March 7, 1997. Page 1]. New cemetery regulations, however, require memorials to be of granite, bronze or marble. Wooden markers will not be allowed, on grounds they deteriorate—a questionable assumption given Tucson's desert climate—although cemetery officials were willing to permit 21 wooden crosses to be placed in free vases at grave sites. But say the Yaqui: 1 foot crosses are not big enough..traditionally [the crosses] are 4 feet high and about 3 feet wide.” Moreover, some tribal members “said it was not in their culture to buy elaborate grave markers” since “throughout history we have been burying our people and putting a marker, a wooden cross.”

Deepening the resentment over a required substitution of stone for wood, entailing a considerable expense on the part of families who previously used the traditional rough hewn mesquite cross, is the Yaqui view that the wooden crosses, as well as some stone memorials deemed to be in need of repair, were unceremoniously moved and heaped or dumped at one end of the cemetery. Officials say no, claiming to have used the newspaper to announce the impending renovations of the Yaqui section. But tribal members responded that “A lot of our elders don't read the pa-

per." Considering where we are at the end of the 20th century, in a presumably enlightened "multi-cultural" society, how this chain of insensitivity got to the point it did is shocking. If there's one saving grace, it's to enlighten us about the potential symbolic significance of what otherwise appear to be "rough" or "crude" memorials, which in the Yaqui case turn out to have been intentionally fashioned in this style, in accordance with their views about the Crucifixion.

References:

Butler, Steven "Mexico City National Cemetery" Mexican War Journal, formerly Mexican War Quarterly, v. 5, no.1, Fall 1995

Ober, Frederick: *Travels in Mexico*. Boston, Estes and Lauriat, 1884

Reichlin, Ellie (in preparation) *Boston's Mexican Years: High stakes and hidden agendas behind the advance of the Santa Fe to the American southwest and Mexico*, 1997.

Tucson Citizen, March 71 1997.



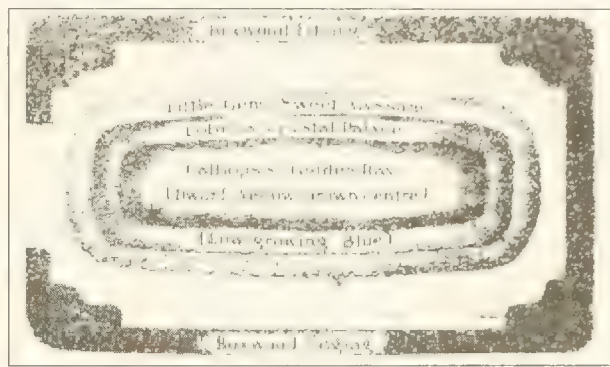
Barbara Rotundo
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Belmont, New Hampshire 03220

Nineteenth and Twentieth Century Gravestones

The spring issue seems to be the appropriate time to write about gardens. Beginning in 1831 with Mount Auburn Cemetery in Cambridge, Massachusetts, cemeteries in the United States, unlike earlier burial grounds and church graveyards, had flower gardens. Families planted gardens on their plots, and cemeteries usually had at least one display garden near the entrance and others in various conspicuous spots. The name of the cemetery might be spelled out with different color flowers, and there might be other eye-catching designs. When I visited Lakeview Cemetery in Cleveland ten years ago, one roadside bank had an

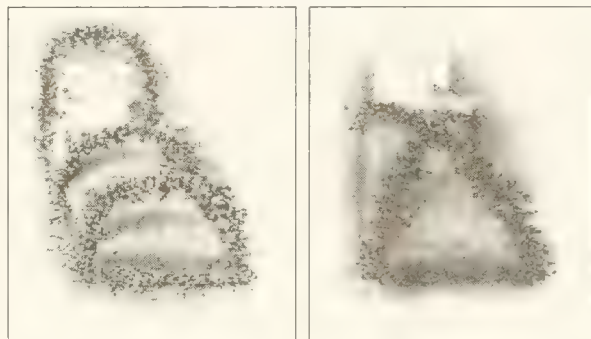
anchor form cut out of the turf and filled with ivy.

The larger cemeteries had greenhouses, some of which still exist in places like Lakeview, Mount Auburn, Allegheny in Pittsburgh or Spring Grove in Cincinnati. When labor was cheap, even individual plot gardens might have three or four different plantings in the growing season, and in the northern cemeteries many semi-tropical shrubs would be placed on graves in the summer and moved into "half-hardy" greenhouses in the fall. They did not need the moist warmth of regular greenhouses but had to be protected from extended freezing. I have seen a picture from early in the twentieth-century of a tall palm tree that was



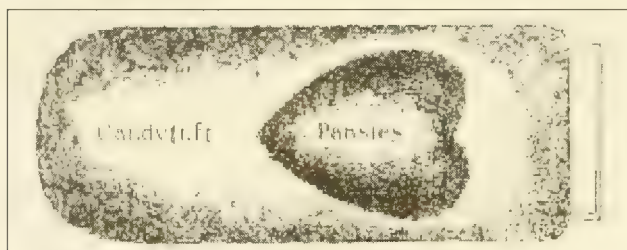
tucked away every winter.

The adjoining illustrations that Nola Marquardt called to my attention come from the Ladies Home Journal for May 1907. The graves with arches and trellises have created a mystery for modern cemetery visitors. They see twisted wire even in summer bare of ivy, roses or other vines and create all kinds of imaginative explanations. A few are still in use. Just last month in Glenwood Cemetery in Houston, Texas, I saw wisteria blossoms that had been trained over a large family plot. It was lovely to look at, and in the summer would offer welcome shade.



Wire Trellises with Flowers and Vines

Victorians admired gardens with intricate patterns created by bedding plants in bright colors set to imitate the patterns of oriental rugs. By the time Edwin Lonsdale produced these suggested designs in 1907, tastes had simplified a bit, and cemetery management was probably discouraging the metal supports for vines and flowers. The illustrations, which include instructions for a second planting, show the simplicity was a matter of degree. These are light years away from a dozen impatiens or three geraniums in front of the gravestone such as we see today. If any of you have one of these carefully planted gardens at a cemetery near you, do take a picture and share it with the Quarterly.



When Pansies are on the wane plant Croton

Gravestone& Computers



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E-Mail j_ster@prodigy.com

The AGS Standard Database for recording gravestones is now in use by over 100 groups in the United States, Canada and England. The program is providing a common format for all of the data being collected. Over 500,000 gravestones have been recorded and entered in various computers. Eventually we hope to bring all this data together in one place so genealogists will be able to search for an ancestors almost anywhere. Some preliminary experimentation is now underway to provide internet access to these databases.

At the AGS conference in Leicester, Massachusetts June 26-29 I will be conducting a workshop on recording gravestones. The session will start in a classroom and later in a local cemetery. Several techniques will be shown to aid in reading what were previously

thought to be illegible gravestones. This will involve cleaning and lighting techniques along with a study of the way in which the carver cut the inscriptions and a discussion on how stones weather.

Some people have reported problems with the database program printing records in compressed type using the new Windows printers. These printers come with software that allows you to access other fonts in various point sizes. If you have one of these printers you will have to load the software and use it to set your printer font before printing cemetery reports.

To order the AGS standard gravestone database recording program (IBM version only) send \$19.95 plus \$3.50 shipping to:

AGS-Database Standard
278 Main Street, Suite 207
Greenfield, MA 01301



W. Fred Oakley, Jr.
19 Hadley Place
Hadley, MA 01035
(413) 584-1756

Breathing New Life into an Old Cemetery

After twenty years of neglect the overgrown Hollis Cemetery in Bartonville, Illinois has been restored with some help from concerned residents.

Members of the Hollis Cemetery Restoration Organization (HCRO), formed of the descendants of those buried there and others who just wanted to help, worked for a year to clear overgrown weeds, vines, and brush that covered the two hundred gravestones in the one-acre cemetery.

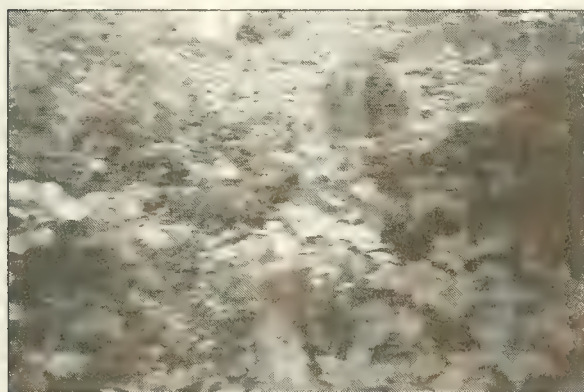
Descendant's wife used names on gravestones to reach cleanup volunteers.

Justteen Wolstenholm, president of the organization and a member of AGS, initiated the project when she and her husband visited the cemetery for the first time in 1988. "We had to fight our way through the

undergrowth to the site of my husband Gene's grandmother's gravesite. Fortunately he had a good idea where her stone was located or we would have never found it".

Among the gravestones (the oldest dates to 1850) is one for Stephen C. Wheeler, the first Township supervisor, reminding people that the village was founded in 1868.

Beyond their personal interest Justteen and Gene wanted to attract others whose family members were interred in Hollis Cemetery. "It is every person's birth-right to know their past and what better way than to begin in the cemetery". And how were relatives contacted? By recording the names from every stone and making calls to about 200 "strangers" in Bartonville and surrounding towns. "As one would imagine, re



Before



After

Sources: Justteen Wolstenholm, Peoria's *Journal Star*, and Peoria County Genealogical Society.

Tripod for Lifting Gravestones

These line drawing diagrams and specifications are for the lifting device (tripod) used for the past three years at annual conference conservation workshops and at numerous other workshops. When in a non-operational mode it measures nine feet from bottom to top and weighs about sixty pounds without the chain hoist.

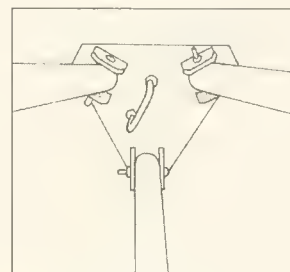


Diagram A

1. Three legs—1 1/2" x 9' Schedule 40 (steel pipe). When deployed with each leg at sixty degrees from the horizontal the functional height with the chain hoist attached is about 6'8".

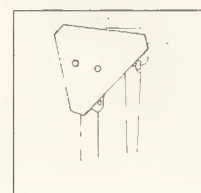
2. Top plate—1/4" steel plate, drilled for attaching a U-bolt to hang the chain hoist.

3. One 3/8" x 6" x 2" U-bolt is secured to the top plate through drilled holes with one nut on the underside, double nutted at the top.

4. Pipe legs articulated at top with six- 2 1/2" x 3" steel brackets welded to the top plate. Pipe legs are attached through drilled holes to the brackets with 3/8" x 3 1/2" machine bolts with clearance to permit legs to open and fold fully.

5. One ton capacity chain hoist with hook and snap closure to prevent unintended detachment.

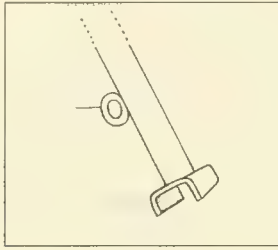
Diagram B



1. Top view—top plate. Long edges are 10"

2. Top view—top plate. Short edges 1 3/4"

Diagram C



1. Welded at the lower end of each leg is a "foot pad," a 3" x 4" x 1 3/8 piece of channel iron. Its function is to keep the tripod from "skidding."

2. Welded to each leg about 6" above the top of the channel iron "foot pad" is a 1" interior diameter steel washer. It provides a means for passing a small chain through each washer and securing its ends with an adjustable link to prevent the tripod's legs from "spreading" when lifting heavy objects. This is a safety feature.

Nylon straps or nylon rope with rated strain capacity can be obtained through any monument dealer or, in many instances, at the hardware store. They are used in various configurations such as "single or double choke" or "basket" to secure the stone to the chain hoist. Ask your local monument dealer to demonstrate. Do not use any type of metal to secure the stone to the chain hoist.

Cautions: This tripod is useful for vertical lifting. When it is necessary to swing the lifted object from the vertical (e.g. moving a gravestone to prepare a suitable base for resetting), it is essential to have a person stand on each of the foot pads to prevent the tripod from tilting. Always stay outside the tripod legs when operating the chain hoist and when swinging the lifted stone from the vertical. Do not work under a lifted stone. Set it down, then prepare the excavation for resetting.

The Tomb of the Unknown Soldier

The Tomb of the Unknowns is the most symbolic site at Arlington Cemetery. The four unknown servicemen buried here epitomize the ultimate sacrifice that thousands have made for our country. It is a site for reflection and gratitude.

Interred under the large white sarcophagus is the Unknown Soldier from World War 1, who was buried on November 11, 1921. Unknowns from World War 11 and the Korean Conflict were buried in front of the crypt in a joint service on May 30, 1958. Twenty-six years later, the Unknown serviceman from the Vietnam Conflict was similarly interred on the plaza on Memorial Day 1984.

The Tomb is guarded 24-hours a day, regardless of weather, by soldiers from the Army's U.S. 3rd Infantry, "The Old Guard." These soldiers must meet the highest standards of military bearing and conduct. To earn the honor of guarding the Tomb takes months of training and discipline.

Generally, most of the sentinels remain at Arlington from 12 to 18 months, however, it is a volunteer post because of the rigorous demands, and soldiers may leave at any time.

While guarding the Tomb, the sentinels take 21 steps before turning and facing the Tomb for 21 seconds. This corresponds to the 21-gun salute, America's highest military honor. The Changing of the Guard ceremony is conducted each hour, on the hour, from October 1 to March 31, and every half hour from April 1 to September 30. At night the guard changes every hour.

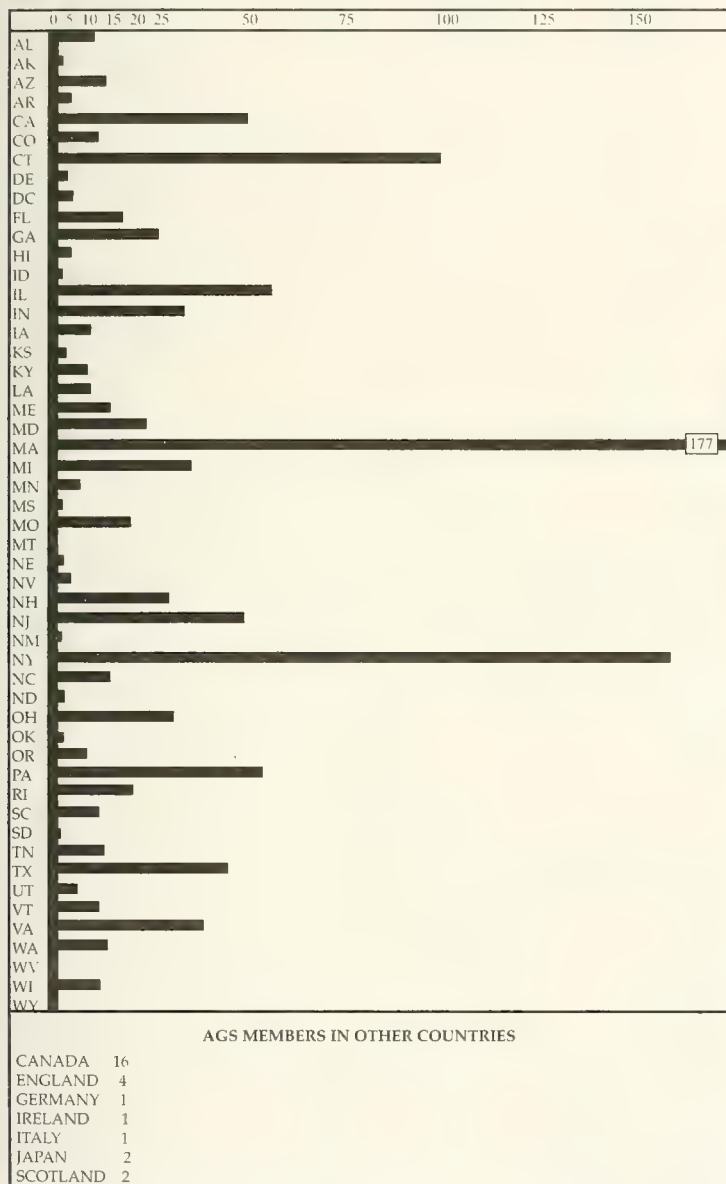
MCC
MONUMENT CONSERVATION COLLABORATIVE

Preserving the substance and significance of gravestones

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Bob Pierce
(The Western Deadbeat)
208 Monterey Boulevard
San Francisco, California 94131



Due to space limitations the above demographic chart which was to germane to my last column was omitted. It should be looked at when reading my last column. I would appreciate your comments, concerns, criticisms and above all your solutions.

Editor's Note: Bob Pierce's article, concerning this chart was printed in Notes and Queries, Winter 1997 AGS Quarterly. If you would like a copy of the article please send a SASE to the AGS office. I have revised the chart to reflect the 1996/97 membership count.

SOUTHWEST



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In lieu of this regional column, Ellie's contribution appears in Feature Articles, on page 9.

MIDWEST



Helen Sclair
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Chicago, Illinois 60614-2323

Notes from all over the Midwest

Vanished? Missing? Lost? Abandoned? Forgotten? Cemeteries disappear for many reasons. A recent real estate map of Cook County, Illinois (Chicago is located in Cook County.) includes no cemeteries. Perhaps the concept of death is anathema to realtors, but cemeteries, often the most historic site of any community or population, deserve better treatment. A count of extant burial sites in the county reaches a total of 172. This number does not include the rapidly proliferating columbaria, usually located on church property. According to the laws of the State of Illinois a columbarium constitutes a cemetery. It is a rare tourist guide that promotes a burial ground. A notable exception is one from Danville, Illinois. The city has a National Cemetery. A feature article promotes a visit to Springhill Cemetery, established in 1864. Several friends of Abraham Lincoln buried here include Hiram Beckwith, an attorney who practiced with the law firm of Lincoln and Lamon, Dr. William Fithian, a Civil War surgeon, Dr. WWR Woodbury, a Lincoln family physician and pharmacist and Maria Vance, a maid in the Lincoln home, 1850-1860. Views in the cemetery suggest that Springhill, a proper Victorian cemetery, is worth a visit.

The "Illinois State Cemetery Project" has at

tempted to document all the burial sites in the state, listing them by county, describing them as active, inactive (abandoned), or despoiled, i.e., one which has no surface markings but exists on a plat map. This includes endangered cemeteries by coal mining or real estate development, farming, etc. For additional information about this project contact Mrs. Jo Ellen Johnson, 743 Sussex Terrace, Crete, Illinois 60417.

While working on the project, members Carol and Steve Shipp of Princeton, Illinois discovered the small Knox Cemetery, "probably the oldest one in Bureau County, c.1830". Over the years markers have been pushed aside for farming purposes. Since the person who began the cemetery failed to record part of the land as a cemetery, there is no deed. The current owner is in the process of selling the land to be converted into a subdivision. The State of Illinois allows unregistered cemeteries more than 100 years old to be used for development purposes but the remains are to be moved to another cemetery. Farewell, Knox Cemetery. You were never registered.

The April 21, 1996, Chicago Sun Times included an article by Alex Rodriguez, "Out With the Dead, In With the New." "The graves at the 50 acre Allerton Ridge Cemetery (Lombard)... are being consolidated in a 20 acre patch of land... The effect has appalled relatives of the dead buried there, who are cringing at the thought of their loved ones' eternal rest suddenly jostled by the clawing of a backhoe." The Richardson Corp. of Kentucky has been hired to relocate the graves. Their charges range between \$400 - \$1,000 per grave. The company will be relocating approximately 2,500 graves in St. Louis so that the city can expand an airport runway. According to the article "skeletal remains are meticulously collected by hand."

Dunn Burial Ground, Bloomington, Indiana

Only a concrete walk separates the quiet, tree-shaded Dunn Burial Ground from the bustling Memorial Union on the Indiana University campus in Bloomington, Indiana. A triple marker built into the cemetery wall commemorates three pioneer sisters (and DAR Patriots): Eleanor Brewster Dunn, Nancy (Agnes) Brewster Alexander, and Jane (Janet) Brewster Irvin. The inscription on the back of the stone, facing the sidewalk, refers passersby to the Deed Record "R"

Monroe Co, page 222. On that page is recorded the 1855 deed by which Eleanor's grandson granted possession of the burial ground to all future descendants of the three sisters.

To quote from the document: "In order to secure and perpetuate to the descendants of Eleanor Dunn, Nancy Alexander, and Jane Irvin who lie buried within the plot of ground hereinafter described and to those with whom they may intermarry forever a place of private burial where they shall repose together as one family in the long night of death and rise up together as from one bed at the last day, I, George G. Dunn being the owner of the lands hereinafter described, do give, grant, and confirm unto the descendants and to those with whom they shall intermarry of the said Eleanor, Nancy, and Jane as a perpetual dedication for the sole and exclusive purpose & use of a private burial ground & the Erection of all desirable monuments & improvements & ornaments Suitable to such a place [a legal description of the land follows]."

Twenty acres of the Dunn farm were deeded to the State of Indiana in 1884 for the building of the university. The well-maintained cemetery is located near IU's Union building.

More Notes

"How many cemeteries do you own?" A question which I pose to most audiences. In response they shrug their shoulders, shake their heads while surreptitiously peeking at their neighbors. Every taxpayer supports (or owns) the more than 100 cemeteries here and abroad in the national military system. One shouldn't forget the state cemeteries such as Illinois First Memorial State Park around the tomb of Stephen A. Douglas in Chicago, or the countless municipal, township, county, etc. burial sites. Americans' investments in cemetery acreage while not as large as that in National Parks still deserves attention!

Jerry Turnquist, who has long been known for his involvement in the outstanding works at the beautiful Bluff City Cemetery, Elgin, has taken on Herculean tasks with his interest in the past and future of the cemetery at Elgin Mental Health Center. The records are sealed by the law. The markers of cast concrete are next to an expanding quarry operation; title to the cem

etery land has passed from the State of Illinois to the City of Elgin. Future??? If any AGS member has experience in how best to work with this type of endangered landscape please contact Jerry at 1021 W. Highland Ave., Elgin IL 60123 or email: lBeMrT@aol.com.

"Favorite" monuments are oft recalled by AGS members but how many of these memories provoke a study of the "Why?" of the marker? Jack L. Bradley and Jerry Klein have published *Lusts of the Prairie Preachers*, provoked by curiosity about an eight foot tall Italian marble "Mattie" poised on a forty foot high granite column in Springfield's Oak Ride Cemetery,. Bradley and Klein's research discovered that Mattie was the central figure in a scandalous love affair and involved in a nineteenth-century religious movement. The book is available from Riverbeach Publishing 518 N. Sixth St. Chillicothe IL 61 523 \$14.00 includes postage. It is also available from the AGS lending library.

Worthy of another visit to Chicago is Graceland Cemetery, 4001 N. Clark St. Well-known for its many monuments designed by sculptors and architects, the newly completed outdoor mausoleum from the designs of Eiffler and Associates and Wolf Associates complements the grounds very well. Graceland also reports that soon all the burial records will be available on computer.

The landscaping of the long-time superintendent at Graceland, Ossian C. Simonds, has been restored to its glory, making stunning vistas to the monuments. Only indigenous plants, shrubs and trees have been used, making this prairie landscape, as he claimed, "One of the most remarkable park like cemeteries in the Western world."

Mortuary Management magazine reports that three teen-agers were arrested for damaging nearly 100 monuments at Center Cemetery in Wallingford Connecticut. Police say the three broke or knocked over many historic monuments, causing damage that was estimated to be at \$40,000. The teens have been charged with interference with a cemetery, first degree criminal mischief and third degree criminal trespass. Cemetery superintendent, Bob Devaney said that many residents have offered assistance in hope of raising enough money to repair the damage.

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Chapter 289 of New Hampshire State Law pertains to cemeteries and lists two items under prohibited conduct.

1) 289.27 Stone Rubbings. No person shall make gravestone rubbings in any cemetery without first obtaining the permission of the selectmen or cemetery trustees. Any person who violates the provision of this section shall be guilty of a violation.

2) 289.28 Logging Debris. Any person who leaves debris in any cemetery as a result of a logging operation shall be guilty of a violation.

HAND CARVED LETTERING IN STONE

Houmann Oshidari
617-862-1583

433 Bedford Street
Lexington, MA 02173

Southeast/Caribbean



Sharyn Thompson
P.O. Box 6296
Tallahassee, Florida 32314

VIRGINIA — AGS member, Jane B. White, forwarded information about the Old City Cemetery in Lynchburg, Virginia, and about the efforts to care for the historic site following a 1993 storm that destroyed much of its funerary material and vegetation. The cemetery, designated a Virginia Historic Landmark and listed in the National Register of Historic Places, was established in 1806 when the town's founder, John Lynch, gave an acre of land to the community for a burying ground. Over the years the cemetery was expanded to include three potters fields and a Confederate section (containing approximately 2,200 burials). The 1840s office of Dr. John Terrell is located in the cemetery and has been restored as a medical museum. One of its exhibits shows the Pest House, which was once located within Old City Cemetery. 'Lynchburg residents who contracted such contagious diseases as smallpox or measles were quarantined in the Pest House ... the medical care and standards of cleanliness were virtually nonexistent and most patients died. The dead were buried a few yards away.'

While the City of Lynchburg is responsible for routine maintenance, the Southern Monument Association (founded in 1866) carries out charitable, educational, historical and cultural activities concerning the cemetery. The group has raised over \$100,000, focusing its first efforts on replacing the trees that were lost during the 1993 storm. 'Several hundred new trees have been planted ... and all varieties were those popular and prevalent during the 19th century when the Old City Cemetery was most active.'

In addition to its various restoration efforts, the Southern Monument Association has developed a series of publications that interpret the cemetery. These are *Gravestones in the Old City Cemetery: Their History, Art and Symbolism*; *Black History in the Old City Cemetery*; *Guided Tours in the Old City Cemetery*; *Historic Graves, Monuments and Iron Work*; *Roses*,

Shrubs, Butterflies, Medicinal Herbs, Birds and Trees: A Horticultural Guide; *The Pest house Medical Museum*. A set of these guides is available for \$5.00 (includes postage) from Mrs. Jane B. White, 711 Old Trents Ferry Road, Lynchburg, Virginia 24503.

GEORGIA — This column recently had an article about the theft of graden tiles from Savannah's Laurel Grove Cemetery. Neill Herring, an AGS member in Jesup, Georgia, forwarded several newspaper articles that tell the story - and the consequences - of one such theft: Fourteen tiles that were stolen from Laurel Grove Cemetery in June 1996 were discovered for sale at a Savannah antiques shop. The shop's owner surrendered the tiles to police, saying that he was not aware the tiles had been stolen by the man who sold them to him. The Society for the Preservation of Laurel Grove pressed for prosecution of both the shop owner and the person who committed the theft. The shop owner was charged with 19 counts of failing to report second-hand purchases to the police, a violation of a city ordinance that requires antique stores and pawn shops to report such transactions (to help police track items that are reported stolen). James Bass, owner of Peddler Jim's Antiques, was fined \$500 for failing to file the reports. Larry Chapman of Savannah was arrested when he confessed that he had stolen the tiles and sold them to Mr. Bass. The police were able to apprehend Mr. Chapman because Society members who saw him remove the tiles from the cemetery recorded the number of his car's license plate. At the time of this writing, the results of Mr. Chapman's arrest are unknown.

QUESTIONS ABOUT GRAVE MARKERS — Jane White of Lynchburg, Virginia's Old City Cemetery asks if any member of AGS has information about two cast iron grave markers that are located at the site. The markers are shaped, with three points. Mrs. White writes that, "There is no writing on these markers ... I'm assuming its some sort of fraternal order. Many people have asked and I have no answer. Help!" Contact Mrs. White at 711 Old Trents Ferry Road, Lynchburg, Virginia 24503.

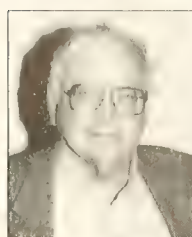
ALABAMA — Eugenia Parker, an officer of the Mobile [Alabama] Genealogical Society sent photographs of a stone in the New Hope Gardens (Old Wheelerville) Cemetery in Mobile. The stone is shaped somewhat like a Celtic cross and rests on a shaped base or pedestal. The top appears to have once been covered with



cement. According to Mrs. Parker, "My grandmother (now 96) says when she attended the Old Wheelerville School (located next to the cemetery during the early 1900s), that she and one of her classmates would sit on that stone and eat their lunch every day. She cannot recall any information regarding the stone - but it still exists today - only somewhat smaller in size due to rain, etc. One other bit of info from my grandmother was that when a wagon or carriage came by with any ladies, it would stop at the stone so the ladies could easily step out of the wagon or carriage onto the stone and then easily on the ground.' While carriage stones are sometimes still in place in historic cities, they are usually simple blocks of stone, shaped as long narrow rectangles. The stone in the Mobile cemetery is an unusual shape for a carriage step; however, if people used it as a step, it is probably not a gravemarker. If you have information about this object, contact Mrs. Parker at 5720 Blue Ridge Drive North, Mobile, Alabama 36693.



New England /Canadian Maritimes



Bob Klisiewicz
46 Granite Street
Webster, MA 01570
(508) 943-5732

I suppose that we all have rubbed a gravestone at one time or another. For many of us that was our first exposure to the lore of those old stones and the stories that they tell. Some of us (certainly not me!) have perfected this craft until it becomes a legitimate art form, but how many of us have had our rubbings displayed in such honored and varied places as the Smithsonian Institution, the National Archives, the Berkshire Athenaeum and had rubbings placed in a tri-centennial capsule, to be opened in 2076.

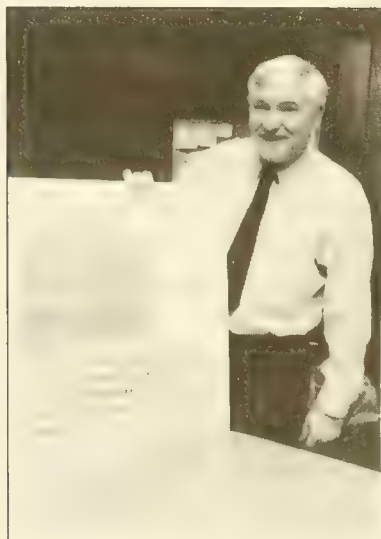
Steve Budrow of Williamstown MA has, and since his early retirement from General Electric Co. in Pittsfield, he has become a fixture in graveyards throughout Berkshire County. Budrow specializes in genealogy and gravestone studies, and has authored *The Lure and Lore of the Local Cemetery: a Self Guiding Tour*, listing a number of interesting graves in the Pittsfield area. The book was first commissioned by the Berkshire County Historical Society in 1973, and later enlarged with the help of the Pittsfield Bicentennial Commission. In addition to his rubbings, he founded Discovering our Heritage, a speakers group dedicated to Berkshire County history and cemetery preservation.

Budrow generally rubs on a sheet of pelon (a synthetic fabric used in stiffening clothing with a stick of B-3 graphite. He prefers pelon to paper because it rolls up easier and is much more permanent. Budrow says "In a few years, rubbings like mine will be the only record left of many of our most informative grave-stones each rubbing is an expression of early American art". This may explain the interest by the Smithsonian Institute in displaying a sample of his work. The rubbing, that of the 1749 gravestone of Rev. John Sergeant of Stockbridge, was accepted by the Institute as a permanent exhibit in 1972. Sergeant was an early missionary to the Indians in the area that would later be Stockbridge, establishing his first post

in 1734. Budrow is particularly interested in the epitaph, which legend has was written by an Indian. The stone reads as follows:

Here Lyes
The Body of the
Rev'd Mr. John Sergeant
who dy'd the 27 Day of July A.D. 1749
in the 40th Year of his Age
Where is that pleasing Form I ask;
thou can'st not show;
He's not within, false stone,
There's nought but death below,
And where's that pious soul,
that thinking conscious mind
Wilt thou pretend, vain cypher,
that's with thee enshrined
Alas, my Friends, not here
with thee that I can find
Here's not a Sergeant's Body
or a Sergeant's mind
I'll see him hence for all's
alike Deception here,
I'll go to Heav'n & I shall
find my Sergeant there.

Budrow makes a point in his talks to speak of the fragile nature of the stones, reminding his listeners that they must always be aware of the potential irretrievable damage that they could cause to an old stone by improper handling, and states that, before rubbing, the only cleaning he does to a stone is to lightly wipe over it with a soft brush..



Members in the News

The January 19, 1997 *Boston Globe* had a nice article about AGS members Cassandra and Paulette Chernack, and their Gravestone Artwear business. Their stock consists mostly of their trademark gravestone T-shirts, began by Cassandra in high school as a hobby, and slowly developing such demand that now both Cassandra and Paulette devote full time to the business. The T-shirts generally show designs typical of the older gravestones in the York Maine area, skulls, willows, urns, etc. that the Chernacks originally collect through rubbings or photographs, then Cassandra "cleans up" the design with pen and ink, resulting in the sharp details necessary for silk screening onto the garment. Many of their sales are generated from specialty shops throughout this country and from catalog sales both in this country and abroad.

The Worcester (MA) Telegram featured an article on February 26, 1997 about AGS member and Forbes Recipient, Dan Farber. The article recounted how Dan's father immigrated to this country from Russia around the turn of the century, penniless and unable to speak English. From these beginnings, through luck and talent (mostly talent) he developed a line of products sold by Woolworth's throughout the eastern half of the United States and apparently became quite wealthy. Only upon his tragic death did Dan and his brothers find that the business was in debt to the tune of \$50,000, an unimaginable sum of money in those days. Dan and his brothers worked to keep the business going, and in doing so, developed a new method of shoe welting, which allowed the business to prosper until sold by the Farbers in 1981. Relieved of the time consuming burden of managing the business, Dan had then the freedom to pursue his acclaimed photographic second career, which, among other things, had earned him the Harriette Merrifield Forbes Award in 1977!

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Burial Grounds: Background and Commentary
The Seneca Village
Central Park, New York City

Recently I attended a lecture and exhibit at the New York Historical Society that dealt with the belief that 2 or 3 burial grounds remain in Central Park that were part of a Black-Irish settlement known as Seneca Village (1825-1855). The exhibit was entitled "Before Central Park: The Life and Death of Seneca Village".

As the story goes, prior to the existence of Central Park, closer to what is now its west side, there existed a small community of legally owned homes on legally owned plots of land. Early in the settlement (circa 1825) the make-up was mostly blacks but the Irish who were facing similar financial problems and discriminatory practices shifted in over the years to comprise a considerable portion of the population (30%). Although the settlement wasn't vast, it did contain several churches each believed to have its own graveyard. Seneca Village "had 264 residents, three churches, two schools and three cemeteries" (New York Times 1/31/97). There seems to be no documentation that the deceased and/or markers were ever disinterred and/or moved. It is assumed that they remained where they were because an occasional burial has been unearthed in the process of park developments.

Peace and harmony reigned in Seneca Village until the idea for and the approval of Central Park became a reality. In the media the people of Seneca Village became squatters and low-lives. Their homes became "shanties", a terminology synonymous with transients and temporary structures. They were deterring the city from having its great park. When first the verbal pleas were over and then the physical and harsh removal of many of the occupants was completed, the community of Seneca Village was transformed into a portion of the largest urban park in the world. The

ousted population moved on, the blacks going further north to Harlem and Seneca Village disappeared into history. "All that was left behind were cemeteries, and these, too, were soon so forgotten that nobody knows whether the bodies were ever removed." (New York Times 1/31/97).

Now it has become a ghost that has come back to haunt the present population of New York City about its past morals. There is a portrayal of shame enmeshed in the N.Y.H.S. exhibit. It is designed to create at least a little guilt, that the park took precedence over the welfare of fellow humans.

A portion of the exhibit is a collection of drawings and watercolors of shanties indicative of the type of dwellings dominating Seneca Village, by then contemporary artists. Another small display contains the few definite Seneca Village artifacts found within the past few years. One outstanding piece is a bowl from a pitcher and bowl set. It looks fresh and intact along with some 19th century bottles and pottery in various conditions.

The exhibit also seems to push for an archaeological look at the site and there seems to be a positive feeling about having three potential graveyards, presently unclassified, untouched and lying around. However the Seneca Village burial ground have no plan for excavation, but as the village layout is basically known, and maps reveal where the churches once stood, the burial grounds are probably adjacent to them.

The exhibit poses the question of whether the 19th century New Yorkers who ousted Seneca Village were villains (an appropriate 19th century terminology) or "environmentally conscious" realists, who, seeing the plight of having only x-amount of space on Manhattan Island managed to accomplish the herculean task of preserving this central place.

The exhibition runs through August 10 at the New York Historical Society, 2 West 77th St. in New York City. The Seneca Village site could remain forever.

Across the Oceans



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 63322 Rudermark
 GERMANY

The German town of Bingen (pop. 25,000), some ten miles west of Wiesbaden, was called VINGIUM or VINCUM or BINGIUM in Roman times. It is assumed that one of the fifty military bases built along the river Rhine on the orders Drusus was situated in or near present day Bingen. Nero Claudius Drusus commanded the Roman troops that occupied the German territory between the Rhine and Elbe rivers from 12 BC to his death in 9 BC.

While the exact location of the Roman fort has not been ascertained, a number of burial places have been identified. The Romans buried their dead beyond the walls of their settlements, along the highways. Therefore, burial sites tend to cluster along routes that were important thoroughfares two thousand years ago, such as Mainzer Strasse, the Roman road linking Bingen and Mainz (then called MÖGONTIACUM). Most of the gravestones discovered are exhibited in the museums of Bingen and Mainz. Among the soldiers' tombstones there are several that mention the place of birth of the deceased. Thus we know that some of the troops came from the Near East, from Lebanon, Syria and Palestine.

Looking at Roman sculptures today, we tend to forget that they were once painted. So were the tombstones. One of the gravestones found in Bingen has been repainted in what are believed to be the original colors. It is now exhibited above the entrance door to the ground level exhibition area at the Bingen Museum (Heimat Museum der Stadt Bingen am Rhein, Burg Klopp).

Another interesting tombstone in this museum is that of freedman CAIUS VESCIUS PRIMUS, a butcher. It shows a knife, a pan and an animal's head, all objects pertaining to sacrificial practice. The CAIUS stone was discovered in the road that is now called Rochusallee, where the old cemetery of Bingen was

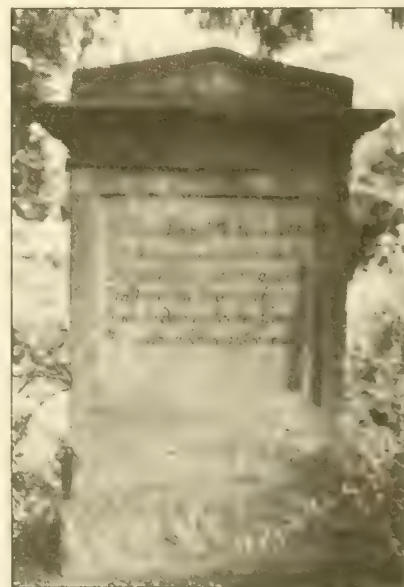
located for several centuries. The cemetery was later converted into a park (Burrgerpark), but several remarkable eighteenth and nineteenth century monuments were left on the premises.

One of the simpler memorials is a sandstone tablet. The tympanum features an oil lamp and a vine or branch from a tree. Between a wide ledge that goes around three sides of the stone and a narrow ledge below, there is a decorative band with nine small chiselled stars. The front inscription, done in rounded letters, is set in a square that is half an inch deeper than the framing surface. Pieces of brick inserted in the back now cover the rectangular hole once cut into the sandstone to hold a crucifix that an older picture shows towering above the tablet. The inscription reads:

Wohl alth die stille Hauslichkeit
 Ist eines Dent,,mahls werth -
 Ihr sey es hier von mir geweiht
 Und wer die Tugend ehrt -
 Auch in dem einfachen Gewand
 Mir meinem Schmerz ist er verwandt

My rather literal prose translation is:

Quiet domesticity may well
 Be worthy of a monument, too.
 Be this one dedicated to this purpose
 And whoever treasures virtue
 Even when dressed in simple garb
 Will be kindred with me in my grief



What I cannot reproduce in translation is the acrostic spelled out by the first words read downwards in the German original. "Wohl ist ihr und altch mir" corresponds to "She is well and so am I". The acrostic message contradicts the eulogizing content of the epitaph, expressing relief rather than grief about the wife's demise.

According to an article in the 1911 Yearbook published by the Catholic Church of Bingen ('a copy of which the town archivist, Mr Kossmann, kindly sent me), a local woman "who had not really been on peaceful terms with her husband" died in or about 1823. The widower asked the notary public and occasional poet Hermann Joseph Faber to compose an epitaph for his wife's tombstone. According to the article, it was only after the husband's death, when the inscription was quoted in some non-local paper that its doubleedged character was revealed. Faber worked in Bingen from 1795 to 1824. At one point he owned Burg Klopp, the castle that now houses the Museum. From Bingen he moved to Mainz, where he died in poverty in 1851. The Catholic Yearbook finds his poetry lacking in religious and morally uplifting sentiment and deplores the fact that he represents the erroneous views of the Enlightenment and Humanitarianism, "as was fashionable in his days."

I shall not argue with their judgment but I wonder whether the archives, church or Court records would not yield more information about the wife who found herself the butt of a posthumous conjugal joke. Or about her supposedly innocent husband. The curious epitaph became a tourist attraction long after the people involved in its wording were dead. It came to my attention because the chronicle of a local men's choir (Mannergesangsverein 1842 Gross Umstadt) mentions a visit to the gravestone during the annual outing of 1930, among other stops along the river Rhine.

(The Yearbook is "Katholischer Kirchenkalender der Pfarrei Bingen nebst dem historischen Jahrbuch", 3. Jahrgang 1911. Gerd Wilfer and Gunter Schuttler came across the reference in the choir chronicle. Inge Kruger held the mirror and gave moral Support during two visits to Bingen. Roberta Halporn provided a clipping about Roman grave roads.)

Book Review



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510-254-2859 (FAX)

A Word from Your New Review Editor

My marching orders are to accomplish the following:

- 1) review published works, periodicals, articles, audiovisuals, and whatever other types of materials that come my way relating to the mission of AGS,
- 2) solicit reviews of the above items from knowledgeable AGS members and other experts.

Both will require my learning as much as possible about what is out there. Please send pertinent information concerning material, old and new, to the office or to me. It is far better to hear several times about something than not learn about it at all. Help!

Review by Mary-Ellen Jones

Tombstones
Seventy-Five Famous People
and Their Final Resting Places

by Gregg Felsen

Published by Ten Speed Press
P.O. Box 7123
Berkeley, California 94707
1996. \$19.95
Softcover, 151 pages

Gregg Felsen's handsome little pictorial volume is a marvelous medley of biography and photography. The subtitle defines the book. Subjects are wonderfully diverse, ranging from George Washington, the man whom Herbert Hoover credits with contributing more than any other to our history, to Miles Davis, one of the most influential persons in the history of jazz. The book also includes biographies of 148 additional defunct notables such as Anna Pavlova, Walt Whitman, Winston Churchill, Jefferson Davis, Margaret Mitchell, and Elvis Presley.

Felsen's text consists of a concise biography of

each person, complemented by a photograph of his or her tombstone. Most of Felsen's images are excellent, a few lack clarity of inscriptions.

Some might argue that the photographs are secondary to the bibliographical sketches. Perhaps, but readers interested in history would certainly expect more information than the brief prosaic facts presented. It seems clear that the photographs are the message, especially for those interested in gravestone studies.

Although this is a popular study, not intended as a scholarly work, I believe that a selected bibliography would have been a valuable addition.

The book's format, 8" x 8" (by 1/2") is somewhat unusual, yet curiously appropriate. All in all **Tombstones** is a fine pictorial work, beautifully designed and printed by Ten Speed Press.

New Additions to the Lending Library Collection

Lynn Radke
1947 East Stephens Drive
Tempe, AZ 85283.

We have recently added a number of books to the AGS lending library that you may be interested in:

A Teacher's Guide to Using Memorials by Sallie Purkis. I purchased this book on a recent trip to England and thought it might be a good addition to our library collection. It is published by English Heritage and is written for teachers to "help them make the best of the historic environment". This book focuses on using Memorials in Great Britain but I think other teachers may be able to adapt the ideas to their own environment. Some of the topics include: finding memorials (statues, street names, war memorials, parks and gardens) —cemeteries and memorials (Victorian cemetery design, interpreting memorials, etc.) —recording church and cathedral memorials —recording in the churchyard (what to do before the visit, analyzing the data) —documents (newspapers, cemetery registers, census returns, etc) —issues about memorials (conservation, new memorials, etc.)

Memorials to the Roman Dead by Susan Walker. Another book purchased in England at the British Museum. To quote the back cover, "In a pagan society highly decorated Roman memorials offered a hope of

immortality. Strangers passing by were expected to admire the splendid sarcophagi and tombstones and read aloud the texts which recorded for eternity a good reputation won in life. For us, the memorial texts offer a unique record of individuals and institutions in the Roman Empire. Sculptures and inscriptions in the British Museum collections, along with contemporary descriptions, wills and other texts, are used in this book to explore aspects of Roman funerary ritual and the Mediterranean-wide trade in marble sarcophagi." With 50 black and white illustrations.

Laurel Gabel contributed the following two beautiful books:

Spring Grove: Celebrating 150 Years by Blanche M.G. Linden. Queen City Heritage. This is a nicely done book commemorating the founding of Spring Grove Cemetery in Cincinnati, Ohio. Spring Grove is one of the finest examples of the "rural" cemetery and a joy to visit if you're in the area. If you won't be in Cincinnati any time soon, why not "visit" Spring Grove via our lending library?

Forest Lawn Cemetery, Buffalo History Preserved. This book details the history of Forest Lawn Cemetery in Buffalo, New York. Numerous photos depict the outstanding funerary art included in this rural cemetery.

The Vermont Old Cemetery Association kindly donated a folder of valuable information which will definitely get the attention of all the teachers out there. *Stones and Bones: Using Tombstones as Textbooks* is a packet full of information related to using cemeteries as educational tools. The Vermont Old Cemetery Association put these materials together with the teacher in mind and I have no doubt it will be a popular addition to our Library.

AGS donated *Markers III* from our Archives. Since *Markers III* is now out of print, we have added it to the Lending Library for those of us who didn't get involved in AGS in time to realize the importance of a complete Markers collection. This will at least fill us in on what we missed early on!

Finally, the Lending Librarian also made two donations which I hope you will enjoy. *Beautiful Death: Art of the Cemetery* by David Robinson with a text by Dean Koontz. This book was reviewed in the AGS Newsletter some time ago and sounded like an inter-

esting concept. The photographs by David Robinson come from his extensive collection taken while touring Europe over a span of two years. He sought out stones which depict the moving beauty to be found in European cemeteries. His photos, coupled with text by Dean Koontz, provide an interesting mix of European cemetery art and a moving memoir of a Koontz family mystery.

Thanks to our members who donated these books. Donations such as these enable our Library to continue to grow. If you would like to make a donation to the Lending Library, you may contact AGS or me.

Publications Received at AGS January through June 1997

Tombstones: Seventy-Seven Famous People and Their Final Resting Places.

Greg Felsen. 1996. Ten Speed Press, Berkeley, CA.

Modern Monuments. Ted Gottfried. 1997. Self-published periodical. 15 pages. Available through See Hear Fanzines, 59 East 7th Street, New York, NY 10003. \$3.00 post paid for each issue.

OHCA Ledger, February, 1997, Vol 5, Issue 3. Oregon Historic Cemeteries Association, P.O. Box 802, Boring, OR 97009-0802, (503)658-4255.

Council Update: A Dispatch from the National Institute for the Conservation of Cultural Property. Winter 1997. NIT, 3229 K Street, NW, Suite 602, Washington DC 20007-4415.

Coalition Courier. Published by the Coalition to Protect Maryland Burial Sites, Inc. Spring, 1997, Vol 5, No.1. Available through the Coalition, P.O. Box 1533, Ellicott City, MD 21041-1533.

SOS! Adopt-A-Sculpture Kit. Contents: *Today for Tomorrow. Establish Your Adopt-A-Sculpture Program,* a 49 page, illustrated booklet relating more than 25 examples of programs. *Adopt-A-Sculpture Video Sampler.*

SOS! Maintenance Information Kit. Contents: *Designing Outdoor Sculpture for Tomorrow, Maintenance Conservation to Save Outdoor Sculpture, Maintain Out-*

door Sculpture Today for Tomorrow, Guide to the Maintenance of Outdoor Sculpture. For information call SOS! (800)422-4612. From the National Institute for the Conservation of Cultural Property.

A Grave Marker Primer: California Pioneer Period. The Rev. Amos C. Carey. 1996. Available from the author at PO Box 4144, Foster City, CA 94404-0144.

Nineteenth Century Cemeteries: San Mateo County, California. The Rev. Amos C. Carey. 1997. Available from the author at PO Box 4144, Foster City, CA 94404-0144.

Vision, Vol. 1, No. 1 through Vol. 3, No. 1. Available from The Loewen Group, an organization serving funeral and cemetery service professionals in North America. The series highlights the lives of Emily Carr, F. Scott Fitzgerald, Andrew Carnegie, Emily Dickinson, Jesse Owens, and Clara Barton. *Vision* is distributed at no cost to interested readers. Back issues and a free subscription can be requested from Victoria Miles, The Loewen Group, 4126 Norland Avenue, Burnaby, BC Canada V5G 3S8, tel. 604/293-6447

Folk Art, Magazine of the Museum of American Folk Art, Spring 1997. Published quarterly by the Museum of American Folk Art, 61 West 62nd Street, NY, NY 10023. Single copies are \$6.

From Joslin Hall Rare Books, PO Box 516, Concord, MA 01742, a listing of 94 books on the topic "A Grave Affair No. 2: Books and other materials illustrating how society and individuals have dealt with and memorialized death and mourning through the ages," Occasional List No. 36. Some are in foreign languages, some date back as far as 1900, and each book's condition is indicated.

Tomb with a View, Winter 1996, newsletter published by Katie Karrick. Has feature articles and an extensive calendar of events taking place in cemeteries over the country.

NIC Report 1995-96. Published by National Institute for the Conservation of Cultural Property, Inc. Update on Save Our Sculpture! Project.

Solitude in Stone, April 1997. Newsletter published by Clyde R. Chamberlin, 1228 West Saginaw Street, East Lansing, MI 48823-2432, tel. 517-337-0971. Contains a mixture of photos and locations of unusual markers, epitaphs, and books about gravestones.

Connecticut Gravestone Network, Vol. 2, No. 2, April 1997. Newsletter published by Ruth Shapleigh-Brown, Exec. Dir., 135 Wells Street, Manchester, CT 06040-6127, tel. 860/643-5652. E-mail jjsruns@courant.infl.net

Inscriptions: Newsletter of the Wisconsin State Old Cemetery Society, Vol. 26, No. 1, Spring 1997. Membership fee \$8 annually to Monna Aldrich, Treasurer, Box 141, 4370 Windsor Road, Windsor, WI 53598. Editor is Dan Buckman, 3334 W. Grant Street, Milwaukee, WI 53215 (414)-384-1001.

Update: Save Outdoor Sculpture!, Winter issue, Vol. 8, No. 1. Smithsonian Institution's newsletter reporting on the progress of the SOS! project. A list of thirty-five SOS! publications (print, video, and online resources) with order form is available by calling 888-SOS-SCULP.



Notes and Queries

The Best Laid Plans A Letter From Roberta Halporn

In the Summer/Fall 1996 issue of the *Quarterly*, an article called "Grave Errors," described what bizarre facts can appear in a newspaper article when you're in the hands of a reporter who doesn't listen very well. The picture caption as it appeared said the issue at hand was a "New York City Riot." I have visions of many out-of-town members saying, "What's so unusual about a riot in New York City? Don't they have them all the time?" Well no. We actually have fewer riots than California, but the significant and terribly shameful thing about my story was, it was not any old New

York City riot, but the New York City Draft Riots.

What actually transpired was that the voluntary recruitment for the Civil War was going so badly that Lincoln initiated the first draft act. Unlike today, anyone who had the funds could pay someone else to serve for him. The largest group of poor citizens at the time who might be obvious recipients were the Irish Catholics. Unfortunately they had been harangued by their priests for years against emancipation of the southern Blacks, because they feared the loss of their parishioners' unskilled jobs.

On the fateful day of the first conscription, the line formed in the street to enroll. But only 4-5 men registered. Instead those present turned into a raging mob — against their poverty and despair, I presume, but the focus was on the Black Americans in the City going about their normal business. The rioters burned down the orphanage in which the black orphans were living, and murdered approximately 4,000 other African-Americans. The flames of hatred swept up the East Coast for three weeks, as far as Boston. In the end, Lincoln had to call troops back from the front to quell the disturbances. It is a Sarah Cotter, one of rescuers of those orphans that inspired the bronze bas relief doors.

Omitted from my history texts, and never mentioned in my adult reading, I proceeded to look the story up and learned about the whole shameful episode. This is one of the reasons I love cemeteries so much — of learning there is never an end.

A Note from Jessie Farber

Readers of the fine article by Cynthia Toolin about the Mormon sculpture, *The Tragedy at Winter Quarters* (Summer/Fall, 1996, page 6) will be interested to know that AGS has a special connection with that monument's sculptor, Avard Tennyson Fairbanks. Avard Fairbanks' son, Jonathan, is an important contributor to gravestone study. He was one of the original members of AGS, has been our conference keynote speaker, and will be speaking in Leicester this June.

Jonathan L Fairbanks, is the Katharine Lane Weems Curator of American Decorative Arts and Sculpture at the Museum of Fine Art, Boston. A visit to his department in the Museum will reward AGS

members with displays of gravestone photographs and related artifacts as well as exhibits of memorial jewelry and the original (threatened) Dorchester, Massachusetts, stone for John Foster, 1681, who was an astronomer, a mathematician, a printer of books, and the first printmaker in North America.



The following caption for the photograph has been contributed by Mr. Fairbanks.

Avard Fairbanks' bronze sculpture, commissioned by The Church of Jesus Christ of latter-day Saints, memorializes the trials and demise of Mormon pioneers at their winter encampment of 1846. According to Jonathan Fairbanks, the two windswept bronze figures burying their child compellingly recall the high infant mortality in that year of the Mormons' decision to relocate in the Far West. The sculpture is also a personal testimony, for at that encampment, several Fairbanks family members perished.

The Oldest Gravestone in the United States From John Sterling

The oldest gravestone in the United States has long been thought to be the Sara Tefft stone in Warwick, Rhode Island dated 1642. For the last four years I have been recording the historical cemeteries in Warwick, all 158 of them, for a book. I had planned to prominently feature the Sara Tefft marker as the oldest known gravestone. One year of research later I am certain that this stone has been misread for over 150 years. Sara actually was the wife of Joshua Tefft and she died shortly after the death of their son Peter in March of 1672. The carver of her gravestone, a very crudely inscribed fieldstone, cut the (normally) horizontal top on the seven at a steep downward angle. This lead several researchers (Dr. Usher Parsons, 1840 and Rufus Greene, 1868 among others) to read this number as a four, thus making this the oldest known gravestone in the United States.

Now that this error has been corrected a new candidate for oldest gravestone must be sought. Guinness does not have such a category, so it is up to AGS to conduct the quest. Laurel Gabel has searched the AGS archive and come up with the several possible candidates. There is a box tomb of Ephraim Huit in Windsor, Connecticut dated 1644. This would be the oldest grave marker, but it is not a gravestone. The Gov. John Coggeshall gravestone in Newport, RI, 1647 would be the next oldest by date, but we know by the carving style and the carver that it was not carved until about 1680. The next candidate is a crude fieldstone memorializing "E.L. Age 48 1647" from Ipswich, Massachusetts. More research is now needed to say definitively which is the oldest gravestone. AGS members live in all parts of the country and have visited thousands of cemeteries in search of gravestones. The oldest gravestone has probably been seen, and possibly even photographed. If we could tap into that knowledge we would have the answer. Would anyone who knows of an older gravestone than 1647 in the United States please write to the AGS office to my attention. Include the name of the person interred, the date and the location of the gravestone. I will report in a future article in the Quarterly on the results of this quest.

Calendar of Coming Events

Civil War Re-enactment - August 23-24 1999, Wickham Park on 'Route 44, East Hartford Connecticut

Admission: Adults - \$5.00. Children - \$3.00. Under 6 - free. Benefit to restore the 129 year-old Civil War monument in Center Cemetery. Sponsored by Friends of Center Cemetery, Inc. and Patriotic Commission of East Hartford.

William Faulkner Centennial Celebration - September 25-27, 1997 New Albany, Mississippi

For details call Union County Historical Society 1-888-534-8232.

Restoration Boston 98 - March 12-14 1998, The World Trade Center. The largest trade exhibition and conference dedicated to restoration and re-creation of traditionally styled buildings, objects, landscapes and period gardens. 508-664-6455

Ancient Cemetery Bus Tours - Putnam Visitors Bureau, Carmel, New York

Mahopac Area Tours, August 9 and October 11, 1997 Carmel Area Tours, July 19 and September 20, 1997

Friends of Mount Auburn - Summer Schedule. Call 617-547-7105 for program details and cemetery walking tours.

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The AGS Quarterly is published four times a year as a service to members of The Association for Gravestone Studies. Suggestions and contributions from readers are welcome.

The goal of the Quarterly is to present timely information about projects, literature, and research concerning gravestones, cemeteries and activities of the Association.

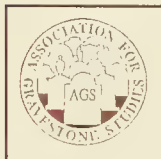
To contribute items: please send items to Caylah Pafenbach at the AGS office.

Membership fees: Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1000. The membership year begins the month dues are received and ends one year from that date.

Journal articles to be considered for publication in Markers, the Journal of The Association for Gravestone Studies: Please send articles to Richard Meyer, Editor of Markers, Department of English, Western Oregon State College, Monmouth Oregon 97361. Markers (Volume XIV) may be ordered, for a purchase price of \$32 members, \$37 non-members. Please add \$5.00 postage. Back issues are available from the AGS office.

Contributions to the AGS Archives: send to Caylah Pafenbach, care of the AGS office.

All correspondence: please address to AGS, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301, or call 413-772-0836



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AGS Quarterly:

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The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

AGS Quarterly Editorial Board: Mary Cope, Barbara Rotundo, Newland Smith, John Spaulding

Quarterly Contributions: Comments and contributions are welcome. When submitting time-sensitive material please keep in mind that AGS quarterlies often take several weeks to reach the membership. Mail your contributions to the appropriate column editor or to the AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301. E-mail address: ags@javanet.com

Advertising Prices: Business card, \$30; 1/4 page, \$50; 1/2 page, \$90; full page insert, \$200. Send camera ready advertising with payment to the AGS Office.

COME TO THE ANNUAL CONFERENCE: June 25-28, 1998 (see pages 10 and 27)

FROM THE PRESIDENT'S DESK

Frank Calidonna
313 West Linden Street
Rome, New York 13440
E-mail: frank.calidonna
@world.att.net



Our expenses have increased over the years especially in producing the *Quarterly*. Reluctantly we find it necessary to increase our dues to offset these greater costs. As of January 1, 1998 we will be increasing the dues by five dollars per year. We hope this does not stress members' budgets and cause people not to renew, but we have no other sources of revenue to cover these costs at this time.

We beg your understanding. We have not raised dues in quite a long time. The cost of everything from personnel, simple office supplies, to the office itself, are up. We were spoiled by Deborah Trask who published the *Newsletter* for years as a volunteer. The expenditures for the *Quarterly*, formerly the *Newsletter*, go up all the time. The paper and printing plus the labor costs escalate. The bulk of your membership dues is used for publishing our *Quarterly* leaving little for other vital office functions. We want to keep the quality level of the *Quarterly* up and still have enough resources left over for other membership service functions. Thank you for your support and understanding.

BOARD NEWS

Nominations Invited

Members are invited to submit names (theirs or someone else's) to serve on the AGS Board of Trustees for the Nominating Committee's consideration.

The Awards Committee also seeks names of those who may be considered for the Forbes Award or an Oakley Certificate of Merit.

Please submit names of possible trustees to Steve Petke, 8 Cobblestone Road, East Granby, CT 060026, tel. 860/651-0833.

Names of award nominees may be sent to Daniel Goldman, 115 Middle Road, E. Greenwich, RI 02818, tel. 401/884-7875.

AGS Has a New Life Member

Jessie Lie Farber is our newest Life Member, joining the previous Life Members: Laurel Gabel, Barbara Rotundo, Gaynell Stone, Daniel Farber, and Rosalee Oakley. The membership fees for these life memberships constitute our endowment funds. They are invested and not drawn upon for day-to-day expenses. We are very grateful to these persons for their special contribution and look forward to hearing from others who would like to invest in the future of AGS.

Special Vote of Thanks to Mike Bathrick

At the September meeting of the Board of Trustees the following Resolution was passed unanimously and with sincere gratitude:

Inasmuch as Mike Bathrick has provided service to AGS, providing us access to the Information Highway;

Inasmuch as he has created an AGS Web Page, informing cyberspace of our existence;

Inasmuch as he created an e-mailbox for the Association, bringing the world to our door;

And inasmuch as it is now possible to use a local server which will reduce our telephone costs and allow our staff to update our web pages from the office;

Be it resolved:

That Mike Bathrick be gratefully thanked for his generous service to AGS with a letter of thanks from our Board of Trustees;

And that Mike Bathrick's services have earned him the waiver of all fees for an AGS conference of his choice. ♦

AGS new e-mail address:

ags@javanet.com

AGS QUARTERLY: THE BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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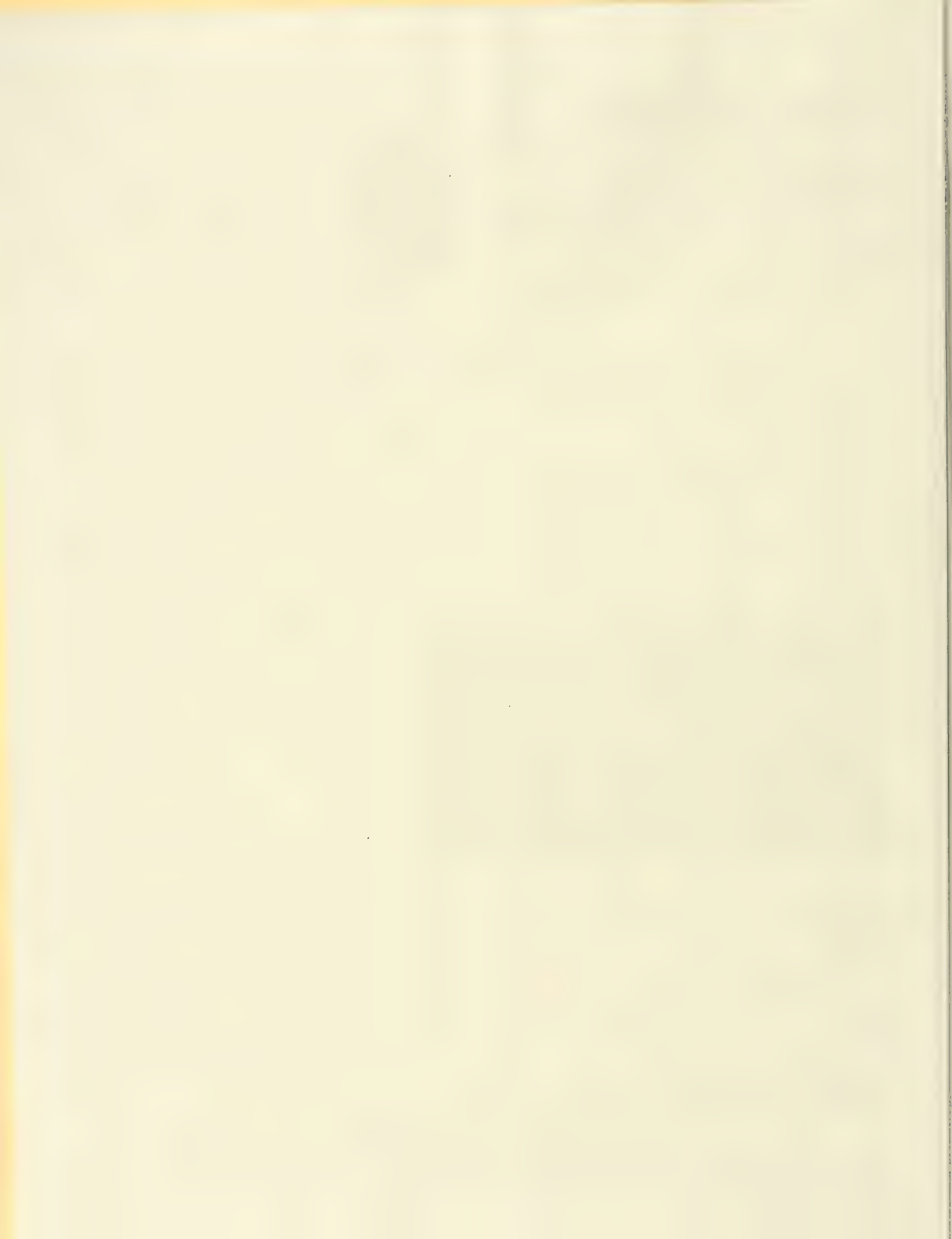
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FEATURE ARTICLES

MARBLE MEMORIES: THE GRAVEYARD PROGRAMME AT THE OSHAWA SYDENHAM MUSEUM, ONTARIO

Laura Suchan
Oshawa Sydenham Museum
1450 Simcoe Street, S., PO Box 2303
Oshawa, Ontario L1H 8S8
Phone: (905) 436-7624
Fax: (905) 436-7625

As Director of a small community museum, I am continually interested in ways to integrate the museum and its programming into the community. Our facility is located on the shore of Lake Ontario, in southern Ontario, and comprises three restored homes dating from 1835 to 1849. Located in close proximity to the museum is an early burying ground that contains the remains of some of the first and most prominent settlers in Oshawa. Museum staff felt the proximity of the graveyard to the museum provided an excellent opportunity for an interesting and educational programme for the local schools.

The graveyard with which we have become associated is the Harbour Pioneer Cemetery, the oldest graveyard in Oshawa. The first burials are believed to have occurred in the early 1800s, shortly after the first settlement in the area. The land was originally a crown grant to King's College and was later leased to Benjamin Wilson, the first settler in the Oshawa area. Since that time, the land had changed hands many times; but access, however difficult, was always maintained to the graveyard. In 1974, negotiations commenced to

move the graveyard from its original location to Bonnie Brae Point, approximately one-third of a kilometer from the museum. In 1975, the remains of 195 people, as well as sixty gravemarkers, were removed to their present location by a cemeterian, to facilitate harbour expansion. Moving the graveyard proved to be advantageous to the Oshawa Sydenham Museum, because for the first time in many years the graveyard was easily accessible for visitors. Now within walking distance of the museum was the graveyard where most of the historical figures associated with our historic homes were buried.

As we developed the programme, we were able to solve many of the mysteries associated with the graveyard removal. Although the names on the stones accounted for less than half of the people reported to have been buried in the graveyard, we were able to discover many more of the names from the cemeterian's records listing information contained on the coffin plates. Unfortunately, since the cemetery's records were destroyed in a fire many years ago, a great deal of information was lost to researchers.

Although the programme was designed for students in grade seven and up, we have had many visits from students as young as grade three. Our intention is to educate students and teachers on how to appreciate graveyards for the wealth of information they can provide. When conducting our education programme we examine the people who are represented in the graveyard. Many local streets and buildings are named after these settlers, and children are excited when they recognize a name. One of these people is Thomas Henry, whose home is preserved as one of the museum buildings. In the archives are several personal letters, photographs, and familial records which we use to supplement the programme. Students are able to examine these



Fig. 1: Some examples of the early stones in their new location.
Photo: Courtesy of the Oshawa Historical Society.

records and compare them with the data from the gravestones.

Of course, a study of gravestone design and iconography is an important aspect of the programme. Students are encouraged to view the stones as examples of artistic talent in the community. The students are asked to categorize the stones based on theme and design and to discuss specific meanings of the motifs as they relate to life and death. They have an opportunity to draw motifs (we do not allow rubbings) or design their own. Organizational and professional symbols, as they appear on the stones, are introduced and discussed with the students. Stone carving as an industry is another topic, and students have a lot of fun matching particular designs with their respective carvers.

One of the few problems we have encountered with our programme is securing the cooperation of the weather. Even on warm and sunny days, the graveyard, located on a high spot above Lake Ontario, is cool and windy. At certain times of the year, especially the spring, the graveyard is too wet for a large group of people to tour. At other times it rains during the tour, making it impossible to venture outdoors. It was for this reason we developed an "in-house" component to the programme. We procured rubbings of the stones and then mounted them on ethafoam, shaped like the stones. A slide show was also prepared, showing the graveyard before and after removal. We now have a programme which is available at all times of the year and can even go on the road as an outreach programme. The response to our programme has been very encouraging. Schools and community groups have expressed great interest in the programme, and we have even consulted with other museums eager to set up similar programmes.

Our graveyard programme is designed to foster an appreciation on the part of teachers, students, and citizens for the wealth of information which can be attained from a graveyard. Often students arrive at the museum with many misconceptions, believing graveyards to be places more akin to horror stories than research. They leave with a profound sense of respect for these places as a valuable resource for studying history and the roots of their community. Students who are taught respect for graveyards will be less likely to commit graveyard vandalism. ♦

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The following 147 citations are, to the best of my knowledge, new—that is—contained neither in the AGS research collection nor in Peter Benes' list of citations in *The Masks of Orthodoxy*.

Markers XV will contain my detailed study of three of these carvers—Lemuel Savery, Amaziah Harlow, Jr. and Nathaniel Holmes—as well as some discussion of the work of John Tribbel and Jabez M. Fisher.

For the complete text for any of these citations, write me at 806 Colfax Street, Evanston, IL 60201.

The entry after each name is the volume and page number of the probate record, followed by years of death and probate settlement. ("P" = Plymouth Co.; "B" = Barnstable Co.). *Specifically mentions gravestones.

(1) A. Carey

*Richard Nickerson (B53:437; , 1833), Chatham

(2) Wm. & Noah Cushman

Silvanus Conant (P35:175; , 1794), Middleborough [Noah]

*Sophia Kingsley (P37:466; , 1801), Bridgewater [William]

(3) Eveleth & Co.

*Elisha Howes (B85:124; , 1855), Chatham

(4) Jabez M. Fisher

*Isaac Weekes (B61:381; , 1842), Harwich

*Alvah Nickerson (B61:482; 1842, 1844), S. Dennis

*Benoni Baker (B61:569; 1844, 1845), S. Yarmouth
Sally Small (B77:132; 1847, 1848), Harwich

*Israel Nickerson (B77:195; 1847, 1848), S. Dennis

*Abram Hedge (B77:235; 1848, 1849), Yarmouth

*Elijah Dyer (B77:254; , 1849), Provincetown

*Gorham Baker (B77:267; 1847, 1850), S. Dennis

*Nathan F. Sears (B77:296; 1848, 1850), E. Dennis

*Amos Whorf (B77:340; , 1851), Provincetown

*Alexander Howes (B77:391; 1849, 1851), Dennis

*Darius Weekes (B77:417-418; , 1852), Harwich

Isaac Hinckley (B77:475; 1850, 1852), Barnstable

*Samuel S. Crocker (B77:509; 1851, 1853), Cummaquid

*Daniel F. Small (B85:95; , 1853), Provincetown
 *Arthur Hallet (B85:133;1852, 1855), Yarmouth
 Hannah Baker (B85:142, 390; 1851, 1855), S. Dennis
 *Gideon Crowell (B85:198; 1855, 1856), S. Yarmouth
 *John Baker (B85:227; 1854, 1856), Brewster
 *Michael Burgess (B85:363; 1857, 1858), Harwich
 *Elisha Baker (B85:371; 1852, 1858), S. Yarmouth
 *Ebenezer Turner (B85:404; , 1858), Barnstable

(5) Nathan Fobes

*Moses Swift (B35:324; , 1810), Falmouth

(6) Edward Hallet

*Prince Howes (B77:370; 1841, 1851), Yarmouth

(7) Amaziah Harlow, Jr.

Rev. Chandler Robbins (P37:481; 1799-1801), Plymouth
 *Eleazor Holmes (P42:193; 1798, 1807), Plymouth
 Rev. John Cotton (P44:313; 1789, 1805), Plymouth
 [carved by Lemuel Savery; payment for setting stone?]

(8) D. Higgins

*Thomas Watkins (B85:317; , 1857), Truro

(9) John Homer & son

*Isaiah Mayo (B30:92; 1796, 1798), Wellfleet

(10) Nathaniel Holmes

Silvanus Gorham (B33:98; 1805, 1807), Barnstable
 *Samuel Gray (B33:167; 1806, 1808), Barnstable
 Joseph Easterbrook (B35:48; 1807, 1807), Barnstable
 *Mary Hinckley (B35:406; 1809, 1811), Barnstable
 *Joseph Annable (B39:23; 1811, 1812), Barnstable
 *Ebenezer Crocker (B41:265; 1817, 1818), Sandwich
 Nabby Bacon (B45:327; 1824, 1825), Barnstable
 Capt. Lot Hallet (B47:19, 22; 1825, 1827), Hyannis
 Job C. Davis (B47:384; 1827, 1829), Barnstable
 Henry Hallet (B47:556; 1825, 1829), W. Yarmouth
 *Samuel Drody (B52:513; , 1832), Sandwich
 James Smith (B52:541; 1832, 1832), Barnstable
 Capt. Henry Allen (B53:240; 1827, 1833), Barnstable
 *Eloisa Bacon (B61:35; 1835, 1837), Barnstable
 *Walter Chipman (B61:54; 1837, 1838), Barnstable
 *George Crocker (B61:218; 1823, 1828), W. Barnstable
 *Sophia Crocker (B61:222; 1835, 1837), W. Barnstable
 Jeremiah Hallet (B61:265; 1819, 1840), Yarmouth
 John Easterbrook (B61:267; 1836, 1840), Barnstable

*Lot Scudder (B61:273; 1839, 1841), Centerville
 *Hannah Goodspeed (B61:302; 1840, 1841), Marstons Mills
 *Doane Snow (B61:521; 1842, 1843), Hyannis
 *Joshua Lovell (B61:531; 1824, 1844), Osterville
 *Horace S. Crocker (B77:94; , 1847), Barnstable?
 *Ebenezer Scudder (B77:172; 1847, 1847), Marstons Mills
 *Henry Smith (B77:197; 1847, 1848), Barnstable
 *Isaac Scudder (B77:503; 1847, 1848), Osterville
 Clarindia Jones (B77:525; 1849, 1853), W. Barnstable
 *Isaac Bearse (B85:252; 1855, 1856), Centerville
 *Robinson Hinckley (B85:381; 1857, 1858), Barnstable

(11) Thomas A. Hopkins

*Fanny Crosby (B77:247; , 1849), Brewster
 *Franklin Hopkins (B77:362; , 1851), Orleans
 Joshua Small (B77:486; , 1852), Truro
 *Sarah Doane (B85:113; 1854, 1855), Wellfleet
 Archelaus Smith (B85:118; , 1855), ?
 *Atkins Dyer (B85:210; , 1856), Truro
 *Knowles Smith (B85:240; 1849, 1856), Orleans
 Henry Kingman (B97:180; , 1860), Orleans

(12) Ebenezer Johnson

*Stephen Crowel (B28:113; , 1797?), Yarmouth

(13) Barney Leonard

Hannah Thayer (P44:458; , 1813), Bridgewater

(14) Joseph Lewis (Hudson, NY)

*Abigail Crocker (B56:153; , 1834?), Barnstable?

(15) Oliver N. Linnell

*John Bassett (B77:210; , 1849), Harwich
 Jesse Nickerson (B77:306; , 1850), Chatham
 *Sabina Nickerson (B77:365; , 1851), Chatham
 *Benjamin F. Nickerson (B77:460; , 1852), Chatham
 Lumbert Nickerson (B77:518; , 1853), Chatham
 *Nathan Rogers (B85:87; , 1854), Harwich
 *Christopher Smith (B85:131; , 1855), Chatham
 *Enoch Smith (B85:194; , 1856), Chatham
 *Enoch Bassett (B85:199; , 1856), Catham
 *Susan Berry (B85:370; , 1858), Chatham

(16) Nathaniel & Cyrus Pratt

*Joseph Hearsey (P43:60; , 1809), Abington [Cyrus]
 George Little (P45:10; , 1813), Scituate [Nathaniel]
 Asa Whitmerck (P45:202; , 1813), Bridgewater [Cyrus]
 *Luke Bicknell (P48:261; , 1816), Abington [Cyrus]

(17) Lemuel Savery

- *Oakes Angier (P30:388; 1786, 1788), W. Bridgewater
- *James Hovey (P30:486; 1781, 1783), Plymouth
- Ebenezer Doten (P31:134; 1786, 1790), N. Carver
- *Sylvanus Bramhall (P35:69; 1779, 1794), Plymouth
- Elisha Mitchell (P35:305; 1790, 1795), E. Bridgewater
- *Thomas Jackson (P36:277; 1794, 1797), Plymouth

(18) Ebenezer, Asaph & Beza Soule

- Adam Wright (P28:115; , 1782), Plympton [Ebenezer]
- *Nathaniel Barrows (P40:173; , 1805), Middleborough [Asaph]
- Zechariah Standish (P28:121; , 1782), Plympton [Ebenezer]
- Zebedee Chandler (P28:450; , 1782), Plympton [Ebenezer]
- *Samuel Bourn (B35:131-132; , 1807), Sandwich [Bezar =Ebenezer]

(19) Josiah Sparrow

- *Joshua P. Atwood (B61:511; , 1844), Eastham
- *John F. Anderson (B61:528; , 1844), Yarmouth
- *Mulford Kendrick (B77:143; , 1848), Harwich

(20) William Sturgis [J. Sturgis]

- Ezra H. Burgess (B61:362; , 1842), Sandwich [William]
- *Noah Davis (B61:466; , 1843), Falmouth [Mr.]
- *Jonathan Burr (B61:568; 1842, 1844), Sandwich [William]
- *Deliverance Baty (B77:240; , 1849), Sandwich [J. Sturgess & Co.]

(21) James Thompson

- *Sylvanus Hammond (B77:356; , 1851), Falmouth [J. Thomston]
- *Elisha Gifford (B85:99; , 1854), Falmouth [James Thompson]

(22) Isaac and George Thomson

- *Ezra Nelson (P40:126; , 1804), Middleborough [Isaac]
- *Ruth Tinkham (P40:303; , 1805), Middleborough [Isaac]
- *Benjamin Thomas (P43:371; , 1809), Middleborough [Isaac]
- *Israel Thomas (P43:449; , 1811), Middleborough [George]
- *Ebenezer Vaughn (P43:460; ,), Middleborough [George]
- *Edmund Weston (P48:29; , 1816), Middleborough [George]
- *John Soule (P48:391; , 1817), Middleborough [George]

(23) Tingley

- *Freeman Baker (B77:58; 1841, 1844), S. Dennis

(24) John Tribbel

- *Nathaniel Holmes (P43:492; 1805, 1811)** , Plymouth
- *Capt. Jesse Harlow (P43:524; 1809, 1811), Plymouth
- *Elizabeth Wethrell (P45:238; 1814, 1814), Plymouth
- *Sylvanus Bartlett (P48:159; 1811, 1816), Plymouth
- Eliphalet Holbrook (P48:343; 1815, 1817), Plymouth

(25) Bildad Washburn

- Joseph Darling (P35:208; , 1795), Duxbury
- *Joanna Macumber (P35:219-220; 1791, 1795), Marshfield
- Nathan Kingman (P35:370-371; , 1797), Bridgewater
- Edward Oakman (P35:436; 1791, 1795), Marshfield
- *Abigail Ripley (P35:492; 1795, 1796), Kingston
- William Keen (P35:553; 1792, 1796), Marshfield
- Lydia Foster (P35:561; , 1796), Kingston
- Peres Chandler (P37:378; 1800, 1800), Duxbury
- Barnabas Harlow (P37:433; , 1796), Plympton
- Samuel Alden (P40:210; , 1805), Duxbury
- *Phebe Kent (P42:194; 1805,), Kingston
- Sarah Mitchell (P45:39; , 1813), Kingston
- Joseph Adams (P48:200; , 1816), Kingston

(26) Ebenezer Winslow

- *James Packens Jr. (P35:387; , 1795), Middleborough

(27) Ebenezer D. Winslow

Note: the following entry is taken from the 1850 US Census:
Brewster Ebenezer D. Winslow 57M Stone-Cutter
born in Plymton
(p. 129) Harriet 51F born in Brewster

- *Timothy Doane (B47:307; 1823, 1825), Orleans
- *Ruth Higgins (B52:56; , 1829), Orleans
- *Nathan Lincoln (B52:60; ,), ?
- *William Nye (B52:409; , 1832), ?
- *Ebenezer Brooks (B53:69; , 1831), Harwich
- *John Topping (B61:68; , 1837), Chatham
- *Elisha Sears (B61:239; , 1839), Dennis
- *Haskell Crosby (B77:103; , 1847), Brewster
- Elkanah Freeman (B77:318; , 1850), Brewster
- *Abigail Freeman (B77:368, 393; , 1851), Brewster
- *Temperance Snow (B85:318; 1844, 1857), Brewster

(28) Ebenezer Wood

- *Amasa Tomson (P43:447; , 1811), [Ply. Co.] ◇

TOPICAL COLUMNS

17TH AND 18TH CENTURY GRAVESTONES AND CARVERS



Ralph Tucker
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THE WITCHSTONE and other early stones

In Byfield, Massachusetts, there are some of the earliest stone carvings made by white men, dating back to the 1630s. As early as 1900 the Scientific American Supplement published an article by Horace C. Hovey who believed that the many slate gravestones in the area were made in Wales. In Byfield there were also some diorite stones with singular carving which were not gravestones, and which he believed to be of a "pagan" influence. There were also a number of diorite gravestones now identified as the work of the Leighton family of Newbury. There are also a number of milestones on similar diorite which may also be by the Leightons. Two step-stones dated 1636, and 1640 were not made by the Leightons and another odd stone, apparently a door stone which may well date to the 1630s and called the "Bride of the Sun" consists of a head with hearts and fleur-de-lis. Hovey was correct in calling attention to these stones, but was unable to accurately understand them.

Lura Woodside Watkins in the Oct. 1963 issue of *Antiques* magazine wrote of the Byfield stones which she saw as the only seventeenth century stone carvings done "for the pleasure of the carver." Found on the farm of Richard Dummer, who was probably the wealthiest man in the Bay Colony, the stones are in Byfield [a parish of Newbury, Massachusetts]. The "witchstone" now set up as a farm boundary marker is a remarkable work with which she was especially intrigued, and of which she remarked "... the figure presented complete evidence of seventeenth century feeling and style." It portrays a gentleman of some elegance in a tight-fitting coat with a flaring skirt having buttons down the front, a full buttoned wig and a broad-brimmed hat. The shoes have high heels, which went out of style by 1700. How it acquired its name is unknown.

The Dummer farm goes back to 1635 when the General Court "... sett out a ferme for Mr. Dumer aboute the falls of Neweberry, not exceeding the quantity of 500 acres." A mill was built by 1636. As Richard was a supporter of Anne Hutchinson in 1637 he left the colony but returned two years later. Watkins supposes that the 1636 door-step was made at the time of the grant and that perhaps the



The witchstone

witchstone represents Richard Dummer at his second marriage in 1643.

There was a mill on the Dummer land as early as 1636. Records are available that show that millstone blanks were imported in 1631 and carted to nearby Rowley where Goodman Funnell was paid 13£ 6s. 3d. for making the millstones. In a later article by Lura Watkins in the Essex Institute Historical Collections #106, in 1969 she adds to the Byfield Carvings information. As diorite is one of the hardest stones, these carvings show no marks of a chisel but were made by picking. The grooves were made with a millstone pick: a piece of metal tapered from a substantial thickness at the center to a sharp edge at each end with a short wooden handle running through the middle at right angles. A chipping motion was used, not a hammering motion.

Each of the articles mentioned has illustrations of the various stones, and a bicentennial booklet "Newbury Mass. 1635-1776" also has some illustrations. The "witchstone" remains at Witchstone Farm on Coleman Road, Byfield, many of the gravestones are in the surrounding area, and the early door steps are now at the Smithsonian Institute in Washington, D. C. ♦

19TH & 20TH CENTURY GRAVESTONES



Barbara Rotundo
48 Plummer Hill Rd. Unit 4
Belmont, New Hampshire 03220

Thanks to material sent by Donna Bogs about the Black Angel of Oakland Cemetery in Iowa City, I have been thinking about the way unusual gravemarkers attract myths. People want to understand anything out of the ordinary. If they don't know the true story, they will create an explanation that seems logical to them. Because it is logical, it seems true to others. Eventually it becomes impossible to separate the real facts from the legendary. One example is the rare stone in the South that has a skull carved on it. Since there is no history of early puritan religions in the area, the local explanation is that the stone marks the grave of a pirate. One of the interesting aspects of these stories is that people who tell them believe utterly in their truth. I have learned that you get nowhere if you try to tell them the truth behind the myth.

The facts concerning the Black Angel in Oakland Cemetery are simple. A Bohemian immigrant, Teresa Dolezal Feldevert, commissioned a Chicago sculptor, Mario Korbel, to create the angel in 1912. It was to mark the grave of her eighteen-year-old son and her second husband. Later she herself was buried there. Cast in bronze and the largest sculpture in the cemetery, the angel dominated its surroundings. When oxidation darkened it, the stories began: it turns blacker every Halloween or it turns white for one second Halloween midnight;

it turned black overnight when a lover of the deceased was unfaithful or when a check for its payment bounced; if you touch it you will die—any time from within one day to seven years. And the legends continue to grow. Naturally a night under the angel's wings is a favorite hazing sentence, yet one report said at least two weddings have taken place in front of it.

Do you have some local legends about which you discovered the truth in your research? Do share them with members by sending them in to the *Quarterly*.

Donna also sent a handsome leaflet for a walking tour of Aspen Grove Cemetery in Burlington, Iowa. Aspen Grove is definitely worth a visit if you are in eastern Iowa, or nearby in Illinois or Missouri.



Line Drawing by Virginia Rockwood

advertisement

HAND CARVED LETTERING IN STONE

Houmann Oshidari
617-862-1583

433 Bedford Street
Lexington, MA 02173

I received a letter of reprimand for my comments attached to Robert Wright's contribution about the dangers of city cemeteries. If anyone reading it felt I was condescending, I apologize. I certainly didn't mean that if the undergrowth in a cemetery had been cleared, all visitors were automatically safe. In these days of random, unprovoked violence, no cemetery or other open space can be considered safe, certainly not in crowded, impersonal cities. What I was trying to do was emphasize some actions we can take that will make visits safer. Mine was the same approach as tour guides endlessly repeating the ways to protect yourself against pickpockets. If you follow the rules, the odds for a pleasant experience greatly improve, but there is no guarantee. ♦

GRAVESTONES & COMPUTERS



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If you are thinking about recording a cemetery or a group of cemeteries you should develop a set of rules so that all people working on the project are recording data consistently. For small cemeteries (up to about 50 gravestones) you should assign map numbers going left to right and front to back. This will allow you to look back at who is buried next to whom. This will help genealogists establish additional relationships between the people. Never alphabetize the data for publication. Print the data in the natural order and provide an index. For medium to large cemeteries you should decide whether to use section numbers or lot numbers. Sections are usually delineated by roads or paths. Lots are easy to see if they are curbed and can be difficult to distinguish if they are not curbed. It is usually best to use section numbers and add map numbers as you would in a small cemetery.

Large cemeteries sometimes look like an overwhelming challenge to record, but if you break them down into sections and treat each section like a small cemetery, they are less intimidating. It's like eating an elephant; if you do it one bite at a time eventually the job is done. Several people can work on the project by recording groups of sections. The data can be combined in the computer later. I have been recording a 110-acre cemetery that contains over 100,000 burials for four years. I go on a nice day and record one section. I have now finished 33 acres. To estimate the number of burials in a cemetery that is full, figure about 1000 per acre. The number can range from 800 to 1500.

You should decide early what data to take. Obviously you will want to record the name of the deceased, the date of death, age and any relationships presented on the stone. You may want to record the verse which is usually generic. Whether you record it or not, you should read it to see if there is any personal data, such as "she was the mother of ten children" that you would record. You may want to record some data about the gravestone such as the material, shape, condition and carving. The AGS database provides six codes to record this data as well as the height and width. You may have additional genealogical data, such as parent's names, that you may want to add. This data should be identified as not being on the gravestone with something like square brackets [].

There are also some miscellaneous rules that should be adopted to maintain consistency. The following are typical

rules but you should think about them and then develop a list that suits your needs:

1. Don't ignore the titles "Mr." or "Mrs." For 16th and 17th-century gravestones; these titles are meaningful and should be recorded.

2. Terms such as "relict of" or "consort of" are alternative terms for wife of. W/O should be substituted in the relationship field. Occasionally "widow of" should be retained but if her husband is next to her, it is not necessary.

3. Information such as "of Boston" should be noted in the comments.

4. Dates before 1753 between January 1 and March 25 may be listed as 1724/5 for OS/NS (old style/new style). Use the new style year after March 25.

5. Decide if you will use a period after initials. If some do and some don't, your data will not look as neat. We do not use periods after initials.

6. Do not guess at relationships. Do not call a woman W/O Robert unless that information shows on the gravestone in some form.

If you plan to publish a book to document your project, you should format a couple of pages of the book after you have recorded a couple of hundred gravestones. Going through this process will usually change a few things about how you record and enter your data.

When recording in a cemetery always use a mirror to reflect the sunlight so that it casts shadows on the numbers and letters so they can be more easily read. If you have weathered marble stones to read, see the article, "Reading Weathered Marble Gravestones Requires a Knowledge of the Carver's Craft," in the Summer/Fall 1996 issue of the *AGS Quarterly*.

To order the AGS standard gravestone recording program (IBM version only), send \$19.95 plus \$2.00 shipping to:

AGS - Database Standard
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Call for Papers!

1998 AGS Conference

**Monmouth University
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The 1998 Conference Program Chair is Barbara Rotundo. Barbara is looking for papers from around the country and abroad.

Proposals and 250-word abstracts are due
February 15, 1998

Remember! This is an organization for *gravestone studies*. An occasional paper on cemeteries or mourning customs is acceptable, but the focus should always be on *gravestones*.

Please send proposals and abstracts to:
Barbara Rodunto
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220
(603) 524-1092

For general information
on AGS Conferences, contact:
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W. Fred Oakley, Jr.
19 Hadley Place
Hadley, MA 01035
(413) 584-1756
e-mail: oakl@javanet.com

CEMETERY CONSERVATION IN MANSFIELD, MASSACHUSETTS

The key to recruiting volunteers is building a strong working relationship with local newspapers, i.e. the reporters.

For the Town of Mansfield, the conservation of eight town-owned historic cemeteries began under the care and direction of the Park & Recreation Department in the Fall of 1993. Funding for a Cemetery Restoration Project Coordinator (\$2,000) came from the Town's Park and Recreation Department. Billie Siena (AGS member) was hired as Project Coordinator and began the restoration process at the Old Town Cemetery.

Additional funding (\$4,000) for the second and third years came from the budget of the Veterans Agent and the capital improvement budget of the Historical Commission. The Project Coordinator used these funds for photographic services, informational plaques for each of the eight cemeteries, and odds and ends which were generally office supplies, small tools, and minor equipment.

The Old Town Cemetery (in the center of the town by the Town Hall) was the first to be treated. It has approximately 600 head and foot stones dating from 1724. This project has been completed with each stone documented and photographed. The work plan has now shifted to conservation of the East Street Cemetery which has approximately 300 stones.

Dedicated volunteers have done the bulk of the work at East Street. They were recruited through newspaper articles, press releases, two videos created and aired by local Cable Station Channel 8, word of mouth, and *The Graveyard Gazette*, a newsletter published by the Cemetery Commission. Particularly exciting was the involvement for three consecutive years of Middle School sixth graders meeting the history requirements of a project on discrimination. Volunteers attend workshops led by restoration professionals and town staff to learn the correct way to clean, restore, and document stones.

Caring for volunteers is an effort. In addition to welcoming them with donuts and beverages, pizza is served for lunch. The closing recognition for their labors is a T-shirt with the logo design "Preserving Our Past for Our Future."



WORKSHOPS IN OTTUMWA, IOWA

Here is an excerpt from Beverly LeCroy's letter of July 23, 1997:

"The Preservation Workshop at last year's conference [1996 in Gorham, Maine] totally changed the way I do gravestone studies. I used to tromp a cemetery looking for my stone carvers and symbols and think it was a shame that an old stone was in disrepair. Now I tromp through and say 'Hey, I think I can fix that!' and get excited about fixing it."

Ed. note: Beverly was allowed to teach a course at Indian Hills Community College two evenings a week for six weeks using Strangstad's A Graveyard Preservation Primer as the course text, notes from the conservation workshop in Gorham, Maine, and several telephone calls to the editor. A tripod for lifting stones was fabricated by the welding department of the college to specifications provided by the editor and appearing in the Spring 1997 AGS Quarterly.

SEEKING CONSERVATORS

Are you or is someone you know currently engaged in conserving cemetery monuments? Your editor is seeking names, addresses, telephone numbers, and e-mail addresses for a list of conservators. AGS is often asked for such information in widely separated areas of our country. We would like to refer persons seeking to have stones repaired to someone near them. Anyone using this list should be careful to examine references since we have no way of determining the level of competence of those whom we list. ♦

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REGIONAL COLUMNS

SOUTHWEST



Ellie Reichlin
X9 Ranch, Vail, Arizona 85641
Phone: (520) 647-7005
Fax: (520) 647-7136

A VISIT TO FORT HUACHUCA, ARIZONA

Fort Huachuca which adjoins the city of Sierra Vista, is still an active U.S. Army post. When it was founded in 1877, it had been preceded by eleven other "garrisons built in Arizona Territory, south of the Gila [River]" since 1856. [Cornelius Smith: *Fort Huachuca, the Story of a Frontier Post—1976*] Like these, its foremost purpose was to subdue Apache Indian attacks, and also to "protect" U.S. citizens living on both sides of the nearby border with Mexico in the event of an invasion by Mexican troops. A hidden agenda may also have been to have available troop support in the event the United States launched a much-discussed attempt to annex the State of Sonora from Mexico. Located about forty miles southeast of Tucson, Fort Huachuca—at 5000 feet—is in a different climatic and biotic zone, cooler, with oaks and junipers and grasslands rather than the Sonoran desert's astonishing variety of cactus, mesquites and other prickly plants. Like Tucson, though, it's surrounded by dramatic mountain ranges. The drive via Sonoita and Sierra Vista, is beautiful—even for Arizona's southeast corner where it's hard NOT to find something beautiful close at hand. I'd recommend this trip if you're visiting Tucson; it can be easily combined with Tombstone and Bisbee in the same day. Be prepared to get a "pass" to the Base, which means having proof of citizenship and proof of car insurance. A nuisance, but I think it's worth it.

Fort Huachuca's cemetery is at the far eastern end of the cluster of late nineteenth century buildings which make up its "historic area." This includes the parade grounds, barracks, officers' housing, and museums, all of which complement a visit to the cemetery itself. The two museums use life-scale dioramas which provide a good "feel" for the experience of military life in a remote area,—mostly monotony—over the span of a century, augmented by well-chosen quotes from contemporary sources. These, together with the surviving wooden buildings, give one an excellent sense of the ambience of a frontier post where the architecture copied from military posts elsewhere, vaguely New England / Midwestern in style, comfortably settled and tidy, yet awkwardly out of place. The same goes for the cemetery—surrounded by a comfortably tidy wall of mortared cobblestones, (looking a bit like the "puddingstone" construction used in the Boston area at about the same time)

very unlike the vernacular adobe or wrought iron which the nearby Hispanic communities almost certainly would have used instead. A cast-iron gate, with the sign "Cemetery—1883" mounted at its apex, provides a suitably formal entrance.

Inside the robust walls, the trees—Emory oaks native to the region—are the only irregularities in the cemetery's exceptionally uniform layout of nearly identical headstones of white marble or a similarly white-colored stone, cut to the same size and width, spaced at identical intervals. Nearly all have a shallow incised motif resembling a large badge or escutcheon, on which the deceased's name is inscribed. In some instances, there is simply a generic "Civilian" or "Infant" bespeaking the overlap between the Fort and its surroundings. Birth and death dates are absent until the 1920s. Regardless of the era—and the cemetery is still receiving burials—the font of the inscriptions shows little change. Although the grouping of headstones is roughly chronological, there are no traces of changing styles in the design of the markers, nor alterations in their material and dimensions over time—a contrast to what would be expected in a civilian burying ground of a century's span. Text entries are similarly regulated, containing very little in the way of biographical detail relating to origins, biological or geographic. Marital or parental status receives little emphasis until the mid-20th century when it seems to have become an option to inscribe the name of the wife and children on the reverse of a marker, with their birth and death dates. At about this time too, military rank and the "war theaters" where the deceased participated began to be cited on the front of the stone.

This was definitely a resting place where "less is more," where a regimented and conservative aesthetic—possibly determined by considerations of cost—in aggregate makes a statement about the appropriate ways to memorialize a soldier's death. The striking absence of visual embellishment on the markers, coupled with the sameness of their color, height, spacing, and abbreviated text, might have been monotonous, or had an impoverished effect; strangely, it didn't. Surrounded by mountains whose smooth and irregular granite peaks splayed every which way, richly colored with dark green and gray, the place seemed a clearing where one could contemplate the majestic natural frame, while also reading into the cultural remains an implicit message—that death cuts everyone down to the same size, that affiliation with the military overrides considerations of individuality. Or perhaps the message is a cynical one: 'you get what you pay for'—small stones, little text, nothing fancy. My romantic bent recoils from this interpretation, but it may not be that wide of the mark.

Frankly, whatever impressions I have about the cemetery at Fort Huachuca should be taken for just that—impressions. I realize how important it would be to know

the federal rules which have governed military cemeteries for the past century, including their layout, the design of their markers, and the admission of their occupants generally. The aesthetic of this cemetery seems so regimented that I can't help but wonder if it has a philosophical basis—possibly written down somewhere—or is it all my projections? I'd welcome enlightenment from members knowledgeable about military cemeteries—do they differ by epoch? by region? by branch of the armed services? How specific are the regulations? You can be sure your replies will be published in this column, since I'm always interested in contributions beyond my own.

Finally, a few random jottings—the very uniformity of Fort Huachuca's cemetery incites a search for 'breaks' in the pattern. There wasn't that much. Six or seven headstones, dating from the early 1880s, placed along the wall, including a felled tree, crossed swords, a lamb, possibly remnants of an early period before a standardized code was instituted. Two markers had a Jewish Star of David incised where the Christian cross was placed on nearly all the others. Both markers dated from the 1950s, and both stars referred to the wife of the deceased. Some markers lacked religious references altogether. Possibly these were Native Americans? One marker was inscribed "Go-Dee-Zu-Tu-Say—Indian woman wife of Indian scout, died 23 July 1892." I looked for, but was unable to locate, any markers designating African-Americans. I had this in mind because well-known cavalry divisions of "Buffalo Soldiers" and other all-Black regiments were stationed here.

As I reflected on the potential for monotony at Fort Huachuca's cemetery, and why on balance, it wasn't noticeable, I realized how much the trees and surrounding landscape contributed to its calm mood. Clearly these features have an established importance in the iconography of cemeteries, well known to children as much as adults. Or at least this would seem to be the meaning of a recent story in the *Tucson Citizen*, concerning an 11-year-old boy who had become distraught over his mother's "final resting place. I thought she would get to have grass and trees" he said. "I didn't think she would just get dirt." This is what happened when she was buried in a section of Tucson's Evergreen cemetery—an otherwise handsomely landscaped site—set aside for the Pima County Cemetery where families at the federal poverty line can be assured a grave site. His mother did not exactly "get dirt." She got a plain marker, with her name and date—like the ones at Fort Huachuca, except that it was set flush with the ground, and the bare site itself "stood in stark contrast to the lush acres that surround it." The boy's grief was alleviated by the planting of a tree, whose growth—and possibly whose verticality—represents to the family the woman's "life, her battle, her courage." [*Tucson Citizen*, June 4, 1997] ♦

MIDWEST



Helen Sclair
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Chicago, Illinois 60614-2323

Forest Home Cemetery, Forest Park, Illinois, built over an Indian burial ground in 1872, declared bankruptcy about 2 1/2 years ago after the owner and all moneys disappeared. The most recent attempt at the problem's resolution appeared in the *Chicago Tribune*, April 20, 1997—an advertisement notifying of an auction offering landscaping equipment, vehicles, and office furniture and equipment. Forest Home is the abode of Billy Sunday, the evangelist, the Haymarket Memorial, and the only Tiffany memorial in the Chicago area.

Owen Hawley has sent word of his single-handed attempt to preserve the 200-year-old Mound Cemetery in Marietta, Ohio. His 32-year study has been published in a 520-page book, available from the Washington County Historical Society, PO Box 103, Marietta, Ohio 45750 (\$50.00 + \$3.75 shipping). All proceeds go to the restoration and preservation of a cemetery which derives its name from an ancient Indian mound, "the Conus" located within.



Jack L. Bradley, Chillicothe, Illinois, has sent eight months of articles from the *Peoria Journal Star* concerning the 144-year-old, 223-acre, Springdale Cemetery described as under a succession of out-of-state owners who have

ignored maintenance, vandalism, weeds, satanic and gang graffiti. The most recent owner (1993) now denies that he owns the community mausoleum where "skylights have been kicked out and water, snow, and ice cover sections of the marble floor." Plaster and large marble pieces are falling from the ceiling. A Save the Cemetery group has offered to purchase the cemetery and the owner is being fined \$500 per day for property neglect. Death is not playing well in Peoria!

A new book, *Copenhagen Cemetery*, Fox Valley Genealogical Society, PO Box 5435, Naperville, Illinois 60567-5435 (\$13.00), is an exceptional documentation of the birth and death of a cemetery. In the 1840s a group of families from Berks and Lancaster Counties, Pennsylvania, migrated to Naperville Township, DuPage County, Illinois.

Their cemetery passed through various ownerships, many of which were under the auspices of different religious bodies. Original family members died or continued their migrations Westward. The cemetery's uneven surface became littered with broken and fallen markers scattered about due to vandalism.

The Fox Valley Genealogical Society took the responsibility of finding the original deed, maps, lists of lot holders, local histories, and biographical sketches of the original families. Then every marker was recorded and photographed. Finally the markers were buried and the ground leveled. *Requiescant in Pace*.

An article in the Bloomington, Indiana *Herald Times* tells that in Owen County, Indiana, a marker had been missing since 1972. When Jesse Wilson died May 25, 1860, he was buried in the Livingston Cemetery, Freeman, Indiana, with a proper marker erected in his memory. The *Times* reports:

In California in 1986, a crew of California Conservation Corps workers stumbled upon an old headstone along a roadside in El Dorado County. The stone had seen rough days—it had been broken and mended. It also had been used as a coffee table and was encased in a stand with legs on it. . . . The stone was stored in a California highway garage and pretty much forgotten for nearly four years. Then a Placerville historian, Susan Mickus, happened to see it and determined the marker should be returned home. Looking for clues, Mickus noticed the carver's signature—'E. M. Burt, Whitehall, Ind.'

Calling the Indiana State Library, Mickus was referred to the Owen County Historical and Genealogical Society. And the trail led to Wilson's descendants, including Millie Arthur of Linton.

The Arthurs drove to California last Fall to retrieve the straying marker. It has been restored to its rightful site, all thanks to a signed stone. ♦

SOUTHEAST/CARIBBEAN



Sharyn Thompson
P.O. Box 6296
Tallahassee, Florida 32314

St. Lucia, a Lesser Antilles island in the West Indies, has a fascinating history which is reflected in its early cemeteries. Although discovered at the turn of the sixteenth century, serious colonization attempts did not begin until 1639. Between then and 1814, when St. Lucia was finally ceded to the English, the island changed possession between France and England at least fourteen times. Castries, the capital, has several historic cemeteries remaining within its limits, and the St. Lucia National Trust has recently turned its attention to preserving two of these important places:

Morne Fortune is located on a strategically important hilltop above the city, which has been the site of various military installations throughout St. Lucia's history. Today, the powder magazine, guard rooms/jail cells, the ruins of the Pavilion (government house), and the English and French cemeteries are all that remain of its earliest inhabitations. Both cemeteries were established c 1782. However, the French Cemetery is in an extremely deteriorated condition, with nearly all of the markers and vaults removed or destroyed. The land itself has been subdivided, with houses built over a portion of it.

The English Cemetery which has at least 137 graves, (many indicated as depressions in the ground), is the final resting place of the military personnel (and their families) who were posted to St. Lucia. Death dates on the nineteenth-century markers range from 1810 to 1866, and a few later markers have dates in the 1890s. The military left Morne Fortune in 1905-06; with the exception of two of the island's governors (died 1902 and 1974), there were no burials in the twentieth century. Five of the island's governors are buried in the English Cemetery, including three who died at the Pavilion between November 1829 and January 1834. The graves of the three governors are marked by an obelisk made of the local stone. Lt. John H. Caddy, who was posted to St. Lucia in 1833-34, painted a series of scenes of the island, including "Governor's Burial Ground," which shows the prominent obelisk, as well as a number of other tombs that were extant at the time.

Many of the markers that remain are large, above-ground tombs and box tombs. Inscribed ledger stones and tablets are generally slate or sandstone although some are marble. (No signed stones were identified during a survey conducted in 1995). Some tombs have been altered by

repair work that did not replicate the original detailing. However, others are good examples of the funerary architecture utilized at the military installation in the early to mid nineteenth century; these were finely crafted of local stone or brick, with elegant cornices and decorative surrounds at the vault openings. The earliest marked grave with an inscribed tablet (marble) is for Emillia Wood, the wife of Alex Wood (Commander in Chief of St. Lucia 1807-1814), who died November 8, 1810.

Riverside Cemetery was established in 1796, on land that the proprietress of Four-a-Chaux Estate gave as a burying ground for Roman Catholics. The cemetery is situated on a hillside overlooking the Castries River and the public highway. Church wardens were in charge of the cemetery, including defining its boundaries and regulating the digging of graves and erection of vaults. The wardens determined that an area between the cemetery road and the river would be unsuitable for burials, but that house-spots could be rented (this has continued to the present day). As early as 1845 the cemetery site was considered too small, but requests to extend its boundaries were denied. The Chapel of the Holy Souls was constructed near the main entrance during the 1870s, and most of the priests for the church are buried there. (This building was destroyed by fire in 1967.) In 1884 Riverside Cemetery was closed as a burying ground, although families who owned vaults could still inter relatives there. The Vestry continued to care for the cemetery, with some assistance from labor provided by the government until the turn of the twentieth century.



Ferguson tomb, Riverside Cemetery, Castries, St. Lucia. An example of a deteriorated tomb in Riverside Cemetery, Castries, St. Lucia. Efforts are being made to preserve this historic site by the St. Lucia National Trust.

The burials in Riverside Cemetery were apparently all within above-ground tombs. Many of the tombs, constructed of local stone and brick, are markedly different from those at the English Cemetery on Morne Fortune, reflecting the cultural and religious influences of the island's Roman Catholic population. The ledger stones and tablets are of white marble, with many of the inscriptions in French. One stone, a closure tablet for Alex Parker, who died April 21, 1928, is signed "L. Grannum, B/DOS." The 43 inscribed markers at the cemetery have nineteenth century death dates ranging from 1808 to 1899, and twentieth century dates from 1900 to 1972 (indicating that until recently, families continued to bury there, although the cemetery was officially closed nearly 100 years earlier).

Riverside Cemetery is currently in an alarming state of deterioration. Lack of funds for maintenance has contributed to its overall disrepair, but the site also faces great pressures because of the island's current socio-economic situations. Much of what was once a large cemetery has been taken over as a residential area. At the main entrance on the public road, small frame houses constructed by the landless have recently encroached upon the only part of the cemetery that is still distinct. This has led to the obliteration of all but about forty tombs. The daily routines of the residents, together with their gardening activities and domestic animals, have had an extremely negative impact. Soil erosion is a problem and the remaining funerary materials, including tombs and fences, are rapidly deteriorating.

Despite the current condition of this significant site, steps are being taken to preserve what is remaining. In 1996 the St. Lucia National Trust conducted programs to commemorate the 200th anniversary of the cemetery and to draw attention to its importance in St. Lucia's history. The Trust also sponsored a survey of Riverside and the English cemeteries in 1995.

(Information compiled from materials provided by the St. Lucia National Trust and from field notes made by Sharyn Thompson during a survey of the cemeteries in April 1995. For more information about the sites, contact the St. Lucia National Trust, P.O. Box 595, Castries, St. Lucia or The Center for Historic Cemeteries Preservation, P.O. Box 6296, Tallahassee, Florida 32314.)

PUBLICATIONS AVAILABLE

A brochure detailing the African American history of Tallahassee, Florida's Old City Cemetery was produced to coincide with the observance of Emancipation Day, May 20th. Approximately 100 soldiers—members of the United States Colored Troops—believed to have been killed at the Battle of Natural Bridge on March 5, 1864, are buried in the western section of the cemetery. During the last decades of the nineteenth century, on Emancipation Day, Tallahassee's African American community held a service at the cemetery and placed flowers on the graves of these Union soldiers.

This year, as part of a city-wide celebration, the custom was again observed. Single copies of the brochure should be requested, with a self-addressed, stamped envelope, from the John G. Riley House Museum of African American History and Culture, 419 E. Jefferson Street, Tallahassee, Florida 32311.

Historic African-American and African-Caribbean Cemeteries: A Selected Bibliography by Sharyn Thompson. Order from The Center for Historic Cemeteries Preservation, PO Box 6292, Tallahassee, FL 32314 for \$7.50 including postage. ♦

NEW ENGLAND AND CANADIAN MARITIMES



Bob Klisiewicz
46 Granite Street
Webster, MA 01570
(508) 943-5732

Television viewers who used to watch and enjoy the "Adventures of Grizzly Adams" back in the early 1980's may not realize that Adams was modeled after an actual person. The real John "Grizzly" Adams; hunter, trapper and general mountain man of the 1830/40s lies buried in Charlton, Massachusetts, beneath a slowly disintegrating marble stone. The stone is now being cared for by the Charlton Historical Commission, and must have been cleaned a short time ago, as it stands out in stark whiteness compared to the rest of its neighbors, unattended, gray with grime, and lichen stained. I have no idea who cleaned it or how it was cleaned, and hope that the deterioration of the marble is from age, and not from the cleaning attempt.

Although not as sharp as it must once have been, the stone (pictured below) clearly depicts a mountain man, with fur hat, high boots and all the necessary accouterments for that kind of life. In his left hand he holds a rifle while his right hand rests on the shoulders of a large bear (of the grizzly persuasion, I suppose) with its head bowed in friendly submission. To his far right is a large tree, no doubt representing the forest that they loved.

Adams died in 1860 at the age of 48, and was later portrayed by Dan Haggerty, in a relatively short-lived but popular television series (also co-starring the bear) about Adam's adventures on the frontier. The two of them survived disasters, flood, fights and famine (which, I guess, gives lie to the saying that when you starve with a bear, the bear starves last). A library search shows that there have been a few books about Adams' real life, but they are out of print and relatively hard to find. The fictional Grizzly Adams

still lives on videotape but I suspect that they also are somewhat hard to locate. Fame is fleeting!



"Grizzly" Adams' stone

MEMBERS IN THE NEWS

The April 24, 1997 edition of the *Worcester Telegram & Gazette* published a nice article on the activities of long-time members Jim and Minxie Fannin, as they struggle to restore some of the older stones in the Sturbridge cemetery. The Fannins work out of Concord, Massachusetts, and over the years have restored portions of historic cemeteries throughout the greater Boston area. Their Sturbridge project is already well under way, with ten stones restored and another 147 waiting their turn, hoping for further funding from the next scheduled town meeting.

The Fannins own Fannin-Lehner Historic Preservation Consultants, one of the few companies that specialize in this field, and as all specialists do, they take their responsibilities seriously. Their tools are specific to the stones to be restored, and ecologically correct, including detergent that is non-ionic neutral, which will not leave any residue to encourage further algae growth. In addition to their cleaning solutions and brushes, when it is necessary to clean the old lettering or details of the carvings, the Fannins use only wooden tools. When they finish each stone, it is photographed, creating a permanent record of the condition of the stone as of that date.

The Fannins insist that they are careful not to change or add to the stones in any way with their restoration. It is important to them to clean and repair the stones as necessary, but as works of art with historical significance, they must keep them as near to their original condition as possible.

The cemetery (which was included in one of the self-guided tours for the 1997 AGS Conference in nearby Leicester) contains slate stones, marbles, and red sandstone, with many of the marbles showing the cruel deterioration common to that substance. The cemetery is heavily wooded (for a cemetery), and the trees, perhaps two centuries old by now, present major problems both because of their extensive root systems, tipping and toppling stones, and as a result of the nearly permanent shading during the summer months, promoting extensive algae growth. It is, none the less, a pretty cemetery, and worth a visit, situated in the center of Sturbridge, with adequate parking alongside the cemetery wall, and with a nearby historic pub/restaurant for refreshments as necessary. For photographic purposes, early spring or late fall would be recommended, for, even with a practiced mirror technique, the extensive summer foliage could make it difficult to get sufficient light on certain stones. ♦

ACROSS THE OCEANS



Angelika Krüger-Kahloula
Franz-Schubert-Str. 14
D-63322 Rodermark
Germany

In a recent article in the *New York Times*, "Visiting Musical Ghosts in Search of Answers" (March 30, 1997, H 31), Alex Rose writes about his visits to the graves of famous composers in several European countries. Many, but not all of them, are buried in major cemeteries that may even have special sections for musicians. Others, like **JEAN SIBELIUS**, whose grave is on the grounds of his home in the Helsinki suburb of Järvenpää (Finland), have found more individual resting places.

In England, **BENJAMIN BRITTEN** is buried in the church cemetery of the East Anglian fishing village of Aldeburgh. **HENRY PURCELL**'s remains are in Westminster Abbey, London. The epitaph says: "Here lyes Henry Purcell Esq., who left this Life and is gone to that blessed Place where only his Harmony can be exceeded."

In Austria, the "Musicians' Grove of Honor" in the Zentralfriedhof (Central Cemetery) of Vienna is a prescribed sight to visit for musically inclined graveyard strollers even though the monuments they will encounter say more about the sculptural preferences of the nineteenth-century Viennese than about the style or artistic direction we associate with each composer. **LUDWIG VAN BEETHOVEN**, **JOHANNES BRAHMS**, **CHRISTOPH WILLIBALD VON GLUCK**, **WOLFGANG AMADEUS MOZART**, **FRANZ SCHUBERT**, and **HUGO WOLF** are the most famous composers buried here (or commemorated, like Mozart, whose original grave was left unmarked). **GUSTAV MAHLER** is buried in the suburb of Grinzig. His gravestone, an upright, narrow slab, bearing only the inscription **MAHLER**, stands out amidst the richly ornamented upper-middle class monuments that are characteristic of this cemetery.



Frédéric Chopin (1810-1849)
White marble monument by Jean-Baptiste Clésinger.
The statue above the musician's portrait is Euterpe,
the muse of Music.

Paris, France:

For a visit of Père Lachaise cemetery I recommend buying a map at the main entrance. And then, off you go to look up your favorite composer(s): **ESPRIT AUBER**, **VINCENZO BELLINI**, **GEORGES BIZET**, **ERNEST CHAUSSON**, **LUIGI CHERUBINI**, **FREDERIC CHOPIN**, **PAUL DUKAS**, **GEORGE ENESCO**, **PHILIPPE GAUBERT**, **ANDRE GRETRY**, **REYNALDO HAHN**, **RODOLPHE KREUTZER**, **EDOUARD LALO**, **ETIENNE MEHUL**, **JIM MORRISON**, **GABRIEL PIERNE**, **IGNACE PLEYEL**, **FRANCIS POULENC**,

REBER, **GIOACCHINO ROSSINI**. **CLAUDE DEBUSSY** is buried in the Passy cemetery (Métro: Trocadero), **CHARLES GOUNOD** in Auteuil (Métro Exelmans), **ARTHUR HONEGGER** in Saint-Vincent (Métro: Lamarck-Caulaincourt). **CAMILLE SAINT-SAENS** and **CESAR FRANCK** are buried in Montparnasse (Métro Edgar-Quinet). In Montmartre cemetery (Métro: Place Clichy) you find the graves of **ADOLPHE ADAM**, **HECTOR BERLIOZ**, **LEO DELIBES**, **LOUIS DIEMER**, **JACQUES HALEVY**, **VICTOR MASSE**, **JACQUES OFFENBACH** and **AMBROISE THOMAS**. (Ross only mentions the most famous composers buried on Père Lachaise. In order to address a greater variety of musical preferences and to remind you that other Parisian graveyards may also be worth a visit, I have consulted Jacques Barozzi's *Guide des cimetières parisiens*, Paris: Hervas 1990.)

The epitaph of Scottish musician **JAMES CHALMERS**, who died in 1770, says that "He played with such dexterity, /By all it is confest, /That in this grave interred is /Of Violists the best." This is one of the many inscriptions recorded by Betty Willsher in her delightful new book, *Scottish Epitaphs: Epitaphs and Images From Scottish Graveyards*. (Available to members for \$12 plus \$3.50 p&h from the AGS office.)

"Ashes to Ashes: Five concepts for a cemetery in Köln-Kalk" is the title of a temporary exhibit at the Museum für Sepulchralkultur in Kassel, Germany. It runs through August 31, 1997. ♦



Serge Gainsbourg (1928-1991)
The twentieth-century composer and performer of popular music and chanson is buried with his parents beneath a simple concrete slab. Fans leave letters, drawings, flowers, and gifts on his grave.

NOTES AND QUERIES

Victorian Verse Needs Completion

I'm attempting to recover the full verse of an epitaph I once saw on a gravestone. The first of four lines is something like:

"Two pilgrims set out for a distant shore."

The remaining three lines convey the image of an ocean embarked upon. On the earthly side people are grief-stricken, but on the distant shore (heaven) there is a multitude crying out in joyous welcome. Can anyone help me locate the poem in literature? Note: It is not in J. W. Cummings' *The Silver Stole*. Send responses to Parker B. Brown, 7020 Woodstream Terrace, Seabrook, MD 20706-2148, or telephone 301/794-9517.

Help needed from members in New York and Ohio

Peggy Jenks of 24 Mettowee Street, Granville, New York and Ann Cathcart of RR1, Box 229, North Bennington, Vermont need help searching cemeteries in certain towns in Vermont and New York to find stones carved by the following carvers:

John H. Rule, 1794-1867, Henry Rule, 1797-1889, James Rule, 1802 - ?, brothers and brother-in-law Ethan Stone, 1789-1857, were in the marble business and/or gravestone carvers in Arlington, Vermont starting about 1820. James was of Winfield, Herkimer County, New York in 1828; Henry was of Geneva, Ontario County, New York in 1829; and John H. was of Norwalk, Huron County, Ohio in 1845. These men worked for or were apprentices of Moses McKee of Arlington, Vermont, and Winfield, New York.

Peggy and Ann will supply pictures and other materials to anyone interested in helping.

Another Black history burial place noted

Thanks to a note from member Jo Ann Mongue of Dalton, Massachusetts, Roberta Halporn wants to add a name to her list of burial places of men and women important in Black history. Amos Fortune, a former slave who bought the freedom of his first wife and then his second, is buried in Jaffrey, New Hampshire. Moving from Boston, Fortune established a successful tannery in Jaffrey and made a number of contributions to the community.

Ed. note: A further description of his life and gravestone appears in Angelika Krüger-Kahloula's article on gravestones of eighteenth and nineteenth-century Blacks in Markers VI. This cemetery in Jaffrey Center was included in the self-guided tours for the 1991 Annual Conference at Mount Hermon School. Willa Cather, the novelist, is buried there as well.

Response to Spring Issue Query

In the Spring 1997 *AGS Quarterly*, p. 18-19, Eugenia Parker asked about an unusual stone in the Old Wheelerville Cemetery, Mobile, Alabama. Marcy M. Frantom writes, "The stone in question has a hole in the center according to a Mobile man who has relatives there. He believes it was a flag pole stand. May explain the irreverent treatment!"

Clarification of town's appropriation

In the Winter 1997 issue of the *AGS Quarterly*, p. 27, Christopher C. Gardner reported that the Ledyard Town Council appropriated \$2,000 for work in the Morgan-Billings Cemetery in Ledyard.

Cynthia Cross, chairperson of the Ledyard Cemetery Committee, advises that the committee requested the Town Council to release to Mr. Gardner the funds that had been entrusted to the Town by estates of Ledyard residents for cemetery maintenance. The Council approved the release of the funds but did not appropriate any town funds for that purpose.

Ed. Note: The Ledyard Cemetery Committee has developed an effective "Adopt-A-Cemetery" program and advises that there are additional funds that may be used for stone restoration in other cemeteries in Ledyard.

Stockton, California resident offers service

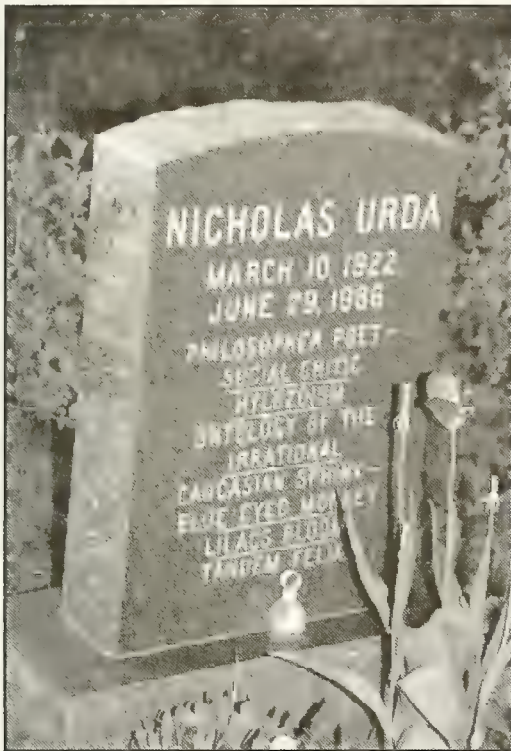
Bettyann Lockwood Hedegard and her husband of Stockton, California, travel extensively around the northern and central part of California. She visits many cemeteries while her husband is at work. She offers to search out sites for anyone interested in the areas she frequents. Her address is 7495 Shoreline Drive, Stockton, CA 95219.

Millstone information sought

AGS member Walter Hollien would like information and/or photographs of millstones used as gravestones. If you happen to know of any such markers in your area, please contact Walter J. Hollien at Millstone Research Center, PO Box 346, Long Valley, NJ 07853. Walter is also interested in knowing the location of any old millstone quarries.

Epitaph Interpretation Requested

John D. Bowen of Silver Spring, Maryland, is looking for an interpretation of this epitaph. The words beneath the name and dates are: philosopher poet—social critic, hylozoism, ontology of the irrational, caucasian sphinx—blue-eyed monkey, lilacs bloom, tandem felix. You may write John at 613 Chichester Lane, Silver Spring, MD 20904-3331 or telephone 301/384-6533.



Can you interpret this epitaph?

What Do You Do?

Katherine Greenia of Kirkville, New York, writes, "I came across a back issue of a magazine called *Country Living* (June 1989). It featured a home built by Capt. Richard Shaw in 1730 on Long Island, New York. A plaque placed by a local historical society adorns the home's entrance and summarizes its colorful life. While admiring this gem of a home, I noticed something hanging near the fireplace mantel—a small tombstone. Maybe it's a family heirloom, quite possibly the captain's own marker. But it does not resemble the reproduction stones I've purchased.

My question would be, is this legal and how would one question such a discovery? Should you report such findings and to whom? In recent years gravestone markers, statues, gates, and other memorial items have been targeted



by unsavoury characters for profit. I would be grateful to have more information on this matter."

Write Katherine Greenia at 8911 Kirkville Rd., North, Kirkville, New York 13082.

Ed. Note: This query provides the opportunity to call attention to the new AGS pamphlet, "What Do You Do When You Find a Gravestone?" sold to members for \$2.50. It describes steps for seeking the original site of a strayed stone and identifying the site and the stone of a suspected theft.

Remember that for many years museums, libraries, and historical societies considered it praiseworthy to offer safekeeping in their buildings to particularly important or attractive stones. Only with the spread of the preservation movement generally and the increased respect for colonial stone carvers has opinion shifted. AGS is not so concerned about such innocent possession, but it is most anxious to stop the deliberate theft for profit. Certainly in such instances as described, if the stone is genuine, a label should be conspicuously placed giving the provenance of the stone.

Trustees Make Gift to Peace Corps Volunteer

At the April meeting of the Board of Trustees, a letter was read from April Brooks, Peace Corps volunteer in the Slovak Republic. She was preparing to work with volunteers to restore some cemeteries and was looking for materials that would help them learn how to go about their project. The Board responded by voting to send copies of

our preservation materials. The following letter has been received from April.

July 13, 1997

Dear Trustees of the Association for Gravestone Studies:

I want to thank you and the other members of AGS who graciously sent me the packet including *A Gravestone Preservation Primer*, preservation kit and other papers this past spring. The information put out by your organization has been invaluable as we prepare for our work.

I've recently moved to the small town of Spisske Podhradie for the month of July and next week we intend to begin the long documentation process in the cemetery. Unfortunately, many of the gravestones are in such bad shape that we will be unable to record even the names from some of them.

Currently, I am working on an article for our Peace Corps Slovakia newsletter. The article will cover the current state of Jewish cemeteries in Slovakia and will detail our work in Spisske Podhradie. I will forward you a copy when it's finished. . . .

Thanks again for your generous gift and general support of our project.

Sincerely, April Brooks, Peace Corps Volunteer
Slovak Republic

For Your Information

PLEASE NOTE: The Spring issue of the *AGS Quarterly* that preceded this one was Number 2 of Volume 21. It was incorrectly numbered on the cover but correctly numbered inside.

You may find the Western Graves photo essay by Neal Ulevich of interest. Go to <http://www.sni.net/~nulevich> and click on the Western Graves link.

The American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634 has short-term fellowships for one to three months. Deadline for applications is January 15, 1998. Request application materials by telephone (508) 752-5813, FAX (508) 754-9069, or cfs@mwa.org — e-mail address.

We received a copy of a brochure for a self-guided walking tour of Old Norwichtown (CT) Burial Ground. For more information about Connecticut cemeteries, contact the Connecticut Gravestone Network, 135 Wells Street, Manchester, CT 06040.

At least three AGS members sent us a copy of the clipping "Graveyard Tourism Is Alive and Kicking" by Elizabeth Seay, staff reporter of *The Wall Street Journal*. We appreciate receiving clippings mentioning AGS members or cemetery activities (except those about vandalism).

Stolen Gates Are Returned to Mount Auburn Cemetery

Less than 48 hours after announcing the theft of seven historic gates, officials at Mount Auburn received four gates back. Police acted on a tip from a woman who read an article in *The Boston Globe* describing the gates and realized she had seen some of the gates in a Brewster, Massachusetts, antique shop. They proceeded to recover the four gates which were in good shape but had been painted red instead of their normal black.

William C. Clendaniel, President of Mount Auburn, is still anxious to have the other three located and returned. Clendaniel appeals to AGS members and the general public to keep their eyes open for cast-iron, decorated gates with the names "S.Dow," having two crossed, down-turned torches tied with a ribbon, or "J.B.H.James," also with down-turned torches or a third gate that may have the name "William Goddard" on a plaque at the top of the gate which is ornamented with delicate gothic-style openwork. All gates are approximately 2 1/2 feet by 3 feet in size.



Anyone seeing these gates is urged to call the Cemetery at 617/547-7105 or the Watertown Police at 617/972-6544.

Watertown police have information about the persons who sold the gates to the antique dealer and are actively working on various tips they have received to try to recover the three other gates.

Mount Auburn recovered an additional gate, not one of the seven, as a result of *The Boston Globe* story. A Cambridge resident had rescued a gate from the trash four years ago. Its number matched a lot in the Cemetery that was missing a gate and she returned it to the Cemetery.

Ed.Note: Know any antique dealers? Share this story with them. The consequences to them can be serious. ♦

RECEIVED AT THE AGS OFFICE

PUBLICATIONS

from June 1997 - October 1997

Hills, Julia C. and Ruth H. McIver. *Johns Island Presbyterian Church Cemetery* (catalog of monuments).

Kueker-Murphy, Traci L., *St. Mary's Cemetery: A Cultural Reflection of Brussels, Illinois*. A masters thesis.

Landscapes of Memories: A Guide for Conserving Historic Cemeteries, compiled and edited by Tamara Anson-Cartwright, Architectural Conservation Advisor for the Ministry of Citizenship, Culture and Recreation, Ontario, Canada.

Merriam, Shelly L. *Monograph of Cuttyhunk Historical Society, "The Cuttyhunk Cemetery,"* Spring '97.

* *Monument Builders News*, Sept. '97, Vol. 54, No. 9, is received monthly. The September issue describes their convention to be held in January 1998 at the same hotel in Orlando as The American Culture Association with its Cemeteries and Gravemarkers section in April.

North Carolina Folklore Journal, (Winter-Spring 1996), Vol. 43 No. 1.

Proceedings of the American Antiquarian Society, (1996) Vol. 106 Part 2.

Salisbury, Susan. *Southern Massachusetts Cemetery Collection, Vol. 1 and 2*. The volumes cover tombstone inscriptions in 64 cemeteries in 14 towns in the first volume and 72 cemeteries in 9 towns in the second.

Wignall, Jeff. "Dean McNeil's Faces of the Living Dead." *PDN* [Photo District News], July '97, pp. 66-69. ♦

In June the National Trust announced its annual list of endangered historic sites. On that short list was Congressional Cemetery which was intended to represent historic urban cemeteries. This is a great year for AGS members to get publicity and helping hands for all historic cemeteries. More information in future issues.

NEWSLETTERS

Coalition Courier, published by The Coalition to Protect Maryland Burial Sites, Inc., PO Box 1533, Ellicott City, MD 21041-1533.

Connecticut Gravestone Network, Ruth Shapleigh-Brown, Exec. Dir., 135 Wells Street, Manchester, CT 06040-6127.

The FACSI Newsletter, published by Friends of Abandoned Cemeteries of Staten Island, 140 Tysen Street, Staten Island, NY 10301.

Inscriptions: Newsletter of the Wisconsin State Old Cemetery Society, c/o Monna Aldrich, Box 141, 4370 Windsor Road, Windsor, WI 53598.

Newsletter: Lower Hudson Conference, published by Lower Hudson Conference of Historical Agencies & Museums, 2199 Saw Mill River Road, Elmsford, NY 10523.

OHCA Ledger, published by Oregon Historic Cemeteries Association, PO Box 802, Boring, OR 97009-0802.

Maine Old Cemetery Association Newsletter, c/o Lee Fitts, Membership Chairman, PO Box 641, Augusta, ME 04332-0641.

Rubbings: New Hampshire Old Graveyard Association Newsletter, c/o Joyce Davies, Corresponding Secretary, 8 Great Pond Road, Kingston, NH 03848-3747. ♦



Stone for Elizabeth O. Barnet, died 1859 at age 47.
Elizabeth, New Jersey.

PUBLICATIONS LIST

In the next quarterly descriptions and tables of contents for *Markers* will be included. The prices will be the same. Note many of these are priced lower than they have been.

MARKERS

Markers I

Paper N/A,
Cloth \$20.00 members, \$25.00 others

Markers II

Paper \$11.00 members, \$13.00 others,
Cloth \$20.00 members, \$25.00 others

Markers III - out of print

Markers IV

Paper \$11.00 members, \$13.00 others,
Cloth \$20.00 members, \$25.00 others

Markers V

Cloth \$20.00 members, \$25.00 others

Markers VI

Paper \$11.00 members, \$13.00 others,
Cloth \$20.00 members \$25.00 others

Markers VII

Paper \$11.00 members, \$13.00 others

Markers VIII

Paper \$14.00 members, \$16.00 others

Markers IX

Paper \$14.00 members, \$16.00 others

Markers X

Paper \$23.00 members, \$25.00 others

Markers XI

Paper \$23.00 members, \$25.00 others

Markers XII

Paper \$23.00 members, \$25.00 others

Markers XIII

Paper \$23.00 members, \$25.00 others

Markers XIV

Paper \$23.00 members, \$25.00 others

Order Five or more MARKERS and save! Orders containing five or more MARKERS, any combination of paper or cloth: Members take \$7 off the total, others buy the MARKERS at the member price. Orders containing 10 or more MARKERS: Members take \$15 off the total. Others use member price.



Stone of Robert Ogden, died 1733 at age 46. Elizabeth New Jersey.



Stone of the Slidell children, died 1770.
Trinity Church, New York City.

BOOKS

By Their Markers Ye Shall Know Them: A Chronicle of the History and Restorations of Hartford's Ancient Burying Ground

William Hosley and Shepherd M. Holcombe, Sr.

Paper: \$18.75 members, \$20.75 others

Cemeteries and Gravemarkers: Voices of American Culture

Edited by Richard E. Meyer

Paper: \$26.00 members, \$29.00 others

The Colonial Burying Grounds of Eastern Connecticut and the Men Who Made Them

James A. Slater

Photographs by Daniel & Jessie Lie Farber

Cloth: \$75.00 members, \$83.00 others

Death Divine

Pamela Williams

Paper: \$15.00 members, \$17.00 others

Ethnicity and the American Cemetery

Edited by Richard E. Meyer

Paper: \$18.00 members, \$20 others

Gravestone Chronicles I and II

Theodore Chase and Laurel K. Gabel

Paper: \$50.00 members, \$55.00 others

The Last Great Necessity: Cemeteries in American History

David Charles Sloane

Paper \$18.95 members, \$20.95 others,

Cloth \$23.65 members, \$25.65 others

Old Burial Grounds of New Jersey

Janice Kohl Sarapin

Paper: \$14.95 members, \$16.95 others

Once Upon a Tomb

Nancy Millar

Paper: \$16.00 members, 18.00 others

Puritan Gravestone Art (1976)

Paper: \$16.00 members, \$18.00 others

Puritan Gravestone Art II (1978)

Paper: \$16.00 members, \$18.00 others

Remember Me as You Pass By: Stories from Prairie Graveyards

Nancy Millar

Paper: \$15.00 members, \$17.00 others.

The Revival Styles in American Memorial Art

Peggy McDowell and Richard E. Meyer

Paper: \$23.00 members, \$26.00 others

Saving Graces

David Robinson

Paper: \$14.95 members, \$16.95 others

Scottish Epitaphs

Betty Willsher

Paper: \$12.00 members, \$14.00 others

Silent Cities:

The Evolution of the American Cemetery

K. Jackson & C. Vergara

Paper: \$14.95 members, \$16.95 others

Soul in the Stone:

Cemetery Art from America's Heartland

John Gary Brown

Cloth: \$39.95 members, \$43.95 others

Tomb Sculpture: Its Changing Aspects from Ancient Egypt to Bernini

Erwin Panofsky

Cloth: \$65.00 members, \$72.00 others

Understanding Scottish Graveyards

Betty Willsher

Paper: \$8.50 members, \$9.50 others

**Vestiges of Mortality and Remembrance:
A Bibliography on the Historical Archaeology
of Cemeteries**

Edward L. Bell

Cloth: \$47.50 members, \$52.50 others

**PRESERVATION
INFORMATION**

A Graveyard Preservation Primer

Lynette Strangstad

Paper: \$15.95 members, \$17.95 others

Preservation of Historic Burying Grounds

(National Trust for Historic Preservation
Inform Orion Series #76)

\$6.00 members, \$6.50 others

Florida's Historic Cemeteries

Sharyn Thompson

Paper: \$7.00 members, \$8.00 others

**Texas Preservation Guidelines: Preserving
Historic Cemeteries**

Texas Historical Commission

Paper: \$2.00 members, \$2.50 others (for p&h)

SPECIAL OFFER! If you order *A Graveyard Preservation Primer* and *Preservation of Historic Burying Grounds*, we'll also send you the National Register's booklet, *Guidelines for Evaluating and Registering Cemeteries and Burial Places*. (\$2.50 if sold separately.)

**Review & Evaluation of Selected Proprietary
Materials for Cleaning Masonry Burial
Monuments**

Tracy Coffing Walther

Leaflet: \$2.00 members, \$2.50 others

See Leaflet Section for more preservation materials.

AGS Database Program (IBM-based)

\$19.95 members, \$21.95 others

CEMETERY GUIDES

**Regional Guide 1: Narragansett Bay
Area Graveyards**

\$3.50 members, \$4.50 others

**Regional Guide 2: Long Island, New York 17th
and 18th Century Graveyards (including Lower
Manhattan Island)** \$3.50 members, \$4.50 others

**Conference Guide 1: Capital District, New York
Cemeteries**

\$3.50 members, \$4.00 others

**Conference Guide 2: Cemeteries In and Around
New London, Connecticut**

\$3.50 members, \$4.00 others

Conference Guide 3: Chicagoland Cemeteries

\$5.00 members, \$5.50 others

**Conference Guide 4: Massachusetts Lower
Connecticut River Valley**

\$3.50 members, \$4.00 others

SPECIAL OFFER! Buy all four Conference Guides and save: \$11.50 members, \$12.50 others

LEAFLETS

Kit of Information Leaflets (9 items)

\$10.00 members, \$11.00 others

Kit of Teaching Resource Leaflets (11 items)

\$10.00 members, \$11.00 others

Kit of Gravestone Preservation Information

\$12.00 members, \$13.00 others

Individual leaflets (some from kits above):

Recording Cemetery Data

\$2.50 members, \$3.00 others

The Care of Old Cemeteries

\$3.00 members, \$3.50 others

Carver Research Guide (8 pages)

This eight-page guide outlines research procedure for identifying early gravestone carvers and discovering their backgrounds.

\$2.50 members, \$3.00 others

Guide to Forming a "Cemetery Friends" Organization

\$2.50 members, \$3.00 others

What Do You Do When You Find a Gravestone?

\$2.50 members, \$3.00 others

All other individual Kit leaflets:

\$2.00 members, \$2.50 others

National Register Cemeteries (Bulletin #41) Guidelines for Evaluating and Registering Cemeteries and Burial Places

\$2.50 members, \$3.00 others (for p&h)

JUST FOR FUN

Gravestone Note Cards

(Black and white photos)

Sets of 8, each card different.

\$4.00 members, \$4.50 others

Bumperstickers - "I Brake for Old Graveyards" maroon on white.

\$1.00 members, \$1.25 others

Memo and Notepads

Memo pad (4.25" x 4.25") green on yellow, 100 sheets. Design is a rubbing of the Hester McDonnell stone, Quinn, Ireland, 1848.

\$3.00 members, \$3.50 others

Notepad (5.5" x 8.5") brown on cream, 100 sheets. Design is a rubbing of the Esther Halliock stone, Long Island, New York, 1773, cut by John Stevens, Newport, Rhode Island.

\$4.50 members, \$5.50 others

Set (1 memo pad, 1 notepad): \$7.00 members, \$8.00 others

Gravestone Art Notecards - Gravestone rubbing designs in various colors.

Choose from two packs:

- ten Colonial designs (each one different)
\$8.00 members, \$9.00 others
- five 19th century designs
(each one different)
\$4.00 members, \$4.50 others

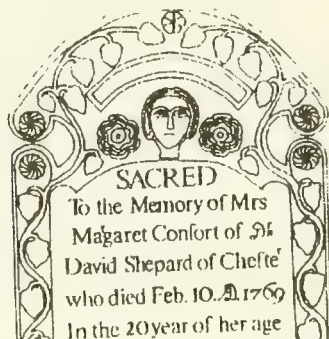
Tote Bags - featuring the AGS logo design.
\$9.95 members, \$10.95 others

GRAVESTONE LEISUREWEAR

Please remember to indicate size when ordering!

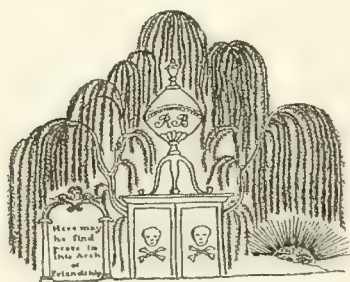
SALE! 1995 Conference T-shirts

Preshrunk 100% cotton with the conference logo stone in gray on a burgundy shirt.
M,L,XL - \$8.00 members, \$10.00 others
XXL - \$9.00 members, \$11.00 others



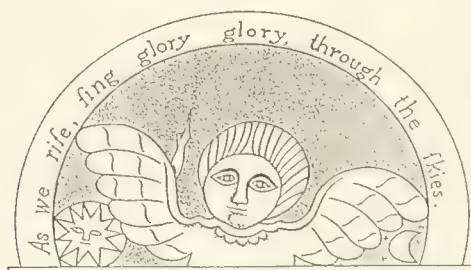
SALE! 1996 Conference T-shirts

Preshrunk 100% cotton with the conference logo stone in green on a gold shirt.
M,L,XL - \$8.00 members, \$10.00 others
XXL - \$9.00 members, \$11.00 others



1997 Conference T-shirts

Preshrunk 100 % cotton with the conference logo stone in black on a teal shirt.
M,L,XL - \$10.00 members, \$12.00 others
XXL - \$11.00 members, \$13.00 others



Sweatshirts:

Ash gray with maroon lettering of a design featuring the logo, 50/50 blend.

Hooded: L and XL only -

\$20.00 members, \$22.00 others

Crew: S,M, and XXL only -

\$15.00 members, \$17.00 others

Please note: We're discontinuing these sweats. Get one while they last! Please indicate size.

NEW! Burgundy sweatshirt with gray gravestone design.

Crew: M, L, XL -

\$19.95 members, \$21.95 others

XXL - \$20.95 members, \$22.95 others

AGS Polo Shirt

Navy 100% cotton shirt with the design in white in the pocket area (there's a design there, but no pocket!)

M,L, XL - \$16.00 members, \$18.00 others

XXL - \$17.00 members, \$19.00 others



AGS Sun Visors

White terry-lined adjustable sun visors with "The Association for Gravestone Studies" printed in black on the rim.
\$3.00



Woodrow Wilson Hall

1998 AGS CONFERENCE

Our 21st Annual Conference will be held at Monmouth University, West Long Branch, N.J. from Noon, June 25 through noon June 28, 1997. The University is readily accessible from Exit 105 of the Garden State Parkway and Exit 7A from the New Jersey Turnpike.

We are indebted to AGS member Richard Veit, visiting assistant professor, Department of History and Anthropology at Monmouth, for arranging our use of the facilities for Conference 1998.

Monmouth University, established in 1933, is a comprehensive, private institution of about 4,000 students, offering both undergraduate and graduate degree programs. Classrooms, auditorium, food service, and dorm facilities are located within easy walking distance on level terrain making such facilities most desirable for conferees.

The historic centerpiece of the Monmouth University Campus is Woodrow Wilson Hall. The mansion was loaned to President Wilson during the campaign of 1916 as the presidential summer residence. Thereafter it was known as the Summer White House and is now designated as a National Historic Site.

CALENDAR OF COMING EVENTS

Exhibition at the Museum of the City of New York.

September 23, 1997-January 4, 1998

"Beyond the Grave: Cultures of Queens Cemeteries"

More information: MCNY, 1220 Fifth Avenue, New York, NY 10029 at 212/534-1672

Public Programs in conjunction with the exhibition "Memory and Mourning: Shared Cultural Experiences at the University Art Museum, University at Albany, September 21-November 9, 1997:

Nov. 3 - Noontime, University Art Museum, "Jewish Views on the Afterlife,"

Judith Baskin Ph.D.

Nov. 4 - 6:30 p.m., Fine Arts Bldg, Rm 126, "A Buddhist view of Death and Rebirth,"

Paul Naamon.

Nov. 6 - 4 p.m., Assembly Hall, Campus Center, "Death in Ancient Mediterranean Cultures," Lou Roberts, Ph.D.

Nov. 13 - 6 p.m., Assembly Hall, Campus Center, "Death and the Medieval Knight," Rachel Dressler, Ph.D.

"Cherubs and Angels of Mount Auburn" - a First Sunday walking tour with Janet Heywood, Director of Interpretive Programs, Mount Auburn on January 4, 1998, 1:00-2:30 p.m. (snow date Jan. 11)

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The *AGS Quarterly* is published four times a year as a service to members of the Association for Gravestone Studies. Suggestions and contributions from readers are welcome.

The goal of the *AGS Quarterly* is to present timely information about projects, literature, and research concerning gravestones and about the activities of the Association.

To contribute items, please send items to the AGS office.

Membership fees: (Senior/Student, \$20; Individual, \$25; Institutional, \$30; Family, \$35; Supporting, \$60; Life, \$1000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date. These fees will change in January 1998, see page 2.

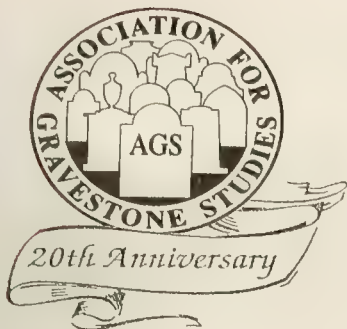
Journal articles to be considered for publication in *Markers, The Journal of the Association for Gravestone Studies*: Please send articles to Richard Meyer, Editor of *Markers*, PO Box 13006, Salem, OR 97309-1006. The next issue of *Markers* will be volume XV available in early 1998. Back issues are available from the AGS office. Please see the publications list in this *Quarterly*.

Address all other correspondence to Administrator, AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301, or call (413) 772-0836.



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AGS Quarterly

BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

AGS Quarterly Editorial Board: Mary Cc

Quarterly Contributions: Comments and that AGS quarterlies often take several we the AGS Office, 278 Main Street, Suite 207,

Advertising Prices: Business card, \$30; 1/ payment to the AGS Office.

COME TO THE ANNUAL CONFERENCE



Conference 1997 Summary

by Barbara Rotundo

THURSDAY

For most people, the 1997 conference began on Thursday. Many that afternoon used the self-guided tours designed by **DAN** and **JESSIE FARBER** and **BOB KLISIEWICZ**. Some went instead to the Rawson Brook Cemetery, just down the road from Becker College, to watch preparations for the Conservation Workshop under the direction of **JIM** and **MINXIE FANNIN**. At 4:30 there was a reception with a cash bar and good nibbles at the Student Center, which was also the registration point.

After a cafeteria supper in the dining room of the main dormitory, we drifted to the auditorium of the Academic Center located about fifty yards across a tree-shaded grassy area.

THURSDAY EVENING LECTURES

There **BILL WALLACE** gave the keynote address for the conference, "A Traveler's Guide to Worcester County." (Outside the northeast, people may not realize that in Massachusetts that is pronounced Wooster.) Bill is director of the Worcester Historical Museum and one of the founders of the Friends of Hope Cemetery, Worcester's municipal cemetery. He explained how Worcester had developed back in colonial times even though it was not on a river because it was an east-west, north-south crossroads. In the nineteenth century it sensibly arranged the digging of a canal; part of the canal bed is now the site of an ambitious civic building project. In addition to the economic history of the city, he located for us all the early burial grounds, including one that still exists in a small park in the center of the city, a stop on the Victorian bus tour the next day.

Bill's facts were enlightening and his ironic comments were funny. It was a great beginning for a successful, rewarding conference.

ALEXANDRA RASIC gave the first regular twenty-minute paper. Her topic was "'City of the Dead' in the 'City of Angels,'" in other words, Los Angeles, California, where she lives and works. Her paper was a model report on finding out how and why an urban cemetery was founded and its relationship to the city it serves.

This year we tried the experiment of having only three papers in an evening, starting half an hour later, and generally having a more relaxed pace so that we didn't take an intermission yet had plenty of time to view the exhibits and make purchases. Thus, **C. R. JONES** gave the final paper on Thursday, "Gravestones in American Folk and Popular Art." **C. R.** is a pioneer in gravestone studies who organized what may be the first museum exhibition of colonial gravestones. He is conservator for the New York State Historical Association in Cooperstown, New York, and is a member of the AGS board. He had found slides of samplers, watercolors, and prints like Currier and Ives' that showed us the designs like weepers or urns and willows that were popular early nineteenth-century gravestone images, as well.

All three Thursday night speakers were good sports about the fact they had to signal for the advance of slides. **FRED OAKLEY** skipped taking a tour on Friday in order to chase down an automatic advance extension cord. That is one more action for which conferees owe Fred a vote of thanks. Thank you should also go to **JOHN GOODWIN** and **C.R. JONES** who were quietly and efficiently helpful in changing carousels and untangling projector problems throughout the conference.

THURSDAY LATE NIGHT

FRANK CALIDONNA hosted Late Night, which was held in the same place as the pre-dinner receptions. While there was no cash bar, we were free to help ourselves to the left-over soda and finger foods (nuts, veggies and dips, crackers and cheese). We had chairs and tables, and aside from an occasional soft-spoken speaker, all the physical conditions were perfect. (Well, perhaps not for the addicted smokers, who had to step outside, but even that was stepping onto a patio with picnic tables and benches.)

HARVARD WOOD, JR., (who felt quite set up because he was two weeks older than Dan Farber) showed slides of foreign cemeteries he had visited like Père La Chaise in Paris. He also described what he considered the disgraceful condition of Congressional Cemetery when he had visited it.

CORA OTT, from Boston, showed slides of a Jewish cemetery she had visited in Pittsburgh that was on such a steep incline that it had stairs instead of paths.

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JIM BLACHOWICZ, who teaches at Loyola University of Chicago, first showed slides of stones by carvers who worked in the Cape Cod area, and then slides of stones by the same carvers that he had found in North Carolina and Virginia.

KATIE KARRICK shared the pictures she has been taking of stones in small cemeteries in the Cleveland area that are in danger of vanishing.

FRIDAY

BUS TOURS

The bus tours took off at 9 a.m. Friday morning and they all returned at 3:30 p.m. as scheduled—excellent planning!

TOM and **BRENDA MALLOY** had done the research and set up the two colonial tours. Tom led one and Brenda the other. They were assisted by Jessie Lie Farber and Laurel Gabel. Both visited burying grounds with stones carved by William Young, the Soule family, and the Worcesters, and each had additional, different carvers. Brenda's bus went to Paxton, Rutland, Hubbardston, and Princeton. Tom's went to Warren, New Braintree, Hardwick, and Brookfield. Incidentally, none of these was repeated on the self-guided tours. This is an area full of colonial graveyards.

BILL WALLACE and **BARBARA ROTUNDO** led the Victorian (and modern) tour. The bus drove through downtown Worcester and stopped at the park surrounding colonial stones from an early graveyard that was trimmed

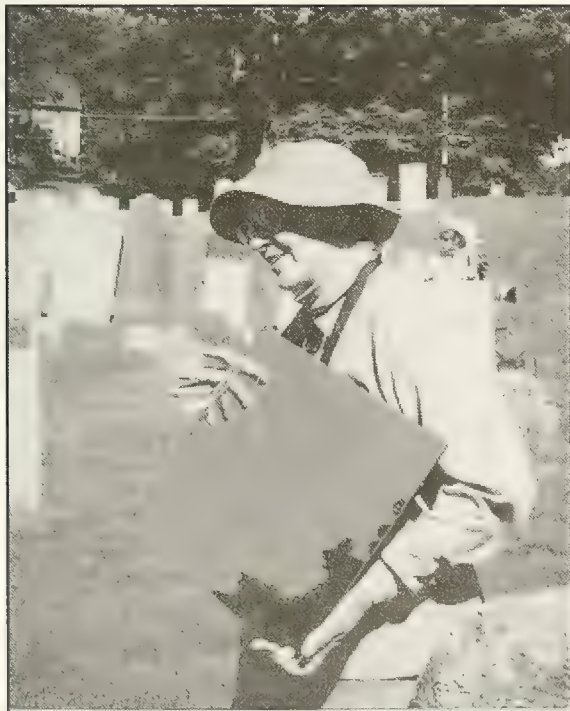


Tom Malloy with his tour group on the Blue Tour.

Photo by Nancy Hannan

down but not entirely moved. Then the bus went to Rural Cemetery of Worcester. Established in 1838, it is one of the pioneer rural cemeteries. It had not yet been named when the local state legislator applied for a charter. All he could give was "Rural Cemetery," and that has been its name ever since.

Bill Wallace was the guide through Hope Cemetery, Worcester's municipal cemetery, but **JIM** and **MINXIE FANNIN** dropped by to show us various points about the restoration of a mausoleum that the family had commissioned them to restore. Those with energy at the end of the tour also dashed across the street to visit the Swedish Cemetery.



Jessie Farber with a mirror for reading inscriptions

Photo by Nancy Hannan



Discussing and photographing stones on the tour.

Photo by Nancy Hannan



Frank Calidonna, President, with Certificate of Merit recipients Rosalee Oakley and Fred Oakley

Photo by Jessie Lie Farber

PRESENTATION of the FIRST CERTIFICATE OF MERIT

At a special pre-dinner reception Friday evening, **DAN GOLDMAN** presented the first AGS Certificates of Merit to **FRED** and **ROSALEE OAKLEY**. Here are excerpts from Dan's presentation:

As you know the Forbes Award is presented annually by the Board to the person, persons, or organization that has done an exceptional body of work that is deemed outstanding in the field of gravestone studies. It is required that the recipient attend the conference. This has left us with a problem though. In this room and across the country there are countless people and organizations whose research and work in gravestone studies goes unnoticed.

The Board of Trustees had discussed for many years creating a second award to be presented by the Board of Trustees which would be for the many people who are also working to carry out the mission of our association.

The hard part was coming up with the award, the easy part was naming it. Anyone who has been a member of the AGS knows of Fred and Rosalee and the work that they have done. Let me give you a partial list of their accomplishments.

Rosalee served as the Association's first Executive Director from 1984-1990. This was at a time before we had professional office space. The entire organization was housed and run from Fred

and Rosalee's home in Needham! Not only did she serve as Executive Director but she also had a term as president of the Board of Trustees from 1993-1995. Rosalee has been a long-time member of the Board serving on numerous committees including but not limited to the editorial board for the *Quarterly*, the nominating committee for the Board, and the personnel committee. During the recent period of change Rosalee has almost singlehandedly kept our office up and running doing everything from answering the phone to taking care of the mail to making sure the *Quarterly* gets to the membership. In addition, one of Rosalee's lasting contributions to the AGS is the establishment of the Participation Sessions component to the annual conference.

Fred began the Conservation Workshop portion of the conference which continues to draw both professional and amateur stone conservationists to AGS. In addition he has served as a long time officer and trustee of the Board, currently serving as Treasurer. He has been instrumental in planning the annual three-day conference, no small task, overseeing everything from planning the conference sites years in advance to seeing that the conference itself goes smoothly. As our conference is the one official meeting of the Association each year, the one opportunity that we have each year to meet and share ideas, this is one of the most important and challenging jobs an individual

can perform. In addition, Fred chaired the search committee for our new office and thanks to him (and Rosalee) we have the beautiful office space in Greenfield that we do.

The Oakley Certificate of Merit will be presented in the future to those individuals and groups who continue to labor unselfishly to preserve old cemeteries, their artwork, historic information, and to rescue them from being abandoned and neglected. It is because of the efforts of the Oakleys' and future recipients of the award that this valuable resource will still provide another generation with this tangible connection to our past. The recipient need not attend the conference to receive the award.

It is with great pleasure that I present to Fred and Rosalee Oakley the first Rosalee F. and W. Fred Oakley, Jr. Certificate of Merit.

out of credit, please let us know. Certainly we were grateful to all the people who smiled and helped!

MARY ANN BODALYA
DONNA BOGGS
GARY COLLISON
MARY COPE
JOE EDGETTE
CATHERINE GOODWIN
JOHN GOODWIN
MIRA GRAVES
KATIE KARRICK
BRENDA MALLOY
TOM MALLOY

MELVIN MASON
MAYNARD MIREs
RUTH MIREs
GIL MURRAY
CORA OTT
HAZEL PAPALE
CAROL PERKINS
STEVE PETKE
BRENDA REYNOLDS
BARBARA ROTUNDO
BETTY SPAULDING

ANNUAL MEETING



The Association for Gravestone Studies
1997 Annual Meeting
June 27, 1997

20TH ANNIVERSARY CELEBRATION

ROSALEE OAKLEY prepared a clever surprise, a pageant celebrating the 20th anniversary of the founding of AGS. She persuaded twenty-two people to stand on the stage with their backs to the audience (two represented the Dublin Seminar years where AGS was conceived). As she read the year and a mention of important events that occurred that year, the person with that number turned around and showed the poster Rosalee had made in advance with the year and place of the conference. During the earlier reception conferees had been invited to sign the posters if they had attended the conference that year.

In addition, beginning with 1990, a member waltzed across the stage modeling the special t-shirt for that year. There have now been eight of these. In the order in which they appeared, the models were:

BILL BAECKLER	DAN GOLDMAN
SUSAN OLSEN	DAVID VIA
RUTH SHAPLEIGH-BROWN	PAULETTE CHERNACK
JOHN SPAULDING	VIRGINIA ROCKWOOD.

Several days after the conference was over, Barbara and Rosalee tried to put together the list of the 22 members who held the signs. If our hazy memories have cheated you

Agenda

Call to Order President Frank Calidonna

Quorum Determination Secretary Brenda Malloy

Acceptance of Minutes of the 1996 Annual Meeting

Annual Reports

Treasurer—Fred Oakley
Editor, Journal — Richard Meyer
Quarterly Editorial Board—Barbara Rotundo
Research Clearing House—Laurel Gabel
Lending Library—Lynn Radke
Other Reports

Remarks

Administrator—Caylah Pafenbach
President—Frank Calidonna

New Business

By-Law Change
Election Results

AGS has a new e-mail address:

ags@javanet.com

(Continued next page)

Recognition

Retiring trustees

Mary Ann Calidonna, Laurel Gabel,
Rosalee Oakley, James Slater, Deborah Smith

New Trustees

Susan Galligan, Geraldine Hungerford,
Brenda Welch-Reynolds, John Spaulding

Trustees present at conference

Other new business

Adjournment

The names of the newly elected officers and trustees were read: Vice President, Barbara Rotundo; Trustees at Large: Claire Deloria, James Fannin, Susan Galligan, Daniel Goldman, Geraldine Hungerford, C. R. Jones, Stephen Petke, Brenda Reynolds, Virginia Rockwood and John Spaulding. All trustees present were introduced.

Frank recognized retiring trustees: Mary Ann Calidonna, Laurel Gabel, Rosalee Oakley, James Slater, and Deborah Smith.

It was moved and seconded to adjourn the meeting at 7:48 p.m. The motion carried.

Respectfully submitted,

Brenda Malloy
Secretary

Minutes of the 1997 Annual Meeting Friday, June 27, 1997

The meeting was called to order at 7:33 p.m. by AGS President Frank Calidonna, in the Academic Center Auditorium of Becker College, Leicester, Massachusetts.

AGS Secretary, Brenda Malloy, determined that more than thirty-five members were present, constituting a quorum to conduct business.

It was moved and seconded to approve, as circulated, the minutes of last year's Annual Meeting, held on Friday, June 28, 1996. The motion carried.

AGS Treasurer, W. Fred Oakley, Jr., reported that the organization is solvent and all bills are paid.

Richard Meyer, editor of *Markers*, asked members to read his annual report. He thanked Jim Slater, Barbara Rotundo, Warren Roberts and Jessie Lie Farber, members of the editorial board. Richard commented that with *Markers* XV he will have edited six editions. This is more than any other *Markers* editor.

Speaking for the *Quarterly* editorial board, Barbara Rotundo thanked Caylah Pfaffenbach, [our new desktop publisher] and credited her for helping them "get out of the woods."

It was moved and seconded to accept all annual reports. The motion carried.

President Frank Calidonna thanked Fred and Rosalee Oakley for assisting with the office setup and helping to facilitate a smooth transition during changes in office staffing. Frank expressed gratification that AGS is growing and that such a wide variety of interests are present in the membership.

The following proposed By-Law change was adopted:

Article III - BOARD OF TRUSTEES

Section 1. There shall not be more than twenty-five or less than nine trustees including *ex officio* (with full vote), the editor of the Association's quarterly, the editor of the Association's journal, *Markers*, the archivist, and the research clearinghouse coordinator.

Treasurer's Report W. Fred Oakley, Jr., Treasurer 1996 Financial Report

Income	
Membership	\$27,900
Contributions	1,556
Sales	21,963
Markers	6,119
Publications	13,407
Novelties	788
Parker/Neal Book	1,649
Media	746
Interest	276
Conference	32,877
Miscellaneous	675
Total Income	\$85,993
Expense	
Staff	\$23,473
Administration	4,947
Membership	5,090
Sales	23,065
Rent/Utilities	5,000
Conference	21,081
Media	132
Miscellaneous	3,676
Total Expense	\$86,464
Net	(\$471)

Fund Balances	\$45,327
Cash	16,770
Investments	28,558
Fidelity	
Asset Manager	14,330
Short Term Bond	10,283
GNMA (Life Mbrs)	3,945

1996-1997 Board of Trustees

Officers

Frank Calidonna, Rome, New York—President
 Dan Goldman, E. Greenwich, Rhode Island—Vice President
 Brenda Malloy, Westminister, Massachusetts—Secretary
 W. Fred Oakley, Jr., Hadley, Massachusetts—Treasurer

Trustees at Large

Ruth Shapleigh Brown—Manchester, Connecticut
 Mary Ann Calidonna—Rome, New York
 Claire Deloria—Baldwinsville, New York
 Robert Drinkwater—Sunderland, Massachusetts
 James Fannin—Concord, Massachusetts
 Laurel Gabel—Pittsford, New York
 C. R. Jones—Cooperstown, New York
 Robert Klisiewicz—Webster, Massachusetts
 Rosalee Oakley—Hadley, Massachusetts
 Stephen Petke—East Granby, Connecticut
 Virginia Rockwood—Greenfield, Massachusetts
 Barbara Rotundo—Belmont, New Hampshire
 James A. Slater—Mansfield Center, Connecticut
 Deborah A. Smith—Kittery, Maine
 Beth Smolin—Pelham, Massachusetts
 John Sterling—East Greenwich, Rhode Island
 Janet Taylor—Pittsfield, Massachusetts

Ex Officio Members

Richard Meyer—Monmouth, Oregon - *Markers* Editor
 Elizabeth Goeselt—Wayland, Massachusetts - Archivist
 (through September '96)

Office Staff

Miranda Levin—Executive Director (through November '96)
 Katherine George—Assistant to the Executive Director
 (through August '96)
 Lois Ahrens—Executive Director (November '96-March '97)
 Patricia A. Miller—Desktop Publisher and Clerical Assistant
 (November '96-February '97)
 Caylah Pafenbach—Administrator and Desktop Publisher
 (March '97-October '97)
 Elizabeth Seelandt—Administrative Assistant
 (April '97-present)

New members elected to the 1997-1998 Board

John Spaulding—Manchester, Connecticut
 Gerry Hungerford—Bethany, Connecticut
 Brenda Welch-Reynolds—Woodstock, Connecticut
 Susan Galligan—North Attleboro, Massachusetts

Vice President - Barbara Rotundo, Belmont, New Hampshire
 Ex officio - Laurel Gabel, Research Clearinghouse Coordinator

**NOTE: The entire annual report may be
 obtained by writing to the AGS Office.**


Report of the 1997 Conference Registrar

160 conferees
 27 States
 2 Canadian Provinces

Alabama - 2
 Arkansas - 1
 Arizona - 2
 California - 5
 Connecticut - 14
 Washington DC - 2
 Delaware - 2
 Iowa - 2
 Illinois - 2
 Indiana - 3
 Louisiana - 1
 Massachusetts - 53
 Maryland - 2
 Maine - 5
 Michigan - 3
 Missouri - 1
 New Hampshire - 3
 New Jersey - 8
 New York - 20
 Ohio - 1
 Oregon - 1
 Pennsylvania - 11
 Rhode Island - 5
 South Carolina - 1
 Tennessee - 2
 Texas - 2
 Virginia - 5

 Nova Scotia - 1
 Ontario - 2

advertisement



MONUMENT CONSERVATION COLLABORATIVE

Preserving the substance and significance of gravestones

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Board Nominations Are Being Sought

Nominations for members of the Board of Trustees are being sought at this time. If you would like to nominate yourself or someone else for the Board of Trustees, please send a brief paragraph about yourself or the person you're nominating to Stephen Petke, the chair of the Nominating Committee, 8 Cobblestone Road, East Granby, CT 06026-9712.

Board members must be able to attend three Board meetings a year held in western Massachusetts and be prepared to be an active member of the Board of Trustees. If you would like more information on being an AGS Board member, please contact Steve at the address above.

FRIDAY EVENING LECTURES

DICK MEYER was the first of the evening speakers. As editor of *Markers*, Dick is a very important person in AGS. He has just retired from the English Department at Western Oregon State College. He spoke on "Stylistic Variation in the Battlefield Cemeteries of World War I Combatant Nations." These cemeteries dot the contemporary landscape of northern France and southeastern Belgium. They were created in the 1920s to replace the original, often idiosyncratic burial sites of the Great War. Through slides we learned of the specialized characteristics of the different nationalities.

JANET HEYWOOD is Director of Interpretative Programs at Mount Auburn Cemetery in Cambridge, Massachusetts. The title of her lecture was "Eternally Enclosed: Defining Family Burial Space in Granite." She told us that over 1,000 family burial plots were enclosed in granite at Mount Auburn between 1859 and 1885. Following this burst of popularity, a few granite borders were added, and in the early decades of this century there was a sweeping removal of most of these massive decorative pieces. They were removed for aesthetic

advertisement

HAND CARVED LETTERING IN STONE

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reasons as well as increasing the ease of maintenance. Recently a few curbs have been added to fulfill a new function of memorialization.

JOHN STERLING writes the computer column in the *AGS Quarterly* and developed the widely-used AGS standard computer program for recording cemeteries. He also directs the project of recording the inscriptions on gravestones in all 3100 historic cemeteries in Rhode Island. He talked on "Memorialization of Marine Disasters." Many cemeteries of coastal towns contain hints of tragedies that took place at sea. Epitaphs such as "lost at sea" or "perished in the destruction of the steamboat Lexington" tell only part of the story. The slides and John's words told the whole story of some.

FRIDAY LATE NIGHT

HELEN BRIDGE presented the video that she and her husband made to illustrate Little Compton's participation in the Rhode Island Cemetery Transcription Project. Set to music with a narration, the video includes a brief history of the area and explores several of the town's historic cemeteries. It offers an engaging introduction to gravestone studies and is appropriate for all ages and interest levels. The Bridges have given a copy of the video to AGS. You may borrow it from the office on payment of \$3.50 for postage and handling. The Bridges have generously given permission for members to make their own copies. If requested, the office will also send the two-page description of how Helen became involved in the Transcription Project and how she and her husband made this amazingly professional video.

DAVID VIA showed slides to share with us a memorable experience he had while traveling in Utah. At a small museum he chatted with two women who had come from Hawaii, each with a teen-age son. They were going to visit a cemetery containing the graves of some Hawaiian Mormons who had settled in Skull Valley where the cemetery was located. David asked if he could join them, and they seemed pleased to have a sympathetic guest. His slide showed the large monument that had been placed at the edge of the cemetery to memorialize the Hawaiians who had died and been buried in arid Utah. After looking quietly around, one of the women took out a ukulele, and the two boys danced happily in front of the memorial as she played. There was a catch in David's voice as he described the moving scene.

C. R. JONES took us on a trip to Greece and showed us both ancient stele and nearby modern mausolea.

GRAY WILLIAMS presented slides of the Gate of Heaven Cemetery in Westchester County, New York, where many notable Catholic New Yorkers are interred. Among these is Babe Ruth, whose monument features a life-size relief of Jesus blessing a little boy in a baseball uniform. The monument has become a shrine at which admirers leave offerings such as baseballs, bats, mitts, and caps. Nearby is the monument of another Yankee, Billy Martin, with his uniform number, 1, prominently incised at each end. It, too, has offerings: beer cans as well as baseball memorabilia.

SATURDAY

On Saturday morning came a flock of people who register just for the day and attend the Conservation Workshop led by **JIM** and **MINXIE FANNIN**. They began with class lectures and then moved out into the field for hands-on experience. Lots of members who came for the whole weekend took the Conservation Workshop as well.



Removing a boulder
Photo by Minxie Fannin



A down-to-earth experience
Photo by Minxie Fannin

logistical efforts of Don and Fred were evident with water, sand, peastone, and other materials ready for use. Participants were paired up with team leaders and the adventure of digging in a cemetery began!

The intense interest and enthusiastic spirit brought to the workshop by all the participants made it clear that much would be accomplished this afternoon. Still, as is inevitably the case, unexpected circumstances were discovered that threatened to thwart completion of the procedure planned for a particular stone. For example, the stone rubble foundation for a small obelisk turned out to be over three feet deep (and still going!) so a decision was made to place the sand and peastone foundation down three feet, since another day of digging might be required to excavate all the stone! By the end of the afternoon most participants had the chance to see and participate in a number of basic conservation procedures.

CONSERVATION WORKSHOP

by James Fannin

The Basic Gravestone Conservation workshop at Rawson Brook Cemetery came about through the efforts of many volunteers and involved extensive planning. Developing a meaningful curriculum for the participants requires careful attention to the location, subjects, and presenters. In Leicester **FRED OAKLEY** made several visits to identify the cemetery and establish a community contact. The Fannins spent substantial time in Rawson Brook Cemetery on a chilly Spring day along with Fred and **DON LENNERTON**, Chairman of the Leicester Historical Commission, choosing markers, taking "before" photographs, and recording information. The logistics for the workshop were settled at that meeting, but work continued on program development and team leader volunteers in the following weeks.

Participants on Workshop Day were provided with a workshop packet detailing the morning lecture program. Lectures included safety in the cemetery, cleaning, photography, documentation, and conservation advice. After the didactic portion in the college auditorium, everyone proceeded to Rawson Brook Cemetery for the practical application of basic conservation techniques. Here the



A proud crew with their reset stone
Photo by Minxie Fannin

PARTICIPATION SESSIONS IN REVIEW

by Claire Deloria

The rest of the conferees attended the Participation Sessions that had been organized by **CLAIRE DELORIA** and **BARBARA AITKEN**.

The Farber Photographic Collection on CD-Roms

LAUREL GABEL, author, researcher, and AGS Trustee and Research Clearinghouse Coordinator, enabled participants to access and view the enormous variety of gravestones preserved and collected on the CD-Roms. As participants said, "This was great. Offer it again. I would go to any session offered by Laurel."

really beautiful) attempts and raving about a "new way to enjoy gravestones."

Gabriel's Garden—an artist teaching children about gravestone studies

KATHERINE GREENIA, herself a graphic artist, showed participants how she engages children in gravestone studies through graphics, journal keeping, and group activities. Attesting to her success in inspiring the participants, one person rushed to the information desk to query, "Will this be offered again? I want my friend to see it."



Thanks to the Becker College staff the whole class could view the Farber CD Roms

Photo by Jessie Lie Farber

Archival Storage of Photographs, Videos, and Film

FRANK CALIDONNA, professional photographer and current President of AGS, discussed the proper materials, environment, and display techniques to preserve documents and visuals. "A very important part of gravestone studies and something we all should know," commented one participant.

Framed Foil Impressions

SUSAN GALLIGAN, a courtroom sessions clerk and long time gravestone enthusiast who has transformed cemetery gravestones into framed art, taught participants the basic skills necessary to make foil impressions of gravestone images or borders on their own in their local graveyards. Participants left the room carefully handling their first (and

Romanticism and the Victorian Cemetery

ALMA FOCO, a writer and actor who lives in Ontario, Canada, discussed how the writing, art, and philosophies of the 19th century contributed to the formation of the Victorian cemetery. Participants found the session "very interesting, providing great background information with a very knowledgeable speaker."

Watercolor Dabbing: An Advanced Rubbing Technique

MARY ANN CALIDONNA, a papermaking and print-making artist, took her participants to the local cemetery to learn another alternative to lumberman's crayon rubbing. As one participant put it, this session "provided me with an absolutely splendid memento and a skill to take home as well."

Early New England Gravestones and the Stories They Tell

DAN GOLDMAN, a supervisor for a Wall Street-based investment firm and an AGS Trustee, provided a slide show introduction to New England gravestones. Participants felt that the "slides did a great job of illustrating various ideas" and "provided a wealth of information."

Unearthing Black Culture in an Undocumented Nineteenth Century All-Black Cemetery in Alabama

ANN B. PEARSON, teacher, freelance writer, and president of the Auburn Heritage Association, shared her experiences collecting information, through oral history, about this unrecorded cemetery and explained what her group of volunteers discovered about the black community of Auburn. Participants found the session "different and interesting," "a topic not often covered at AGS Conferences," and expressed their interest in "ethnic topics."

Cemetery Detectives

MIRA GRAVES, a very busy retiree who coordinates programs for Gettysburg Elderhostel and works with teachers and their students on cemetery projects, shared activities that she has developed which generate enthusiasm with fourth and fifth grade students and teach them about their community's history. Participants enjoyed this year's session as they did last year's—this was Mira's encore.

What do Markers and the Super Bowl Have in Common?

RICHARD E. MEYER, professor of English and Folklore and Editor of *Markers* for the past six years, sought to entice new writers to share their interests and expertise by submitting articles for publication in the journal. One conference attendee, as he leafed through past *Markers*, was overheard to say he thought he might "give it a try."

How to Save a Cemetery

HELEN A. SCLAIR, writer, lecturer, editor, and Chicago's "Cemetery Lady," shared her experiences in and concern for saving burial sites in metropolitan areas where "progress" is a mighty foe. As usual, Helen was "very informative" and "highly entertaining."

Recording Information Contained on Gravestones

JOHN E. STERLING, owner of a computer software company and author of two books on Rhode Island cemeteries, illustrated several techniques for reading nearly illegible gravestones and discussed the role of the computer in recording gravestone information. "Helpful" and "illuminating" described the session.

Faithful Over a Few Things—Learning from Gravestone Inscriptions

JANET HEYWOOD, Director of Interpretive Programs at Mount Auburn Cemetery, shared many epitaphs from Boston's historic cemetery, and discussed what they revealed

about the lives they remembered. Participants found the session "fascinating" with a "very knowledgeable presenter."

Practical Preservation Techniques

JEFFREY and CAROL NELSON, who combine backgrounds in history, archaeology, biology, and education, presented the methods of cleaning, reading, repairing, and preserving used at the Thompson Cemetery Project in Union City, Pennsylvania. Participants found this session "very helpful" and acknowledged "we have much to do in this area."

Photography Workshop

FRANK CALIDONNA, professional photographer and current President of AGS, took his participants to a local cemetery where they learned and practiced photographing stones. Participants want us to "repeat this next year."

Gravestone Rubbing Techniques

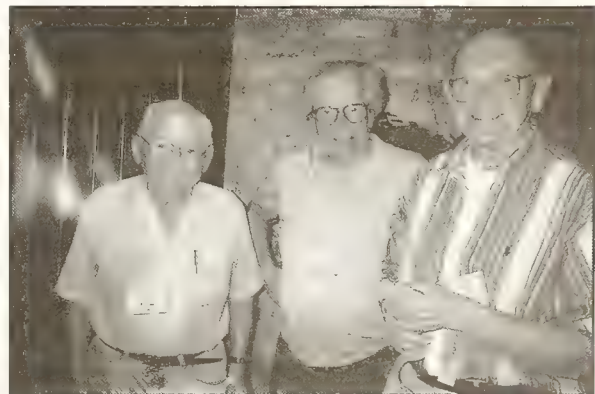
VIRGINIA ROCKWOOD, art teacher and AGS Trustee, took the class to the local cemetery to select stones for either dry or oil rubbings. "What fun!" and "Most informative" were participants' comments as they carried home their treasures.

History of the American Funeral Industry

MARK NONESTIED, founder and current president of the New Jersey Graveyard Preservation Society, used slides and actual artifacts to show the history of the funeral business to a standing-room-only audience. They found the session "carefully prepared and excellently illustrated" and one person found it to be "parallel to the work I'm doing on 19th century hospitals and health care."

Cemetery Resurrection Archaeology

CAROL and JEFFREY NELSON, whose combined backgrounds include history archaeology, biology, and education, detailed how archaeology and forensic science were used to discover the existence and history of a forgotten cemetery. The techniques of cleaning, reading, repairing, and preserving stones were illustrated. As one participant said, "I came to the conference just for this session and I was not disappointed."



Conferees Dan Farber, Ralph Tucker, and James Slater, all former Forbes Award recipients

Photo by Jessie Lie Farber

THE HARRIETTE MERRIFIELD FORBES AWARD

Harriette Merrifield Forbes was a native of Worcester, Massachusetts, who photographed gravestones and studied their carvers in the early 1900s. In 1927 she published a book titled *Gravestones of Early New England and the Men Who Made Them*, which was the first serious study of gravestones in this century.



Harriette Merrifield Forbes

At the first annual conference of the Association for Gravestone Studies, it was resolved that an award should be made periodically to honor either an individual or an organization in recognition of exceptional service to the field of gravestone studies. This award, known as the Harriette Merrifield Forbes Award, recognizes outstanding contributions in such areas as scholarship, publications, conservation, education, and community service.

PAST HONOREES

1977	Daniel Farber	1984	Ann Parker & Avon Neal	1991	Lynette Strangstad
1978	Ernest Caulfield	1985	Jessie Lie Farber	1992	Ralph Tucker
1979	Peter Benes	1986	Louise Tallman	1993	Deborah Trask
1980	Allan I Ludwig	1987	Frederick & Pamela Burgess	1994	Barbara Rotundo
1981	No award given	1988	Laurel Gabel	1995	Dillon R. Dorrell, Sr.
1982	James A. Slater	1989	Betty Willsher	1996	Historic Burying Ground
1983	Hilda Fife	1990	Theodore Chase		Initiative, Boston

PRESERVATION INFORMATION

A Graveyard Preservation Primer

Lynette Strangstad

Written for non-professional and professional preservationists involved in small to mid-size graveyard preservation projects, this basic primer explains in step-by-step fashion how to preserve and restore a graveyard. After reading the suggestions outlined in this book, you will be able to plan a well organized preservation project. In this way the common mistakes and waste of resources that characterize many well-intentioned graveyard preservation efforts can be avoided. Restoration is discussed with recommendations as to what lay people should and should not undertake. 144 pages, index, illustrations.

\$15.95 members, \$17.95 others

Preservation of Historic Burying Grounds

(National Trust for Historic Preservation Information Series #76)
This 24-page booklet by Lynette Strangstad complements her earlier work, *A Graveyard Preservation Primer*. It discusses burial grounds as historic sites within the cultural landscape and puts major emphasis on the planning components of a restoration project, covering in depth all of the features on the stones that are part of a burial ground, i.e., entrances, vegetation, roads and walkways, retaining walls, open spaces, buildings, etc. Additional sections apply to maintenance and adaptations for current use, and there is an updated bibliography and resources section.

\$6.00 members, \$6.50 others

Florida's Historic Cemeteries

Sharva Thompson

This booklet is designed to assist those concerned with the identification and preservation of historic cemeteries. Although Florida cemeteries are used to illustrate the text, the information applies to most historical cemeteries. Chapters include "Florida's Cemeteries as Historical Resources," "Identification and Surveying," and "Research and Documentation." 50 pages.

\$7.00 members, \$8.00 others

Texas Preservation Guidelines:

Preserving Historic Cemeteries

Texas Historical Commission

This booklet presents steps to aid in the preservation of the state's historic cemeteries. Sections on Texas laws, organizing to adopt an abandoned cemetery, state and federal involvement, cleaning gravestones, cemetery restoration, maintenance, and funding are included. Paper; 16 pages.

\$2.00 members, \$2.50 others (for P&H)

SPECIAL OFFER: If you order *A Graveyard Preservation Primer* and *Preservation of Historic Burying Grounds*, we'll also send you the National Register's booklet, *Guidelines for Evaluating and Registering Cemeteries and Burial Places*.

Review & Evaluation of Selected Proprietary Materials for Cleaning Masonry Burial Monuments

Tracy Coffing Walther

This 3-page leaflet discusses some general guidelines as well as the pros and cons of many substances used in cleaning monuments. (Included in Kit of Gravestone Preservation Information)

\$2.00 members, \$2.50 others

AGS DATABASE PROGRAM

This IBM-based, easy-to-use database with search and report capabilities was developed specifically for recording gravestones and cemeteries. It is perfect for researchers, genealogists, and photographers. **\$19.95 members, \$21.95 others**

See Leaflet Section for more preservation materials.

JUST FOR FUN

Gravestone Photo Note Cards

Gravestone photographs by Daniel and Jessie Lie Farber, black and white, printed on note cards. Available in sets of 8, each card different. **\$4.00 members, \$4.50 others**

Bumperstickers

"I Brake for Old Graveyards" maroon and white bumpersticker.

\$1.00 members, \$1.25 others

Memo and Notepads

Memo pad (4.25" x 4.25") green on yellow, 100 sheets. Design is a rubbing of the Hester McDonnell stone, Quinn, Ireland, 1848.

\$3.00 members, \$3.50 others

Note pad (5.5" x 8.5") brown on cream, 100 sheets. Design is a rubbing of the Esther Hallicock stone, Long Island, New York, 1773, cut by John Stevens, Newport, Rhode Island.

\$4.50 members, \$5.50 others

Set (1 memo, 1 notepad): \$7.00 members, \$8.00 others

Gravestone Art Notecards

Gravestone designs in various colors on heavy paper with matching envelopes. Choose from two packs:

- ten Colonial designs (each one different)

\$8.00 members, \$9.00 others

- five 19th century designs

\$4.00 members, \$4.50 others

Tote Bags

100% cotton, 14" x 10 1/2" tote bag in an off-white "natural" color with maroon lettering of a design featuring the AGS logo. Hand/shoulder strap. **\$9.95 members, \$10.95 others**



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A NON-PROFIT ORGANIZATION

BOOKS

By Their Markers Ye Shall Know Them:

A Chronicle of the History and Restorations of Hartford's Ancient Burying Ground

Walter Hewitt and Stephen M. B. Smith, Jr.

The book is a still story of Hartford's Cemetery's 150-year-old Ancient Burying Ground and its restoration efforts beginning in 1890. It tells the story of the cemetery's history and its restoration. While there is a lot of information about the cemetery's history, the book is a good read for anyone interested in the history of the city and its restoration. The book is a good read for anyone interested in the history of the city and its restoration. The book is a good read for anyone interested in the history of the city and its restoration.

\$18.75 members, \$27.00 others

Cemeteries and Gravemakers:

Voices of American Culture

Edward K. Rieff, Jr.

The book is a collection of essays that explore the history and culture of cemeteries in America. It is a good read for anyone interested in the history and culture of cemeteries in America. The book is a good read for anyone interested in the history and culture of cemeteries in America. The book is a good read for anyone interested in the history and culture of cemeteries in America.

\$26.00 members, \$29.00 others

The Colonial Burying Grounds of Eastern Connecticut and the Men Who Made Them

James C. Cobb

This book is a collection of essays that explore the history and culture of the colonial burying grounds of Eastern Connecticut. It is a good read for anyone interested in the history and culture of the colonial burying grounds of Eastern Connecticut. The book is a good read for anyone interested in the history and culture of the colonial burying grounds of Eastern Connecticut. The book is a good read for anyone interested in the history and culture of the colonial burying grounds of Eastern Connecticut.

\$75.00 members, \$83.00 others

Death Divine

Patricia Williams

This book is a collection of essays that explore the history and culture of death in America. It is a good read for anyone interested in the history and culture of death in America. The book is a good read for anyone interested in the history and culture of death in America. The book is a good read for anyone interested in the history and culture of death in America.

\$15.00 members, \$17.00 others

Going Out in Style: The Architecture of Eternity

Thomas Keeler and Victor Grien

This book is a collection of essays that explore the history and culture of the architecture of eternity. It is a good read for anyone interested in the history and culture of the architecture of eternity. The book is a good read for anyone interested in the history and culture of the architecture of eternity. The book is a good read for anyone interested in the history and culture of the architecture of eternity.

\$22.00 members, \$25.00 others

Gravestone Chronicles I and II

James C. Cobb and Eugene K. Gifford

This book is a collection of essays that explore the history and culture of gravestone chronicles. It is a good read for anyone interested in the history and culture of gravestone chronicles. The book is a good read for anyone interested in the history and culture of gravestone chronicles. The book is a good read for anyone interested in the history and culture of gravestone chronicles.

Set: \$50.00 members, \$55.00 others

CEMETERY GUIDES

Regional Guide 1: Narragansett Bay Area Graveyards

This book is a collection of essays that explore the history and culture of the Narragansett Bay Area Graveyards. It is a good read for anyone interested in the history and culture of the Narragansett Bay Area Graveyards. The book is a good read for anyone interested in the history and culture of the Narragansett Bay Area Graveyards. The book is a good read for anyone interested in the history and culture of the Narragansett Bay Area Graveyards.

\$3.50 members, \$4.50 others

Regional Guide 2: Long Island, New York 17th and 18th Century Graveyards (including Lower Manhattan Island)

This book is a collection of essays that explore the history and culture of the Long Island, New York 17th and 18th Century Graveyards. It is a good read for anyone interested in the history and culture of the Long Island, New York 17th and 18th Century Graveyards. The book is a good read for anyone interested in the history and culture of the Long Island, New York 17th and 18th Century Graveyards. The book is a good read for anyone interested in the history and culture of the Long Island, New York 17th and 18th Century Graveyards.

\$3.50 members, \$4.50 others

Conference Guide 1:

Capital District, New York Cemeteries

This book is a collection of essays that explore the history and culture of the Capital District, New York Cemeteries. It is a good read for anyone interested in the history and culture of the Capital District, New York Cemeteries. The book is a good read for anyone interested in the history and culture of the Capital District, New York Cemeteries. The book is a good read for anyone interested in the history and culture of the Capital District, New York Cemeteries.

\$3.50 members, \$4.50 others

SPECIAL OFFER! Buy all four Conference Guides and save!

\$11.50 members, \$13.50 others

LEAFLETS

Kit of Information Leaflets (9 items)

This kit is a collection of leaflets that explore the history and culture of cemeteries. It is a good read for anyone interested in the history and culture of cemeteries. The kit is a good read for anyone interested in the history and culture of cemeteries. The kit is a good read for anyone interested in the history and culture of cemeteries.

\$10.00 members, \$11.00 others

Kit of Teaching Resource Leaflets (11 items)

This kit is a collection of leaflets that explore the history and culture of cemeteries. It is a good read for anyone interested in the history and culture of cemeteries. The kit is a good read for anyone interested in the history and culture of cemeteries. The kit is a good read for anyone interested in the history and culture of cemeteries.

\$10.00 members, \$11.00 others

The Last Great Necessity:

Cemeteries in American History

David Charles Mervin

This book is a collection of essays that explore the history and culture of cemeteries in America. It is a good read for anyone interested in the history and culture of cemeteries in America. The book is a good read for anyone interested in the history and culture of cemeteries in America. The book is a good read for anyone interested in the history and culture of cemeteries in America.

Paper \$18.95 members, \$20.95 others, Cloth \$23.65 members, \$25.65 others

Old Burial Grounds of New Jersey

James C. Cobb

This book is a collection of essays that explore the history and culture of the Old Burial Grounds of New Jersey. It is a good read for anyone interested in the history and culture of the Old Burial Grounds of New Jersey. The book is a good read for anyone interested in the history and culture of the Old Burial Grounds of New Jersey. The book is a good read for anyone interested in the history and culture of the Old Burial Grounds of New Jersey.

\$14.95 members, \$16.95 others

Once Upon a Tomb:

Stories from Canadian Graveyards

James C. Cobb

This book is a collection of essays that explore the history and culture of the Old Burial Grounds of New Jersey. It is a good read for anyone interested in the history and culture of the Old Burial Grounds of New Jersey. The book is a good read for anyone interested in the history and culture of the Old Burial Grounds of New Jersey. The book is a good read for anyone interested in the history and culture of the Old Burial Grounds of New Jersey.

\$16.00 members, \$18.00 others

Puritan Gravestone Art (1976)

This book is a collection of essays that explore the history and culture of Puritan Gravestone Art. It is a good read for anyone interested in the history and culture of Puritan Gravestone Art. The book is a good read for anyone interested in the history and culture of Puritan Gravestone Art. The book is a good read for anyone interested in the history and culture of Puritan Gravestone Art.

\$16.00 members, \$18.00 others

Puritan Gravestone Art II (1978)

This book is a collection of essays that explore the history and culture of Puritan Gravestone Art. It is a good read for anyone interested in the history and culture of Puritan Gravestone Art. The book is a good read for anyone interested in the history and culture of Puritan Gravestone Art. The book is a good read for anyone interested in the history and culture of Puritan Gravestone Art.

\$16.00 members, \$18.00 others

Puritan Gravestone Art II (1978)

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See back of the Order Form for shirts and accessories.

Current prices begin January 1, 1998. Please see chart on Order Form for postage and handling.

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Guide to Forming a "Cemetery Friends" Organization

This is a guide to forming a "Cemetery Friends" organization and funding a cemetery friends group. It covers the process from incorporating, setting up books, writing by-laws, to funding sources and outreach programs. Included is a reprint of the article, "Forming a Cemetery Friends Association," from *Preservation of Old Cemeteries*. **\$2.50 members, \$3.00 others**

National Register Cemeteries

This is a guide to the National Register of Historic Places. It covers the process from incorporating, setting up books, writing by-laws, to funding sources and outreach programs. Included is a reprint of the article, "Forming a Cemetery Friends Association," from *Preservation of Old Cemeteries*. **\$2.50 members, \$3.00 others (for P&H)**

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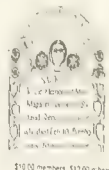
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M,L,XL - \$8.00 members, \$10.00 others

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White terry-lined adjustable sun visors with "The Association for Gravestone Studies" printed in black on the rim.

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Ash gray with maroon lettering of a design featuring the AGS logo, 50/50 blend.

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Crew: S and M only -

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Please note: We're discontinuing these sweats. Get one while they last! Please indicate size.

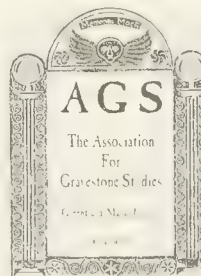


NEW! Burgundy sweatshirt with a new gray grave-stone design. 52/48% cotton/polyester blend

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FORBES AWARD RECEPTION AND BANQUET

Vincent Luti, 1997 Forbes Award Recipient

At the end of the afternoon the showers were busy, particularly with the people who had spent the day in sunny cemeteries. But we all dressed up a bit for the reception for Vincent Luti, honored with the Forbes award this year. Then we went to a served dinner (as opposed to the cafeteria style of the others) with board members or former Forbes winners as host or hostess at each table.

Frank Calidonna introduced Vincent Luti, giving him a certificate (designed by Carol Perkins) and a picture of Mrs. Forbes. Vince's moving acceptance speech can't be fully appreciated except by people who heard his effective reading of it.

widely distributed and taught, such that the content of these volumes is already out there in other people's talks, pamphlets, articles, books, and now, even CD Roms. As I look about this banquet room, I see people I would prefer were getting this award tonight. But I will accept the award. After all, it is an honor the likes of which I will never see in my lifetime again. Like death, it comes only once.

Still, like all honors bestowed singularly, one person at a time, this award is more than just me. Where would I be without AGS, its membership, its conferences, and publications? And where would all my work be without



Frank Calidonna, President, presenting 1997 Forbes Award to Vincent Luti

Photo by Carol Perkins

Forbes Award Acceptance Speech

by Vincent F. Luti

When I do the arithmetic, I don't quite arrive at the same calculation as the gang of friends who threw my name into the pool of candidates for the Harriette Merrifield Forbes Award. A few articles in print, a number of AGS papers that seemed to be always about the same thing—my obsession with the eighteenth century gravestone carvers of the Narragansett Basin—, some Newsletter contributions, and once co-chairing an AGS conference. . . all these don't quite add up to a Forbes award. Then there are two completed volumes of gravestone carver studies (Narragansett Basin, of course) that no one has really ever seen. But that isn't necessary since the findings have been

the startling contributions made by members and non-members? I cannot begin to tell you all the significant input I have gratuitously received, without which my work would resemble Swiss cheese. So my first task is to thank each and every one of those people who were only doing what we all do in AGS: share findings.

More than once when reading the tedious list of names in book acknowledgments (and I do read them), I have wondered just what was it that each contributed to the author's research. Having now myself amassed two volumes of studies, I know the answer: considerable and critical material the author would never have found.

How do I acknowledge Mrs. Gladys Bolhouse of the Newport Historical Society Library who scrutinized me out of the corner of her eyes for months with the indifference of a fishhawk that is waiting to pounce? Once admitted to the inner sanctuary of her encyclopedic mind, going full steam at ninety years of age, I was given the privilege of seeing choice morsels that even Forbes did not see (Gladys remembered her) and got unlimited access to manuscripts that turned the library director livid.

And likewise, once admitted to the confidence of John Benson of the Stevens Shop in Newport, I got to sit at his kitchen table poring over the old account books no one had ever seen. Is "Thanks John" enough?

How do I acknowledge Ed Hazell, a waif of a student of mine who more or less dragged me for the very first time to the historic second Dublin Conference in 1978 in the remains of his derelict old Comet? Years later, familiar with my obsessive work on John New—when Ed was working in the Boston University Library—he saw a pamphlet with a photo of a stone in a Boston south shore town that rang incendiary alarms, and I, smug in my certainty that John New was an interesting but local, rude carver restricted to east central Massachusetts, got the scholarly shock of my life to find a brilliant body of work by John New where it should not have been and which was being attributed by other writers to all the wrong people.

How do I acknowledge the sharp nosed suspicion of Deborah Trask in Nova Scotia who smelled the salt tang of Narragansett Basin mud, deposited at low tide, turned slate, turned eighteenth century gravestone and stuck into the soil of a Nova Scotia cemetery that was the urgent, long sought after missing link in a theory—theory only, mind you—that I had proposed years earlier that Stephen Hartshorn carved the Adam and Eve stone in Bristol, Rhode Island?

And how do I acknowledge Matthew Thomas, a teen who while helping his mother probe the ground during a Shrewsbury, Massachusetts cemetery project, struck an immovable object, buried when a grander but uglier stone was erected in its place, that turned out to be a stone both Forbes and I assumed gone forever, a stone that was the only fully authenticated, probated example of the real George Allen Jr., thus vindicating my lengthy but hideously complex theoretical study on him?

And how do I really acknowledge Paul McLeod, a geologist in a remote mining town in Montana (where you *can* find happiness) who sent me a copy of his undergraduate thesis that blew me away when I found pictured in it stones in New Jersey by my anonymous Newport carver, BOBSS, murdered at age thirty, who may well have been the catalyst in part to the great New Jersey school of gravestone carving in the eighteenth century (and that of central Connecticut as well!)? Yikes! my work would be massively incomplete and disconnected without these vital contributions of others.

And gems, gems, gems of photos and Xeroxes from the Farbers, Laurel Gabel, John Sterling, and others that filled in chinks in my lengthy statistical analyses charts.

What do I do, just list their names, say thanks, and walk off with a prestigious award as if I had earned it all by myself? That is unconscionable.

You all know that the most often asked question in this world besides "How did you and Dad meet?" is "How did you get started in gravestone studies?" the logical connection of which escapes me. The answer, of course, to both is always "By chance."

A friend from Utah visiting me here in New England in the early 1970s was taking a course in Colonial Literature out there in which a strange new book (he showed it to me: *Graven Images*) was being used for its gravestone design content to compare with the prose and poetry in eighteenth century literary anthologies. The friend wanted to bring back some token gift to his professor—who after all was his thesis advisor—and I suggested an authentic gravestone... in rubbing form, of course. I'd never done one. You may all smile now since you do not do just *one* gravestone rubbing. This morbid obsession should be ranked right along with addictive substances and controlled. I think I did one hundred sixty rubbings that and subsequent summers, acquiring along the way a devout following of student disciples who managed in their slavery to turn the outings into vast picnics and revels.

Then came, by way of the Dublin Seminar flier and a waif-like student, both passed on to me by a colleague in the English department of my University, the exhilarating discovery of the Second Dublin Conference in New Hampshire. Those were powerhouse conferences! They crackled with energy, debate, frontierism, camaraderie, and some good food. I knew then that I had to contribute something one day. I had a most favored rubbing and I would find out who the carver was. How naive. In a research fever for at least six years, I turned out my first, and what I still consider my best, favorite study: John and James New. And the rest is history and two volumes waiting for Godot.

Here I would like to pause in deep gratitude to Peter Benes for encouraging me to do the New study and supporting me in my progress toward an AGS presentation of my findings. Nor would my methodology exist were it not for the example of Jim Slater who nurtured it by his exemplary work that rang in harmonious accord with the methodology of my teaching of theoretical musical analysis, my gainful employment in those years. From him I learned to be humble before the awesome pronouncements that large, detailed statistical analysis shove under your snotty nose.

So what do I do now, break up this splendid award into bits and pieces like some communion to be shared by all of you grand, great, and generous people who glued my work together and filled in the gaping interstices? Should I not turn it right back to AGS for its generosity, support, and damned hard work all these years to bring gravestone studies to a level of distinguished scholarship unthought of before?

I must admit that I am one of those people now looked upon in AGS as part of some secret cabal: carver research crackpots. Perhaps our long-winded studies, not always the stuff of distinguished—but surely impassioned—scholarship, need monograph printings, which I hope the Board will also take under its many considerations.

Well, I'll also admit that our carver research work is primitive, but I only hope that our foundational studies generate in future graduate students brilliant intellectual exercises in doctoral theses. Our work is humble when we think of the superstructures of ideas that yet remain to be built on it in the rich domain of human historical discourse. Those moldy, old gravestones are the powerful catalyst, the very bones, as it were, for reconstructing structures of colonial human thought and activity in this magnificent corner of the world called New England and that magical corner of the mind called gravestones studies.

Let me close now with the battle cry "The King is dead! Long live the King!" and, in the spirit of Queen for a Day, let me show my profound reverence and respect for Harriette Merrifield Forbes by saying the same about her, because each and every one of us who does carver research eventually enters the archives of the primitive dead. Forbes is dead! Long live her passion for gravestone research! Having made our contribution, our work continues to be superseded, even outdated, as it gets refined and made truer to a historical past that new research brings to light. Gravestone carver research is by no means over.

The name Harriette Merrifield Forbes is glorious to all of us. It all began there; but it didn't all end there, and we have to move on. And if I have in some way helped clarify, amplify, and elaborate on Forbes, then we who also do carver research in turn eagerly await those future scholars who will correct, polish, and build more beautiful mansions upon our simple work with their elegant research. This is all very humbling; this weekend has not been easy. But I gratefully accept with pride and humility the Harriette Merrifield Forbes Award. Thank you.

SATURDAY EVENING LECTURES

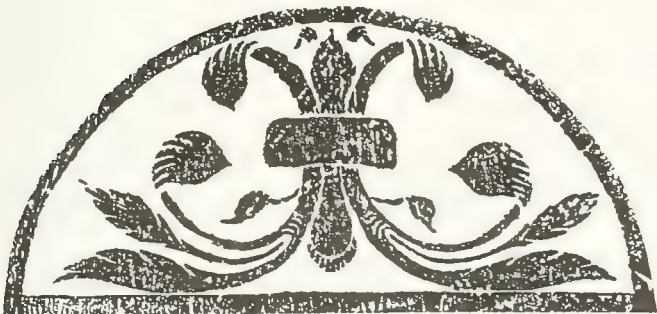
LAUREL GABEL gave the first lecture Saturday evening. She is the Research Clearinghouse Coordinator and a member of the AGS board. Herself a meticulous researcher, Laurel successfully fields requests for help from members (and non-members who have found our website). They find she can give answers or suggest sources for any century and any geographic location. She was a natural for the Harriette Merrifield Forbes award in 1988. She had devoted much of her time the previous year to checking the information accompanying the fabulous Farber collection that has now been put on CD Roms. The title of her talk was "Unsolved Mysteries and New Discoveries: Working with the Farber Collection." She gave a demonstration of the various benefits and possibilities of the CDs ending with the story behind a stone that had an unusual image that included a ship and a palm tree. She discovered it memorialized a woman who had gone to Africa as a missionary and died there.

GRAY WILLIAMS spoke on "How to Use Lettering Styles to Identify Carvers." Gray is a free-lance writer on subjects ranging from health and gardening to history. Members have come to expect reliable content and fine presentation in his *Markers* articles and conference talks. He explained that there are certain letters and numerals that offer a wide variety of alternative interpretations, and a carver's choices among these alternatives, in combination, can clearly distinguish his work from that of others. Members working on early carvers were quick to take the handout Gray offered that listed about fourteen letters and the characteristics that were likely clues. Here is the entry for s, for example.

Overall width: narrow or broad? Overall angle: vertical or leaning to right? Upper curve larger or smaller than lower curve? Shape of serifs?

[Note: We have a few copies left of Gray's handout. Send a SASE (32¢ stamp) to the AGS office if you would like one.]

JONATHAN L. FAIRBANKS was the final speaker. Jonathan is the Katherine Lane Weems Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston. His department in the museum contains displays of gravestone photographs (by Dan Farber, of course) and related artifacts as well as exhibits of memorial jewelry and the original (threatened) Dorchester, Massachusetts, stone for John Foster, 1681, who was an astronomer, a mathematician, a printer of books, and the first printmaker in North America. In his lecture, titled "Eternal Celebrations: American Memorials," Jonathan gave us the fruits of his extensive background in sculpture (remember from the spring Quarterly, 1997, that his father was a sculptor) and his access to all that a superb museum contains.



SATURDAY LATE NIGHT

SUE OLSEN showed a video about the naming of Congressional Cemetery to stand for all Historic Urban Cemeteries as one of the National Trust's Eleven Endangered Sites for 1997.

CATHERINE GOODWIN gave us a history of St. Patrick's Cemetery in Lowell, Massachusetts, and showed pictures of some of the stones there as well as the special fenced-off section intended for the burial of suicides. She would like to hear from members if they know about other cemeteries that have this segregated arrangement.

MARK NONESTIED had slides made from postcards of catacombs he found in Italy where the Capuchin monks made mummies out of corpses, dressed them as though they were live people, and had them on display. The practice continued until 1920. His American audience had trouble believing him that people had really requested this treatment before they died. The pictures made from postcards were pretty ghastly.

BILLIE SIENA told about restoration and preservation of old cemeteries in her town, Mansfield, Massachusetts. She emphasized how helpful it was to have the cooperation of the local newspapers.

GARY COLLISON showed about a dozen slate German gravestones from York County, Pennsylvania. They all have shallowly incised images of a crude cherub-face. They are lettered in a simple but graceful German Fraktur script. The images are more crudely done than the skillful, quite professional lettering. Perhaps they were added later since there are other gravestones in the area with similar lettering and no decoration at all on the tympanum.



SUNDAY

Some attenders leave Sunday morning before the lectures, but dedicated gravestone members know that they will see and hear much worthwhile information if they stay and eat lunch with the survivors. That term may suggest it is an ordeal they have survived, but that is not at all what is meant. Nearly four days of intense concentration on an outpouring of facts, stories, and new sights leaves you elated, excited, but afraid that you won't be able to remember all the marvelous things you've learned. (And this year the auditorium had no side lights or half-power lighting to enable the conscientious listeners to take notes.) Conference is a wonderful experience.

SUNDAY MORNING LECTURES

The first Sunday speaker was JOHN A. "SANDY" BUCKLAND. Sandy has a Ph.D. in chemical engineering, with training in mineralogy. He has spent three years as part of a group who have repaired stones and restored the Tomac Historic Burying Ground in Old Greenwich, Connecticut. His paper, entitled "Practical Gravestone Conservation" described all the group had done from getting veterans' stones for the unmarked graves of soldiers in the American Revolution to fixing broken stones by adhering the pieces to a bluestone backing.

[Note: The Conservation Committee points out that AGS does not endorse any specific conservation procedures. The repair of sandstone and soft marble can be among the most complicated stone conservation problems—sandstone, especially, often develops many internal voids and planes of weakness which are unlikely to be corrected by an adhesive applied to the back. No single treatment or mending technique is suitable for all stones—each one must be considered as to its material and condition. Interested readers may want to consult *By Their Markers Ye Shall Know Them*, by William Hosley and Shepherd M. Holcomb, Sr. (Hartford: 1994), available from AGS, which documents in detail the research and conservation program that has been carried out for many years on the sandstone markers in Hartford's Ancient Burying Ground.]

The next speaker was JOSEPH EDGETTE. Joe is presently an administrator at Widener University in Chester, Pennsylvania. He is chair of the Cemeteries and Gravemarkers section of the American Culture Association. His lecture was titled "Epitaphs: Everlasting Expressions of Empathy." He discussed the use of the epitaph and its sources. Sympathy for the survivors at the time of death and very often empathy accompany the feelings and emotions felt and expressed in various forms of condolence. The epitaph is obviously the one having the truest quality of permanence and empathetic durability.

HELEN SCLAIR, known in Chicago as The Cemetery Lady, gave a paper on "Necropolitan Cartography." Helen is an avid researcher, who often makes startling and sometimes unsettling discoveries. She is a retired teacher who keeps her hand in by giving a popular course on Chicago cemeteries at the Newberry Library every year. She presents a Participation Session at the AGS conferences and can be counted on for interesting and challenging papers. Little work has been done on considerations of mapping "cities of the dead." Maps and plans necessary to cemetery management must include: engineering, geology, topography, drainage, monuments, gates, roads, and paths, etc. Religious and ethnic requirements also impact cemetery planning.

JIM BLACHOWICZ teaches philosophy at Loyola University, Chicago. He became interested in gravestone art in 1972, when he spent a summer in Falmouth, Massachusetts, and tried his hand at rubbing. In 1994 he joined AGS and began a serious study of Plymouth and Barnstable area carvers. His lecture topic was "The Last of the Plymouth Angel Carvers." He discussed the work of Lemuel Savery (c. 1757-1796) whose work is known but has not been previously analyzed; Amaziah Harlow, Jr. (1747-1802) who took over from Savery in Plymouth for about six years; Nathaniel Holmes (1783-1869) who took over from Harlow in Plymouth, and then moved to Barnstable at age 22. Neither Harlow nor Holmes has been previously identified.

BARBARA ROTUNDO, program chair, gave the final paper of the conference. She loves retirement so that she can travel to cemeteries all over the world as well as doing research about gravestones in the United States. She received the Forbes award in 1994. Her paper had the simple title, "Cenotaphs." Cenotaphs are memorials that do NOT mark the graves of the person memorialized. Often this is because the body has been lost. Particularly on the ocean coasts or the Great Lakes region the body may never have been recovered after drowning. Sometimes the grave location was lost because the person died in obscurity but is now well-known as in the case of Mozart. Sometimes the body has been moved from one site to another as in the case of Frank Lloyd Wright. The custom of cenotaphs underlines the reason for memorialization. We want to remember the person, not the physical body.

The AGS web site. . .

is in transition and will soon be updated. Watch for the new publications list and conference information. The address is:

<http://www.berkshire.net/ags/>

Thanks to Tom and Melvin Mason for assuming this important updating function.



Call for Papers!

1998 AGS Conference

Monmouth University
West Long Branch, New Jersey
June 25-28, 1998

The 1998 Program Chair is Barbara Rotundo. Barbara is looking for papers from around the country and abroad.

Proposals and 250-word abstracts are due
February 15, 1998

Remember! This is an organization for *gravestone studies*. An occasional paper on cemeteries or mourning customs is acceptable, but the focus should always be on *gravestones*.

Please send proposals and abstracts to:
Barbara Rodunto
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220
(603) 524-1092

For general information
on AGS Conferences, contact:
AGS Office
278 Main Street, Suite 207
Greenfield, MA 01301

CONFERENCE 1998

Conference '98 co-chairs **RICHARD VEIT** and **MARK NONESTIED** met with Board liaisons Fred and Rosalee Oakley over the Thanksgiving weekend in West Long Branch, New Jersey. A visit to Monmouth University showed it to be growing as evidenced by new dorms, dining commons, and academic facilities. Beautifully landscaped grounds with level walkways make it a "walking" campus. A significant advantage to its location is a commuter train station about half-mile away which originates in Penn Station. Taxis are available for the short ride to the campus. Instructions for various forms of transportation will be included in registration material.



Richard Veit and Mark Nonestied, conference co-chairs

Photos by Rosalee Oakley

Next came a visit to the cemetery proposed for conservation workshop activity. Founded in 1828 and still "active," there are many marble and granite stones needing immediate attention. This cemetery, while surrounding the Methodist Church closely on three sides, is nevertheless owned by a cemetery association with active ties to the church. Permission is being sought to use the church facilities and cemetery for our workshop.



A Chinese marker with great detail.

Hosts Richard and Mark led the Oakleys on a lengthy tour to visit cemeteries tentatively selected for the Friday, June 26, conducted bus tours. There are real treats in store for participants. Particularly striking are the ethnic cemeteries: Ukrainian, Hungarian, Jewish, and Chinese. New England stones carved by Osborne and Ward as well as ceramic markers and the Settler's Crypt in Newark will keep everyone fully occupied.



One of a number of ceramic markers

A major addition to conference activity is a pre-conference tour on Wednesday, June 24 to visit Trinity Church's Cemetery in Manhattan and Brooklyn's Green-Wood Cemetery. That same evening everyone is invited to experience a candlelight tour of Tennent Cemetery with reenactors in period costume.

The conference opens, officially, with dinner Thursday evening, followed by keynote speakers, a lecture, and a conference favorite, Late Night informal session.



A Mercedes in full detail marks one grave.

Friday is Cemetery Bus Tour Day featuring three separate routes and cemeteries designated as Victorian, Colonial, and Combined. It is intended that all three tours end at Fairmount Cemetery in Newark for a view of The Settler's Crypt. This vault contains the gravestones and boxed remains of Newark's earliest colonial cemetery. The earliest stone is dated 1687. Evening meal, lecture sessions and Late Night end a busy day.

Saturday's program is filled with activity devoted to participation sessions held on campus and the gravestone conservation workshop conducted in a nearby cemetery.

The Harriett Merrifield Forbes banquet honoring the recipient of this prestigious award is our sole "dress up" event.

Evening lectures and the final Late Night session completes the day's activities.



The Cossack at the Ukrainian Cemetery

Following breakfast Sunday morning the final lecture session ends at 11:30 am. Lunch concludes a very intense several days replete with time to share experiences and exchange information.

Repeatedly stated by conferees, first timers as well as veterans, is the willingness of everyone to share their experiences and expertise without stint. Come and enjoy!

Conference registration material will be mailed early in 1998 to AGS members and to many other organizations professing an interest in gravestones and related subjects.



Richard Veit with one of a number of ceramic markers

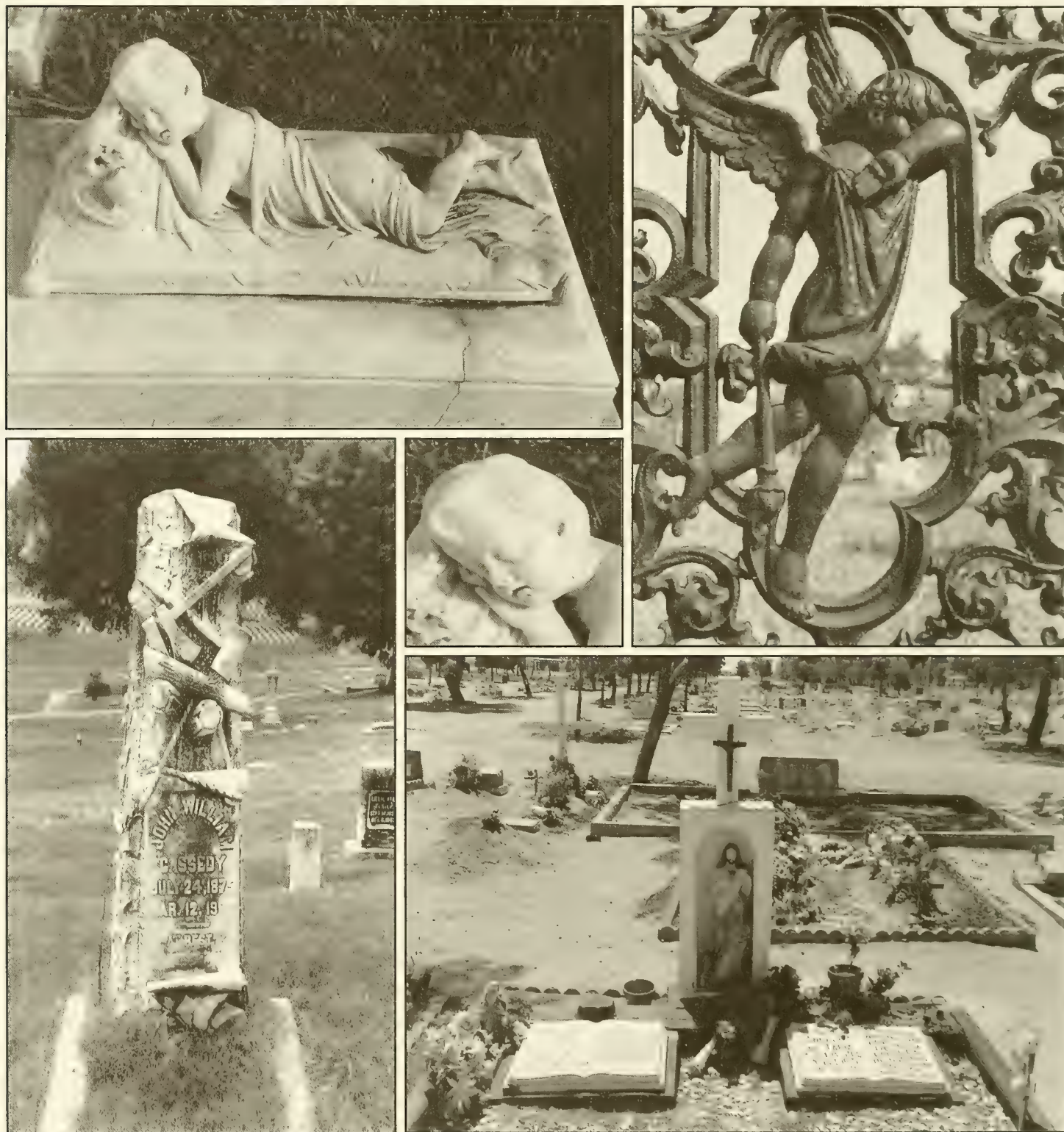


Ukrainian monuments



SHARING PAGES

This summer Robert Pierce of San Francisco, California, took these photos while traveling around the country visiting cemeteries. We will share some more with you in future issues.



Clockwise: Child's monument in Vicksburg Cemetery, Mississippi; iron gate, Vicksburg, Mississippi; Mountain View Cemetery near Casa Grande, Arizona; tree stone, Vicksburg, Mississippi.

Horse Cemetery

by Nancy Hannan

In Littleton, New Hampshire, just off exit 42 from Route 93 and just past the Littleton Hospital is a brown sign with white lettering on the right hand side (heading into downtown Littleton) which says "Horse Cemetery."

Of course we had to turn around and take the road off to the side and find out what it was.

It is a cemetery for the two Morgan horses, "Maud" and "Mollie," belonging to Eli and Myra Wallace and one other horse named "Maggie."

The Morgans were a gift from Eli to Myra on her twenty-ninth birthday. Since they never had any children the two horses were their children. When Myra died in 1920 the horses had been laid to rest as previously discussed by Eli and Myra Wallace. The Morgans have identical birth dates of 1887 and death dates of 1919. At age thirty-two they had lived long horse lives.

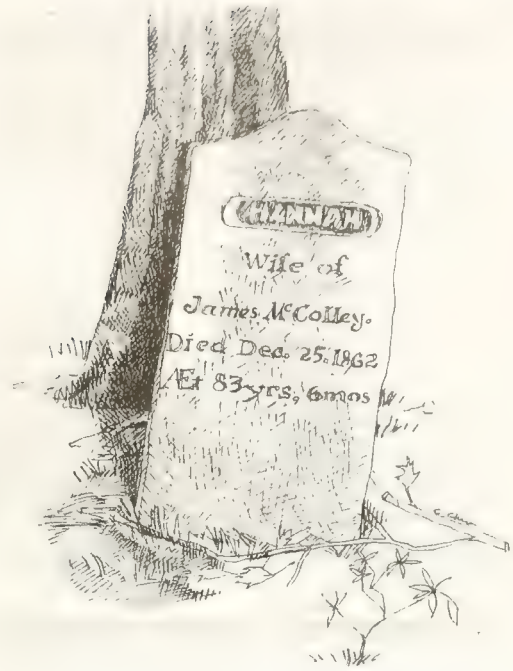
The other horse, "Maggie," was a retired cart horse from a local grocer who gave her to Eli after Myra died. Eli cared for her until her death and buried her here.

The Wallaces gave land for the Littleton Hospital under the provision that this Horse Cemetery would receive perpetual care.

The Cemetery is nicely cared for and mowed. It has a nice wooden fence sort of like a corral around the three horse graves and one large stone in the middle with the name "Wallace" on it.



Drawing by Cathy Chin, Mont Vernon, New Hampshire
from Lives Once Lived Here by Mont Vernon Historical Society.



Drawing by Cathy Chin, Mont Vernon, New Hampshire
from Lives Once Lived Here by Mont Vernon Historical Society.

The Puritan Way

by William "Andy" Meier

Those fine fingerling green grasses under
Gnarl-sprawled, old, tall trees left to lift from decay.
Headstones and a few footstones lean roundabout,
Slate fingernails pointing to their heaven,
Held down by richly aged, human-made earth.

Vestigal Puritan treasury guarded by their undepicted God,
And their charnel, skullwinged icons with symbols,
Now preserved by our wariness yet intone warning
on warning.

Taking down epitaphs and making rubbings, a *zeitgeist* heist.
With head resting on headstone's rear and reading personals,
On columns, slates and flat ground-set slabs and feasting
By the ones atop six short columns: tablestones.

From a lamentable list of maladies and accidents,
Puritans had their daily cognition of lives taken,
"Down to death's cave all dismal,"

Wearing their lives as shrouds, wanting clouds,
Expecting firmamental wrath, without knowing,
They saluted their "King of Terrors" in the meetinghouse
While flat-toothed, winged skulls grinned through prayers
And waited in the fine fingerling green grasses beyond.

NOTES AND QUERIES

Correction

A. Craig Anthony writes to point out an error made in the Spring 1997 *AGS Quarterly*, page 27, in transcribing the note about the dating of the Sara Tefft stone. It should read that she died shortly after the *birth*, not death, of her son. He also states that John Sterling helped him on the dating problem, which was part of his master's program project.

American Funeral Service Museum in Dallas

Visitors report on the American Funeral Service Museum, which has the photographs of famous people's graves and a large collection of coffins, including some shaped like animals that are being produced by a worker in Africa. There are also antique hearses and a reproduction of the Lincoln funeral train. It is sponsored by the funeral service profession. The American Funeral Service Museum is found at 411 Barren Springs Drive, Houston, TX. For further information call 1-800-238-8861.

From the Lending Librarian

Spring cleaning will be fast upon us! As you sweep those nooks and crannies and dust those bookshelves, keep an eye out for any books you have that may be appropriate for the Lending Library. We promise to give them a good home. Not only can we offer your books an opportunity to see the world (well, certainly the North American continent, for sure), but we also offer a comfortable home base in between travel assignments. Several of our most popular books haven't been in Tempe in some time. However, they have enjoyed Austin, Texas, Fort Wayne, Indiana, Toronto, Ontario, Lynchburg, Virginia, and York Harbor, Maine. Travel accommodations include wonderfully padded bags for a safe and comfortable journey. Although not "first class," there is a lot to be said for "library rate." Give it some thought and see what books you have that may be willing to sign on as permanent members of our Lending Library!

Please contact Librarian Lynn Radke, 1947 East Stephens Drive, Tempe, AZ 85283, tel. (602) 491-1770.

VOCA Teachers' resource reprinted

Stones and Bones, a 72-page packet designed for educators in classrooms of grades 4 and up which was assembled by the Vermont Old Cemetery Association for Vermont teachers, has been reprinted and is now available for sale for \$5 plus \$2.50 p&h. Order from Charles Marchant, PO Box 132, Townshend, VT 05353, tel. (802) 365-7937.

The VOCA book, *Burial Grounds of Vermont*, listing known cemeteries in Vermont, is being reprinted. Watch this column for information about its availability.

Exhibition held at University of Albany

From September 21 to November 13 public programs were held in conjunction with the art exhibition, "Memory and Mourning: Shared Cultural Experiences" at the State University New York at Albany Art Museum.

Two AGS members participated. Barbara Rotundo gave a lecture on "Romantic Landscapes: American Cemeteries." Jessie Lie Farber loaned rubbings from her personal collection which were artistically displayed at the head of the stairs at the museum as shown below.



Jessie Farber's Rubbing Exhibit

Photo by Jessie Lie Farber

A Call for Women's Epitaphs!

Sande Meith, AGS member from California, seeks unusual and unique women's epitaphs and if possible, stories of the women behind them for a research project. Please forward information to Sande Meith, 907 Campus Avenue, Redlands, CA 92374, tel. (909) 798-7247. Any costs or fees incurred will be reimbursed.

Video Available on Rhode Island Cemetery

"At Rest in Little Compton" is a 20-minute video which illustrates a community's participation in the Rhode Island Cemetery Transcription Project through volunteer efforts to

research, survey, record, and preserve the cemeteries in the small town of Little Compton. Set to music with narration, the video includes a brief history of the area and explores several of the town's historical cemeteries including the Old Commons Burial Ground, the Quaker cemetery, and several family burial plots. This program offers an engaging introduction to gravestone studies and is appropriate for all ages and interest levels.

Helen and Fred Bridge who created the video have made a copy available to AGS to place in our video library. It may be rented for \$3.50 for postage and handling. Renters are welcome to make a copy of the tape for their own use. Ask for a one-page description of the Little Compton project.

Publications Received in the Office

Newsletter of the Friends of Center Cemetery, Inc. of East Hartford, Connecticut, Nov. 1997. Available from Friends of Center Cemetery, 38 Forest Lane, East Hartford, CT 06118.

Update: Newsletter of the African Burial Ground & Five Points Archaeological Projects, Vol. 2 No. 4, August/September 1997. Published by the Office of Public Education and Interpretation of the African Burial Ground (OPEI), 6 World Trade Center, Room 239, New York, NY 10048, (212) 432-5707. 16 pages.

Morgan County History & Genealogy, Vol. 3 No. 2, Spring 1997, newsletter of the Morgan County History and Genealogy Association, Inc. The National Genealogical Society selected this newsletter as the best county/local society newsletter in the United States for 1996. Available from Morgan County History & Genealogy Association, Inc., PO Box 1012, Martinsville, IN 46151-0012.

AGS Member Spreads the Word

AGS member Joanne Stuttgen sent us the Morgan County publication because it included an article by her which mentioned several solutions to reading weathered gravestones mentioned in recent *AGS Quarterly*s. In the tiny print on the last page of the *Quarterly* is the notation "To reprint from the *AGS Quarterly*, unless specifically stated otherwise, no permission is needed, provided: (1) the reprint is used for educational purposes; (2) full credit is given to the Association and the author and/or photographer or artist involved; (3) a copy of the document or article in which the reprinted material appears is sent to the AGS office." Thanks to Joanne for spreading the word about ways to solve a very perplexing problem.

County-wide Cemetery Survey Project Is Underway

The same issue contains another article reporting on the progress the Morgan County History & Genealogy Association is making in its effort to survey the cemeteries in all the townships in Morgan County.

A township survey includes listing the known cemeteries, recording their location, their tombstone

inscriptions, and any plats or maps that help find it. Each cemetery is visited, photographed and its condition assessed. Public records are searched to determine who owns the land. A summary of the findings is compiled along with a list of recommendations for improvement. The summary is mailed to the township trustee, cemetery associations in the township, and is placed on file in local public libraries.

For more information on this project, contact Helen Straub, 1367 Pin Oak Court, Martinsville IN 46151, tel. (765) 349-1635.

Service Opportunity

There is a Service Elderhostel being offered by Roger Williams University in cooperation with Newport Historical Society [RI] May 31-June 6, 1998. The work project will be cataloging and mapping a cemetery in Newport that is the largest surviving pre-nineteenth century "common" burial plot in the United States. Elderhostelers will work in teams to complete data sheets on each tombstone, recording dates, names, condition of stone, decoration, and inscription. High contrast photos will also be made of most stones. This would be a good learning experience for members as well as furthering the aims of AGS. Call Elderhostel at (617) 426-8056 or write them at 75 Federal Street, Boston, MA 02110. The code number for that particular Elderhostel is 02001-0531.

An Idea Worth Copying

Eric Brock has sent in one of his weekly columns from the Shreveport *Times*. The project that he describes can serve as a model for members to suggest to people who want a pleasant way to support local historic city cemeteries as the National Trust urged when it put Congressional Cemetery on its "endangered site" list. Eric says in part, "An important project by the newly formed Shreveport Garden Study Club will help preserve Shreveport's second oldest cemetery as well as turn it into a horticultural preserve."

Greenwood Cemetery will become an arboretum—an outdoor plant and flower preserve—similar to projects undertaken in park-like cemeteries nationwide. Notably, Mount Auburn Cemetery in Cambridge, outside Boston, Massachusetts, will serve as a model for Greenwood's transformation. Greenwood, a city cemetery, will thus become an important park and garden as well as being the significant sculpture garden and historic burial ground that it already is.

Greenwood Cemetery opened in 1892 as the "New City Cemetery." In 1905 it was renamed Greenwood. It has nearly doubled in size since its opening. According to Eric, "Greenwood Cemetery is truly a park-like space within the center of the city. Preserving it and its natural attributes for ourselves and for future generations will not only save a significant record of local history but also provide a beauty spot that can help stabilize an inner city neighborhood."

CALENDAR OF COMING EVENTS

Winter programs at Mount Auburn Cemetery, 580 Mount Auburn Street, Cambridge, Massachusetts 02138, tel: (617) 547-7105.

February 7, 1998 at 1:30-3:30 p.m.—"The Inside Story of Mount Auburn"—a slide lecture with Barbara Rotundo, historian, author, professor emeritus. Learn about the stables, the swan house, the turnstile at the Gate, and the half-hardy house. \$8.00

February 28, 1998—Birthday Tribute to Henry Wadsworth Longfellow with a wreath-laying at his memorial. Call for exact time and associated activities.

March 12-14, 1998—Midwest Open Air Museums Coordinating Council's spring conference, Sheraton Four Points Hotel and Convention Center, Cedar Rapids, Iowa. Theme—"Into the Melting Pot, The Evolution of Old World Culture in America." Program includes hands-on workshops, auction, period dance, and banquet. \$70 includes full conference registration, meals, and a one-year membership to MOMCC. Contact Ann Cejka at (319) 398-5104 or write her at Ushers Ferry Historic Village, 400 4th Ave. SE, Cedar Rapids, IA 52401. (MOMCC is the Midwest regional chapter of the Association of Living History Farms and Agricultural Museums and works to provide a forum for the interchange of methods, information, and ideas within the open air, interactive, and historical museum fields.)

March 13, 1998—Program at George Mason University, Fairfax, Virginia on "In Memory: Mourning in Early America, 1750-1860," mourning customs, gravestones and funeral practices prior to the Civil War. AGS members Susan Olsen and Brian Connelly are among the lecturers. For information and registration, write: Collections Manager, Fairfax County Park Authority, 12055 Government Center Parkway, Suite 927, Fairfax, VA 22035-1118, tel (703) 631-1429.

May 1-6, 1998—Conference for Genealogists & Historians, "Reflections of the Past" 10 a.m. to 4 p.m., presented by Prince William County Genealogical Society at Holiday Inn Express, Dumfries, VA. Information from L. Hurley (703)361-0173 or e-mail takelley@erols.com

June 15-19, 1998—Workshop on Monument Care: Assessment, Treatment, and Maintenance of Stones and Metals in Landscaped Surroundings. A week-long workshop at Mount Auburn Cemetery, Cambridge, Massachusetts, for field operations managers and senior maintenance staff using lectures, slides, visits, and demonstrations. Cemeteries visited—Mount Auburn in Cambridge, Forest Hills, Granary and Kings Chapel in Boston, and Olmsted Historic Site in Brookline, Massachusetts.

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The *AGS Quarterly* is published four times a year as a service to members of the Association for Gravestone Studies. Suggestions and contributions from readers are welcome. Back issues are available from the AGS office for \$3.00.

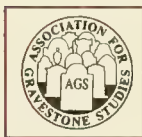
The goal of the *AGS Quarterly* is to present timely information about projects, literature, and research concerning gravestones and about the activities of the Association.

To contribute items, please send items to the AGS office.

Membership fees: (Senior/Student, \$25; Individual, \$30; Institutional, \$35; Family, \$40; Supporting, \$65; Life, \$1000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

Journal articles to be considered for publication in *Markers, The Journal of the Association for Gravestone Studies*: Please send articles to Richard Meyer, Editor of *Markers*, PO Box 13006, Salem, OR 97309-1006. His telephone is (503) 581-5344 and e-mail address is meyer@wou.edu. The next issue of *Markers* will be volume XV available in the spring of 1998. Please see the publications list in this *Quarterly*.

Address all other correspondence to Administrator, AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301, or call (413) 772-0836.
E-mail - ags@javanet.com Web Site - <http://www.berkshire.net/ags/>



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AGS Quarterly

BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

AGS Quarterly Editorial Board: Mary Cope, Barbara Rotundo, Newland Smith, John Spaulding

Quarterly Contributions: Comments and contributions are welcome. When submitting time-sensitive material please keep in mind that AGS quarterlies often take several weeks to reach the membership. Mail your contributions to the appropriate column editor or to the AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301.

Advertising Prices: Business card, \$30; 1/4 page, \$50; 1/2 page, \$90; full page insert, \$200. Send camera ready advertising with payment to the AGS Office.

COME TO THE ANNUAL CONFERENCE: June 25-28, 1998. Don't miss the Pre-Conference Cemetery Tour on June 24.

FROM THE PRESIDENT'S DESK



Frank Calidonna
313 West Linden Street
Rome, New York 13440
E-mail: frank.calidonna
@worldnet.att.net

The first Board meeting of the year was held in January. We had to postpone it for a week due to an ice storm, but the following week saw some wonderful weather for our meeting. Along with the normal business of the meeting each Board member was asked to bring a short biography. We took individual photographs of the Board members too. These will be published in the Spring Quarterly so that you, the members, will know what we look like and a little bit about us.

You will also note that on page 24 we are asking your permission to share your name and addresses with other members in your geographic area. Often members request list of other members in their area or historical organizations that are having a program on gravestone-related issues may ask to inform our members. We do not wish to provide this information without your permission. We will only share this information if you agree.

The above two matters were done at the request of members who wished to know more about the Board and if there were other gravestone aficionados in their geographic area. The latter will be provided to members for a modest fee to cover the cost of the copy work. We are looking into the possibility of making available a complete membership directory. We need to determine the cost of such a document before offering it.

Last, but by no means least, please consider joining us in New Jersey this June. Look in the last Quarterly and check over last year's offerings. This year's will be just as enticing as the past. Many wonderful experiences are planned for this conference. Our conferences are informative, interesting, and fun. Your time spent will be rewarding and enjoyable.

Imagine, three days spent with a couple of hundred other people who love gravestones. Is that heaven or what???

I hope to see all of you at Monmouth University.

[Ed. Note: Please see Board of Trustees' article on page 25.]

NEW YEAR'S RESOLUTION

As the Editor pro tem, Rosalee Oakley, and the Editorial Board of the *AGS Quarterly* start to work on the first number of volume 22 in the first month of 1998, they are making a New Year's Resolution and also expressing a wish for the New Year:

Resolved:

That in 1998 AGS members will receive each issue of the *Quarterly* in its appropriate season.

Wish:

That more members would respond to questions and appeals from other members.

The fashionable word these days seems to be "interaction." We don't care what you call it, but do respond and react. When Peggy Jenks and Ann Cathcart ask for help in finding gravestones in New York and Ohio, they are not just making polite noises; they want help (Summer 1997, p. 18). Walter Hollien on that same page asks for information about millstones used as gravestones. Ours is the only organization in the world where every single member has *some* expertise on gravestones. Each request or query taps into a very great pool of knowledge and experience.

Even if you can give only a single example or an incomplete answer, your information combined with other members' contributions may offer a solution or complete a search.

COVER ART: No, the design on the cover of this issue does not represent a modernistic dove. It is a trident, a three-pronged spear, found on many of the contemporary grave markers in the Ukrainian Cemetery, Bound Brook, New Jersey. This cemetery will be included on the "Ethnic Excellence" conference bus tour. ♦

E-mail: <ags@javanet.com>

Web site: <<http://www.berkshire.net/ags>>

AGS QUARTERLY: THE BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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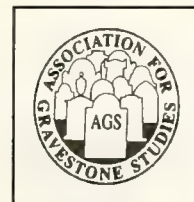
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MARKERS XV HAS ARRIVED!

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by Paula Fenza



Photo by Paula Fenza

revolt. On May 3rd Chicago police attacked and killed workers who were participating in a demonstration in front of the McCormick Reaper factory at Western and Blue Island



Volume 22: Number 1

Avenues. Another demonstration was organized for the evening of May 4th at the Haymarket Square to protest this police brutality.

The demonstration of May 4th was much smaller than those of the preceding three days. The evening was rainy, and only 2,500 people attended the rally. The speakers had almost finished their speeches, and only 200 people remained, when 67 police officers arrived armed with rifles. During the confusion caused by the arrival of the officers, an unidentified person threw a dynamite bomb into the crowd. The police officers, startled by the bomb, their vision obscured by the rain and darkness, fired wildly into the crowd. When the tumult was over seven police officers were dead, six by rifle fire and one by the bomb blast. Four demonstrators were also killed by rifle fire but few reports mentioned that fact.

The next day martial law was declared, not only in Chicago, but throughout the United States. Anti-Labor leaders used the bombing incident as the excuse to crush union activity. In Chicago all the known labor leaders were arrested. Eventually eight union organizers were charged with the bombing. One of them, a young carpenter named Louis Lingg, was accused of actually throwing the bomb, even though witnesses placed him elsewhere at the time of the bombing. Along with Lingg, Adolph Fischer, George Engel, Albert Parsons, August Spies, Samuel Fielden, Oscar Neebe, and Michael Schwab were brought to trial.

Sentiment against the defendants was strong. The *Chicago Tribune* even offered in print to pay the jury a reward for finding the defendants guilty. On August 20th the jury brought in a guilty verdict against all eight men. They condemned seven to be hanged and Oscar Neebe to be imprisoned for 15 years. On November 10, 1886, one day before the executions, Samuel Gompers and other union leaders arrived in Illinois to plead with Governor Oglesby to grant clemency to the condemned. Influenced by their persuasion he changed the sentences of Samuel Fielden and Michael Schwab to life imprisonment, although the others were still to be hanged.

Early in the morning of November 11, 1886 Louis Lingg was found dead in his cell, killed by a bomb. News reports insisted that Lingg committed suicide, but he had no reason to do so as he expected to receive a stay of execution from the governor that morning. Furthermore, no one was able to explain how he obtained the dynamite which killed

him. Later that same day, Fischer, Engel, Parsons, and Spies were hanged in accordance with their sentences. After their execution none of the cemeteries in Chicago would accept their bodies for burial. Finally, Forest Home Cemetery in Forest Park donated space to bury the five bodies.

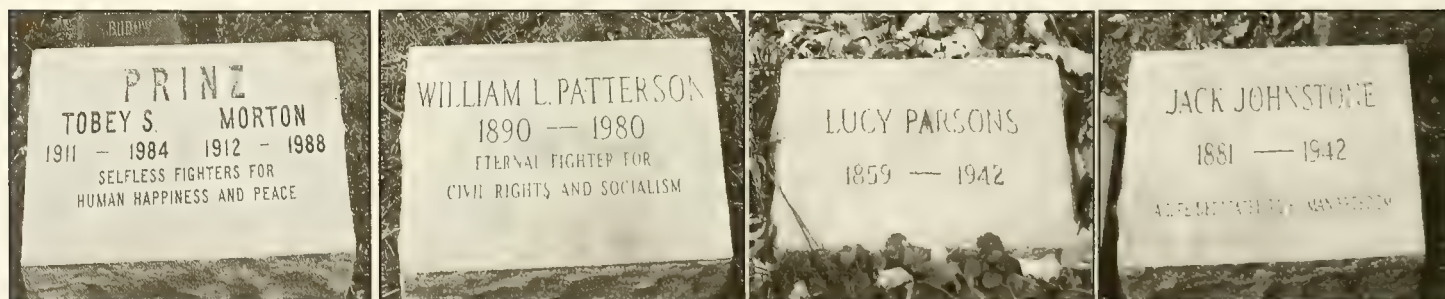
In June of 1893, calling the trial the greatest miscarriage of justice in the history of the United States, Governor John P. Altgeld pardoned and released the three men still alive in prison and granted posthumous pardons to the five who had died. At that time a monument to the five martyrs was built upon their burial site at Forest Home. The monument depicts Liberty protecting the oppressed. At the base is the inscription, "The day will come when our silence will be more powerful than the voices you are throttling today," the last words spoken by August Spies from the gallows. On the back side of the monument are inscribed the names of the five men buried there and the text of Governor Altgeld's pardon.

Emma Goldman was 18 years old when the Haymarket martyrs were hanged. The story of their trial and execution had a great influence on Goldman's philosophy, and she dedicated her life to agitating for free speech and workers' rights. In accordance with her last wishes she was buried next to the Haymarket martyrs whose story had inspired her life's work. Her eulogy was delivered by Roger Baldwin. Baldwin was a conservative Harvard student when he first heard Emma Goldman speak. Her words so changed his thinking that he devoted his career to upholding human rights; he is best known as the founder of the American Civil Liberties Union.

After Goldman's burial, this section of Forest Home Cemetery became the preferred burial place for many of Chicago's influential union organizers, civil liberties advocates, and socialists. Among the 60 people buried there are such notable figures as Lucy Parsons, widow of Albert Parsons, one of the Haymarket martyrs. Lucy and Albert had been activists in the cause of equal rights for African-Americans. After Albert's death, Lucy continued this work until her own death in 1942.

Jack Johnstone organized the Chicago Federation of Labor, a union for the stockyard workers. In the 1930s he studied the principles of passive resistance with Mahatma Gandhi in India.

(Continued on page 27 - FENZA)



Influential union organizers, civil liberties advocates, and socialists wanted to be buried near the Haymarket Memorial.

FEATURE ARTICLE

THE CONGRESSIONAL CEMETERY IN WASHINGTON, D.C.:

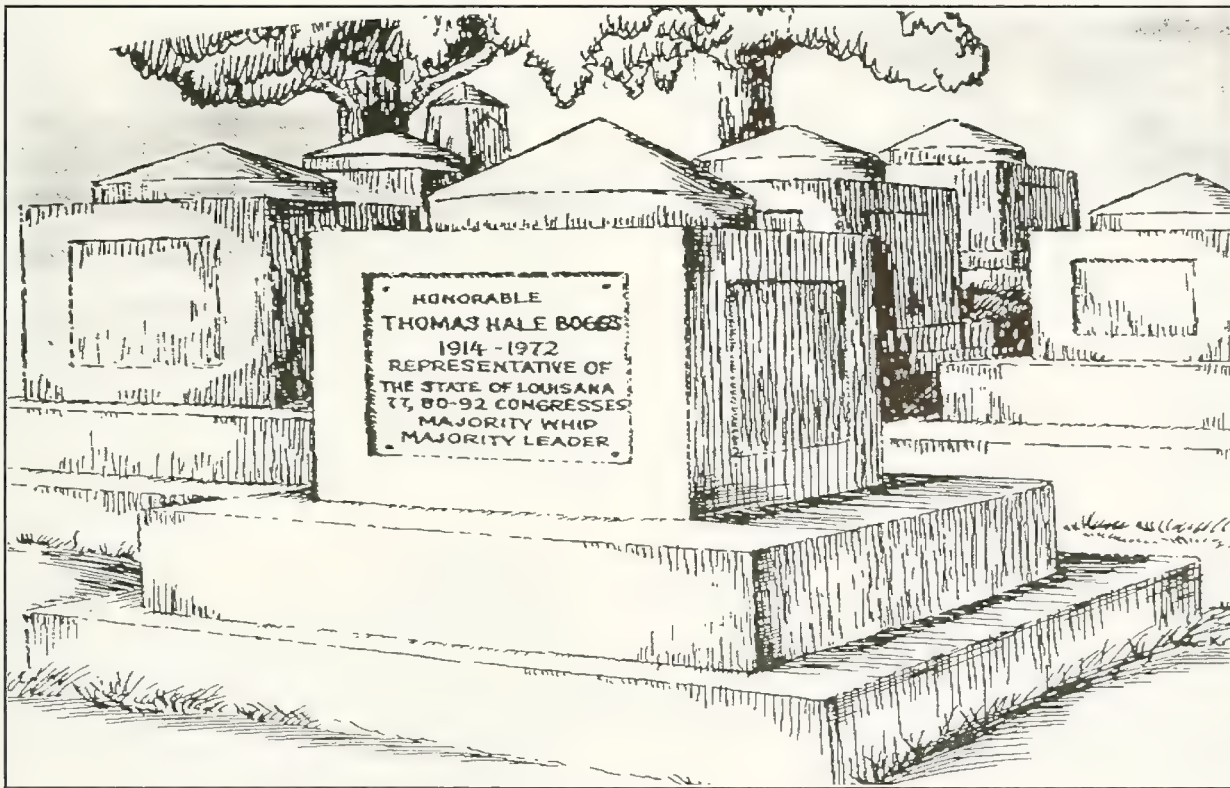
A REPORT

by Roberta Halporn

The best kept secret in our nation's capital is this fascinating graveyard. Not even the concierge in my hotel knew that it existed when I asked her the whereabouts of the correct subway to visit it. If it weren't for Susan Olsen who attended the 1996 AGS conference, I wouldn't even have attempted the trip at all. I have a very unpleasant memory of the place which dates back to around 1982 when my then Washington host asked me to do a rubbing of his great-great-grandfather's stone, who was an ambassador under Madison. (Enough greats?) The commission cost me a pair

old Chevrolet. However, the overgrowth was clearly eliminated.

The plots are identified by "range" and "site." I never found out what "range" meant, because I couldn't locate sign posts to indicate what range I was standing in. Therefore the guide pamphlet is vital for hunting down some of the more interesting sites. However, with my usual impeccable logic, I decided that the sites with the lowest numbers had to be the oldest stones and this turned out to be a good guess.



Latrobe tombs

of blue jeans because of those nasty, thorny vines which enveloped the stone, and every incautious lean to the right or left pierced another part of my anatomy. The only plot, at that time, that was clear and inviting was the one dedicated to John Phillip Sousa, the bandmaster, a puzzling choice for prominence. But Susan dispersed an appealing guide to the cemetery and the news that a "Friends" society was working hard on cleanup and repair, so I decided to give it a try.

The cemetery is quite large (33 acres - 60,000 interments) and surrounded by a nice old iron fence in good repair. The gates are open every day between 9 a.m. and 5 p.m. There were few visible signs of life when I approached this time except a dilapidated caretaker's house and an

To my delight, I could see my beloved "Mickey Mouse hat" shapes beckoning, signaling colonial era memorials. The stones here are cut from a very thick, durable sandstone of varying colors, including several whose overall tone looks almost bleached to a light pink. I found none earlier than 1810, and spied one with this shape as late as 1825. (For those who are not as familiar with this marker form, the shift from three-lobed top to the flat Victorian marker seems to have occurred in a very short period of time. I've never seen a colonial shape later than 1815 before.) The only concession, perhaps, to their late time period, is the fact that none had pictorial images or soul effigies. Rather they feature very elegant, sophisticated letter

forms with which to carve interesting, lengthy epitaphs. And the stones are in remarkable shape. Many are still so perfect they almost look re-cut.

As recounted in Susan's pamphlet, the cemetery was founded privately in 1807, then deeded in 1812 to Christ Church. In 1816, its vestry set aside 100 plots for members of congress, with additional plots being acquired to a total of 92 government sites. A receiving vault, built in 1835, resulted in its use as a stopover for several Presidents, who lay there in state while their trips home were being arranged. Though the cemetery remained private, more and more members of Congress and other officials were honored here, in graves or with cenotaphs designed by Benjamin Labrobe, the architect of our capital. These little tombs are built of tan sandstone, with white marble, inscribed plaques, recessed under the pointed top, which has led to excellent preservation of the inscription.

From that time on, Congress donated funds for specific projects—a brick wall here, a new fence there, but no major support. A sharp decline in use began in 1876, due to the fact that our transportation systems had improved so much that local burial became less necessary. By the time the Association for the Preservation of Historical Congressional Cemetery was founded in 1976, the cemetery was bankrupt and almost abandoned. To this day, the graveyard receives no Federal support. Basically I approve government subsidy for veteran's cemeteries. But why not non-military government servants too? Don't they also serve who stand and vote?

Because I had only a few hours, I barely explored the vast terrain. Members of Congress honored or buried here include John C. Calhoun, Henry Clay, and Thaddeus Stevens. And somewhere at rest is J. Edgar Hoover. I found a

poignant, but puzzling stone for Laura Clay, died 1816, the three-month old daughter of Henry Clay. What I couldn't understand was 1) why her marker was a facsimile of a standard government issue soldier's stone, and b) why did it look whitewashed? I saw a number of stones that appeared to have suffered this treatment but there was no one around to enlighten me about what it meant.

I did rub a dignified Elisha Harrison, "Surgeon in the Revolutionary War," and one I couldn't pass up which was, "Sacred to the Memory of Henry Aukward" [sic], died 1842. Also made a copy of a rather verbose marker to Thomas Reynolds, commissioned by his wife who gave herself star billing by announcing, at the top, "Dedicated by Mary Reynolds to the memory of" Reynolds. Then it continues with the familiar, "Remember man as you pass by, as you were once, so once was I, etc.," ending with, "Dear honoured Saints, this stone receive, it's all a wife, all a friend can give."

My favorite was a touching lament to Maria, the wife of Edward de Krafft, who died in childbirth in 1815, "O lov'd Maria, what can aught repay? Can India's riches, pleasure's brightest boast..." in beautiful italics. I also found a Latrobe monument marking the grave of an Indian chief, which requested, in part, "When I die, shoot the big guns."

That this treasure house of our history has nothing to depend on but individual contributions to preserve it is a national shame. But I recommend a visit if you get to Washington. For copies of the guide booklet, contact the Association at 1801 E Street, SE, Washington DC 20003. The telephone is listed as (202) 543-0539. Or let me know at the Center for Thanatology Research,

e-mail: rhalporn@pipeline.com
and I'll mail you a copy. ♦



The above stones could possibly be the work of carvers Zerubabel Collins (Eisenhart) and Samuel Dwight (Williams) but the date on Williams' stone is 1982. To learn about how they came to be, come to the June AGS Conference and hear the lecture by Peggy Jenks.

Photos by Peggy Jenks.

TOPICAL COLUMNS

17TH & 18TH CENTURY GRAVESTONES AND CARVERS



Ralph Tucker
P.O. Box 306
Georgetown, ME 04548
(207) 371-2423

RESEARCH TOPICS THAT NEED ATTENTION

Since Harriette Forbes first photographed some of the early colonial gravestones in the 1920s, there has been a recognition that these gravestones constitute part of our American heritage. With no real artistic connection to England or other known sources, they constitute a unique collection of our national treasures.

Several collections of photographs are available for those interested in art, most recently the CD disks put out by Daniel Farber which contain not only his own sizable collection, but also those of Harriette Forbes and of Dr. Ernest Caulfield. There are also to be found scattered collections of photographs by Allen Ludwig and others in museums here and there, as well as a small number of books and articles with photographs and drawings of notable stones. The Association for Gravestone Studies maintains a listing of these resources.

One of my concerns is that for the most part these resources are fragmented and that there are few overall summaries or overviews which enable one to perceive what the themes of the stones are saying. Most studies are of a particular carver or of a particular graveyard, and no matter how well they are done they generally leave us unaware of connections to other persons or places.

One outstanding exception is the study by James Slater in his book *The Colonial Burying Grounds of Eastern Connecticut and the Men who Made Them*. In this two part book he first lists each carver, describes his work, and locates all his known stones; secondly he lists the burying grounds and lists the carvers whose stones are located there, and give an account of the particular attributes of the burying ground. With this book as a resource one could begin to trace style developments, carver interdependencies, trade routes, as well as other as yet undiscovered information.

Professors Dietz and Dethlefsen some years ago used colonial graveyards to define the style development on gravestones from *deathhead* to *cherub* to *tree* and *urn*. While appealing and popular, the article was not well documented and omitted significant material. Their later effort to compare archaeological pottery seriation with gravestone styles was more comprehensive but also flawed because of a lack of understanding of the gravestone data. They then concluded

that gravestone styles traveled at a rate of one mile per year, based on some interesting calculations. Since they wrote when little was known of individual stonecutters and their styles and practices, they can be excused, but the time is ripe now for more rigorous studies.

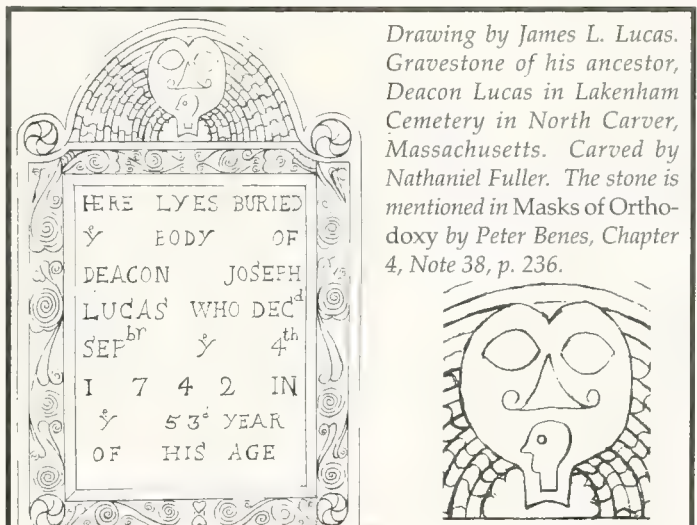
There is a real need to have some overview studies of the development of gravestone styles with attention paid to local rural as well as urban carvers. The New England colonial era had Boston and Newport as their urban centers with a good number of competent carvers, but there were also a number of rural areas where there were carvers who produced a number of unique stones not related to the commonly accepted styles. Little has been done to relate these stones to the others.

Some attention has been paid to the distribution areas of a given carver, but no studies are available which combine the data to establish trade routes or determine the average distances gravestones were found from the carver's shop.

Little has been done to establish the source of stone. While marble stones make a dramatic appearance in the late 1790s the quarries have not been located. In Connecticut many sandstone quarries have been identified but no overall listing of them is available which allows one to identify the particular stone to a particular quarry. The introduction of granite to the gravestone market depended on the tools necessary to work them. When did this happen and what tools were needed? There are many gaps in the area of the kind of stones used for gravestones. Most students cannot even name the many kinds available, knowing only slate, sandstone, and granite.

As for the working tools used, we again are faced with a pooling of ignorance. Chisels and hammers we know, but other details are important. How often did chisels have to be sharpened? Did most carvers have to be their own blacksmiths? These and other points need to be addressed.

We have spent enough time looking for pretty and interesting gravestones, we should now spend more time in the STUDY of the stones. After all, we are the Association of Gravestone STUDIES. ♦



Drawing by James L. Lucas.
Gravestone of his ancestor,
Deacon Lucas in Lakenham
Cemetery in North Carver,
Massachusetts. Carved by
Nathaniel Fuller. The stone is
mentioned in *Masks of Orthodoxy*
by Peter Benes, Chapter
4, Note 38, p. 236.

19TH & 20TH CENTURY GRAVESTONES



Barbara Rotundo
48 Plummer Hill Rd. Unit 4
Belmont, NH 03220

We often read the comment that twentieth-century gravestones don't have epitaphs. While the proportion of stones may have fallen since the nineteenth century, the truth of the matter is that people often don't recognize the brief epitaphs preferred by twentieth-century taste. To make a literary comparison, the twentieth century follows the style introduced by Hemingway in *The Sun Also Rises* rather than the copious flow of Melville's *Moby Dick*. A recent stone says simply "Supermom," while the Victorian stone would have four lines of verse describing the mother's virtues.

Eric Brock has sent in what is surely the winner for nineteenth-century epitaphs. His transcription covers two pages of very small type. (Send a SASE to the AGS office if



Sallie Pickett Cummings' stone, Cottage Grove Cemetery
near Benton, Louisiana. Photo by Eric Brock

you'd like a copy.) He says the picture below is deceiving. The urn that forms the footstone is not modest but five feet tall. The headstone reaches about twelve feet into the air. Eric explains about the person commemorated by the stone:

Sallie was the daughter of Paulina and James Belton Pickett, one of Shreveport's founding families. Her father was an original member of the Shreve Town Company, which in 1836 laid out what is now downtown Shreveport and established the town. There is a short street in the Bluegoose section of Ledbetter Heights called Pickett Street, named for James Belton Pickett.

Pickett, who was also an important planter in what is now Bossier Parish (it was then part of Claiborne) died in Kentucky while traveling on business in 1842 at the age of 39. Paulina was thus left a very wealthy woman at 25, but also a widow with several young children.

A short time later she married another prominent planter, James Blair Gilmer. Together their merged property holdings created one of the largest land empires in the state, including some seventeen plantations (13 of which were Gilmer's, four Paulina's) growing cotton and sugar as well as more cotton land in Alabama and tobacco plantations in Cuba.

When Paulina filed for divorce—an almost unheard-of step in the 1850s—it took an act of the state legislature to divide the property. Still the division of property continued to be disputed until Gilmer's death in Havana in 1856 at the age of 42.

Two years earlier, in 1854, Sallie, then only 16, had married New Orleans cotton factor Robert Campbell Cummings, who was 43 at the time (it was not unusual for upper-class girls to marry in their teens and wide age differences were not uncommon in those days, though even by that era's standards, 27 years was extreme).

The couple spent the early weeks of their marriage in New Orleans where the portraitist Francois Bernard painted portraits of the newlyweds. He also painted a double portrait of Sallie and her mother Paulina, who was then 37 years old. That portrait today hangs in the Spring Street Museum downtown. A copy of the painting was made by Bernard in 1858 for Sallie's husband; it today hangs in the Williams Research Center of the Historic New Orleans Collection.

As the lengthy and poetic epitaph on Sallie's monument states, the bride of less than a year fell ill with cholera and died at her mother's home in Bossier Parish on June 7, 1855. On July 19th she would have been 18.

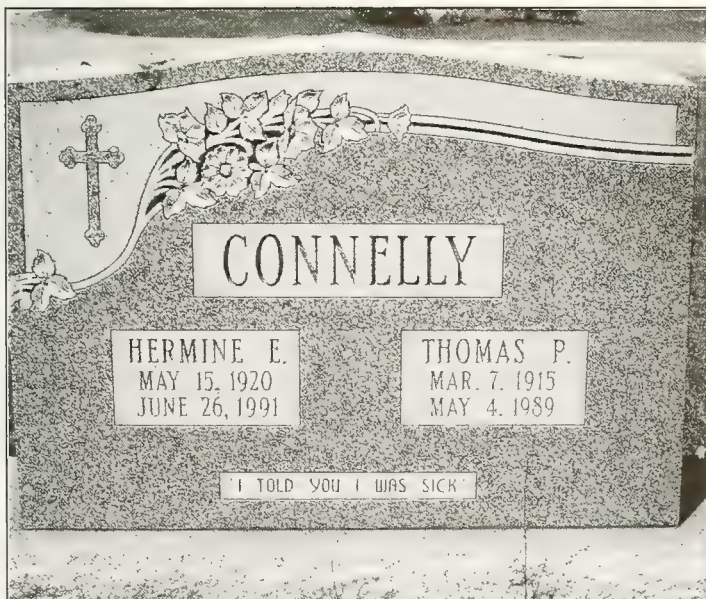
Robert Campbell Cummings never re-married. He lived much of his later life at La Chute plantation in south Caddo Parish and died at 81 in 1892. Paulina moved to Shreveport where she had long maintained a town house. In 1899 at the age of 81, she died at her home at the northeast corner of Milam and Edwards Streets. One by one—up through the 1920s—the Pickett family joined Sallie and her father at Cottage Grove [Cemetery].

Now that you know the circumstances, here is just one paragraph from the lengthy epitaph to give a feel of the flowery language:

But six months married, the bridal wreath was yet fresh upon her brow and the gilded barge, freighted with her youthful hopes, glided happily, tranquilly along. But the dark hour came while it was yet early, and under the shadowy wing of the veiled messenger, she passed from time into eternity.

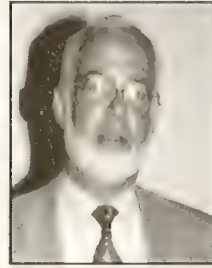
FOLKLORE OR FACT?

Incidentally, my column in the summer '97 *Quarterly* concerned folklore connected to cemeteries and gravestones. I could have included an epitaph as an example of the fact that sometimes what we assume is folklore may be solid fact. When I first heard that "I told you I was sick" was on a stone, I thought to myself that it must be a folk tale. Surely no one would put that on a stone. As I walked through Forest Hills Cemetery in East Derry, New Hampshire, there it was on the Connelly stone. And I've talked to a man who claims he saw the same sentence on a stone in Key West. Have you other sightings to report? Let me hear from you. ♦



*An epitaph sometimes suspected to be folklore is indeed fact.
Photo by Barbara Rotundo*

GRAVESTONES AND COMPUTERS



John E. Sterling
10 Signal Ridge Way
East Greenwich, RI 02818
E-mail: j_ster@prodigy.com

One of the big advantages of attending an AGS conference is meeting people and hearing about the many interesting projects they are involved with. At the last conference I met Melvin and Tom Mason, brothers from Maryland. They have been photographing the gravestones in the Congressional Cemetery in Washington, DC using a digital camera. They take several hundred pictures a month with the digital camera as well as several rolls of conventional film. When the cemetery gets genealogical requests with e-mail addresses they send digital pictures of the family markers. Take a look at their web site:

<http://www.geocities.com/Heartland/Meadows/4633>

I have received several letters asking what I know about photographing gravestones with a digital camera. The answer is almost nothing. My daughter and son-in-law, who live in Illinois, have a digital camera and use it to send us pictures of the grandchildren on the internet, but I have never tried it to photograph gravestones. I was therefore glad to meet Melvin and Tom so I could ask them some technical questions about digital cameras. I kept them up pretty late one night picking their brains.

They use a Kodak DC50 which shoots photos at 756x504 pixels and stores them in its 1MB RAM. The camera compresses the pictures at one of three different levels so you can store 7, 11 or 20 frames. The three different levels give you different quality of finished pictures. The trade-off is that at the highest quality setting means you can only store 7 pictures before you need to download them into a computer. In the field this requires a laptop with enough hard drive and battery power to store these files which are over 100k. There is a 4MB optional card available that will store 26, 40 or 69 images.

Melvin says for gravestone pictures he would not recommend this camera. He says that he doesn't have the control necessary to properly frame and expose a gravestone because of the auto focus and auto flash. It sees the stone rather than the inscription which does not always yield acceptable results. The view finder is not through the lens so what you see isn't what you get.

Melvin says his next camera will have an LCD screen that shows what the camera sees. He also would like a less expensive removable storage system and

on-camera playback is a must. The flash is nice and needed at times but there should be a switch to disable it.

In December 1997 Melvin tested a new Sony camera. I will let you know how he likes it in a future column. If anyone has any experience using a digital camera, write to me and let me know how it performs.

The other problem that does not have a good solution today is the archival storage and retrieval of the digital picture files. Melvin, who has considerable computer expertise, tells of a hardware problem that destroyed a thousand pictures. There was a problem with the backup so the pictures were permanently lost.

Some highly rated digital cameras:

Low end:

Agfa ePhoto 640x480 72 photos \$299

Mid range:

Epson PhotoPC500 640x480 50 photos \$599

Kodak DC50 756x504 22 photos \$699

Kodak DC120 1280x960 20 photos \$799

Kodak DC210 1152x864 60 photos \$899

High end:

Kodak DCS460 3000x2000 \$28000

The internet is an excellent source of up to the minute information on any technological device. For more information on digital cameras visit the following web sites:

<http://www.computers.com/cdoor/0,1,0-21-2,00.html?st.sd.camera>

http://www.techweb.com/shopper/reviews/channel?channel_id=4

http://www.winmag.com/library/1997/1102/hw_tip6.htm

We are probably one to two years away from the perfect digital camera for gravestone photography at a reasonable price. ♦

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433 Bedford Street
Lexington, MA 02173

CONSERVATION NEWS



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SEEKING A CONSERVATOR?

Looking for a gravestone conservator in the Sacramento, CA area? Member John Lovell, responding to my appeal for names of stone conservators, recommends Williams & Sons, 2701 LaCrescenta #19, Cameron Park, CA 95682, (916) 677-8710. John writes, "Dave Williams has done extensive restoration of highly professional quality in numerous burial grounds within a radius of some 100 miles from his locale."

And on the East Coast, Pat Garbe Morillo, President of Closter Historical Society recommends Scott Merritt, 114 Todd Road, Katonah, NY 10538. Scott has experience with sandstone, bronze, and copper restorations. His work in Auryansen Cemetery in Closter, New Jersey, has pleased the historical society.

[Ed. Note: As they become known, conservator's names will be published in the Conservation column. A list of those currently known is available from the editor of this column.]

CEMETERY VANDALISM CAN BE OVERCOME

Statutes providing penalties for persons vandalizing cemeteries are rarely posted in conspicuous places. While such signage may be considered an inadequate deterrent, still a sign could have an effect on the more timorous person. Where possible, securing the perimeter of a cemetery, providing some type of dusk to dawn lighting, and having a police presence (even a drive-by could be helpful) adds to the cemetery's security. Clearly there are situations where these deterrents are not feasible. Where there are neighbors nearby, however, they should be encouraged to "keep an eye out" for unusual activity and call the police to investigate. Yes, there will likely be "false alarms" but a cooperative police department deals with such calls each day.

On an encouraging note—three teenagers were sentenced to 500 hours of community service for vandalizing the Del Norte County Cemetery in Crescent City, California. Among the numerous sentences imposed was 21 days in juvenile hall and *restitution by the teenagers and their parents*. Holding parents responsible for the actions of their children may prevent such destructive activities.

And a Fall River, Massachusetts, man was arrested and charged with the theft of seven antique cast-iron gates from Mt. Auburn Cemetery in Cambridge, Massachusetts,

(four of which have been recovered). An anonymous telephoned tip following a *newspaper article* began the recovery process. According to police the man has been accused but not convicted of thefts from cemeteries in Vermont, New Hampshire, and New York. In Vermont, he was arrested in the summer of 1992 when a *caretaker* spotted him and his twin brother stealing urns at a Bellows Falls cemetery. Many funerary artifacts, found in the man's station wagon, were returned to their appropriate places. [Ed. Note: If you have contacts with antique dealers this story is a good one to share.]

A common thread in deterring and sometimes recovering gravestones and funerary artifacts seems to be publicity in both print and electronic media. Local radio programs often deal with community related issues and seem to be eager to air problems and invite public response.

A comment from a Maryland member:

"I found the worst vandals (in Maryland's cemeteries) were genealogists using wire brushes, etc. (to read gravestone inscriptions)." [Ed. note: using any kind of metal instrument on a gravestone is strongly discouraged. Using the mirror technique, flashlight procedure, along with water and a soft

two molecules seal even the tiniest surface fracture, giving the stone ten times the longevity of unprotected rock. While this research was initiated to conserve outdoor sculpture it may have application to gravestones as well.

[Ed. note: This is not a recommendation, but a topic about which you may want to seek more information.]

LOOKING FOR CONSERVATION SUPPLIERS?

As with any material it is often the application technique which makes it work so well. Should there be any questions, either the supplier or a conservator can be helpful.

Akemi Adhesives

Stone Boss Industries
26-04 Borough Place
Woodside, NY 1137
718/278-2677

Granquartz
PO Box 33569
Decatur, GA 30033
1-800-458-6222

Eastern Marble & Granite Supply, Inc.
PO Box 392
Scotch Plains, NJ 07076
1-800-643-8818

Barre-Pak-70 Gram

Miles Supply, Co., Inc.
143 Boynton St.
Barre, VT 05641-0237
802/476-3963

Fiberglass Rods

PRG, Inc.
Rockville, MD 20849-1768
301/309-2222

Photo-Flo

Available at any good camera store.

STONE CHEMISTRY

Warren Roberts sent this article found in *Discover*, July, 1997.

scrub brush is encouraged.]

Wind, sun, and rain, not to mention pollution, aren't kind to limestone and marble. Conservationists from New York's Metropolitan Museum of Art, working with chemists from Sandia National Laboratories in Albuquerque, New Mexico, may have found an effective way to stop such decay. Limestone and marble are composed largely of calcium carbonate. To protect the mineral, researchers first apply a thin wash of a chemical known as AEAPS that seeps into microscopic cracks in the stone and binds to calcium carbonate. They next apply a chemical known as Sol-gel which is similar to glass. Sol-gel has been used for years as a protective outer layer on limestone, but it doesn't bind well to calcium carbonate and quickly wears away. Sol-gel does, however, bind well to AEAPS, and together the



A WANDERING NEW ENGLAND GRAVESTONE HAS COME HOME

The letter from Mrs. Walker of Escondido, California, came first to the AGS office, then to Fred Oakley who spoke to Mrs. Walker about her "find." The slate gravestone was inscribed for Mrs. Rebecca Porter, wife of Captain Benjamin Porter. She died November 18, 1798, in the 56th year of her life. Until recently used as a threshold on a nearby ranch, Mrs. Walker recognized it as a gravestone, recovered it from her friends, and sought help in locating its proper place by writing AGS.

Mrs. Walker's inquiry was sent to AGS member Charles Marchant in Vermont who sent it along to Joann Nichols, former president of Vermont Genealogical Society. Joann put a query on Northeast Roots, a genealogical e-mail for the six New England States. A woman in Texas responded with information from the DAR Patriot Index that listed a Benjamin Porter with wife Rebecca Tisdale. Pressing on, Joann's research in the 1790 census led her to a paperback in her local library for Freetown, Massachusetts, Bristol County, that she has purchased and given them. And there she found the entire family. Vital records listed the marriage of Benjamin Porter of Freetown to Rebecca Tisdale, 30 June 1763 by Thomas Gilbert, Esq.

In a series of events that nearly defy belief, Mr. Robert Deane, a member of the Freetown [Massachusetts] Historical Society who lives in San Diego contacted Mrs. Walker who gave him the stone which he has transported back to Freetown. Oddly enough, Mr. Deane is a descendent of the Tisdale Family, the maiden name of Mrs. Porter. Freetown Historical Society President Lynwood French is seeing to resetting Mrs. Rebecca Porter's stone beside that of her husband, Capt. Benjamin Porter. ♦



*Lynwood French, Freetown Historical Society President
is pictured above with the Porter stone.*

Photo by Jack Foley of the Fall river Herald News

REGIONAL COLUMNS NORTHWEST & FAR WEST REGION



Alaska, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming, Alberta, Saskatchewan, and British Columbia

Bob Pierce
(The Western Deadbeat)
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San Francisco, CA 94131

The following article is being reprinted from the *San Francisco Examiner/Chronicle* of Sunday, August 17, 1997. The article first appeared in a longer version in *The Sacramento Bee*. I wish to thank Peter Hecht for his permission to reprint this version.

GOLD RUSH HISTORY LOST TO CEMETERY VANDALS

Along the old Pony Express route, where today's Green Valley Road passes through rolling hills of El Dorado County, Scottish immigrant James Skinner was a man of distinction. The early California settler, renowned for his wine, brandy, and vinegar, raised seven children on a sprawling ranch founded in 1856. Yet today the marble headstone for Skinner and his wife, Jessie, is defaced with graffiti and stands alone in a field behind a Cameron Park shopping center. No one knows what became of the headstones for at least three Skinner children also buried there.

A scavenger made off with a broken grave marker for Skinner's good friend David Reid. The pieces were recovered through a local "tombstone amnesty program," seeking items looted from obscure pioneer cemeteries. . . .

From Sacramento to Virginia City, Nevada, remnants of old cemeteries—ranging from family plots to community graveyards in towns that vanished into history—can be found in open farmland, in golden hills by new subdivisions, in wooded areas being cleared for new shopping centers.

Many of these final resting places of early settlers have been ravaged by vandals or thieves, disturbed or threatened by construction, or have simply withered away from neglect. Preservationists say state and local officials have failed in their historic obligations to preserve them.

Some old cemeteries—such as the Fort Jim and Dog Town public graveyards in once-thriving mining camps near Placerville—have disappeared. Researchers using news clippings and funeral notices nearly 150 years old are now trying to find the graves.

Other forgotten burial sites, such as the old Prairie City Cemetery recently discovered by Caltrans crews clearing a Folsom hillside for a highway interchange, are being unearthed unexpectedly.

And there is the constant threat of encroachment from development.

"A lot of these old cemeteries have just faded away; people left, and there were no descendants to keep them up," said Sue Silver, director of the El Dorado Pioneer Cemetery Commission, which seeks to document and preserve mining-era plots. "And then someone can come along and put in a service station or fast food restaurant, and we're going to have graves underneath, and no one will know it. . . ."

Meanwhile, newcomers moving to the Gold Country are encountering the past and being put to the test on preserving it. . . .

In Rescue, when Pat Smothers built his house on a shaded hillside, he took on a personal crusade to protect two graves that he found in his back yard.

He said that youthful scavengers had once tried to dig into the plot of an early settler from Pennsylvania named Jacob Bish. And someone kicked down the headstone of pioneer R. H. McDougall, who died when he was crushed by a boulder at his mining claim on nearby Weber Creek.

Local historians believe 20 more graves from a lost town called Rose Springs exist on Smothers' property, and hope to eventually find them. Meanwhile, Smothers runs off kids who zoom by in all-terrain vehicles and sternly lectures anyone poking around. "I want to take the boys and say, 'Hey, this is your history. Why do you want to destroy it?'"

In Amador County, a sesquicentennial commission has launched a program to restore 175 damaged headstones at historic cemeteries. Church volunteers cleared weeds and debris and cleaned gravestones at the Jackson City Cemetery, whose occupants include James T. Farley, elected to the U.S. Senate in 1878; and Mike Tovey, a Wells Fargo "shotgun messenger" killed by a robber in an 1893 stagecoach ambush. . . .

We are plagued with a constant attack by vandals," groused John Lovell, chairman of the Amador County Cemetery Board. "Nobody knows why. Nobody knows how to stop it. But we advocate stronger penalties."

In Virginia City, two California men were arrested last spring for stealing 2,500 pounds of iron gates and other ornaments from its cemetery. The graveyard includes the patriarch of Nevada's Storey County, former Texas Ranger Capt. E. F. Storey, who came with the discovery of gold and led troops fighting Paiute Indians in the 1860s.

Kelly Dixon of the local Comstock Historic District said the men had sold the material to a South Lake Tahoe welding store, which then resold it. After the looted items were located, she angrily confronted a homeowner who purchased the 19th century wrought iron "to build a gazebo." She said he was reluctant to give it back after learning of its origins.

"I was incredulous," Dixon said. ♦

SOUTHWEST REGION

Arizona, Arkansas, New Mexico, Oklahoma,
Texas, Mexico



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Not much to report in this issue because the summer heat dampened my enthusiasm for exploring. With cooler weather we should be beginning our usual routine of going on back roads, in search of "cem" on the USGS maps. Last February, Anita Howard, archivist for the Western Mining Corporation in Reno, Nevada, sent a letter to AGS which made its way to me. In it, she gives the same advice I offered a few years ago, regarding the perils of rattlesnakes when visiting rural cemeteries in the southwest. But her comments are far more specific than mine: "I went to Tuscarora [a ghost cemetery in Nevada] at the end of the summer, an especially dangerous time," she writes. "The grass was tall and it wasn't cold enough yet for the snakes to go into hibernation. They love cemeteries because they're relatively undisturbed and the cement and stone covered graves offer great warm places to make burrows." Then comes the really good part: "I counted seven shed [snake] skins—including one six feet long—before I decided maybe it wasn't a great place to be." Is this a tall tale, in the tradition of those which cowboys told to gullible Easterners? A six foot long skin? What an enormous creature. I don't blame her for deciding this wasn't such a great place to be. Is it possible a ceremony had been performed in this cemetery, accounting for all the skins? That's an even more spooky thought.

At any rate, during the hot months (April-October) snakes abound in the southwest, and I'd heed Ms. Howard's advice. Also watch out for fire and harvester ants whose bites are really painful, as well as poisonous spiders, of which there are many varieties. Finally, there are people that may come driving up to the remote cemetery you are examining, and you won't know for sure if they're good guys or bad guys. I let my gut decide, and on a couple of occasions I have just bolted to our car.

Of regional interest also is the report of a badly neglected cemetery in Phoenix which needs support. [*Tucson Citizen*, Dec. 13, 1997.] Consisting of 6.6 acres, it was set up in 1887 next to the Arizona State Hospital, which served the mentally ill, and now is used by prison buildings as well. Today it's filled with trash and debris. "Most of the dead have only small ground-level concrete markers of their graves"—not unusual for persons who are incarcerated or wards of the state—but most of the markers have no names. A fire in 1935 destroyed many hospital records, so it would be difficult, if not impossible to reestablish the identities of

the burials. An exception is the grave of Corporal Isiah Mays, born a slave in Virginia in 1858. He served with the Buffalo Soldiers, and was "one of 11 soldiers under the command of Maj. Joseph Wham, an army paymaster. In May 1889 they were protecting \$29,000 worth of gold being carried by stage-coach" between army forts near Tucson. Robbers learned of this shipment, and rolled a boulder into the road to divert it. "When the soldiers dismounted to move the rock, the bandits opened fire." Mays was among those cut down by the bullets. In 1890, "he earned the Medal of Honor for gallantry in a famous hold up." Why he ended up at the Arizona State Hospital isn't explained, but unlike the other burials, his merited a bronze headstone, which still exists. If you're interested in learning more about this cemetery, or assisting in the effort to support its clean-up, you could write the State of Arizona in Phoenix, c/o the Arizona State Hospital.

Finally, Louisiana used to be part of "my" regional territory, along with Arkansas, but I think they belong to another correspondent now. However, I'd like to mention a chance encounter I had with a small cemetery in Plaquemine, Louisiana, a stop on the River Road about 70 miles from New Orleans on the Mississippi. This is a strictly Jewish burial ground, located across the street from a larger cemetery which probably was Catholic, but I didn't have time to investigate. What caught my eye in the Jewish section was the name Stanley Kowalski on one of the headstones. Other Kowalskis were nearby. Stanley died, I believe, in the 1880s, and like the others at this site, he came from Alsace, then in Germany. The name Stanley Kowalski is familiar to anyone who has seen or read "A Streetcar Named Desire" by Tennessee Williams. I'd assumed that the name was fictional, and also, that Stanley Kowalski was Polish. While I can't swear to it, I seem to recall that Marlon Brando portrayed him as Polish. Whether he would have changed his portrayal if Stanley Kowalski was meant to be Jewish, is another matter. Is it possible that Tennessee Williams lifted the name from the Jewish cemetery in Plaquemine? Does anyone know anything about this?? Please let me know if you do. ♦

A brass plaque on a boulder at Cedar Park tells this story about the sculptures in Helen Sclair's column.

The Thatched Old Oak

Legend: There is a tradition that long before the coming of the white man an Indian maiden, whose young brave met a heroic death on the field of battle caused his remains to be interred beneath the spreading branches of a sturdy young oak tree. There beneath its cool protecting shade she found solace and comfort as she communed with the spirit of her departed lover. The oak grew strong and venerable. From its leafy bower friendly birds chirped their happy song, and in token of their esteem thatched it over to provide her with added protection.

Mother Nature in commemoration of the maiden's enduring love, preserved the oak that it might stand as a symbol of everlasting affection and loyalty.

This memorial which shall stand eternally, is erected as an exemplification of our reverence for the loved ones who have here found peace and rest.

MIDWEST REGION

Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, Ontario



Helen Sclair
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DIONICIO RODRIGUEZ, 1891-1955

John Beardsley's fascinating *Gardens of Revelation: Environments by Visionary Artists*, NY: Abbeville Press, 1995, \$60.00 includes visionary environments, many of which have evolved in cemeteries. One of the artisans commemorated is Dionicio Rodriguez (1891-1955) whose *faux bois* works in reinforced concrete remain as a tribute to his creative spirit in cemeteries and parks across America.

While on a trip in Texas with the American Culture Association, Cemeteries and Gravemarkers Division, we visited 31 cemeteries in 103 acres in San Antonio's East Side Cemetery District. I sat on a *faux bois* log in City Cemetery #1 and excitedly called to Maria Pfeiffer, a local historian guiding the tour, "Who did this? I believe there are two similar structures in the Chicago area."



Rodriguez sculpture at West Lawn Cemetery, Chicago area
Photo by Helen Sclair

Soon after my return to Chicago a large envelope arrived with a variety of materials on Dionicio Rodriguez and his creations. The man born at Toluca, Mexico, had hand-molded bridges, caves, trees, and wells at Memorial Park Cemetery, Memphis, Tennessee. Three courthouses in Arkansas, Little Rock, Hot Springs, and Malvern included his sculptures. Other non-cemetery related works are in Clayton, New Mexico, Detroit, Michigan, Chattanooga, Tennessee, Castroville, Houston and Dallas, Texas, as well as San Antonio. Cemetery works are in Cedar Hill Cemetery, Suitland, Maryland, and the aforementioned Friedrich lot in San Antonio #1. "Rodriguez' success in the states was greatly influenced by the fact that his sculptures were unlike

those of any other artist," states the Tennessee nomination to the National Register of Historic Places, 1983.

Rodriguez was often encouraged by the enthusiasm of his sponsors. This is probably true for the two unique sculptures in the Chicago area. Leonard Cowan (died 1969, age 78) had begun two cemeteries for the burial of Masons in the 1920s, one Cedar Park, Calumet Park and the other Acacia Park, Nardridge. (Both of these communities are suburbs of Chicago. Cedar Park has recently suffered the throes of bankruptcy but the sculpture remains well-tended. The northern half of Acacia Park (where the other sculpture is) was sold in 1937, becoming West Lawn which was sold again in 1958 to Temple Sholem, Chicago, which takes outstanding care of the entire cemetery.

With the work of Maria Pfeiffer and the Garden of Revelation as inspiration, I am pleased to document two more monuments from the life of Dionicio Rodriguez. ♦



Rodriguez sculpture at Cedar Park Cemetery, Chicago area
Photo by Helen Sclair



Inside the Rodriguez sculpture at Cedar Park
Photo by Helen Sclair

SOUTHEAST/CARIBBEAN REGION



Alabama, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Caribbean

Sharyn Thompson
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Tallahassee, FL 32314

Publications about cemeteries allow us to appreciate the history and artistic qualities of these important cultural resources, even if we never have an opportunity to visit them. The anticipation of a book's release is almost as much fun as reading it. Below is information about publications that provide information on two of Florida's early cemeteries, as well as a brief description of the latest book about New Orleans' historic "cities of the dead."

Besides books, newsletters about specific cemeteries are produced by volunteer or "friends" organizations. Exchanging newsletters can be useful to groups who might be looking for ideas regarding fund raising, membership drives, interpretation and education programs, etc. In addition, many organizations print cemetery guides.

It would be nice to provide information about the availability of locally produced newsletters and brochures to AGS members. Cemetery organizations in the southeast and Caribbean who would like others to know about their materials should send a sample copy of the publication and the necessary ordering details to me at the above address. This information will be included in subsequent columns.

FORTHCOMING—PUBLICATIONS ABOUT TWO FLORIDA HISTORIC CEMETERIES

The Key West Cemetery was established in 1847, after a hurricane destroyed the island's first burying ground. Today, it is still an active cemetery as well as one of the city's most popular historic sites. The various gravestones and mausolea reflect the community's history and ethnic diversity over the past 150 years. In addition, a few markers reinforce Key West's image of a artistic and somewhat eccentric place; many people are aware of the simple marble plaque attached to a tomb that reads, "I told you I was sick."

Sharon Wells, a fixture in Key West's preservation community, has been photographing and writing about the old town for twenty years. Her publications include *Portraits: Wooden Houses of Key West*, and the local best-seller, *Sloppy Joe's Bar*. Sharon has finally given her attention to the cemetery. *Key West Cemetery: Angels in the Architecture*, will be published in April, 1998. The book contains twenty-five sepia-toned (tear-out) postcards of mausolea, gravemarkers and other sculptural entities in the cemetery. It will be available from Island City Heritage Press, P. O. Box 56, Key West, Florida 33401 for \$19, which includes shipping and handling charges. (Sharon also conducts

walking tours of the cemetery. To reserve a date and time, contact her at 305-294-KEYS).

The Old Huguenot Cemetery in St. Augustine was established in 1821, shortly after the United States took possession of the former Spanish territory. Many newly-arrived Americans died during a violent yellow fever epidemic, and because Protestants could not be buried in the Catholic cemetery, this new burying ground was sited just outside of the city gates. The site continued to be utilized until 1884 when, because of concerns about over-crowding and public health, it was closed by the City Council.

The cemetery has several unique markers made from the local coquina stone, and includes a small but interesting collection of stones from the Walker and White workshops in Charleston, South Carolina. Over the past decade it has been patiently restored by a large number of volunteers associated with the Memorial Presbyterian Church, Friends of Old Huguenot Cemetery, and the St. Augustine Historical Society. The groups have also compiled substantial documentation concerning the site, including an 1893 survey of markers that was discovered in the historical society's files. FOHC member, Florence Mitchell, has just completed the manuscript for a 100 page book about the cemetery. Titled *Sacred to the Memory: A History of St. Augustine's Huguenot Cemetery, 1821-1884*, it is planned for release in June, 1998. It will include a well-documented history of the cemetery, a chapter about the styles and designs of its grave markers, and a list of persons buried there. To receive advance notice of this publication, contact Ms. Florence Mitchell, 32 Hawaiian Blvd., or Mr. Charles Tingley, President, Friends of Old Huguenot Cemetery, St. Augustine Historical Society, 271 Charlotte St. They are both in St. Augustine, Florida, 32084.

Old Huguenot Cemetery is located next to the city's tourist information center. Because of its close proximity to this and other popular places (such as San Marco and the gates to the old city) large numbers of tourists visit the site each day. For a time, much damage, caused by people walking and sitting on the fragile markers, was done to the cemetery. The half-acre burying ground is now closed except when Friends volunteers are present to provide security and historical interpretation. For a schedule of tours contact Ms. Mitchell or Mr. Tingley, or check with the information desk at the tourist center, located immediately adjacent to the cemetery.

NEW ORLEANS —PHOTOGRAPHS OF 20 CEMETERIES IN THE CRESCENT CITY

A variety of books have been produced about New Orleans cemeteries over the years, including *The Cemeteries* by Mary Louise Christovich, who is the founder of the preservation organization, Save Our Cemeteries. The book, co-authored with Mrs. Christovich by Leonard Huber and Peggy McDowell, is volume 3 in the New Orleans Architecture series, and one of the first attempts to examine the city's cemeteries from a scholarly viewpoint rather than from a nostalgic one. (Continued on page 27-SOUTHEAST))

MID-ATLANTIC REGION



Delaware, New Jersey, New York,
Pennsylvania, Quebec

G.E.O. Czarnecki
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THE ELIZABETH, NEW JERSEY, CEMETERY

In the New York City-New Jersey area there are few graveyards that match the colonial-era stone collections of New England. It is a rare yard that exhibits a true wealth of stones of diverse colonial character, by known cutters, with signatures, and a unique motif element to the area. One of these graveyards is in Elizabeth, New Jersey, known during its settlement and early years as Elizabethtown.

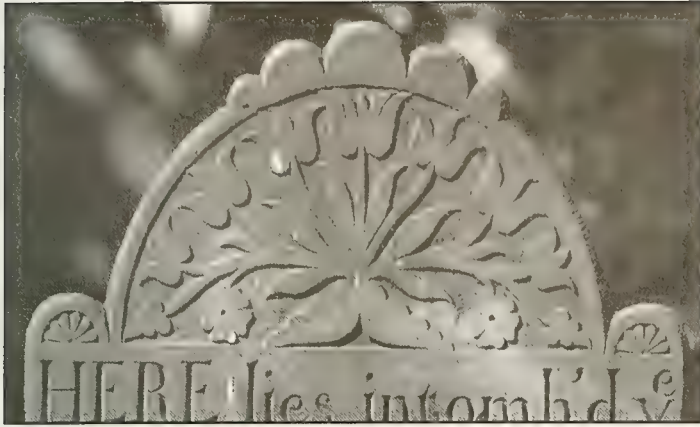
This yard now lies in the prominent downtown business district of the city and is an outstanding local example of the magnitude of creativity evident in a graveyard if the area is home to an active and artistic stonecutter who took pride in his town's artistic and creative diversity. That cutter was Ebenezar Price and his workshop.

The graveyard is reminiscent of the true artistry of the colonial-era stones and the cutters who individualized their work and openly employed different motifs and elaboration rather than a standard style in a sort of one-size-fits-all concept. In this, the Elizabeth graveyard is a classic example. At this graveyard where Price's family is buried right up front, there are a few unique pieces that reveal just a little more intimately his style and variability. They are like the Monets and Picassos that are rarely seen. I will attempt to explain some of his work in this yard along with some unique features I've found.

Colonial-era gravestone cutter Ebenezar Price (1728-1788) like many cutters has been stereotyped in relation to the motifs he is known for. Overwhelmingly he is associated with a winged-head with a stylized cloud above in a tympanum. He also used two other motifs as well but are less numerous. One is his floral and the other



Price's soul effigy with a stylized cloud
Photo from *Gravestone Designs* by Emily Wasserman,
Dover Publications



Price's floral motif.

*Photo from Gravestone Designs by Emily Wasserman,
Dover Publications*

a stylized sun design. These were his three motifs that he could use with much floral embellishment, or on a small stone, with simple calligraphic enhancements.

Price's signature is found on many stones, even in this, his hometown yard. He is known for his hand on the bottom left side of the stone pointing to his name on the bottom right of the stone. He also frequently uses his initials only, "E.P." beneath two crossed bones at the base of the stone. Price used several variations of his signature but the most unusual I've seen is one he did at the very top of the stone in the small scalloped area, a workshop trademark at the top of the stone, reading "Cut by Ebenezar Price." It is a particularly elaborate stone that includes much floral detail around the inscription area. The tympanum contains his winged-head, but surrounded by considerable embellishment. Price obviously wanted to be sure that potential buyers would see his name. However blatant this would seem, it is not as much so as Jonathan Hand Osborn's use of the entire central tympanum space for his advertisement, which he displayed as boldly as a "brand name" and reads "Cut by Jonathan Hand Osborn at Scotch Plains."



Jonathan Hand Osborn's advertising

Photo by G.E.O. Czarnecki

A singular piece by Price in this yard features a flying dove with a sprig in its mouth. "Come to me" is inscribed above the bird on the tympanum curve creating a complete break with the norm. He signed it at the bottom so there is no question of attribution.

In the area where Price's family members are buried there appears to be a feminization of the features of the standard Price winged-head on stones for females. The stern face is replaced by a simpler, rounded face and eye-lashed eyes.

There are also surviving Price tablestones, items that are scarce in this area. Most of the tablestones seem to have fallen victim to leglessness. Legs have been removed and the table-top is just lying on the ground. In Elizabeth a few intact tablestones remain, adorned with the Price head and signed fully or initialed on the table's side.

Footstones are also scarce in this area because most have been removed, the usual excuse being for simpler mowing. Most footstones that remain are not usually recognized as footstones, but rather erroneously as children's stones because of their usual simplicity. Price's footstones were larger than most. One "stylized sun" motif remains, inscribed with only initials.

Price and his workshop dominated the area in general, but many other interesting stones also remain. There are a number of "skull and crossbones" motif stones, a design distinct from the death's head (a skull with wings). The skull and crossbones motif is not nearly as widespread as the death's head but it has a considerable presence here.

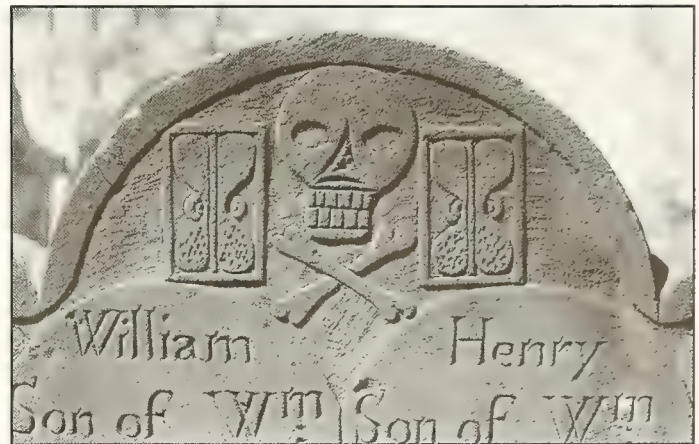


Photo by G.E.O. Czarnecki

There is also one Connecticut Valley style stone, imported no doubt as were also a small collection of New England-made stones.

Besides the large graveyard on Broad Street there is another small yard across the street which is equally jammed with numerous Price embellishments and other one-of-a-kinds.

The Elizabeth cemetery is an interesting site to visit because there are enough colonial-era markers to make the trip worthwhile and it is a centerpiece of a major gravestone art complex. ♦

NEW ENGLAND & MARITIME REGION



Connecticut, Maine, Massachusetts, New
Hampshire, Rhode Island, Vermont, Labrador, New
Brunswick, Nova Scotia, Newfoundland

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E-mail: Kloro01@svh-worc.com

A friend passed along an article from the April 1991 issue of *National Geographic* that, although not specifically about the New England and Canadian Maritimes, may be of some interest to our readers. In it, Thomas C. Meierding, from the University of Delaware, describes an air pollution study by him and his students which resulted in some conclusions that may be of interest to gravestone aficionados. The article does not indicate whether Mr. Meierding used gravestones as his only measure of the effects of air pollution, or whether they were part of a larger study, however the published results, while certainly not new to students of gravestone erosion, are presented in a more studied fashion rather than in the more common anecdotal style.

The fact that his studies demonstrated that there is a real danger of air pollution to gravestones, particularly those made of marble, comes as no surprise to anyone who has studied, photographed, or tried to read any of the stones erected in the last half of the nineteenth century. Their erosion is there for all to see. Meierding's study, however, compared stones of the same Vermont marble, set in approximately the same year (1878), in a number of cemeteries, spread over the United States. One would suppose that all of these stones would erode at approximately the same rate, but Meierding proves otherwise. Photos from the *National Geographic* shows a stone from Hawaii, set in 1883, with lettering as sharp as when it was cut, while another stone, erected in Marietta, Ohio and set in 1878 (although the lettering looks to me as though the date is 1870) has lettering so eroded as to be almost unreadable. Meierding concludes that the difference in erosion is the result of the negligible air pollution in Hawaii compared to the heavy air pollution in the Ohio River Valley. I don't have the full study, so it is impossible to say how Meierding accounted for the difference in climate, temperature extremes, sun exposure, etc., in order to control his study, but the article mentions that he found stones in the Great Plains and in Florida that were similar in preservation to the Hawaiian stones, so his study may well have included all the necessary controls.

His second conclusion is also interesting. Meierding indicated that the culprit in air pollution is not acid rain, which he says causes little damage to marble stones, but sulfur dioxide gas. He explains that this gas is a by product of the industrial burning of high-sulfur coal, and the gasses apparently penetrate the face of the stone and form gypsum, which in turn, forces the surface of the stone apart, grain by grain. I am not a chemical engineer, so I can't offer any insight

into the validity of this statement. However, if true, it could be a very encouraging sign for gravestone students. This country has been making strides in restricting the use of high-sulfur coal, and although the results are not coming as quickly as some would like, there is a definite and measurable improvement in the air quality in North America, which, if Meierding is correct, should predict a longer life for existing marble stones.

[Ed. Note: Members lucky enough to have attended the 1995 AGS Conference heard Tom Meierding give a similar report.]

1997 AGS CONFERENCE NEWSPAPER COVERAGE

The June 30, 1997 *Worcester Telegram & Gazette* ran a nice photo and news piece covering the 1997 conference held in Leicester Massachusetts. The article included a good sized photo of Marietta Marchitelli from Newton and Jim Hunter from Ontario in the act of restoring old Revolutionary War gravestones in Leicester's Rawson Brook Cemetery. Overlooking their efforts, and no doubt offering advice, are C.R. Jones and two town officials. The article by the *T&G's* correspondent Betty Lilyestrom covered the conference in some detail, including the number of participants (162, from 28 states and two Canadian Provinces), the keynote address by William D. Wallace on "A Traveler's Guide to Worcester County's Past", and a listing of the cemeteries and communities visited by this year's participants via tour bus. Ms. Lilyestrom also quotes Fred Oakley on the habit of older communities' residents who were "pretty much buried where they dropped", thus accounting for the number of small cemeteries scattered around the countryside. It should be noted that her mention of "Helen A. Sinclair" (the Cemetery Lady of Chicago) really referred to our Helen Sclair.

Old Resting Places

We sometimes take walks to the old cemetery on
our road.
My daughter races ahead, left in the wake of our
dogs.
Upon arrival, worn old stones, broken twigs, long
untended grasses and crumbling stone walls
anoint the ground we tread.
Somber, downtrodden monuments to primitive
bones, greet us in apathy.
No flowers, no wreaths, no footsteps, no tears, we
feel the lack in the air.
We start to work, bending to twigs, debris, then
replace the fallen cemetery sign, and lug logs
and straighten slate markers, imagining loved
ones from another time.
As warm breezes haunt us, with gentle presence
we fill a need, until all plots are clear, then
strewn gay wild flowers onto molten earth, we
take quiet leave, not returning until the next year.

By Sharon A. Harmon of Orange, Massachusetts.
Printed with her permission and that of *Worcester
Magazine* (where it was first published, April 2, 1997). ♦

ACROSS THE OCEANS



Angelika Krüger-Kahloula
 Franz-Schubert-Str. 14
 D-63322 Rodermark
 Germany
 (All photos by Angelika
 Krüger-Kahloula)

A few weeks after reading Barbara Rotundo's column on plot gardens in the spring issue of the *AGS Quarterly*, I walked up the steep road leading from the lakefront of Lake Lucerne to the churchyard of Herz-Jesu Kirche in Flüelen (Canton Uri) in Switzerland. This Catholic parish church, consecrated in 1912, towers in splendid surroundings above the village center, which is by the lake. Having been to other Swiss cemeteries in the summertime, I expected to find a symphony of colors in the planted plots and was not disappointed. The flowers were magnificent indeed, and so were the gravestones, which made me decide to share my observations with fellow AGS members, in spite of the loss of attractiveness that black-and-white reproduction of color photographs entails.

The variety of markers found in this churchyard, in terms of material used (mostly stone but also metal and wood) and of the wide range of sculpted imagery, prevents the kind of redundancy one sees in many cemeteries where a number of local gravestone dealers or stonemasons draw on a more or less limited stock of items. This may produce a pleasant effect of recognition and homogeneity, as a local style may distinguish the cemeteries of one community or county from those of a neighboring one. In Flüelen, however, emphasis is placed on individuality (within tradition) rather than on homogeneity. The number of stone types and kinds of lettering may be limited, and pictorial representations may draw on a definite set of themes, but the combination of materials and ideas can make every marker a unique specimen. This seems to be what most people in Flüelen have in mind when they order a monument. Of course, the

relatively small size of the churchyard makes it easier to avoid repetition. In a city cemetery with a much larger number of burials, there are bound to be more markers that have a number of common features.

Most of the imagery in the Flüelen churchyard is religiously inspired. Not surprisingly, the Latin cross appears frequently, both in the contours of markers and as sculpted (in stone or wood) or cast (in metal) decorative elements alongside the inscriptions. Crosses come combined with other Christian symbols such as ears of grain or roses, or with worldly emblems such as coats of arms. Several scenes from the New Testament are represented in relief sculpture.



The sacred and the secular converge in a number of symbolically charged landscape pictures. At first sight, they show mountain scenery, reflecting the surrounding countryside. These seemingly realistic representations of mountain peaks are the natural setting for chapels, summit crosses or wayside memorials. Such elements of Alpine Catholicism affirm the presence of Christian culture in natural surroundings that may be experienced as spectacular or as threatening. In the case of one highly stylized marker, the mountain range is merely a faded background against which a cross, a bridge, two fir trees and a rising sun, i.e. emblems of hope and resurrection are set. (The unkind graveyard stroller might speak of symbolic overkill.)

Inscriptions consist of the names and the years of birth and death of the deceased. Married people of either sex are identified as spouses, since the husband's and the wife's family names are hyphenated into one last name.

Every grave features a small round or square receptacle filled with water. It is either made from stone (usually the same as the marker and enclosure) or from wood or metal. My first guess when seeing these receptacles was that they contained holy water. I had never seen fonts on graves before.



Latin crosses of stone and metal at Flüelen

When I saw that many of the fonts had small round brushes of a kind that I (as a lowland German Protestant) could only associate with dishwashing I doubted my first impression. The brushes were attached to the receptacles with small chains, these too of a kind that I would look for in a household appliances or hardware store. I was making up a theory of perfunctory cleaning routines when, luckily, a local person came by and confirmed that the objects in question were holy-water fonts and sprinklers. I rather preferred the small branches of pine or larch that other graves featured to the brushes.

When, on the day following my visit to Flüelen, I stopped at the cemetery in Giornico (Canton Ticino), I found



Mediterranean-style columbarium

neither brushes nor fonts but enameled photographs on almost every grave, and wall tombs as well as ground burials. The Swiss who bury their dead in Giornico are Italian not only by name. ♦



Enameled photographs adorn this monument at Giornico.



Flowers bloom in every enclosure at Giornico Cemetery

BOOK REVIEW



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Beyond the Grave: Cultures of Queens Cemeteries

Review by Barbara Rotundo

This is a booklet that every member interested in Victorian or modern gravestones will want to own. And at \$4.00 it is easily affordable. The sixteen pages of text include 58 superb photographs taken by Dr. Ilana Harlow, Folk Arts Program Director for Queens Council on the Arts. They come from an exhibition at the Museum of the City of New York. (see Calendar on back page for information). While brief, the text is an accurate presentation, and the photographs reproduced represent a variety of national and ethnic cultures. Partial funding by the New York Council for the Humanities may explain the blessing of the bargain price.

The \$4.00 includes mailing. Order from Queens Council on the Arts, 79-01 Park Lane South, Woodhaven, NY 11421-1166.

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MEMBERS IN THE NEWS

An exhibition of gravestone photography by Frank Calidonna of Rome, New York, was on view through January 15th at Pastabilities in Armory Square, Syracuse, New York. The show was made up of 24 carefully selected, large format, black and white photos of statuary in Victorian cemeteries.

Lynette Strangstad's book, *A Graveyard Preservation Primer*, was reviewed very favorably in *Links, the Journal of the Vermont French-Canadian Genealogical Society*, Fall 1997 issue, Vol. 2 No. 1.

Robert V. Wells, professor of history and social sciences at Union College and keynote speaker at our 1992 conference, was the subject of an Associated Press release in September 1997 that appeared in numerous papers across the country. Wells studies demographics: birth, death, marriage and migration. He is completing a book that takes

an exhaustive look at the evolution of the American way of death in the city of Schenectady, New York.

William Hosley's book *Colt: The Making of an American Legend*, has just been awarded SPNEA's book prize. Based on research for the 1996 exhibition of the same name at the Wadsworth Atheneum in Hartford, the book is a brilliant analysis of the larger-than-life figure of Samuel Colt, inventor and manufacturer of the "Gun that Won the West."

Some of our members have been on television and radio recently: David Watters, former *Markers* editor, Barbara Rotundo, Vice President and chair of the *Quarterly* Editorial Board, and Fred Oakley, "Conservation News" columnist. ♦

PUBLICATIONS RECEIVED AT THE OFFICE

Barre Life, Vol. 27, No. 1, Winter 1998, magazine of the Barre Granite Association, 51 Church Street, Box 481, Barre, VT 05641-0481.

Burials and Burial Places in the Town of Dartmouth, Massachusetts, by Judith Navas Lund, 1997. The Dartmouth Cemetery Commission and Historical Commission produced the book which was an outgrowth of a project to locate and record all the cemeteries in the Old Dartmouth area which was settled in 1664.

Cemetery Preservation, The Restoration of Above Ground Masonry Tombs, September 1989. Available from Save Our Cemeteries, Inc., PO Box 15770, New Orleans, LA 70175. Includes sections on restoring brick, stucco, and marble, repairing fragmented tablets, and cleaning above ground tombs. 7 illustrations.

City of the Dead: A Journey through St. Louis Cemetery #1, New Orleans, Louisiana, by Robert Florence. Published by Center for Louisiana Studies, PO Box 40831, University of Southwestern Louisiana, Lafayette, LA 70504.

Going Out in Style: The Architecture of Eternity, by Douglas Keister, published by Facts on File, Inc., New York, NY, 1997. Beautiful color photos of mausoleums, statuary, and columbariums throughout the United States. This book has been added to those available from the AGS Publication List.

The Gravemarker, *Yavapai Cemetery Association Newsletter*, December 1997, Vol. II No. 2. Available from The Yavapai Cemetery Association, 201 South Pleasant Street, Prescott, AZ 86303-3921, tel. 520-778-5988.

The Gravette published by Lawrence Hayward of Kingston, Ontario, Canada. Lawrence is working in eastern Ontario to photograph and identifying the carvers of all the cemeteries. If you have information on Ontario sculptors that would contribute to this project, please contact Lawrence Hayward at 336 Division Street, Kingston, Ontario, Canada K7K 4A3.

Historical New Hampshire, Vol. 52, Nos. 1&2, Spring/Summer 1997. Available with membership in the New Hampshire Historical Society, 30 Park Street, Concord, NH 03301-6384. Contains article by David H. Watters, "Fencing ye Tables: Scotch-Irish Ethnicity and the Gravestones of John Wight," pp 2-17. 13 illustrations.

Links, *Journal of the Vermont French-Canadian Genealogical Society*, Vol. 2, No. 1, Fall 1997 issue. Contains a book review of *A Graveyard Preservation Primer* by Lynette Strangstad, p 29.

MB News, November 1997, Vol. 54. No. 11, has an article by AGS member Clyde Chamberlin titled, "Clyde Chamberlin Sleuths in Cemeteries," pp. 40-45. Includes photographs of some of the unusual monuments Clyde has found on his travels.

MB News, January 1998, Vol. 55 No. 1, has an article by AGS member Barbara Rotundo on "White Bronze Monuments Recall Forgotten Era," pp. 44-49. Includes numerous photographs of white bronze monuments.

Memories of the Past: A Tour of Historic Crown Hill Cemetery: Recalling Nearly 200 Years of Indianapolis and Marion County History, by Wayne L. Sanford, 1996. 55 pp. Photos, drawings, glossary. Published by Crown Hill Cemetery, 700 W. 38th Street, Indianapolis, IN, tel. 317/925-8231.

New Orleans Cemeteries: Life in the Cities of the Dead, by Robert Florence, photos by Mason Florence, published by Batture Press, Inc., PO Box 19381, New Orleans, LA 70179-0381.

Northeast Historical Archaeology, Vol. 25, 1996. Contains article by Edward L. Bell, "'Where Angels Fear to Tread': Cemetery Preservation Efforts by the Massachusetts Historical Commission."

Pittsburgh, May 1996, pp. 56-60, article by Mike May, art editor of this magazine, titled "Heaven Can Wait." Photography by Jim Schafer. Highlights stained glass, statuary and other forms of artistic expression in cemeteries in and around Pittsburgh, Pennsylvania.

Alexandria Rasic's article, "The Sacred Ground," appeared in the *San Gabriel Valley Historian*, No. 3. The *Historian* is an occasional publication of the Homestead Museum and is devoted to the history of the San Gabriel Valley from 1830 to 1930. It is available from Workman and Temple Family Homestead Museum, 15415 East Don Julian Road, City of Industry, California 91745, 626/968-8492.

The Salisbury Newsletter, Vol. 5, Issue 4, Winter 1997. Published by Susan Salisbury for those with Salisburys in their genealogical line. For more information, write her at PO Box 281, Millville, MA 01529-0281 or e-mail JJSALISBUR@aol.com.

"Trail of Tombstones," an article by Marjorie Waterfield published in *Ancestry*, September/October 1996 contains information about the New England Sikes family of carvers. ♦

NOTES AND QUERIES

Policies Adopted By Local Cemetery Association

The Yavapai Cemetery Association in Prescott, Arizona, has adopted a set of Preservation Policies for the preservation of Citizens Cemetery. They primarily pertain to issues concerning the preservation of the historic character of the cemetery and the installation of new materials. They discuss curbing, which are the borders placed around some grave sites; grave caps, which are solid coverings over graves, usually of stone or concrete; paving, which addresses roads and pedestrian pathways; headstones and gravemarkers, which addresses the treatment of old markers and the installation of new ones; enclosures around grave sites; and the use of power equipment. The policies are written to keep this historic cemetery as close as possible to its 1864-1933 appearance while at the same time allowing improvements to be made. Copies of these policies are available from the Yavapai Cemetery Association at 201 South Pleasant Street, Prescott, AZ 86303-3921.

Helpers Needed

The Ohio Genealogical Society is involved in helping to locate all active cemeteries in the state which have not been registered with the Ohio Division of Real Estate. To date, more than 3,000 cemeteries are presently registered with at least 500 more which are violating Ohio Revised Code 4767. The statute establishing registration became effective June 30, 1993.

As each cemetery is registered the first time, an identification number is assigned. Since these numbers do not change, it is hoped that in the future they will be added to the name of the cemetery on death certificates. Registration will help to insure that all active cemeteries (those with interments during the previous 25 years) are properly maintained and information will be preserved for future generations.

Individual residents of many Ohio counties are still being sought to volunteer in trying to determine current ownership of all cemeteries known to be active. A packet of information for any one county will be sent upon request to assist in the search. For information write to: The Ohio Genealogical Society, PO Box 2625, Mansfield, OH 44906; Attn. Cemetery Committee. —From *Antique Week*, March 31, 1997

An American Cemetery in Mexico City

Bob and Nancy Hannan of Hyde Park, Massachusetts, sent an article from State Magazine, May 1997, regarding the oldest U.S. national cemetery outside the United States. The author, Nickolas J. Manring, a consular officer in Mexico City, writes that between the cemetery itself and the records in the office of the American Battle Monuments Commission, "there is a mother lode of history about the U.S. presence in Mexico City." If you are headed that way and would like to read the article, send a SASE to the AGS office for a photocopy.

Monument Dealer donates replacement memorial

Charlotte Ann "Lotti" Ackerman was the first person buried in the Hampton, New Hampshire, High Street Cemetery following her death at age 19 on December 31, 1858. Over the years Lotti's marble gravestone has deteriorated badly, making it extremely difficult to read the engraved inscription which says, "She Is Not Dead, But Sleepeth." Thanks to John Holman, former curator of the town's Tuck Museum and writer of local history for area publications, and to Lisa Chick, manager of Seacost Memorials of Portsmouth, a memorial stone now sits at the base of Lottie's grave. The donation was not the first made by Seacost Memorials. Several years ago the company donated a stone which designated a portion of the cemetery as "Babyland," an area where at least a dozen children are buried. —From an article by Jerry Miller in *New Hampshire Sunday News*, Manchester, New Hampshire, August 3, 1997

We have zinc and cast iron markers—here's a lead marker

The Town Board of Lewisboro, New York approved a statue called "Spring...and new life" for a grave marker in South Salem Cemetery. It will be a marker about 42 inches high depicting a small cherub cradling a bird's nest with baby birds inside. The family name is engraved on a plaque at the base of the statue. It will be created by Otto Gust out of lead naturalized with a combination of equal parts miriatic acid and water and then coated with wax. Mr. Gust says it does not pose any health or environmental threat and stands up forever. —From *The Patent Trader*, North Westchester, July 24, 1997 sent in by Donald Derr of Somers, New York.

Pet Cemetery is one of ten most visited cemeteries

Gary Collison sent in a gravestone news clipping from an unusual source, the magazine *Field and Stream*. In March 1995 they published a full-page article about the only coon dog cemetery in the world, the Key Underwood Coon Dog Memorial Graveyard in northwestern Alabama. Testifying to the fact that it is listed as one of the ten most-visited burial grounds in the United States, that same year in a conference Late Night session Barbara Rotundo showed slides she had taken in her visit to the cemetery. In addition to dozens of stones for individual coon dogs, there is a Bedford limestone tree stump that is tall enough so the carved dogs baying at the base can't reach the coon peering over the edge at the top.

For directions for finding the cemetery, write Kathy Thompson, Colbert County Tourism and Convention Bureau, PO Box 440, Tuscumbia, AL 35674.

[Ed. Note: It is very helpful when people send in clippings about gravestones that have been in the news. But please, as we mentioned in previous quarterlies, do not include vandalism stories. Unfortunately they are not news except to the local families in communities all over the United States. Unique ways of avoiding or coping with vandalism are, of course, welcome.]

Response to "What to Do" Query from Summer '97 Issue

In the summer 1997 issue Katherine Greenia inquired "What do you do?" relative to coming upon gravestones in private hands. It is a shame that at the same time that unsavory characters are stealing gravestones for profit, supposedly savory characters are destroying them with apparently the best of intentions. Historical, anthropological or artistic artifacts should not be sacrificed to genealogy.

This fall in preparation for a program for a local school, I visited the site of some of my favorite stones. Imagine my despair upon discovering that two lovely and fairly well preserved stones from the early 19th century had been replaced with a large granite monument missing some of the information—and of course the art—from the original stones. The new stone had some additional information, part of it erroneous. The old stones were nowhere in sight. The perpetrators of this outrage had even put their name on the new monument in inch-high letters along with a plaque advertising the firm which had provided the new stone. I went home in tears and started making phone calls.

The monument company could only tell me that the purchasers were from Michigan. The cemetery is in Pennsylvania and the transaction had been conducted long distance. A friend on the board of the cemetery put me in touch with the caretaker. He told me the old stones had been broken up and placed in the foundation of the new one. It was possible, he added, that there might be a few pieces in their refuse pile and gave me permission to look. After I phoned my boss to report I would not be in to work because of an emergency, my husband and I loaded some tools in our pickup truck and went digging. At the bottom of about four feet of dirt and rubble, we found the two stones, damaged but nearly intact, plus parts of a third. They are now proudly, and more or less legally, displayed in my home. In time they will go to our local historical society on whose board I serve, but for now, I'm afraid to let them out of my possession. It was too close a call.

—Ann F. Diserod, Bloomsburg, PA.

New Yorkers Asked to Write Their Legislators

Lewis Decker, former AGS member, requests that New Yorkers write their state legislators in favor of a bill providing that the Division of Veterans Affairs, in the absence of concerned family, will make sure veterans receive proper reburial if a private cemetery is removing bodies. The number of the Assembly Bill is 7094, the Senate 5030.

State Lists of AGS Members to be Made Available

The office would like to make available to the membership lists of AGS members in their state or region. If you do not want your name to be on such lists, please inform the office (278 Main Street, Suite 207, Greenfield, MA 01301) by June 1, and your name will not be included. Those who wish a state list may send their request to the AGS office after June 1.

The Stone with the Earliest Date

Peg Jenks of Granville, New York, sends us a picture and information about the "mummy" stone found in the Middlebury Cemetery on Route 30 across from Middlebury College in Middlebury, Connecticut. The stone is found in about the 22nd row in the south (left) section as you enter the cemetery in a row of small stones for the Chipman family.

The "mummy" was purchased about 1900 by Henry Sheldon for his Museum in the center of Middlebury at 1 Park Street. When the mummy arrived it was in poor condition, and as the years went on, the condition worsened. Finally it had to be disposed of in some manner. A decision was made in 1945 to have it cremated. The ashes were given a Christian burial and the stone erected. The epitaph on the stone reads:

ASHES OF AMUN-HER-KHEPESH-EF
AGED 2 YEARS
SON OF SEN WOSET 3RD
KING OF EGYPT AND HIS WIFE
HATHOR-HOTPE
1883 B.C.



Mummy stone, Middlebury, Connecticut
Photo by Margaret R. Jenks

Boothill Graveyard Has Ethnic Sections

An article in the magazine True West, March 1997, carried an article by Mort Alper about Boothill Graveyard in Tombstone, Arizona. While it is known for being the final resting place of some of the West's most notorious characters, few people are aware that beyond the main burial area, at the bottom of a gravelly hill covered with desert scrub and catclaw cactus, a section of the cemetery had been set aside for Jews. Another distant section was intended for Chinese dead.

A Milford, Massachusetts, Gravestone Ad from 1880

"The marble head-stones furnished by the U.S. Government for deceased soldiers for cemeteries in this town, have arrived. The stones are of Vermont marble, 36 by 10 inches in size, 2 inches thick, and designed to show 15 inches above ground. To the G.A.R. Post, and especially to B. H. Montague, is due the credit of obtaining these memorial tablets." —Dec. 8, 1880 Milford newspaper.

Mt. Auburn Cemetery Survey Yields Valuable Information

Volunteers have completed survey forms for gravestones and monuments in three historical sections of the Mount Auburn Cemetery in Watertown, Massachusetts. In an initial analysis of 312 gravestones in the Cedar-Cypress Avenue area, they have found that 664 people are commemorated.

The materials used are:

- 66% marble
- 28% granite
- 3% slate
- 2% boulder

Conditions of carving are:

- 44% mint
- 32% clear but worn
- 15% mostly decipherable
- 4% traces
- 5% illegible

Of the marble gravestones, conditions of carving are

- 25% mint
- 41% clear but worn
- 20% mostly decipherable
- 6% traces
- 7% illegible

—From *Monumental News*, November 1997, publication of the Friends of Mount Auburn Cemetery. ♦



FROM THE TRUSTEES

SEEKING OAKLEY AWARD NOMINEES

As many of you already know at last year's conference held at Becker College the first Oakley Award was presented to Fred and Rosalee Oakley. The Oakley Award is a certificate of merit that is presented periodically by the Board of Trustees to individuals and groups that have helped to advance the mission of the Association. The mission of the AGS is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

To qualify for an Oakley Award a nomination is sent by an AGS member to the Awards and Recognition Committee. The guidelines are that the work can be in any number of areas including but not limited to:

- gravestone carver research
- gravestone conservation
- exhibits relating to gravestones
- computer programming relating to gravestone studies
- efforts to raise a community's awareness of local cemeteries and burial grounds.

The Oakley Award consists of a certificate from the Board as well as a gift to the recipient's local library of *A Graveyard Preservation Primer* in both the recipient's name and the AGS. Whenever possible the presentation of the certificate will be made by a local member of AGS. Each year's honorees will have their name printed in the annual conference program book as well as having their names read at the Friday night reception at the conference.

Here is where we need YOUR HELP. The Oakley Award is designed to honor those across the country who have promoted the Association's mission. You, as the membership, know of individuals and groups in your hometowns and cities across the country whose work may have gone unnoticed or is worthy of AGS's recognition. We need you to let us know about them through nominating them.

Nominations should include not only the person's or group's accomplishments but as much documentation as possible. This could include photographs, newspaper articles, videos or personal references. These should be sent to either Daniel B. Goldman 115 Middle Road, East Greenwich, R.I. 02818 or Ruth A. Shapleigh-Brown, 135 Wells Street, Manchester, CT 06040. Once a nomination has been received the committee will evaluate it and make appropriate recommendations to the Board for its approval. This is an on-going process for the Awards and Recognition Committee so there is no deadline for nominations. If you have any questions, feel free to call Dan Goldman at (401) 884-7875. ♦



Association for Gravestone Studies

June 25-28, 1998

Monmouth University
West Long Branch, New Jersey

Conference begins with dinner Thursday night and continues through lunch Sunday noon. A Pre-Conference tour begins at 9 a.m. Wednesday morning, returning to campus in time for participation in an evening cemetery walking tour including a reenactment. For those who wish, it is possible to arrange to stay in the dormitory on Tuesday and Wednesday nights.

Don't Miss the Fun!

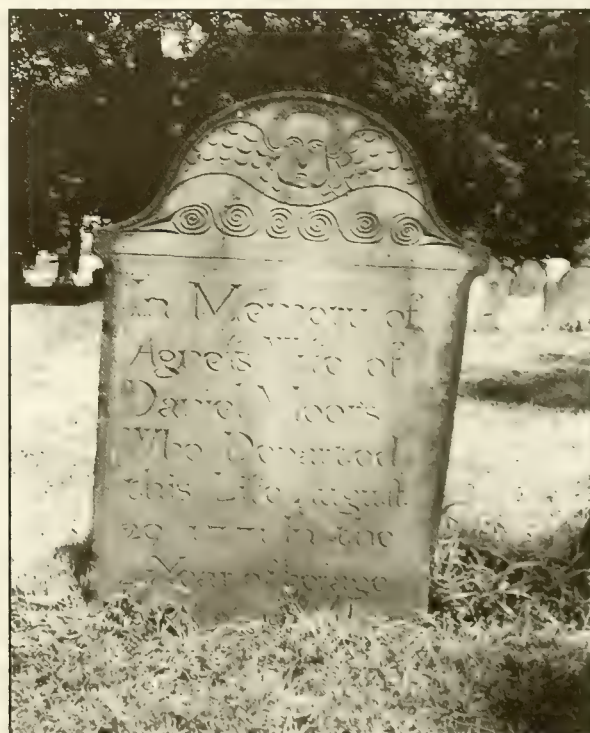
Guided Cemetery Bus Tours
Lecture Sessions
Participation Sessions
Conservation Workshop

Special Pre-Conference Tour

June 24 at 9 a.m. to
Trinity Churchyard, Manhattan, and
Green-Wood Cemetery in Brooklyn

Conference Information and Registration Form
will be mailed shortly.

Return to Fred Oakley, Registrar,
19 Hadley Place, Hadley, MA 01035



FENZA - Continued from p. 4

William Patterson was a young lawyer who led an ultimately unsuccessful campaign to stop the executions of the Italian immigrants Sacco and Vanzetti. An African-American, Patterson was instrumental in bringing about the integration of professional baseball.

Morton Prinz was a landscape architect in the City of Chicago. He was best known as the founder of the peace group, Committee for a Sane Nuclear Policy. Morton's wife, Tobey, was the head of the campaign to elect Harold Washington, the first African-American mayor of Chicago. Washington delivered the eulogy at her funeral.

In addition to the many people who are buried in this section of Forest Home there are several individuals who were cremated and whose ashes were scattered across this area. Nina Van Zandt Spies was the Vassar-educated daughter of a rich family. However, she devoted her time to the cause of workers' rights. She made the acquaintance of August Spies while he was in prison. She assisted him in writing his autobiography and married him just before his execution. For her act she was disinherited by her socially prominent family. She spent the rest of her life working with Lucy Parsons.



Emma Goldman asked to be buried near the Haymarket martyrs who inspired her work.

Big Bill Haywood was a miner in Utah who fought against the injustices committed against the miners by mine owners. In 1910 he founded the Industrial Workers of the World, the IWW or "Wobblies" as they were commonly called. Haywood and other members of the IWW were charged with sedition and imprisoned after they spoke out against American involvement in World War I. Carl Sandburg, reporting the trial for the *Chicago Daily News*, defended Haywood in his articles.

Joe Hill was also a miner in Utah. He assisted miners to organize a strike against the owners of the copper mines which earned him the hatred of the mine owners. In 1914 the owners had Hill framed on a murder charge. He was executed by firing squad in 1915 despite pleas by numerous public figures that his life be spared. After his death, Alfred Hays and Earl Robinson wrote a song about the subject, and Joe Hill became immortal in the folk song, "I Dreamed I Saw Joe Hill Last Night." By their request, Haywood's and Hill's ashes were scattered at Forest Home.

Forest Home Cemetery is in Forest Park, Illinois, five miles west of Chicago. It is located on Des Plaines Avenue just south of the Eisenhower Expressway. The socialist burial section is on the first road to the left just inside the main entrance. Although the Haymarket memorial and Emma Goldman's tombstone are large, the other stones are small and simple, inscribed only with names and dates of birth and death, and frequently with socialist or worker's mottoes. Their simplicity and uniform styling reflect their political ideology of equal rights for all.

For further information on the individuals buried at the Haymarket Memorial and a more detailed account of the Haymarket Riot, readers are referred to *The Day Will Come: Stories of the Haymarket Martyrs and the Men and Women Buried Alongside the Monument*, published by the Illinois Labor History Society. ♦

SOUTHEAST/CARIBBEAN - Continued from p. 16

Published a quarter of a century later, *Elysium—a gathering of souls, New Orleans Cemeteries* is a rather successful attempt to combine scholarship with the arts to further the appreciation of these same cemeteries. The 150 duotone photographs by Sandra Russell Clark are ethereal in appearance and their presentation evokes the romance of the past. A forward by NPR commentator, Andrei Codrescu, demonstrates that cemeteries are as much for the living as for the dead. The introduction, by Pat Brady, gives a good overview of the historical development of the cemeteries in the city. (Dr. Brady is currently writing a book about Florville Foy, a free person of color who was one of the city's most gifted stone carvers and tomb builders.) *Elysium* is hardcover, 144 pages, \$39.95, published by Louisiana State University Press, Baton Rouge, LA 70893 (504/388-6666). ♦

CALENDAR OF COMING EVENTS

October 1997 - October 1998 - Exhibition: *Cities of the Dead: Life in New Orleans Cemeteries* at the Louisiana State Museum in New Orleans. Thirteen regional burial grounds are featured in the 50 photographs drawn from a book by Robert and Mason Florence. The exhibit delineates the various forms of above-ground graves that illustrate New Orleans distinctive mosaic of cultures. For more information call the museum at 1-800-568-6968 or visit their web site at www.crt.state.la.us/crt/museum/lsmnet3.htm.

September 27, 1997 - March 8, 1998 - Exhibition: *Beyond the Grave: Cultures of Queens Cemeteries* at Museum of the City of New York, Fifth Avenue & 103rd street. For more information call 212-534-1672, Ext. 206.

March 15 - April 30, 1998 - Exhibition: *Cycles* at Darnall's Chance, Upper Marlboro, MD, by Timothy Bladen, in conjunction with workshop on cemetery preservation on March 21. Call 301-952-8010 for registration information.

January 31 - March 15, 1998 - Exhibition: *Death Divine* at the Kresge Art Museum at MSU in East Lansing, Michigan. Photographs of cemetery sculpture from Paris, Milan, and Rome by AGS member Pamela Williams from Don Mills, Ontario, Canada.

Mount Auburn Cemetery, Cambridge, Massachusetts, Spring Programs:

Saturday, May 16, 10:00- 11:30 AM; repeated Sunday, May 17, 2:00-3:30 PM "A Walk through Mount Auburn History" - a walking tour with Barbara Rotundo, Mount Auburn Cemetery historian, author and Professor Emeritus of English, State University of New York, Albany. We'll see turn-of-the-century and early 20th century carving including work of the Tiffany Studio and the sculptor Bela Pratt.

Saturday, June 13: "The Road Less Taken" — a lecture tour with Deirdre Morris, social historian. Come hear the stories of women whose lives took unexpected turns and visit their graves at Mount Auburn Cemetery. Call 617-547-7105.

May 10 - October 18, 1998 - Exhibition: *Art of the Departed: The Gravestones of Cape Cod* at the Heritage Plantation, Sandwich, Mass.

May 21 and June 16 - Exhibit tour with curator

May 30 - Gravestone foil impressions workshop with AGS member Susan Galligan

June 2 - "Early New England Gravestones" lecture by AGS member Dan Goldman

June 9 - Guided tour of Old Sandwich Burying Ground

June 20 - Stone carving demonstration by stonecarver Carol Driscoll

July 1 - Bus tour of three Cape Cod cemeteries

For registration, times, and fees call Jane Robin at 508/833-2910. For more information call Jennifer Yunginger at 508/888-3300

August 22-23, 1998 - The 4th annual Civil War reenactment in Wickham Park in East Hartford, Connecticut. The event will include living history events, sutler booths, shows, and a portrayal of the battle of Fisher's Hill, Virginia by reenactors. Hours are 9:30-4 on Aug. 22 and 9:30-3 on Aug. 23. For directions and fees, call 860/568-6178.

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To contribute articles, notes, or queries, please send items to the AGS office.

Membership fees: (Senior/Student, \$25; Individual, \$30; Institutional, \$35; Family, \$40; Supporting, \$65; Life, \$1000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

Journal articles to be considered for publication in *Markers, The Journal of the Association for Gravestone Studies*: Please send articles to Richard Meyer, Editor of *Markers*, PO Box 13006, Salem, OR 97309-1006. His telephone is (503) 581-5344 and e-mail address is meyerr@wou.edu. The next issue of *Markers* will be volume XV available in the spring of 1998. Please see the insert in this *Quarterly*.

Address all other correspondence to Administrator, AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301, call (413) 772-0836.



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Cover photo is a detail of a Park-carved border panel illustrated in *Gravestone Chronicles II*, p. 329, by T. Chase and L.K. Gabel. Photo is from the Daniel and Jessie Lie Farber Collection. Used with permission from New England Historic Genealogical Society.



The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

AGS Quarterly Editorial Board: Mary Cope, Barbara Rotundo, Newland Smith, John Spaulding

Quarterly Contributions: Comments and contributions are welcome. When submitting time-sensitive material please keep in mind that the AGS Quarterly often takes several weeks to reach the membership. Mail your contributions to the appropriate column editor or to the AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301.

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MEET THE AGS TRUSTEES

In lieu of the usual column "From the President's Desk," this special introduction to the members of the AGS Board of Trustees is presented. Their biographies, together with photographs by Frank Calidonna, are presented here so our members may know a little better those

members who spend considerable time and energy supervising the work of the Association, who bear their own expense in traveling to Board meetings, who write, edit, draw, organize, advise, plan, and ultimately, envision the future of AGS. Since there are so many, the introductions will span several issues. Here is the first installment.



Frank Calidonna

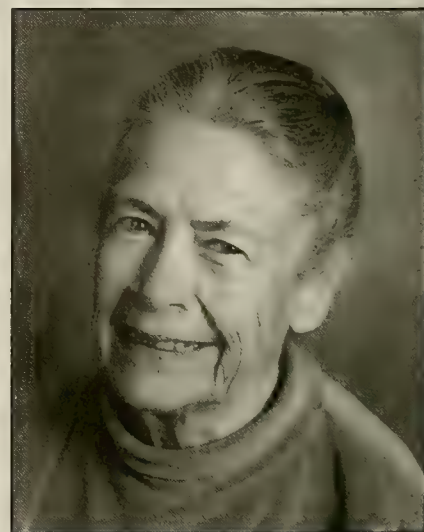
Frank Calidonna is the Art, Photography, and Screen-Printing teacher at the New York State School for the Deaf at Rome. He has been a teacher for 36 years. He is also one of the computer systems administrators at the school. His educational background consists of a B.A. in Social Work from LaSalle College in Philadelphia, an M.S. in Elementary Education from SUNY Cortland, 70 more hours of graduate work in Video Production, Media Production, Motion Picture Production, Graphics, and Education of the Deaf from the University of Massachusetts, University of Tennessee, SUNY Oswego, and Keene College.

Frank has been a photographer for over forty years, currently concentrating almost entirely on interpretive photographs of Victorian monuments. He has had many one-man shows and received many awards for his gravestone photographs. He owned and operated two photography studios in Rome which he closed in 1992 to concentrate exclusively on his gravestone photography.

Frank has been interested in cemeteries since childhood. One of his favorite playgrounds was St. Agnes Cemetery in Utica which was across the street from his home. When he was a teacher in New Hampshire (1962) he began using the local cemeteries as a resource for his classes. He grew to love the artwork found there, especially the artwork in Victorian cemeteries. While doing research on gravestones in 1991 he discovered AGS and joined immediately. In 1995 he was elected President of the Board of Trustees.

Early widowed, **Barbara Rotundo** taught for years in the English Department at the State University of New York at Albany. When she retired, she left Schenectady for New Hampshire to be closer to her children and grandchildren in Maine and Massachusetts.

A question she asked at the office of Boston's Mount Auburn Cemetery in 1968 revealed the invaluable historical information a cemetery holds. She's been studying gravestones and cemeteries ever since. As an AGS Trustee she is currently vice-president and serves on the *Quarterly* Editorial Board and *Markers* Editorial Board. At AGS Conferences she has been a frequent lecturer, has served as the Conference Program Chair for several years and leads the Victorian guided tours which she single-handedly convinced the Board to add to the Conference experience. In 1994 Barbara received the Harriette Merrifield Forbes Award at the conference in Chicago.



Barbara Rotundo

Robert Drinkwater is presently a house husband caring for his one-year old son. He earned his M.A. degree at the University of Massachusetts in anthropology. For ten years he worked as an archaeologist, then for Temp-Pro, a company making temperature sensing devices. Bob worked in sales, quality control, and production. Now he is working part-time for Share Group, a fund-raising organization that helps non-profits.

Bob has been an AGS trustee a number of years, serving as Vice President and Nominating Committee chair at various times during his terms in office. His research has identified a number of Connecticut River Valley carvers.



Robert Drinkwater



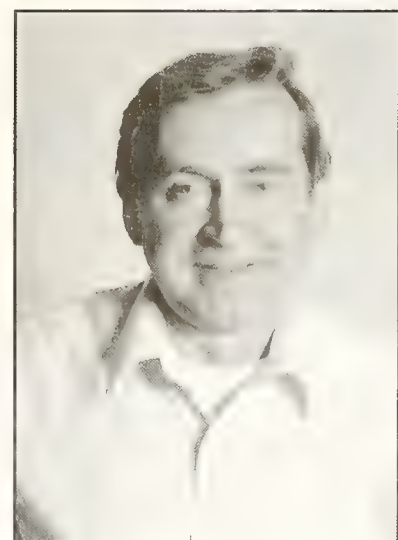
Laurel Gabel

A registered nurse in "a previous lifetime," **Laurel K. Gabel** has been an active member of AGS since 1979, when her passion for research, genealogy, social history, and folk art came together in gravestone studies. She has served multiple terms as Trustee, originated our Lending Library, and since 1983, has maintained the AGS Research Collection and Clearinghouse. Laurel is the co-author, with Ted Chase, of two books and is the 1988 recipient of the AGS Forbes Award.

Laurel says her roots are in the Midwest (Ohio), but her heart remains in New England (home for many years); she and husband, Ron, presently live near Rochester in upstate New York. Spare time? None to speak of, but "if/when I get to the bottom of this pile on my desk . . . I do love to cook, read, spend time with grandchildren, and travel." Laurel is currently compiling a dictionary of early gravestone carvers.

C. R. Jones grew up in Northeastern Iowa and received a degree in science from Iowa State University. He helped establish an historical museum in his hometown. After studying art history at NYU's Institute of Fine Arts, he attended the Cooperstown Graduate program in history museum studies, where he earned his M.A. degree. From 1965 to 1968 he was director of the museum of the Concord [Massachusetts] Antiquarian Society. He returned to Cooperstown as Associate Curator of the New York State Historical Association and The Farmers' Museum. He received an additional degree in art conservation in 1976 and has been conservator to the museums since that time.

C.R.'s interest in gravestones grew from a study of mourning pictures and funeral customs. He researched and installed an exhibit on this subject (1967), including gravestone designs and information gleaned from an account book of an eighteenth century Concord stonecarver. His interests include early gravestones and carvers of upstate New York, stone conservation, mausoleum architecture, and Victorian cemeteries. He has been an AGS member since 1979, serving as Trustee and Secretary, speaking at AGS conferences, and serving on the conservation workshop staff.



C. R. Jones



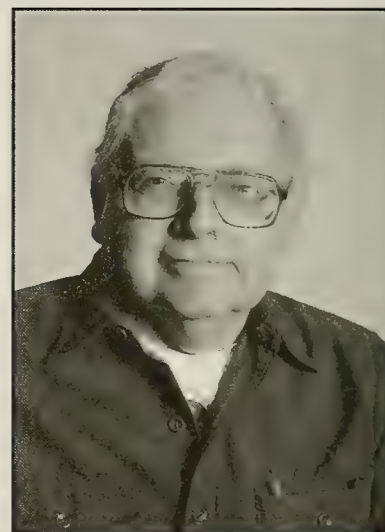
Beth Smolin

Beth Smolin lives in Pelham, Massachusetts, with her husband Jerry, daughter Alison, and son Brian. She is an Amherst College graduate with a degree in Fine Arts. She maintains a sculpture studio in Holyoke. Recently she completed a project of coordinating and making costumes for a local theatre production. She is starting a costume consulting business.

Her interest in gravestones began because of the sculptural aspects of the 18th century stones. It has expanded into the cultural information the 18th century stones provide. Beth serves on the AGS Trustees as a member of the Personnel Committee and the Nominating Committee.

Bob Klisiewicz, "New England States and Canadian Maritimes" editor for the *AGS Quarterly*, is married with three grown daughters and two young grandsons. A graduate of Worcester State College with M.Ed. in History, an accountant by trade, with most of his career spent in a not-for-profit healthcare atmosphere. Other interests include board participation in southern Worcester County Rehabilitation Center (a company with about 200 employees caring for about 60 mentally retarded adults), and the Webster Cultural Council.

Bob is attracted to the history and folklore of old gravestones. He serves on the AGS Trustees with particular interest in grant seeking. He characterizes himself as "still a small town boy trying to make good in the big city, but with the blood of the druid in my veins."



Robert Klisiewicz



Ruth Shapleigh-Brown

Ruth Shapleigh-Brown was born and raised in Old Lyme, Connecticut. She graduated from Old Lyme High School in 1969, and has attended Manchester Community College. She works at the University of Connecticut Dental School of Medicine and takes care of all the pre-clinical laboratory courses, managing supplies and students. Ruth has been President of the Shapleigh Family Association based in Kittery, Maine since 1985.

Ruth's interest in gravestones began with an effort to clean up the family cemeteries in Maine. Shortly thereafter, she was introduced to AGS, went to a conference in Bristol, Rhode Island, and has been an active member since. Following that first conference, Ruth has participated in all the AGS Conference Conservation Workshops (except Chicago) and chaired the 1993 Conference in New London, Connecticut.

Ruth is Executive Director of The Connecticut Gravestone Network that she founded in 1995. As one of the directors for The Friends of Center Cemetery in East Hartford, Connecticut, she is also on the committee that manages the annual Civil War Reenactment held by Friends for the past three years, as a fund-raiser to restore their historic Civil War Monument.

John J. Spaulding, Sr. is a native of Waterbury, Vermont. He and his wife, Elizabeth live in Manchester, Connecticut, where they raised their six children. He holds civil engineering degrees from the University of Dayton and the University of Connecticut. He served as an officer in the US Army Corps of Engineers for two years supervising projects in Korea, Kentucky and Virginia. He retired in 1991 from the Connecticut Department of Transportation as Chief of Public Transportation after thirty years of service.

As a retirement project, he started researching the family history. After exhausting the leads from family members and genealogical sources, he visited cemeteries to fill in the blanks. The stones not only provided specific information but also sparked an appreciation of eighteenth century gravestones as art. Since then he has specialized in documentation through photographs and inscription databases.

A member of AGS since 1993, he is presently on the AGS Board of Trustees serving on the *Quarterly* Editorial Board and the Personnel Committee. He is also Secretary/Treasurer of the Connecticut Gravestone Network, and serves as an archivist on the Board of the Friends of Center Cemetery in East Hartford, Connecticut. His largest project to date is the recording of 5,600 inscriptions in Center Cemetery, East Hartford. He is the Graves Registration Officer for the Department of Connecticut, Sons of Union Veterans of the Civil War, and is currently compiling a database of Civil War veteran burials in Connecticut.



John J. Spaulding, Sr.



Janet Taylor

Janet Taylor is a monument maker, the owner of Taylor Memorials in Pittsfield, Massachusetts. She has studied at Clark University, Berkshire Community College, and North Adams State College in Massachusetts. Janet is a graduate of Cathedral Stone Restoration Workshop in Washington, D.C. She became a Certified Memorialist in 1986, and has been recertified every three years since by the Monument Builders of North America. She currently serves as the president of the New England Monument Builders Association. She was a winner of a national design contest sponsored by the American Monument Association. Her company has done restoration work in cemeteries in Lenox, Becket, Hinsdale, and Stockbridge.

Janet has been an AGS member since 1992. As a member of the AGS Board, Janet has worked on several subcommittees and has attended recent AGS conferences.

A group of volunteers led by **John E. Sterling** has been working for the past eight years to record all 3100 historic cemeteries in Rhode Island. John writes the "Gravestones and Computers" column for the *AGS Quarterly* where in 1996 input from other AGS members was used to develop the AGS standard computer program for recording cemeteries.

John has a mechanical engineering degree from the University of Connecticut and currently is the owner of Professional Business Systems, a computer software development company.



John E. Sterling

THREE CEMETERIES IN PERU, SOUTH AMERICA

by Judith Abranovich

Machu Picchu was our main destination in Peru. However, wherever I travel, cemeteries are always of interest to me. As I perused the Peru guide book, the Cemetery of Chauchilla caught my interest and went on the "must visit" list for the Peru itinerary. The June 1996 edition of the guide book shows a photograph of the Cemetery of Chauchilla, with skulls, bones, and mummies *above the tombs*. The guide book states that one can "see tombs surrounded by bleached skulls and bones that stretch off into the distance." This place had to be visited! Departed on journey, December 17, 1997.

Things change. Tourism is coming back to Peru, after years of terrorism by the Maoist group, Shining Path. One of those changes occurred at the Cemetery of Chauchilla. Apparently this cemetery has become a regular stop for many tourists visiting the Nazca area in Peru. My visit in January 1998, revealed no bones, skulls, or mummies *on the ground*,

above the tombs. All have been placed inside the tombs. A path, lined with stones, leads from one tomb to the next.

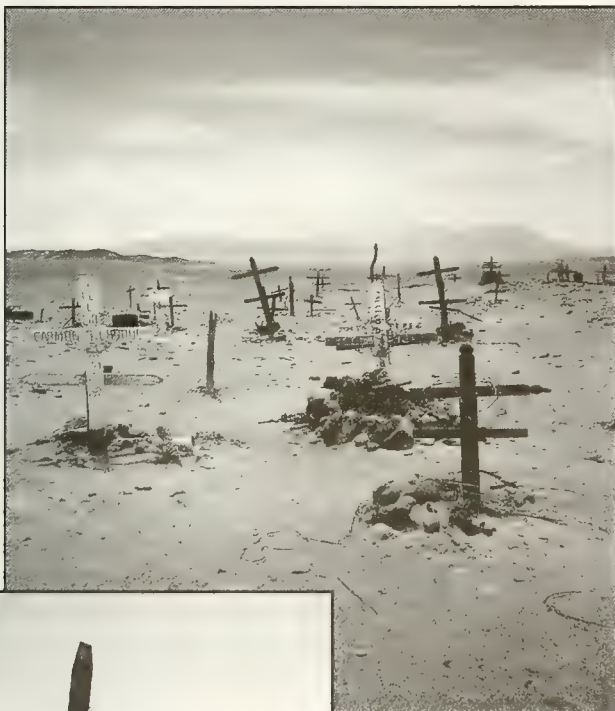
This interesting cemetery is located about 30 kilometers from Nazca. The tombs are built of rock, sunken into the desert floor. In the tombs are bleached skulls and bones, mummies still dressed with remnants and shreds of cloth. Bones and pieces of pottery lie in the tombs alongside the mummies. Everything of value is gone from this amazing burial site. The tombs date back to the late Nazca period (100 to 700 AD). The cemetery, situated in Peru's south coast desert area, is desolate and quite remarkable in its stark beauty. To the south, in Chile, is the driest place on earth, Desierto de Atacama, where the land remained rainless for about 400 years to 1971. In this climate, it is easy to understand how the mummies have been preserved. According to a local guide, Chauchilla means "clear in the center." The dialect spoken is Quechua.



Skulls, bones, and mummies at the cemetery of Chauchilla near Nazca, Peru.

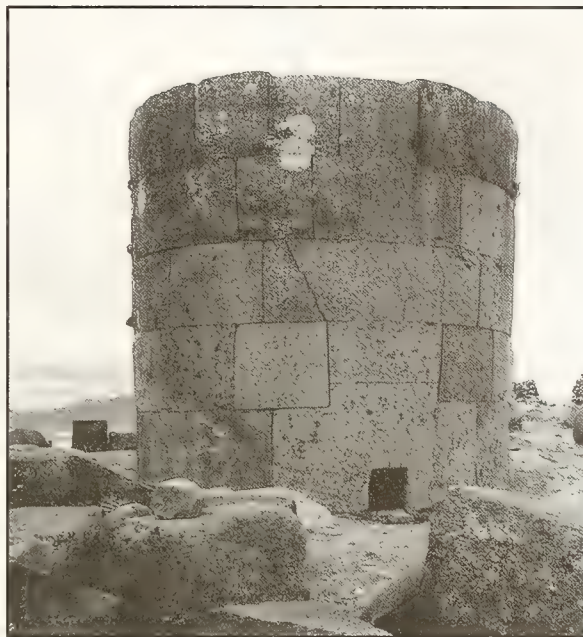
Photos by Judith Abranovich.

On the dirt road leading to Chauchilla is a local cemetery. This cemetery consists mainly of wooden crosses. A few have "spirit houses," similar to some I had seen while touring in Alaska. From what I could gather, this small cemetery is for the poor people. The closest town, Nazca and outlying villages, is about 25 kilometers away. The wooden crosses are either white or black. Black crosses are for married people and men; the white crosses for children and unmarried women. Thorny vines adorn some crosses. One cross bore the date, April 8, 1953. I could not discern the oldest date in this contemporary cemetery.



*Above: A local cemetery outside Chauchilla with black and white crosses
Left: a cross beside a "spirit house."*

*Right top: A chullpa, a funerary tower in Sillustani near Lake Titicaca.
Right bottom: A chullpa built of stacked rocks*



Sillustani is a burial ground located 21 miles north of Puno, in the Lake Titicaca area. Sillustani is located on a small hilltop on the shores of Lake Umayo. The little known, warlike tribe of the Colla people buried their nobility at Sillustani. The unusual burial customs of the Colla involved the building of *chullpas*, which are funerary towers, some reaching almost 12 meters in height. Some of the *chullpas* are built of stacked rocks, some have outside walls of massive coursed block. This cut stone is reminiscent of Inca stone work. These were not built by the Incas; however, this architecture is considered by archaeologists to be more complicated. Some *chullpas* are unfinished; carved blocks and the ramp used to raise them are nearby. Some blocks have carvings on them, such as a lizard. All *chullpas* have one small opening, facing east. The small entrances were sealed after burial. The Colla were buried in family groups with their belongings and food for the journey to the next world. Today, nothing remains in the *chullpas*, but the *chullpas* are well preserved and the site impressive. The Colla tribe spoke Aymara and dates back to the Late Intermediate Period, 1000 to 1400 AD.



SHOWMEN'S REST: HUGO, OKLAHOMA'S CIRCUS CEMETERY

by Sybil F. Crawford

All photos courtesy of David Jackson

You must be asking, "Why here?"

Located in Choctaw County, Hugo is in Oklahoma's "Kiamichi Country," almost within sight of Texas. After the Civil War, some of the big names among frontier gunfighters had their hideaways here and Belle Starr, Cole Younger, and Jesse James helped give Robbers' Trail (a route to Texas) its name. There are far more pleasant reasons for visiting the area, however.

Hugo has long been winter quarters for the Carron and Barnes and the Al G. Kelly-Miller Brothers Circuses, to name just a few. The area's "wintering" appeal likely results from wide-open spaces and a climate congenial to the hundreds of valuable animal performers.

Showmen's Rest, which has become the burial place of choice for circus performers from around the world, is actually part of Hugo's Mount Olivet Cemetery, established in 1907. In Oklahoma terms, Mount Olivet is an old cemetery, whose history goes back very nearly to the town's beginning. Although Showmen's Rest dates back only to 1960, the area has an entertainment tradition which goes back much further. It was here that Tom Mix achieved his boyhood dream when he joined the Miller Brothers' 101 Ranch in 1905. The 101 Ranch Wild West Show was an outgrowth of the 101 Ranch operation, used as the location for a number of early Western movies. Tex Cooper, Hoot Gibson, Tom Mix, Bill Pickett, and Will Rogers were all names that "101" helped make famous.

Persons who follow the professional rodeo circuit will find something of interest as well. Todd Whatley, "Freckles" Brown, and Lane Frost, three famous bull riders, are buried at Mount Olivet. Frost, the 1987 World Champion,

died at Cheyenne, Wyoming, on July 30, 1989, age twenty-five, doing what he loved best. The movie, "Eight Seconds," was a not-too-authentic portrayal of his short life and rodeo career. The etched scene on Frost's custom granite marker, shaped like a rodeo ring, shows him astride a snorting, bucking bull.

Also buried at Mount Olivet are the original Buster Brown and Bill Grant, organizer of Grant's Blue Grass Festival, as well as Hugo's developer, William Harrison Darrough, and his wife, Lina. In 1901, when it came time to name the town, it was she who decided to honor Victor Hugo, her favorite author.

The 1961 dedication of Showmen's Rest occurred after the death of Kelly-Miller, financed through a trust fund established by John Carroll, an elephant trainer for both the Carron and Barnes and the Al G. Kelly-Miller Brothers circuses. The trust fund is also tapped to furnish gravemarkers for circus performers whose families cannot afford one. While most of the performers traveled with the aforementioned circuses, still-familiar older circus names can be found as well—Hagen Brothers, Cole-Watters, and Circus Genoa.

A huge dancing elephant (Fig. 1), executed in granite and paid for by Carroll, welcomes visitors to the cemetery. Before his 1980 death, Carroll also arranged for his own impressive memorial. Not to be outdone, his features three dancing elephants. A ticket booth is the centerpiece of Obert Miller's granite marker. The large three-dimensional markers of Jack Moore, a one-time partner of Miller, is shaped like a circus tent.

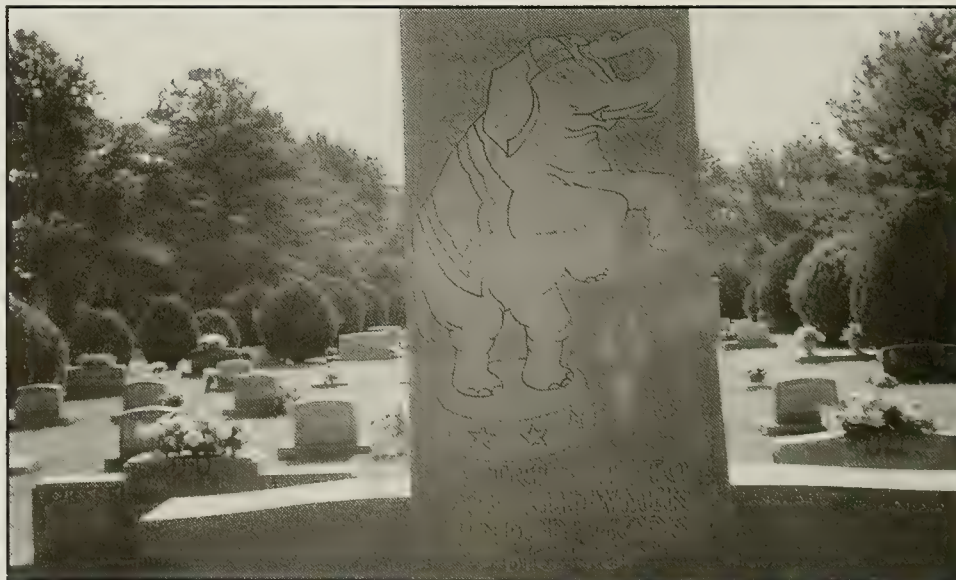


Fig. 1. Granite "Dancing Elephant" Marker at Cemetery Entrance



Fig. 2. Stylized Marker of Circus Wagonmaster

William H. Woodcock's marker proclaims him to be "A-1 Elephant Trainer at Rest." The inscription on Kenneth Ikirt's tells its own story: "Boss Elephant Man for Carson & Barnes Circus/Largest Elephant Herd in America." More elephant trainers are buried at Hugo than at any other cemetery location.

Almost every marker is unique, with the motifs usually alluding to the trouper's special act. One of the most sentimental of the inscriptions is that for a Carson and Barnes musician:

Give life the best that's in you
For it's only a one-night stand.
There are no repeat performances
Brought back by popular demand.

The marker of Herb Walters, referred to as "A Showman to the Last," has a finely etched Big Top as its featured decoration.

Ted Bowman was a circus wagon driver, whose resting place is marked by a granite replica of a wagon wheel (Fig. 2). The inscription reads:

There is nothing left but empty
popcorn sacks and wagon tracks.
The circus is gone.

The pre-need granite monument erected by Donnie and Ione McIntosh speaks of the couple's long and varied entertainment career, "Circus, Fairs, Carnivals, Rodeos, Ice Shows, Street Corners / We Have Had the Good Life, But the Season Ended."

"Big John" Strong owned several circuses during his seventy-one years and was fondly said to have had more friends than Santa Claus. His early career was helped along by another New Yorker and good friend, Lucille Ball. At his death, his wife commissioned a life size likeness etched in granite (Fig.3). Since "Big John" was 6'6" tall, the marker

stands nearly ten feet high and portrays him in full ringmaster's regalia—a much-decorated top hat and tails, and sequined cummerbund. This marker is the work of Shelton Monument Company in Paris, Texas.

While we tend to think of circus performers as a nomadic lot, their choice of gravestone symbols is mute evidence that they had a surprising number of social and fraternal ties. The cemetery's personalized gravemarkers are clear evidence that the performers are and were proud of their careers. While the non-entertainment community usually leaves such matters unattended, one would suspect that the majority of the markers at Showmen's Rest were planned and executed in advance of the performer's death.

Although almost all of the markers are custom work and many of the markers were far from inexpensive, the purchasers did not go far afield in search of a vendor—talented stonecutters in Hugo and Ada are responsible for most of the markers. The work of these craftsmen and the words on the entrance monument say it all:

A Tribute to All Showmen Under God's Big Top

The cemetery, open dawn to dusk seven days a week, is easily located. From Highway 70 bypass on the south side of Hugo, go to 8th Street, where a sign says "Mt. Olivet Cemetery." Turn north and go about two blocks to a stop sign, then turn right into the cemetery. The busiest months visitor-wise are March through November. Cindy and Bill Clark, the cemetery's caretakers, ask that large groups call in advance to be certain that their visit does not conflict with a funeral. Their telephone number: (405) 326-9263; FAX number: (405) 326-7609.



Fig. 3. "Big John" Strong, immortalized in granite

17TH AND 18TH CENTURY GRAVESTONES AND CARVERS



Ralph Tucker
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Georgetown, ME 04548
(207) 371-2423

This column is a book review of *Gravestone Chronicles II*. The reviewer, Dr. James Slater is one of the founding members of the Association for Gravestone Studies and author of the authoritative book, *The Colonial Burying Grounds of Eastern Connecticut*, as well as many articles on early gravestone carvers. His work has covered most of the early carvers of Boston, New York and Newport as well as the Connecticut carvers. He is one of the most well informed authorities on early gravestone carvers.

Theodore Chase is a well known figure in the genealogy and history of early New England to which he has added a knowledge of the early gravestone cutters. He has served well as President of the AGS and has been editor of its journal, *Markers*.

Laurel Gabel heads the research department of AGS and is the foremost expert in identifying stonecutters, old and new. Working with the Farber/Forbes/Caulfield collections of photographs for many years, she knows more about New England gravestones than any other.

Gravestone Chronicles II.

Theodore Chase and Laurel K. Gabel. New England Historic Genealogical Society, 101 Newbury Street, Boston, MA 02116, 1997. \$22.00.

Book Review by James A. Slater

This is a second book dealing with eastern Massachusetts gravestones and their carvers by the formidable research team of Ted Chase and Laurel Gabel. As with *Gravestone Chronicles I* this book is a work of impeccable scholarship and careful reporting.

In point of fact it is not really a book but rather a series of individual essays dealing with six distinct subjects. Four of the essays were prepared for the Essex Institute Historical Collections and two of them were published in that journal. It is important to keep this in mind in considering the emphasis and construction of the articles. Thus a review cannot really treat the work as a whole.

To this reviewer the most original study is that dealing with "Headstones, Hatchments, and Heraldry, 1650-1850" which makes up 117 pages of the book. This study actually is a primer for anyone unfamiliar with the terminology (it actually contains a glossary of heraldic terms)

and symbolic figures used in heraldry and thus is much more than simply a study of the occurrence of heraldic emblems on gravestones. Gravestones containing heraldic designs are discussed from Nova Scotia to the Barbados and include the work of a whole series of carvers ranging from the exquisite sophisticated of William Codner and Henry Emmes to the quaint folk-art appearing stones probably by a member of the Stanclift family. The text is clear and carefully annotated, the illustrations ranging from excellent to absolutely stunning. Use of heraldic designs on paintings, needlework, etc. is discussed in detail. This is certain to be the seminal study on this subject for many years to come.

The other essays deal with several carvers and carving families of northeastern Massachusetts. These include several generations of the Park family, John Holliman and James Ford of Salem, and Robert Fowle and Levi Maxcy.

The essay on the Park family is the most comprehensive, and since this family from Groton, Massachusetts, was the most prolific and influential, it is the most detailed and certainly the most important study. An example of the scholarship in this essay may be seen if one examines the probate evidence upon which the identity of the Park carvers is based. Most students of colonial carvers are happy to find a few scattered probates to establish the identity of the stones they are studying (unless fortunate enough to find the rare and priceless account book of a shop). Chase and Gabel have been able to discover 48 definite probate payments for gravestones to three Park carvers plus payments, probably for gravestones, of 21 more. This has allowed them to establish the Parks as the carvers of such a bewildering variety of stones and were it not for the probate evidence many stones would surely have been attributed to a number of different carvers. This research should serve as a stern warning for any student with the temerity to enter



James Bowdoin's marker in Granary Burying Ground, Boston. Used with permission of New England Historic Genealogical Society. From *Gravestone Chronicles II*, p. 509. Photo by Michael Cornish.

the field of stone attribution in the slate burying grounds of eastern Massachusetts to do so with the greatest trepidation. Not only in the Park essay, but in the others in this book as well, the authors hammer home the point that borrowing and copying back and forth of designs, motifs, and even lettering was extensive throughout the colonial period.

The Holliman, Ford, and Fowle essays use the same approach. These are, in a sense, lesser and more local carvers than the Parks, but important in the northern areas and, as with the Park study, the research is meticulous and backed by probate evidence.

This is a book that must be on the shelf of every serious student of gravestones and is a work that will always stand as a tribute to careful and cautious scholarship. One cannot help but marvel and be humbled by the exhaustive search for records that has made this study possible.

It is nevertheless necessary to mention limitations of these studies, due chiefly to the place where they were originally designed to be published. The student of carver identity might wish for a somewhat more detailed analysis of the stones and a somewhat less detailed discussion of the genealogical information and the family histories. This may be best illustrated by the essay on Levi Maxcy. The text for this study occupies 53 pages with an additional seven pages of notes. The identity of Maxcy as a stone carver is based upon five stones, three signed and two probated plus an additional four probates that may be for gravestones. Of these 53 pages, 43 discuss Levi Maxcy and other famous members of the Maxcy family and only ten pages are devoted to the stones themselves. Of the 25 illustrations, nine are of photos from newspapers, an early letter, buildings and portraits of other illustrious Maxcys. This is of course fine for the original publication outlet, but does seem to call for a more detailed analysis of the stones themselves.

This tendency for detailed genealogical treatment leaves this reviewer with somewhat mixed emotions. The entire book is scholarly and all the information worthwhile. Nevertheless it means that certainly a great deal of information that the authors know about the stones themselves was necessarily omitted or compressed. We

would like to know more about the spatial distribution of the stones, particularly those of the Park family. The map on page 312 is very misleading as only a few towns and villages are shown.

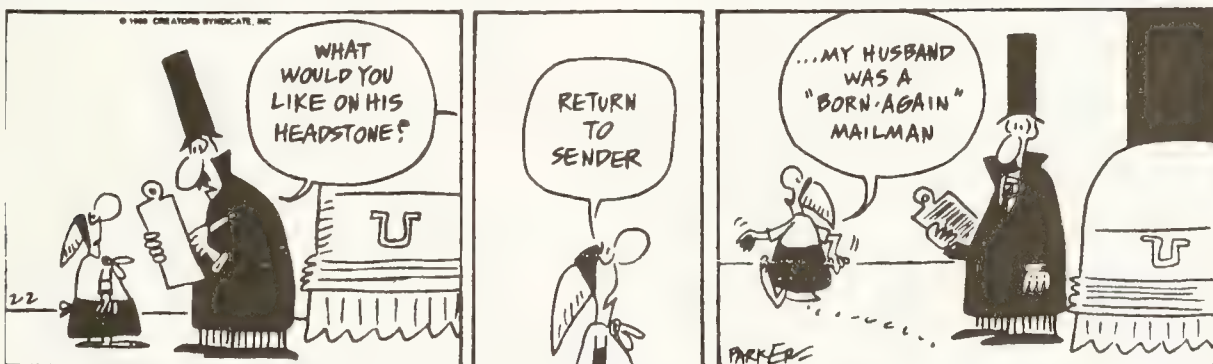
One of the caveats of definitive studies is that material must be presented so that anyone doubting the accuracy of a statement can go to an original source and draw one's own conclusion. One cannot do that with these studies. Except for the stones mentioned one cannot, for example, look at a Park-like stone and know that this is a stone that Chase and Gabel would have attributed to one of the Park carvers. An example of the difference can be found in the last issue of *Markers* where the study of Cape Cod carvers discussed there lists every stone attributed by the author to a given carver and where the stone can be found. This is not actually a criticism of the Chase-Gabel essays as they were constructed for a different purpose. What it does mean, however, is that for each of these carvers they have made it possible for detailed analysis to be attempted with some hope of success—which would scarcely have been possible without the scholarship given us here. They have indeed actually opened the field for definitive studies of the stones themselves.

One cannot leave this book without commenting upon the quality of the illustrations. For the most part they are beautifully reproduced, only in a few cases such as some of the John Park and Levi Maxcy photographs are the illustrations too dark and even here one wishes that the paper quality would have matched that used in *Markers* which would have brought these pictures out more clearly.

Lest anyone think this is less than an exhaustive study let them recognize that no other student who has dared to enter the quagmire of 18th century eastern Massachusetts carvers has done as meticulous and careful a series of studies as one will find in these two volumes of *Gravestone Chronicles I and II*. AGS can be proud that it not only has these authors as members but has recognized them individually with the Harriette Merrifield Forbes Award. I believe that Mrs. Forbes would be proud of the scholarship that her award symbolizes and what has come from her efforts of so many years ago. ♦

WIZARD OF ID

by Brant Parker & Johnny Hart



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19TH AND 20TH CENTURY GRAVESTONES



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My column on cemetery folk tales called forth several "faithful dog" stories. These usually involve the sculpture of a dog on a grave that honors a pet dog who followed its master/mistress to the grave and couldn't be persuaded to leave. Betty Phillips sent in the story about a cement dog. The owner had requested that the dog be a pallbearer so they tied his leash to the casket, but after the funeral he stayed at the grave even after his leash was removed. He was fed by kind-hearted friends for a short time, but he soon died. Cemetery regulations did not allow animal burials so the friends installed the cement cast instead.

A famous example of the faithful dog is in Highgate Cemetery, London, England (Fig. 1). The dog belonged to Tom Sayers, a popular bare-knuckled fighter. In his funeral procession in 1865 (supposedly 10,000 people lined the route of the procession from Camden Town to Highgate), the dog was the chief mourner. He sat upright in the small phaeton (carriage) directly behind the hearse. He too refused to leave the grave according to some accounts.



Fig. 1. Highgate Cemetery, London, England
Photo copyright by John Gay for Friends of Highgate Cemetery

Ellen Glueck sent in this picture (Fig. 2) of a cast-iron dog looking at the gravestone of Ella in Glenwood Cemetery, Troy, Pennsylvania (AE 8 yrs & 3 mos & 15 ds). Again it memorializes a dog that refused to leave. Ellen reports the dog has been stolen since she took the picture eight years ago.

Mt. Hope Cemetery in Rochester, New York, had a handsome bronze dog curled up on a grave, and it was stolen




Fig. 2. Glenwood Cemetery, Troy Pennsylvania
Photo by Ellen Glueck

a few years ago. I almost hesitate to say that I have pictures of cast-iron dogs in Hollywood Cemetery, Richmond, Virginia, and in Hinsdale Pet cemetery, Clarendon Hills, Illinois. I hope they are both still in place.

Apparently marble sculptures of dogs don't tempt thieves, perhaps because the inevitable erosion of the marble makes them less desirable. I've mentioned sculptures in cement, bronze, cast-iron, and marble; there are also dogs carved at the base of the famous Bedford limestone tree stumps. I have a picture of two in Talbott Cemetery in Bono, Lawrence County, Indiana. They are shown racing around the base of the stump memorializing a hunter. The reason for their inclusion on the gravemarker requires no explanation. Sometimes below the monument of the dog will be words such as "Their pet" in front of a monument for children. Sometimes the sculpture shows a child with its arms around a dog. Again there is no need for an explanation when you see that. Nor is there a need in the case of Rex in

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Magnolia Cemetery, Mobile, Alabama, where under the sculpture and his name are the words "He died for his master." We know why Rex is memorialized, but it would be interesting if someone could send us the full story.

Ann Ashby of Mountain Center, California, is writing a book on the special relationship between dogs and their owners, including a section on human gravemarkers that include dogs. If you have examples locally, she'd like to hear about them. [Please send to Barbara Rotundo at the address above.] Also Tom Weil in his *The Cemetery Book* (New York, Hippocrene Books: 1992) has a section of more than 100 pages that he calls "Dear Dumb Beasts" in which he tells about the graves of horses, dogs, cats, even elephants! That section is not very concerned with the graves of humans, however.

Perhaps the final word on this is those cemeteries that allow human and pet burials together. Ellen Glueck sent this picture of the entrance to a pet cemetery in East Smithfield Township, Bradford County, Pennsylvania, that allows human burials. One of the Chicago tours set up by Helen Sclair in 1994 included Elm Lawn Cemetery, which has a section where owners and pets can be buried together.

And let me conclude this column that has centered on dogs and other pets by recommending the article by Dick Meyer and David Gradwohl about the pet cemetery in San Francisco's Presidio to be found in *Markers XII*. ♦



Fig. 3. Some pet cemeteries also allow human burials.
Photo by Ellen Glueck

advertisement

HAND CARVED LETTERING IN STONE

Houmann Oshidari
781/862-1583

433 Bedford Street
Lexington, MA 92173

GRAVESTONES & COMPUTERS



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Cemetery transcripts are most used by genealogists looking for information on their ancestors. The problem is that not all transcripts are created equal. Most have some errors and some have many errors.

I have been working with a group of volunteers in Rhode Island for eight years transcribing all of the historical cemeteries in the state. To date we have recorded 380,000 gravestones in 2890 cemeteries. An important part of this project is to find all of the early transcripts that we can and add that data to our database. We have located cemetery transcripts for about 1800 cemeteries done by over 100 people and have now checked the majority of that data. Early in the process we found that all of this data had some level of errors. The best transcripts are about 95% accurate but we have found some that are only 30% accurate. The average seems to be about 90% accurate. The severity of the errors can be as small as reading 7 AUG 1835 instead of 17 AUG 1835, to as serious as reading 8 JAN 1812 instead of 8 JAN 1842.

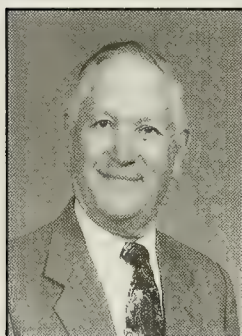
To improve the accuracy of the data we are collecting we record in two phases. Phase one is to enter either an old or new transcript into the computer. A print out is then taken to the cemetery in phase two to check against the gravestones while using a mirror to light the inscription. This checks not only the original transcript but also how accurately the data was entered into the computer. This method improves the accuracy of the data to about 99%.

We have found no evidence that previous transcribers consulted the work of those that recorded the same cemeteries in the past. The town of Scituate, RI has over 190 cemeteries. We have found transcriptions by five different people or groups. James N. Arnold recorded 180 cemeteries in 1904. In 1917 54 cemeteries were removed to make way for the Scituate Reservoir and 46 more were left within the fences on restricted reservoir property. All of these cemeteries were recorded in the process. In 1930 Ethel M. White recorded about 35 cemeteries. From 1931 to 1940 Charles and Martha Benns recorded about 40 cemeteries. In 1976 the local DAR chapter recorded 120 cemeteries. There is no evidence that any of these recorders consulted the work of their predecessors. Because of this stones were missed and stones were misread that were correctly recorded earlier. The accuracy of these recorders was as follows: Arnold 95%,

Benns 90%, White 90% and DAR 85%. We are combing the work of all of these recorders, noting any discrepancies and checking all of the data in the cemeteries. You are not often fortunate enough to have this much history to work with, but any previous work can be very helpful.

When using a cemetery transcript done in the usual way be aware that the accuracy is about 90% on average. This means that 10 in 100 and 1,000 in 10,000 records will have some level of error. Twentieth century granite stones will probably have less errors and early nineteenth century marble stones may even be worse. If you are using a cemetery transcript for information on an important ancestor it would be a good idea to verify the data by looking at it yourself (remember to bring your mirror) or have someone go to the cemetery to check the data for you. ♦

CONSERVATION NEWS



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E-mail has become a significant communications path for providing information to our members and others whose interests have led them to AGS's web page.

What follows is a much edited version of messages, some serious, others humorous in their simplicity.

From an 8th Grade Class. . .
wanting to restore a cemetery on a rural highway in Ohio during their summer vacation:

Their message described a legal, and unresolved tangle over ownership of the cemetery and an irritated abutter. Several local officials insist that the 8th graders' activity not jeopardize the officials' denial of ownership.

The eight graders were advised to contact their State Historic Preservation Officer (name, snail address and e-mail address were provided) to get advice and counsel from that office regarding prevailing state statutes. Ownership issues abound, suggesting a nearly intractable problem in most states. These young people were strongly advised to follow the rules and thus avoid the possibility of unpleasant legal consequences.

From an AGS Member. . .

who had found a web page suggesting the use of shaving cream to "read & photograph" gravestones. Was this O.K.?

Our member was advised that shaving cream was definitely not recommended for use on burial monuments, at any time, or any place. This product has specific uses none of which includes gravestones.

From an AGS Member. . .

wanting to remove lichens from her fifth great grandmother's gravestone. A local "carver" had recommended bleach. Was bleach o.k.?

A responding message sought to identify the type of stone even though it certainly would not be granite. Back came a reply that suggested schist as the stone material.

Back went the response that bleach is very, very bad stuff for soft stone. Instructions were provided to use plain water, a soft scrub brush, a firm tooth brush, and craft sticks. Should repeated wetting and scrubbing not remove all lichens, our member was invited to "come back" for instruction on poulticing.

From an inquirer known only by e-mail address. . .

wanting to know if AGS had records for his ancestor buried in Jefferson County:

Response: AGS does not do genealogical searches.

Subject for this inquiry was BUGS!

The writer identified a bacterium "eating" a marble gravestone leaving a black residue as *Corynebacterium hydrocarboclastus* subsequently modified to cyanobacteria! He was seeking an ecofriendly way to "kill it." The editor could see it easily with an electron microscope.

Since the editor does not have an electron microscope and no expertise in the field of biology, this inquiry was forwarded to an AGS member with expertise in the field for research and reply!

From numerous sources with increasing frequency:

Can you refer us to a gravestone conservator. We are planning to restore, etc.

Response: Here are the names and addresses of the few conservators we know of. Be sure to check references before signing on. Good luck!

And so it goes.

Readers are invited to provide names of gravestone conservators to whom we can refer inquiries. Your editor encourages readers to offer articles relating to their personal conservation experiences.

Planned for a future issue of the *Quarterly* is a general description of technologies used by archaeologists in locating burial sites. ♦

MIDWEST REGION

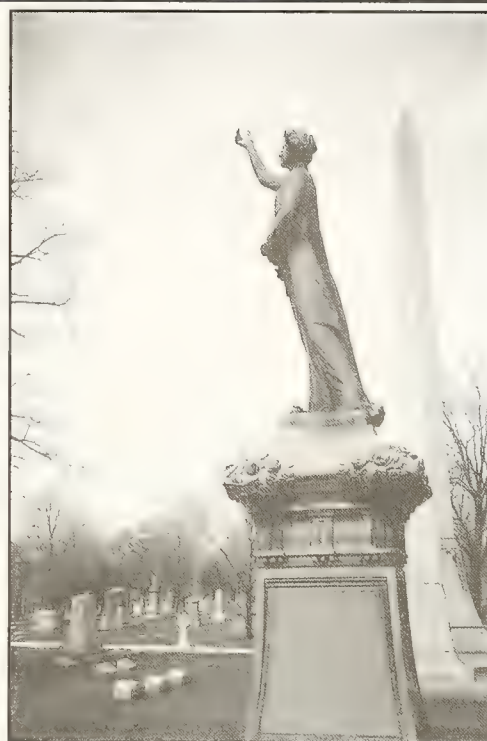
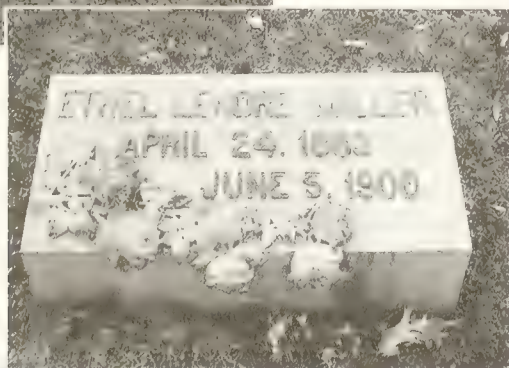
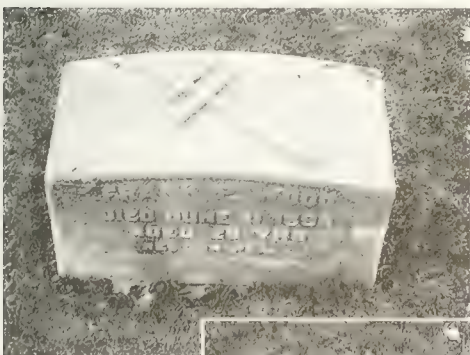


*Illinois, Indiana, Iowa, Kansas,
Michigan, Minnesota, Missouri,
Nebraska, North Dakota, Ohio,
South Dakota, Wisconsin,
Manitoba, Ontario*

Helen Sclair
849 West Lill Avenue
Chicago, IL 60614-2323

Recently discovered in Chicago's Rosehill Cemetery are two unique memorials. Albert Walavich who has been leading outstanding tours for several years not only talks about the great events and names commemorated by elaborate monuments, he researches to better describe markers which might go unnoticed. Among his finds is the small stone with a fallen telephone pole dedicated to the life of a telephone line foreman who suffered a very tragic death.

When visiting another section, Albert noticed an exquisitely carved spray of roses on the grave of a seventeen year old girl. Looking up he saw the source of the tribute for there was a lady on a pedestal with her arm and hand extended as if she had just strewn the garland torn from the bouquet in her left hand. A fallen rose is at her feet. The lady's body is extended as if in the very act of decorating the grave. One is sobered when learning that this memorial is for the only daughter. The father is dead six months later with a broken heart. He rests next to Ethel Lenore but for him, there are no flowers.



All is not well in some Illinois cemeteries. Emulating last year's recognition by the National Trust's placement of the Congressional Cemetery on the Endangered Property list, Peoria's Springdale Cemetery and Mausoleum is among ten sites in Illinois recently labeled as the "most endangered historic places in the state." With the nomination the Landmarks Preservation Council of Illinois has viewed the "crumbling roads and buildings, the vandalized and broken headstones," the mysteriously missing Civil War cannons, and the serious disrepair of the now locked community mausoleum with attention rarely paid to an old burial ground.

Also fighting for life is the neo-classical Beecher Mausoleum, a 210 crypt "burial palace" built in 1913 by the founders of Beecher, Illinois. With stained glass windows stolen, marble walls and ceilings broken, and seeping water staining the floors, it might seem that the mausoleum is beyond repair. However, the great granddaughter of the builder, Sandra Thielman, 815/ 728-8318, singlehandedly is attempting to raise donations of time, materials and money for restoration.

Whether a 200 acre cemetery or a 200 crypt mausoleum, our burial sites deserve better attention than they are receiving. "Perpetual Care" is not the sole responsibility of a cemetery. The descendants of the original lot owners should visit more frequently.

Usually the most historic site in any community, "no group of America's historic landscapes is more valuable than our historic cemeteries . . . These places deserve our highest regard and care because then represent us all and fulfill our deep need to honor and remember." William C. Clendaniel, "America's Urban Historic Cemeteries: An Endangered Species," National Trust, 1997. ♦

SOUTHEAST/CARIBBEAN REGION



*Alabama, District of Columbia, Florida,
Georgia, Kentucky, Louisiana, Maryland,
Mississippi, North Carolina, South Carolina,
Tennessee, Virginia, West Virginia, Caribbean*

Sharyn Thompson
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Preservation
P. O. Box 6296
Tallahassee, Florida 32314

AGS members are, of course, aware that the theft of gravestones and other funerary materials from historic cemeteries is becoming an all too common occurrence throughout the United States. Articles concerning the theft (and recovery) of decorative garden tiles from beautiful Laurel Grove Cemetery in Savannah appeared in this column last year. Recently, other cemetery sites in the southeast have had significant losses; some thefts are attributed to the ever-growing lust of the antique market for new and distinctive items, while others are thought to be the work of persons interested in acquiring urns and statuary to enhance their gardens.

Whatever the intent, such acts are a desecration that robs us all of an important part of our cultural heritage.

Below are reports of thefts that occurred in the Southeast during the first two months of 1998. Please be observant when you browse in antique shops and at flea markets, or read advertisements in newspapers. As the article from the Save Our Cemeteries newsletter indicates, New Orleans' stolen items will probably not be recovered locally — the network for stealing and reselling funerary materials is nation-wide and, apparently, well organized. While early gravemarkers from the northeast are often the target of antiquities thieves, within the past few years wrought and cast iron gates and fence panels, statuary (especially angels), park benches, decorative urns, and even bird baths have disappeared from historic cemeteries. Also, throughout the southeast, items placed at graves for spiritual reasons (household items and crockery, sea shells, bedsteads, etc.) are also prone to theft because they are considered "old" — or worse, "collectible." We must be the advocates for those who can no longer voice their distress over items taken from their grave sites.

Thefts Abundant in New Orleans Cemeteries

Last month [February], Save Our Cemeteries (SOC) received a call from Miguel Viteri at the Whitney Bank. "This may sound strange," he said, "but do you have any suggestions of whom to call, I found five marble closure tablets in the trash on Gravier Street. "Unfortunately, this is not uncommon. Even more discouraging is that for every

tombstone, urn, iron gate, or tablet that is recovered, hundreds disappear forever from New Orleans cemeteries.

Mr. Mike Boudreaux, Director of the New Orleans Archdiocesan Cemeteries, noted that thefts of cement benches, marble crosses, and marble statues are still taking place in those cemeteries. A SOC board member, on an early morning walk, passed Lafayette Cemetery No. 1 and interrupted a vandal lifting two angels over the brick wall. Fortunately, the thief fled without his loot. The angels are safe, for now.

Perhaps this sounds hard to believe. What would anyone want with a cemetery urn or rusted iron cross? A call from Los Angeles answered that question for SOC. Mr. Thomas Bate, a New Orleans native, called last month, quite frantic. "I just returned from a shopping trip, and am disgusted to discover that antique stores are selling crosses, gates and urns from cemeteries in New Orleans!" Mr. Bate found at least five popular antique stores in Los Angeles that are selling New Orleans funerary items. (From the March 1998 SOCgram, the newsletter of Save Our Cemeteries. For additional information contact SOC at P. O. Box 58105, New Orleans 70158-8105; 1-888-721-7493; email: soc@gnofn.org.

**\$500 Reward for Wrought Iron Gate Stolen from South Carolina's Heyward Cemetery**

Sometime between January 12 and January 22, 1998, the wrought iron gate at the entrance of Old House (aka Thomas Heyward Cemetery) was stolen. The cemetery is located in rural Jasper County, about seven miles east of Ridgeville, South Carolina. The gate measures approximately 57 inches wide and 60 inches in height. Because the cemetery site has been documented and photographed, positive identification of the gate can be made. This theft has been reported as grand larceny and desecration of a cemetery; transportation of the gate out of

South Carolina invokes the National Stolen Property Act and involves the Federal Bureau of Investigation. Anyone with information regarding the gate should contact Detective M.T. Malphrus, Jasper County Sheriff's Department (803/726-7777), Richard Ellis, Heyward Foundation (803/363-5170 - call collect); or Dr. Michael Trinkley, Chicora Foundation (803/787-6910 - call collect). ♦

NEW ENGLAND & MARITIME REGION



Connecticut, Maine, Massachusetts,
New Hampshire, Rhode Island,
Vermont, Labrador, New Brunswick,
Nova Scotia, Newfoundland

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This One's for Jeremiah Cofran, Bless His Soul!

Bernie Dupont, a columnist for the Webster [MA] *Times* bought a house a while back. Not a particularly unusual house, and, in itself, no great story, but in the normal poking around the brush in the back yard, Dupont discovered a couple of gravestones that had apparently been there for a number of years. There was no record of this ever being a family burial plot, so Bernie figured that they were probably the result of typical Yankee scavenging, with one of the prior owners picking them up, from God knows where, for God knows what purpose, and then changing his mind and leaving them to be covered with brush and leaves.

Dupont had no idea how to go about returning them to their rightful owners, so he did the next best thing, he put them to use. One as a stepping stone to his screen house, and the other as a table top next to his outdoor grill. He buried the one used as a stepping stone face down, so that unless someone knew that it was a gravestone, the prior purpose was not obvious; however, the other stone, used as a table top, was obviously a gravestone and did generate quite a lot of comment. Dupont recounts that "When people saw the stone and realized what it was, they'd wince. Wasn't it rather gruesome to employ a gravestone in that way, they'd ask me." Apparently Dupont's response, practiced over years of answering the same questions, would satisfy most. He replied "Suppose you had passed away more than 130

years ago and all memory of you was forgotten. Wouldn't it have provided comfort before you died knowing that people in the future would be raising glasses in your honor?" Dupont admits to raising more than one glass to the memory of "Old Jeremiah."

In contrast to the opinion of Dupont's friends, a local lecturer, William Stockdale (subject of an *AGS Quarterly* article a few issues back), produced a video titled "Cemeteries are Fun," part of which features Dupont, wearing a chef's hat and brandishing a spatula, beside his gravestone barbecue table. It is said that Stockdale has never gotten a complaint from his audience suggesting that Dupont's use of the stone was inappropriate.

Be that as it may, it would seem that, outside of an expensive all court press, Dupont had little chance of ever finding where the stones came from, or how to return them to their original owners, if, in fact, they still wanted them. His choice of use for the stones was practical, and in no way differed greatly from the precedent set by our grandfathers who seemed to use abandoned gravestones in a number of similar ways. Old gravestones are still being discovered after generations of use as stepping stones, drainage covers, fireplace stones, etc. Old timers probably figured that if a flat stone was available already, why bother to find another. "Praise the Lord and pass the gravestone, and we will complete this walkway before dark" could have been their motto.

By no means am I recommending the above use for abandoned gravestones (and the collective AGS would be scandalized to hear of anyone scavenging stones from even an abandoned graveyard for any purpose), however, Bernie did have only a limited amount of options and it is hard to fault his choice.

He could:

1. Drop them off at the nearest cemetery, similar to the way someone would drop off unwanted puppies, hoping that someone would give them a good home. This is not recommended either for gravestones or puppies.
2. Put them in his garage and forget about them. Certainly not a reasonable solution.
3. Put them back under the brush and forget about them. What would that prove?
4. Break them up and pretend that they never existed...Horrors!
5. Send for the AGS publication: "What Do You Do When You Find a Lost Gravestone." (\$2.50 members, \$3.00 others.) Dupont did spend some time trying to research the names, with the intent to return the stones to the rightful owners, but was unable to unearth a clue (his pun, not mine) as to the location of the surviving families. He'd find more tips in the pamphlet.

All in all, Jeremiah's stone could suffer a worse fate.

As a follow up on this situation, Bernie tells me that, as a result of his article in the Webster *Times*, he did receive two bits of information. One stone, long and perhaps made of basalt, was that of "Corpl. Thomas R. Tyler, 2 Batty Lt.

Arty, Mass. Vols. Died Jan. 13, 1910, Ae 72." Subsequent information, by way of the Military Archives and Museum of the Massachusetts National Guard, in Worcester [MA], identifies Tyler as a bookbinder by trade, born in Charlestown Massachusetts, who enlisted to serve in the Civil War, being mustered out on August 16, 1864. It is not known where he was buried.

The other stone, marble, reads "Jeremiah Cofran, died Oct. 2, 1863. Ae 56 years 8 m's." A writer tells Dupont that Cofran was born on February 18, 1807 in Northfield, New Hampshire (now a part of Merrimack?), and was married to Phebe Sanborn Morrill. It also is not known where he was buried.

Dupont didn't say whether he was inclined to follow up on this additional information, however, considering that he is a newspaper columnist and a naturally curious person, I wouldn't bet against it. I will keep members informed of any subsequent developments. ♦

ACROSS THE OCEANS



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D-63322 Rodermark
Germany

In last year's spring issue I quoted a curious inscription from the old town cemetery in Bingen on the Rhine, which turned out to contain an acrostic. The first words of each line read downward produced a humorous, though unkind comment on the relationship between the deceased and her husband. The fact that the hidden message had to be pointed out to cemetery visitors (and even to the widower, who had fallen victim to a prankster, so the legend goes) indicates that at the time of its composition, in the early 1800s, people were no longer used to perceiving and appreciating acrostics.

In some Jewish cemeteries, however, acrostics were popular much longer. In Hebrew epitaphs, they added meaning to an individual's life by establishing connections between biographical details and the name of the deceased. I have come across references to acrostics and chronographs in books about Jewish gravemarkers, but since I do not read Hebrew, I would not be able to make out any play on letters

or numbers in inscriptions. Nor do the authors of such books always take the trouble of reproducing or explaining acrostics in the translations they provide. Recent books about Jewish cemeteries in Germany tend to treat tombstones either as art objects or as historical documents. Authors of the first tendency concentrate on carved images and lettering, which they analyze for sculptural quality and imagination as well as religious or otherwise traditional symbolism. Authors of the second group read grave inscriptions as sources of genealogical and historical information.

The publication I found most helpful in illustrating the persistent use of acrostics and also in introducing non-Hebrew readers to some of the spiritual and biographical details hidden in a Jewish cemetery in Germany is *Jüdischer Friedhof Harburg-Schwaben* (1996). Harburg is a town in the Bavarian part of Swabia. It is situated on the scenic route called "Romantische Strasse," between Augsburg and Rothenburg o.d.T. In the 18th and 19th century, Harburg had one of the most important small-town Jewish communities of Southern Germany. Around 1800 there were about 60 Jewish families in town, making up 25% of the population. In the second half of the 19th century, however, emigration to the cities decreased the number of Jewish inhabitants, and in 1930 only a few families were left. In 1936, the community did not even have the ten men required for holding a service in the synagogue. Some families had emigrated to Palestine when it was still possible to leave Germany. The remaining ones were deported and murdered.

The Harburg Jewish cemetery was founded in 1671. The oldest of the 250 extant tombstones date from the turn of the 18th to the 19th century. The last interment took place in 1938, when 81-year-old Julius Nebel, a haberdasher, died. The majority of markers are made from the calcareous sandstone that is typical of the Swabian and Franconian Jura Mountains, but there are also some sandstone and marble monuments.

In 1994, after consulting with the Jewish Council of Bavaria and being told by rabbis that cautious cleaning and preservation of gravestones is consistent with the principles of the Halacha, Meir Jacoby started cleaning the stones. Time, weather, and pollution had badly deteriorated their condition and many inscriptions had become illegible. Luckily, the early summer of 1994 was a hot one in Germany, so the moss and lichen that covered the markers were extremely dry and came off easily. With his wife Ruth Litai-Jacoby, he then photographed the gravestones, transcribed the Hebrew epitaphs and translated them into German. Their linguistic and religious background knowledge helped the Jacobys to make out the meaning of partly damaged inscriptions. They also had to apply their cultural competence and informed inspiration, when the epitaph writer's lack of proficiency in Hebrew or the carver's slip of the chisel had distorted the message. (Unfortunately the identities of the stonecutters remain unknown.)

While the Jacobys were busy with the transcriptions, journalist Rolf Hofmann searched the archives of Harburg Castle and the State Archives in Augsburg for biographical information about the people interred in the cemetery. His findings are matched with the markers presented in the book. As its subtitle "A Short Documentation" suggests, the first few pages introduce the reader to the conservation project and give a brief outline of the history of Harburg's Jewish population. Hoffmann's genealogical findings, which cover the years from 1671 to 1939, are presented in 46 concise biographies that complement the epitaphs transcribed by the Jacobys. On opposite 8" by 11" pages the book presents the reader with black-and-white photographs of 46 individual markers and the transcription of their epitaphs in Hebrew, along with a translation into German.

In accordance with the Orthodox orientation of the Harburg Jewish community, the majority of the markers do without sculptural decoration. There are a few instances of plant imagery, as well as shells, stars, a moon, the Cohen sign of the blessing hands, the Levitical lavers, the ram's horn and the circumcision knife. Footnotes below the transcriptions and translations explain some of these symbols. They also point out the occasional references to Biblical sayings or to religious functions and traditions connected with the deceased, and they translate dates into the Western calendar.

The footnotes also translate the acrostics. It is a special characteristic of this cemetery that there is an acrostic on virtually every gravestone. Most typically the first letters of several successive lines are printed in larger letters, which spell the first name of the deceased downward. To give *Quarterly* readers an idea of such an inscription I have translated the epitaph for Elkan Wassermann, who died on 2 October 1814, from the German translation into English. I hope to be forgiven for losing the poetic quality and Biblical ring that is particular to the Hebrew original.

Here is hidden

The man, respected member of the community, the honorable

Mister Elchanan, son of the honorable

David Regensburg from Harburg.

His zeal was directed at the commandments of the Creator

Compassion for the poor was in his acts

He was from a good family and likable

His tongue of the just was of choice silver

David walked in integrity

A friend of the Thora and well-liked in his community

He set aside treasures for his soul

His funeral was on Sunday the 18th of Tishri

As he was used to praying in his stand

In 5575. May his soul be bound up.

The acrostic read from lines 8 to 12 is "Elchanan Son of David Regensburg."

In the United States, *Jüdischer Friedhof Harburg-Schwaben* can be obtained from Dale Ashmun, 300 Gentilly Avenue (159), New Orleans, LA 70122. The price, including handling and postage is \$15. (advance payment by check). ◇

BOOK REVIEWS



Mary-Ellen Jones
2 Los Amigos Court
Orinda, CA 94563-1605
(510) 254-2295

Going Out in Style: The Architecture of Eternity.

Douglas Keister, with an Introduction by Xavier A. Cronin.
New York: Facts on File, 1997. Price \$29.95, hardcover.
Available from AGS for \$25.50 members, \$30 others.

Book Review by Robert Wright

California-based photographer Douglas Keister, known for his "Painted Ladies" series of books on residential Victorian architecture, has recently published *Going Out in Style: The Architecture of Eternity*. Keister photographed in many important cemeteries throughout the United States to provide a representative sampling of mausoleum styles. Xavier A. Cronin, author of *Grave Exodus: Tending to Our Dead in the 21st Century*, and a former editor at *American Cemetery* magazine, contributes an informative introduction which explains the historical origins and current trends of mausoleum building.

Cronin's lively introduction provides a logical starting place to examine critically both the merits and deficiencies of this book. The introduction contains sections on major topics: artistic origins, the granite industry, mausoleum evolution, the "rural cemetery" movement, and modern space-saving community mausoleums. Cronin gives an informative background about the evolution of tombs, describing funerary terms to make readers familiar with unknown words. A glossary terminates the book.

Despite these strengths, several major problems provoke constant irritations. For example, on page three the text describes architecturally significant mausoleums, but provides no page references. Cronin's astute observation about the similarity of the McCan mausoleum in Metairie Cemetery, New Orleans, to the Albert Memorial in London

fails to make an impression, because one must turn to page 87, after consulting the index, to view a photograph of the McCan mausoleum. A more user-friendly method would include page references within the text so readers can easily locate the photographs.

Page three also demonstrates a recurring problem with the relationship between photographs and text. Since this page comments upon mausoleum design and architectural history, the accompanying photograph should reflect this text. Instead, the photograph depicts a zinc tombstone unrelated to the text. A far better choice would be to present photographs of the McCan mausoleum and the Albert Memorial, to make a visual comparison that illuminates the design process.

Throughout the entire book, there is only one instance of a direct visual comparison of an American mausoleum to its historical source. The Bache Mausoleum in Woodlawn Cemetery, Bronx, New York, is beautifully paired with an engraving of the Kiosk of Trajan, at Philae, Egypt (page 85). Since so many mausoleum designs are derived from earlier architectural styles, this book would be far more interesting and informative with the inclusion of relevant source material. The complete lack of architectural drawings and renderings was a major omission. For example, original mausoleum drawings at the Southeast Architectural Archive at Tulane University would enrich greatly the pages devoted to Metairie Cemetery.

Much of *Going Out in Style: The Architecture of Eternity* is concerned with revival styles and creativity in the funerary arts. Unfortunately, the book does not use photographs from other sources to broaden our understanding of mausoleum design. The few historical photographs in the introduction enliven the section describing America's early granite

industry—far beyond what the words convey. However, the rest of this 150-page book contains only recent photographs, limiting this publication to an introductory survey.

Keister's color photographs are often arresting, particularly the interior views. Yet frequently, exterior subjects were photographed under poor lighting conditions. Proper lighting is essential to accentuate geometric massing, carved details, and relationships between architectural elements. Clearly a national survey of American funerary architecture requires more time than two summers of photography.

Going Out in Style is certainly "entertaining and fascinating" as the dust jacket claims. Each family mausoleum photograph is paired with biographical information and comments about tomb design. At times, Keister's efforts transcend this broadly appealing formula to offer substantial architectural history. His perceptive observations about the Gerrard Mausoleum (page 142) describe successfully the architectural styles of Modern Classicism and Art Deco, both skillfully combined in the design of this elegant tomb. Further, Keister examines the design of the bronze door to provide an aesthetic overview of the Arts and Crafts style and shed light on design issues for sepulchral art.

Going Out in Style: The Architecture of Eternity will appeal to cemetery enthusiasts and armchair architectural scholars alike. Keister's appreciation of America's vast legacy of funerary architecture will undoubtedly help build a larger audience for this intriguing subject. ♦



Designs derived from earlier architectural styles: Egyptian-style Tate Mausoleum, 1907. Bellefontaine Cemetery, St. Louis, Missouri. Photo by Robert Wright, 1984.



Closeup of Tate Mausoleum, sphinx, with Assyrian influences. Photo by Robert Wright, 1984.

New Orleans Cemeteries: Life in the Cities of the Dead. Robert Florence. Photographs by Mason Florence. New Orleans: Batture Press, Inc. \$29.95 hardcover

Book Review by Barbara Rotundo

New Orleans Cemeteries: Life in the Cities of the Dead is a handsome coffee-table book by Robert Florence. Florence runs a business that offers tours of New Orleans, specializing in cemeteries. His tours must be great fun because he's knowledgeable and has many amusing stories and much interesting information. It is illustrated by Mason Florence, who is a skilled photographer who can create moods or convey information with his camera. The book designer, Janet Pederson, also deserves credit for this good-looking, eminently readable book.

Among the thirteen cemeteries Florence introduces us to, he includes not only the usual St. Louis I, Lafayette I, and Metairie, but also Hebrew Rest I, the municipal black cemetery, Holt, and a small cemetery in the country south of New Orleans.

In addition he has four chapters called "The People" in which he introduces four men who have different connections to the cemeteries. The most valuable for me was finding out about Arthur Raymond Smith. Smith maintains what are almost shrines for his mother and grandmother in Carrollton Cemetery (Adams Street between Hickory and Birch). He has also bought two lots in Holt Cemetery (635 City Park Avenue). There he piles all sorts of materials from mattresses and chairs to old grills and fencing. He calls it his chapel. (He once thought he had been called to the ministry, but soon gave it up.)

In 1993 when the American Culture Association met in New Orleans about eight of us from the Cemeteries and Gravemarkers section visited Holt and saw these two lots. The materials covering the lots were not grave goods in either the West African tradition or the modern American tradition. We were curious about them, and when questioned several people working on their own lots indicated disgust with the "mess." I also mention the lots in my article on a black gravestone maker from Mississippi in *Markers XIV*. Robert Florence talked with the man and repeats enough of the conversation to show us that these lots, as well as the two in Carrollton, may look like junk heaps to us, but there is a conscious design in Smith's mind as he adds new material or rearranges the old.

When Florence concentrates on New Orleans, he is interesting and convincing. However, when he tries to fit New Orleans into the American and the world picture, he is frequently incorrect despite the research he has obviously done. The bibliography explains part of his trouble. It contains no book of urban history and no modern book of social and cultural history. New Orleans is not the only city to suffer from fire and flood and terrible epidemics in the nineteenth century.

If you want a serious study of New Orleans cemeteries, turn to *New Orleans Architecture, Vol. III The Cemeteries*, edited by Mary Louise Christovich. Florence includes this in his bibliography but didn't pay enough attention to the illustrations and discussion of Spanish multi-vaults and oven vaults that Leonard V. Huber includes in his essay on cemetery history.

If, however, you would like the pleasure of an armchair visit to New Orleans cemeteries, I certainly recommend this attractive book.

NOTES & QUERIES

CORRECTION

In the Winter 1998 issue of the *Quarterly* the "Mummy Stone" was mistakenly placed in Connecticut. It is found in Middlebury, Vermont. Our apologies to Peggy Jenks.

New Life Member

Mary Cope of New York City has become the 7th Life Member of AGS. Many thanks, Mary, for your contribution and investment in the future of AGS.

The Duval-Rigby Collection

The Duval-Rigby Collection of gravestone photographs and castings has been deposited at The Museum of American Art, 444 Park Av. South, NY, NY, 10016-7321. Members of the Association of Gravestone Studies should be aware of this great resource. As founding members of the Association, Francis Duval and Ivan Rigby were most active and traveled about the country to a great extent. It is indeed a very broad collection.

Using 2-3/4 by 2-3/4 color slides Francis shot stones from Virginia, Ohio, Pennsylvania, New Hampshire, New York, North Carolina, Connecticut, Massachusetts, and other locations. There are as well numerous black and white shots. It was Francis' practice to shoot a stone in color as well as in b/w and to cover virtually a whole cemetery as he visited. Over 4,000 color slides and 5,000 b/w photographs as well as proof sheets and negatives are included. Numerous enlarged photos used in their many exhibitions are included. Ivan Rigby's casts of significant stones are also in the collection, as well as books, pamphlets, and newspaper articles.

A summary listing is held in our archives, but much work needs to be done to list more clearly the entire collection. Anyone in the Association having access to NYC would do well to investigate this superb collection.

Have you moved or do you plan to move soon?

Please inform the AGS office if you change your address. We send the *Quarterly* by bulk mail and bulk mail is NOT forwarded. It simply goes into the waste basket! So it costs us double in printing, postage, and labor when we have to resend an *AGS Quarterly*, as well as costing us your good will at not receiving your mailings in a timely fashion. So please put us on your list of people to contact when you move or if the post office should make any change in your address.

Ballots

It's good have your ballots returned. To be true to our by-laws we must have members vote for the trustees and officers on the Board of Trustees. So we need your ballots!

Publication List Update

We have sold out of our special offer for *Markers I* and *Markers II*. Also, there are no more medium-sized t-shirts from the 1995 conference.

Volunteers Wanted for Cemetery Documentation

During the first two weeks of August 1998, an expedition to Suriname, South America will take place, led by Rachel Frankel, to survey and document two cemeteries in a remote rain forest in Jodensavanne. Volunteers will assist in creating a plan of the cemetery grounds and in inventorying, photographing, transcribing, and translating the tombstones. Inscriptions are in Hebrew, Portuguese, African, and Dutch. Caribbean Volunteer Expeditions is recruiting volunteers and may be reached at Box 388, Corning, NY 14830. Rachel Frankel may be contacted there and by e-mail at <RachelArch@aol.com> Also see CVE web site: <<http://members.aol.com/ahershve>>.

Save Outdoor Sculpture (SOS!)

The Save Outdoor Sculpture! (SOS!) project has been making a comprehensive assessment of outdoor sculpture. Now it has developed a planning guide that outlines concrete steps that communities can take for care of outdoor sculpture. You can work with civic officials to schedule professional maintenance for city-owned sculptures. You can be a catalyst for local businesses and community groups to establish partnerships, such as Adopt-A-Sculpture programs already underway in many cities, that raise money for the preservation of sculptures. Insist that adequate money is made available for responsible on-going care. Remind public officials and the media that outdoor sculptures enhance the landscape and serve as important symbols of our history and values.

While the project is generally interested in statuary in public places, cemetery statuary can also benefit from a community's care. For more information about the nation's art and its care and for the new planning guide, write or call SOS! (800/422-4612) or the National Museum of American Art's Inventory of American Sculpture (202/786-2384).

Addendum by Jerry Oldshue

While we may not know the site of Mozart's grave, we do know the site of the Mozart family grave. I just happened to shoot this in Salzburg.

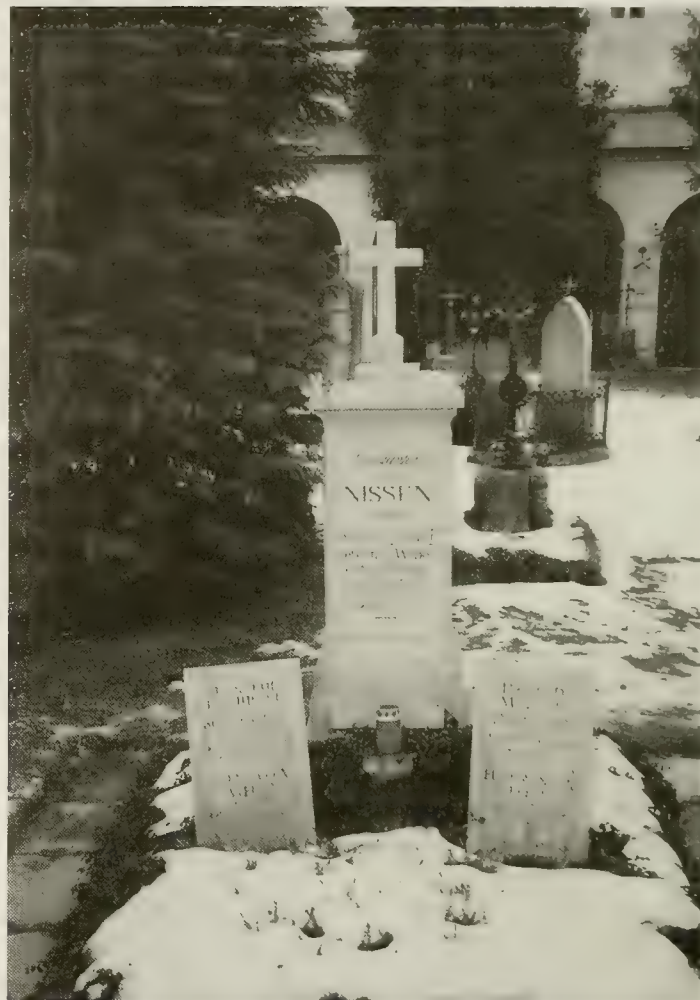


Photo by Jerry Oldshue, Tuscaloosa, Alabama

Listing of Publications

Our listing of publications received at the office is to let you know what is "out there" in case you are interested. However, we do not have copies either to sell, loan, or give away. We try to give a full address so that you can go to the source for copies if you wish.

Members in the News

In Vermont Life, Spring '98, the article "Gone, But Not Forgotten" by Chris Granstrom is about the Vermont Old Cemetery Association and particularly mentions the work of VOCA and AGS member Charlie Marchant.

At the May 1-3, 1998 Symposium sponsored by the Friends of the Grove Street Cemetery and held at the New Haven Colony Historical Society, New Haven, Connecticut, the following AGS members were speakers: James A. Slater, William Clendaniel, William Hosley, and David C. Sloane.

MEMBERS ONLY . . .

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A wide variety of articles cover Massachusetts carver John Dwight, Afro-American markers, camposantos of the Southwest USA, the symbol of the hand on Canadian stones of Ontario, Canada, and an epitaph for an early Christian athlete in Eumeneia.

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Markers VII

(paperback only)

*Published in 1990, 281 pages,
158 illustrations*

This issue opens with photos and discussion of cemetery gates and Victorian funerary enclosures. It continues with articles on a Virginia carver, Charles Walsh, Indiana tree stump stones, origins of the Celtic cross, and the totem poles of the Tsimshian Indians in Canada.

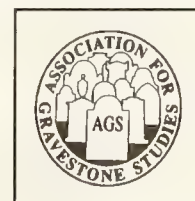
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SPECIAL SALE

Some copies of *Markers VIII* are slightly flawed but complete in every way. We offer these for \$5 plus postage and handling. This issue is all about Connecticut carvers. Researchers of Connecticut stones may wish a second copy in which to make field notes!

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Local Legends

The following is in reply to Barbara Rotundo's request that local legends be sent in to the *Quarterly* (Vol. 21, No. 3, p. 8).

Not Everything is As It Appears to Be

by Vincent Lipinski

A year ago I moved from Albuquerque to Las Vegas, NM to begin a graduate program in Southwest Studies—Anthropology. Entering a new school has its own challenges: new buildings, new faculty, new students, and new tales. After becoming settled in the area I began making friends. University students' introductions often begin with, "What is your major?" The question was unsuspectingly posed to me by three English majors. When I replied I was working on a master's degree, they asked what my thesis topic was. I told them I was looking into New Mexican cemeteries as indicators of cultural change and diffusion.

When they heard me say cemetery, one asked whether I had seen the "glowing headstone of Las Vegas." I said no, and excitedly he said I needed to see it, especially since this was something related to my topic. It was now 10:30 p.m., and I was told the time was right since the headstone only glowed at night.

The four of us left the residence hall and drove towards the city's west side. The driver who organized this nocturnal tour took us along many side roads. As he drove, he informed me that this headstone was near a favorite pub, that it was "just out there," and that it glowed. He said the last time he and others approached the marker, they were frightened by its eerie glow and more so because they found themselves surrounded by barking dogs, sentinels of the tomb.

We arrived an hour later. The marker was not "just out there"; it was in the middle of San José Cemetery. San José is a large old, Catholic cemetery set on a hill away from the road. As we came to the gate, the headlights cast their beam upon grave markers of every shape and size, many

partially hidden behind weeds and brush (enough to play upon my tour guide's imagination).

Suddenly, a gravestone shone in the distance. It was bright blue, set behind a number of other grave markers and weeds. As it shone, my driver excitedly exclaimed, "There is it, see it? Do you see it?" I said yes and asked to get out of the car for a closer inspection. He said no, that he could not let me out because the dogs were out there: waiting, watching, guarding. We sat in the darkness staring at the marker for a few minutes before he backed out and drove away.

As we left, I made a mental note that I would return to unravel this college myth. Several days later I drove out but failed to find the cemetery. I went to work and asked my boss if she knew of a cemetery on the west side of town. She did and since she enjoys tromping around old graveyards, we set off in search of the gravestone.

We got to the cemetery easily enough and although I told her about the myth and where I thought the gravestone was located, we were unable to find it. I realized then that this would require a second night time visit to the old cemetery. Parking the car we began our trek across the grounds. Armed with flashlights we climbed over fences, through bushes and weeds, and around grave markers. Our course was set; we didn't want to lose sight of that glowing marker. Eventually we arrived. The marker was cut in the form of a cross. It did not glow; it reflected. It was not made of stone; it was made from wood. Perhaps the marker had been made by a family member working for the Highway Department during a lunch break. After all, the paint used to fashion it is similar to that found on street signs!

The next day I called my friend to tell him about my discovery. He was not home so I left a brief message on his answering machine. The following day I visited him and asked if he had gotten my message; he replied he had but did not want to know. He said, "I prefer my ignorance." Myths, and college myths in particular, die very slowly and who am I to kill the myth? Ever since, I have taken my visitors to gaze at the glowing headstone of Las Vegas!

WIZARD OF ID

by Brant Parker & Johnny Hart



With permission of Johnny Hart and Creators Syndicate, Inc. © 1997 Creators Syndicate, Inc.

CALENDAR OF COMING EVENTS

May 10 - October 18, 1998 - Exhibition: *Art of the Departed: The Gravestones of Cape Cod* at the Heritage Plantation, Sandwich, Massachusetts.

May 21 and June 16 - Exhibit tour with curator

May 30 - Gravestone foil impressions workshop with AGS member Susan Galligan

June 2 - "Early New England Gravestones" lecture by AGS member Dan Goldman

June 9 - Guided tour of Old Sandwich Burying Ground

June 20 - Stone carving demonstration by stonecarver Carol Driscoll

July 1 - Bus tour of three Cape Cod cemeteries

For registration, times, and fees call Jane Robin at 508/833-2910. For more information call Jennifer Yunginger at 508/888-3300.

May 18 - 7:30 p.m. "Exploring Our History in Cemeteries" Program for history buffs, art lovers, genealogists, and poets. Sponsored by Friends of Center Cemetery in East Hartford, Connecticut, with AGS member Laurel Gabel, speaker. East Hartford Community Cultural Center Auditorium, Chaplin Place, East Hartford. More information from Doris Suessman at 860/568-6178.

June 2 - 5:30-7:30 p.m. "Observing Nature" - an evening stroll with Clare Walker Leslie, Cambridge artist, naturalist & writer. Mt. Auburn Cemetery, Cambridge, Massachusetts.

June 13 - 2:00-3:30 p.m. - "Rising to the Occasion" - walking tour with Deirdre Morris, social historian celebrating Victorians who refused to accept the status quo. Mount Auburn Cemetery, Cambridge, Massachusetts.

For updates call 617/547-7105, select ext. 821 for program information, ext. 823 for weather-related postponements or cancellations, ext. 824 for bird sightings, ext. 825 for "what's in bloom."

June 15-19 - Workshop on "Monument Care in Cemeteries and Battlefields: Current Practices" For information contact Meg L. Winslow, Curator of Historical Collections, Mount Auburn Cemetery, Cambridge, Massachusetts 617/547-7105, ext. 242.

August 22-23, 1998 - The 4th annual Civil War reenactment in Wickham Park in East Hartford, Connecticut, sponsored by the Friends of Center Cemetery. The event will include living history events, sutler booths, shows, and a portrayal of the battle of Fisher's Hill, Virginia by reenactors. Hours are 9:30-4:00 on Aug. 22 and 9:30-3:00 on Aug. 23. For directions and fees, call 860/568-6178.

August 22-23, 1998 - AGS member Richard Veit will lecture at the Museum of Early Trades and Crafts in Madison, New Jersey, on "Stranger Stop and Cast an Eye: An Introduction to New Jersey's Historical Gravestones." The lecture will be followed by a tour of Madison Presbyterian Cemetery. More information is available from 973/377-2983.

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To contribute articles, notes, or queries, please send items to the AGS office.

Membership fees: (Senior/Student, \$25; Individual, \$30; Institutional, \$35; Family, \$40; Supporting, \$65; Life, \$1000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

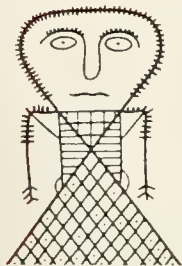
Journal articles to be considered for publication in *Markers*, *The Journal of the Association for Gravestone Studies*: Please send articles to Richard Meyer, Editor of *Markers*, PO Box 13006, Salem, OR 97309-1006. His telephone is (503) 581-5344 and e-mail address is meyererr@wou.edu. The current issue of *Markers* is volume XV now available. Please see the insert in this *Quarterly*.

Address other correspondence to Administrator, AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301. 413/-772-0836. ags@javanet.com



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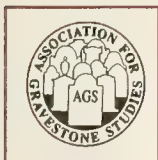
Daniel Farber 1906-1998

AGS Quarterly

BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

AGS Quarterly Editorial Board: Mary Cope, Barbara Rotundo, Newland Smith, John Spaulding

Quarterly Contributions: Comments and contributions are welcome. When submitting time-sensitive material please keep in mind that the AGS Quarterly often takes several weeks to reach the membership. Mail your contributions to the appropriate column editor or to the AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301.

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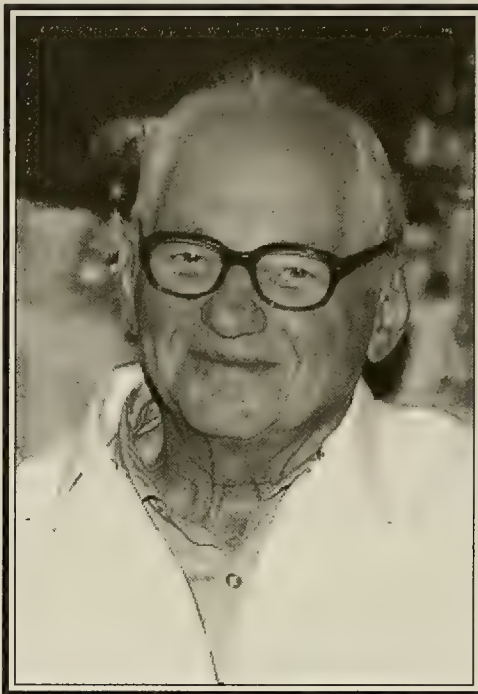
DANIEL FARBER — 1906-1998

Daniel Farber, one of our organization's founding and most supportive members, died suddenly at a hospital near his home in Worcester, Massachusetts, on May 23 at the age of ninety-two.

It is hard to find words to express what many of us feel so intensely when we attempt to celebrate Dan's life. Words seem shallow, inadequate—not quiet worthy of the generous, kind, remarkably spirited human being who did so much to shape and sustain AGS.

Those who were fortunate to know him will mourn the loss of Dan's quiet generosity, his willingness to encourage and inspire, his joy in the smallest details, and his gentle and genuine humanity. Dan's love of life shone through many a crisis; it raised us up.

Over the years Dan became a mentor and role model for more than one generation of AGS members. We learned to appreciate his impish sense of humor and refreshingly straightforward assessment of life. He taught me simple truths: if you need



a three page letter to get your message across, "write me three letters instead"; forgive those who can't, but not those who won't; gravestone photography requires bright sun, sharp shadows—and unlimited patience; give and you will receive. He cried unashamedly when some human sentiment or creation asked to be acknowledged and laughed infectiously when silly situations begged humor; he enjoyed life! Dan made us all want to reach old age with the same delight and dignity he displayed.

On my desk there is a wonderful photograph of Dan taken by Carol Perkins at the AGS Conference in Bristol, Rhode Island in 1990. In the picture Dan is standing on a carpet of blue forget-me-nots, surrounded by old Rhode Island gravestones, smiling broadly as he lifts his camera to record the perfection of that summer day. You taught many of us to

know and appreciate the art of life as well as death, Dan, and we grieve, as an organization and as individuals, for the loss of a beloved friend.

—L. K. Gabel

FROM THE PRESIDENT'S DESK

Frank Calidonna
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I was just informed of the sad news that Dan Farber has died. All members of AGS owe a great debt to Mr. Farber. He was one of the founders of AGS and his influence on the organization has been profound and generous. I never really knew Mr. Farber. A few brief conversations were the sum of our relationship. Others who knew him far better than I will be writing more and informing newer members who he was and what he accomplished, but I must add my small bit here.

I have been a photographer for over forty years. I have been photographing gravestones, more precisely large Victorian statuary, since the mid- 1960's. In 1991 I began serious study of gravestones and cemeteries and I discovered AGS. As I began my early readings, the name Dan Farber kept cropping up and I saw many of his published photographs. It was noted that Dan, with the assistance of his wife Jessie Lie, had completed the astonishing

achievement of photographing most of the important colonial stones in New England. I was impressed, thought it interesting, but colonial stones were not my main interest. The awesome reality of this feat did not sink in at that time. I ordered a kit of reprints from AGS. I remember reading Dan's article on gravestone photography and thinking, "It's bad enough I have to lug so much equipment on a shoot. Now I have to add a full-length mirror? I think I'll pass!"

I joined AGS in 1991 and attended my first conference that year at Northfield, MA. I brought some of my photographs to show in the display area. As I was setting up my work Mike Cornish who was responsible for the displays that year was setting up a display at another table. We chatted. He told me that he was setting up Dan Farber's display. When I finished mine I walked around to look at all the others. Arriving at Dan's I was stopped in my tracks. Not only had he photographed most of the important stones in New England, he had done so with an artistic eye and technical quality that was stunning. Superb black and white photography - as fine as any I have ever seen.

See PRESIDENT'S DESK on page 23

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Good preparation for our 1999 Oregon conference is Richard Meyer's article on Oregon Pioneer gravemarkers. Also includes articles on fraternal symbolism, stones of slaves, and poet Theodore O'Hara, as well as memorials from Connecticut, New York, Louisiana, Kentucky, and Massachusetts.

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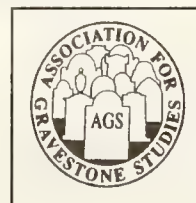
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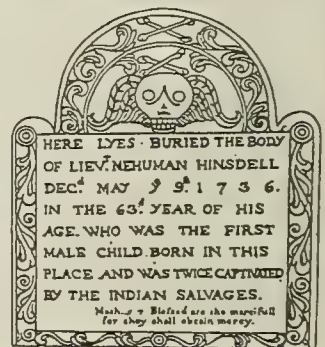
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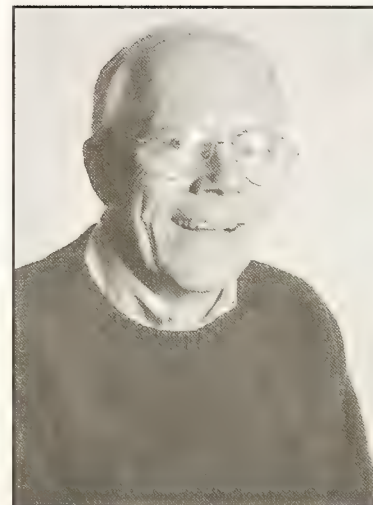
MEET THE AGS TRUSTEES

These pages continue our introduction to the members of the AGS Board of Trustees which we began in our Spring issue. Their biographies, together with photographs by Frank Calidonna, are presented here so our members may know a little better those members who spend considerable time and energy supervising the work of the

Association, who bear their own expense traveling to Board meetings, who write, edit, draw, organize, advise, plan, and ultimately, envision the future of AGS. Since there are so many, the introductions will span several issues. Here is the second installment.

James Fannin, Jr. was originally from Fulton, New York, and is a graduate of Dartmouth College. He married Minxie Jensvold and spent four years in Germany in Army Military Intelligence. Jim then attended Columbia University School of Public Health and earned a degree in Health Care Administration. He spent the next 26 years holding various executive positions in hospitals.

In 1988 Jim decided to embark on a new career path. After getting training from a number of sources including a National Park Service course on conservation of outdoor monuments, a Restore course on stone, seminars on stone and mortar conservation with the Association for Preservation Technology and certification as a Jahn Restoration Mortar installer, he joined Minxie's firm and the Burial Ground Division of Fannin•Lehner Preservation Consultants was launched. They now serve clients all across New England and the Midwest. When the AGS conservation workshops began in 1989, the Fannins became an important part of the leadership of those events and have participated in most of the conferences since then.



James Fannin, Jr.



Brenda Malloy

Brenda Malloy has taught fifth grade in Westminister, Massachusetts for twenty years.

Her study of gravestones began in her local cemetery when she took her students there to see the graves of earlier settlers. She developed a slide show that tells about men from Westminister who fought in the Civil War. Their gravestones are shown and their contributions to the war shared.

Along with her husband, Tom, she has presented at workshops, evening programs, and led a tour for the 1997 annual AGS conference. She and her husband have also had three articles published in *Markers*. At recent AGS conferences, they gave lectures on Massachusetts ministers and, most intriguing, gravestones telling of murders.

She concluded her six years as an AGS Trustee at this past conference, having served as secretary to the Board for the past three years.

articles on gravemarkers and cemeteries, as well as on various other aspects of material culture, folklore, and literature. He founded and for ten years chaired the Cemeteries and Gravemarkers Section of the American Culture Association. Recently, he had the opportunity to revisit an old research interest when he wrote the Introduction to the University of Nebraska's reissue of Homer Croy's classic, *Jesse James Was My Neighbor*. His present research interests are focused most strongly upon the collective material memory of World War I, particularly in France.

At home in Oregon, he serves as a member of the five-person State of Oregon Pioneer Cemetery Commission. Before arthritis bewitched his fingers, Richard enjoyed a part-time secondary career as a professional musician (guitar, banjo, vocals). Dedicated Francophiles, he and his wife, Lötte, spend one to two months in France each summer. They live with their two cats, Vienna and Hawthorne, in a restored Victorian home in Salem, Oregon. ♦

Richard E. Meyer, editor of *Markers* since 1992, is Professor Emeritus of English and Folklore at Western Oregon University. He has authored and/or edited a number of books and journal

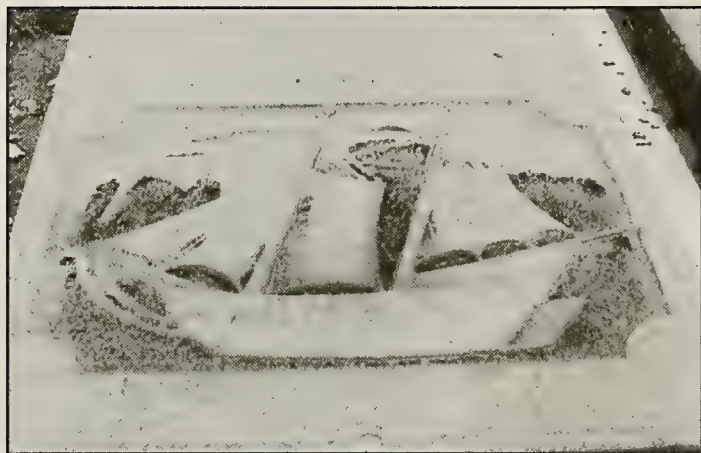


Richard E. Meyer

CURACAO'S JEWISH CEMETERY

A slowly disappearing jewel in the Caribbean

by *Ciro Caraballo*



Sailboats recall colonial trade
All photos by *Ciro Caraballo*

Each cemetery has its own particular aesthetics, which is given by its location, vegetation, gravestone type, conservation, and weather. Each one of these cemeteries leaves a mark in the memory of visitors whether they come for study or pleasure.

Despite a decade of visiting cemeteries in the western hemisphere from Canada to Argentina, I never imagined there could exist an example of such historical and symbolic content and quality as the old Jewish cemetery in Curacao, a small Dutch island just 70 km off the Venezuelan coast.

The island was a Spanish possession until it passed into Dutch domain in 1648, after a war with the Netherlands. By 1651 an important Sephardim Jewish colony began to form. Spanish and Portuguese in origin, the new settlers emigrated to Curacao from the Netherlands, continuing the Diaspora started in the previous century as a result of the Iberian Inquisition. They established farms in the southern hills of the Willemstad Bay. They dedicated themselves to subsistence agriculture. In 1659 this community founded "Beth Haim's cemetery" whose strong presence and obstinate resistance to threatened extinction recalls the strong Jewish respect for the eternal rest of their faithful ones. By the end of the eighteenth century Curacao's Hebrew community had more than 2,000 members, becoming, economically, one of the most powerful groups of trade in the Caribbean.

That cemetery, which was in use up to the first half of the nineteenth century, is surrounded by a low wall and two small buildings used for rituals prior to the funeral. The place still contains more than 2,500 tombs, most of them with nearly illegible inscriptions. Ten gravestones were reproduced, rescuing the engraved details and can be seen in the small Jewish museum at the Willemstad's synagogue.

The tombs are arranged in gently descending rows.

Most of them are horizontal gravestones made of gray granite or white marble, carved in bas-relief. They contain illustrations of biblical scenes, accompanied by epitaphs in Portuguese.

All the gravestones were brought from Europe, due to the lack of trained artisans and appropriate materials on the small island.

Most gravestones have images in addition to the name of the deceased and the birth and death dates written in Hebrew as well as in Portuguese. Biblical scenes often related directly to the individual's name were also popular. For example, there are representations of Elijah's chariot of fire (see below), Esther's death, Isaac's sacrifice, or Jacob's dream. Another type of symbol refers to the family name, such as sailboats that recall the colonial trade world, or the Cohen's raised and open hands. Other images show lifelike characters, especially those with religious responsibilities, like the group of three Levites washing their hands before praying. These stones are usually accompanied by classical funeral images, like sorrowing angels, hourglasses, floral garlands, or skulls with crossed bones.



Biblical scenes were popular motifs



The cemetery is located beside an oil refinery that spews sulfurous gases over the gravestones.

Research shows that these graves are related to those of the Dutch Jewish cemetery of Ouderkerk, Amstel, where many of these families came from. Surnames like Maduro, Crasto, Henriques, and Senior are common to both sides of the ocean.

By the first half of the nineteenth century Curacao's Jewish community suffered loss of business because of the opening of the Caribbean and South American markets to the world. Many Jews left the island for Venezuela, but there are still two small cemeteries, one in downtown Willemstad and the other in the city of Coro in Venezuela, that keep the continuity of these family groups. Worth visiting, they show the monuments' style transformation. Plain tablets change to sculptural monuments carved in marble from the Carrara quarries in Italy.

Although Beth Haim Cemetery has long been inactive, every Friday afternoon, as required by Jewish tradition, a member of the community goes from the Willemstad's synagogue to the cemetery to close the gate.

The cemetery stands in isolation, surrounded by an oil refinery that occupied the south area of the bay in 1922. Wire fences protect the industrial emporium. The high chimneys throw sulfurous gases continually over the old cemetery. Those gases combined with the saline humidity of the place have badly corroded the work of the seventeenth-century artists and artisans, and the desolate landscape resembles scenes from the concentration camps of World War II.

Bibliography:

Cong. Mikvè Israel-Emanuel. (1964) *Synagogue Guidebook*.
Huisman Piet. (1986). *Sephardim. The Spirit that has Withstood the Times*. Huisman Editions, The Netherlands.

[Editor's Note: As valuable and interesting background and further illustrations for this article, read David Gradwohl's essay "Sephardic Jewish Cemeteries in the Caribbean and Eastern North America" in Markers XV, the most recent journal, on sale from AGS. ♦

PARISIAN GRAVESTONES

by Robert Walsh

On a sunny hillside in a bustling sector of the capital of France lies an oasis of serenity once called "the grandest address in Paris." One of the most interesting places in the city, its sculpted memorials are known throughout the world. An estimated 800,000 celebrity-conscious tourists troop through Père Lachaise Cemetery annually, making it one of Paris's most visited sites.

The area was originally laid out as a 44-acre park called Mont Louis in honor of King Louis XIV. Later, a two-story house for the king was built on the site. The occupant was Père Lachaise, a Jesuit priest and Louis XIV's confessor.

Most are buried there by choice, but a few are there by chance, as is Jim Morrison of the Doors. With typical French thrift, you have three choices; burial for 30 years, 50 years, or perpetuity, depending upon how much you pay. Unlike American cemeteries, in Europe disinterment is always a choice.



Mourning figure at Père Lachaise.

Photo by Robert Walsh

buried. Victor Hugo once said that being buried in Père Lachaise is like having mahogany furniture. The man it is named after is buried somewhere else, but Frochot, who made it a success, is there.

Through the years it has grown to its present size of 110 acres, its park-like ambiance preserved by some 12,000 trees. It is laid out like a little city, with trees lining the cobblestone streets. Be prepared to walk as the tombs are in no particular order, and some are not easy to find. Make sure you're near the *Porte Gambetta*: (by the back wall) so



Striking modern memorials of the Vietnamese.

Photo by Robert Walsh.

Inside the grounds, the bustle and noise of the living are not noticed as one walks quietly along, surrounded by the remains and reminders of the great and not-so-great. There are basilicas, gothic cathedrals, and shrines, all on a reduced scale of course. Small mausoleums stand side by side, like clumps of mushrooms along many paths. The most striking modern memorials are those of the Vietnamese. With gold-trimmed black marble and small bright yellow flowers, they attract attention immediately.

The cemetery opened in 1804, but it was not popular. To enhance its desirability the administrator, Nicholas Frochot, had the remains of three French "greats" moved there. The first to arrive were Abelard and Héloïse, the ill-fated medieval lovers. Next was Molière, the famous French playwright, and then La Fontaine, the writer of legendary fables. After that, it gained acceptance as "the place" to be



Trees line the cobblestone streets.

Photo by Robert Walsh

you can get to a restaurant around noon. To cross an area between monuments is very difficult. Unlike America with its luxury of space, these memorials have a "zero-plot" line with only an inch or two between them. It's tough going unless you are one of the 300 or more cats that pad silently among the tombs.

The advent of large municipal cemeteries without church restrictions made it possible for those willing to pay to erect substantial sculpted memorials and more elaborate designs. The finest examples are found in France and Italy, with Père Lachaise having outstanding examples. ♦



Above right: Cats among the tombs. Photo by Barbara Rotundo

Right: Space is tight between the monuments. Photo by Barbara Rotundo



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17TH AND 18TH CENTURY GRAVESTONES AND CARVERS



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Tribulations in Tracing the Hartshorne Family of Gravestone Carvers: A Study of the Development of Articles on Carvers

Harriette Forbes in her 1927 book *Gravestones of Early New England* attributed, in passing, the 1723 gravestone of John Christopher at East Hampton, Long Island, New York, to Joshua Hempstead of New London, Connecticut.

Forty years later Ernest Caulfield in *The Connecticut Historical Society Bulletin* (32:3) in the article "John Hartshorn (1659-ca. 1738) vs. Joshua Hempstead (1678-1758)" correctly pointed out that Hempstead was only a middleman and that John Hartshorn was the actual carver. He provided the first recognition of Hartshorne as a gravestone carver.

Six years after this Peter Benes, unaware of Caulfield's article, contributed the article "Lt. John Hartshorn: Gravestone Maker of Haverhill (Massachusetts) and Norwich (Connecticut)" to the *Essex Institute Historical Collections* 109:2. His conclusions were the same as Caulfield's although based on slightly different data.

Five years later in 1978 James Slater and Ralph Tucker in *Puritan Gravestone Art II*, in the article, "The Colonial Gravestones of John Hartshorne," a comprehensive work of Hartshorne's work, listed all of his known stones and illustrated his various styles. It tells that back in 1708 there had been an Indian raid at Haverhill, Massachusetts, in which John Hartshorne's wife, son John, and three grandchildren were killed. His son's widow later removed to Providence, Rhode Island, with her remaining children. Her son Jonathan later was married in Methuen, Massachusetts, and later became a carver practicing in the Newburyport area. It appears that he apprenticed with the Leighton family of Rowley, Massachusetts, who had learned carving from his grandfather, but by that time styles had changed and Jonathan Hartshorne carved in the style of Jonathan Leighton for a while before developing his own style.

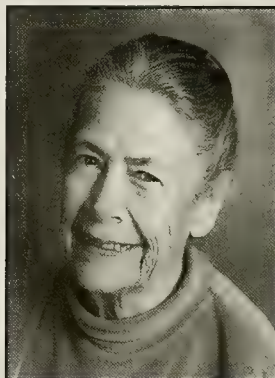
In 1996 Glenn Knoblock in *Markers XIII* in the article "From Jonathan Hartshorne to Jeremiah Lane" traces the

development of Jonathan Hartshorne's style to that of Jeremiah Lane.

Meanwhile, in 1983 Vincent Luti in *Markers II* wrote about Stephen and Charles Hartshorn who were descendants of the fifth and sixth generation from Lt. John Hartshorne. In Rhode Island, Stephen's styles were unlike those of his great great grandfather and followed the styles of the Stephens shop in Newport, Rhode Island.

Here are four Hartshornes who were all descended from one of the earliest carvers, and who were discovered and described over a period of seventy years. ♦

19TH AND 20TH CENTURY GRAVESTONES



Barbara Rotundo
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This column is both a confession and a sort of book review. First the confession: ever since 1989, when I visited Florence, Italy, I have been telling people that the kneeling boy monument that we see in cemeteries across the country was originally sculpted by Lorenzo Bartolini (1777-1850). I based this attribution on a label in a museum.

Like all other tourists in Florence, I had gone to the Academy to see the David by Michaelangelo. Having feasted my eyes on David and been jostled by the crowd, I wandered down an empty corridor to the left. It ended in a light-filled gallery full of plaster casts. As I walked around, I recognized reclining ladies and sleeping babies that I had seen copied in marble monuments in American cemeteries, but I gasped out loud when I came to the kneeling boy and the cushion with tassels. Here at last was the source for all those kneeling boys that I had in my slide collection. The little label in front of it said Lorenzo Bartolini. How could I have questioned it?

I continued to spread his name until this spring when Janet Heywood, at Mount Auburn Cemetery in Cambridge, Massachusetts, lent me a handsome book entitled *A Marble Quarry* by H. Nichols B. Clark, an art historian. The book is a catalog for the James H. Ricau Collection of Sculpture held by the Chrysler Museum of Art, Provincetown,

Massachusetts. Published in 1997, the book includes research by Clark that corrects several errors in attribution, including one about the kneeling boy. Ricau credited an American sculptor, Edward Virginius Valentine with the statue because an early photograph of Valentine's studio in Richmond, Virginia, showed a clearly identifiable kneeling boy.

It is strange that such errors could be made by supposed experts in the field because research reveals that not only did Luigi Pampaloni (1791-1847) create this sculpture, but also it established his reputation because it was so widely popular. Pampaloni next created a variety of sentimental sculptures of children. Clark points out a sad result, "Although these efforts provided financial security, they cast a trivializing shadow on his career." (p. 46)

Eventually he received commissions on subjects carrying more artistic prestige, and he gained the reputation of an important artist. After his comparatively early death his plaster molds were taken with those of Bartolini to represent nineteenth-century artistic achievement in the city of Florence. But the Academy confused Pampaloni's models with Bartolini's—and that led to my error. I apologize for leading others astray. ♦

GRAVESTONES & COMPUTERS



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FAQs

The AGS database standard for recording gravestones was developed through this column with input from AGS members in 1995 and 1996. Today over 300 people are using the database to record gravestone data in a standard format. Questions are posted to the web site and sent to the office about whether the program will handle particular situations. The most frequently asked questions (FAQ) will be answered here.

What kind of computer do I need and how fast does it need to be?

The program will run on any level of IBM computer including an old 8086 XT. This computer is painfully slow searching a large database but it is fine for data input and data checking. It will run in any operating system from DOS 3.3, Windows 3.1, Windows 95, Windows NT, OS2, etc. Sorry but there is no Macintosh version.

I want to record the verses on gravestones. Will the database allow this?

Yes, there is enough room to store 20 pages of data on each gravestone. This data can also be searched. You could search for all the stones with the verse "remember me as you pass by" and print them in a report if you like. I used this search to prepare for a talk at the 1997 AGS conference on marine disasters. I searched a large database for phrases like lost at sea, steamship and drowned. I found several hundred gravestones to select from.

I am recording a large cemetery that has section numbers, lot numbers and grave numbers. How would the program handle these?

There is room for a two digit alpha-numeric section number, a four digit lot number, and a four digit map number, that can be used to store a grave number. After the data has been entered into the database it can be browsed on the screen or printed in natural order or in alphabetical order. Natural order is important for genealogists who would like to know who is buried next to whom.



Above: Plaster cast in the Academy in Florence, Italy.
Photo by Barbara Rotundo.



Left: Nellie Clare Pollinger monument, Bethel Cemetery, Richland Township, Huron County, Ohio.
Photo by Jim Jewell.

How can you record data about the type of gravestone?

The beauty of this program is that it stores this data in a uniform format. It has a standardized 6 letter code to record composition, condition, shape, status, carving and legibility. There is also space to record the height and width of the stone. Codes for composition include M for marble, S for slate and G for granite. Under carving there is a code for brand because in the west a person's cattle brand is often found on his gravestone.

Can the database store pictures?

Not yet.

Can you print from the database after all the data has been entered?

There are 10 standard reports you can run from the database. Most of these can also be sent to a file which can be imported to a word processor to be edited. Five books have been produced in Rhode Island using just this technique.

We have several people recording cemeteries. Can they work on their own computers and then combine all the data back into one file?

This is a very common problem and the program has the ability to import files and combine them.

Can files be sent over the internet?

This is an exciting technology that just keeps getting better and better. I just received a file containing 22,000 gravestones from Bill Eddleman in Missouri. He is recording Cape Girardo County and since we both have the AGS software I can load and search his files. This file downloads in 90 seconds.

Can I load the program on a portable computer and take it to a cemetery to record the data directly into the computer?

Yes, one of our volunteers has recorded two large cemeteries this way. I have trouble finding the cursor in bright sunlight.

I have Windows 95, how do I put the program on my desktop?

Right click your mouse anywhere on the desktop.

Select - NEW

Then select - SHORTCUT

You will be asked to enter the command line.

Enter C:\cemetery\cemetery.exe

Click - NEXT

Name your shortcut (this could be the area you are recording, e.g. Jefferson Co.)

Select an icon from the list

Your shortcut is now complete but you should make two adjustments.

Right click your icon

Select - properties

Select the program tab and click close on exit

Select the screen tab and click usage-> full screen

You now have the program loaded as a shortcut on your desktop.

Best of all if you purchase the database from the AGS office and it does not meet your needs just return it for a full refund.

Digital Cameras

Doug Neilson E-mailed me with the address of another good digital cameras web site.

<http://www.dcresource.com>

No one has contacted me to say they are using a digital camera to record gravestones with great success. I will keep monitoring this technology. ♦

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Folklore Forum

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Folklore Forum
504 N. Fess
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THE FARBER CD-ROMs

by Jessie Lie Farber

Ralph Tucker, in his topical column in the Winter 1997 *AGS Quarterly* (page 7), encourages AGS members to get involved with research projects—tracing style developments, carver interdependencies, trade routes, sources of the stone materials, and other information pertinent to gravestone study. His reference to the Farber CD-ROMs indicates that he thinks they contain simply a collection of photographs, and he concludes his article by saying that students of gravestones have “spent enough time looking for pretty and interesting gravestones,” that we should “spend more time in the STUDY of the stones.” I agree with this perspective on gravestone study. However, his remarks prompt me to more clearly acquaint our good friend and gravestone colleague as well as other researchers with our CD-ROMs, what they contain, and how they contribute to gravestone study.

It is clear that Ralph Tucker’s experience with our CD-ROMs is limited to the session at last year’s AGS conference, which offered members the opportunity to experiment briefly with a sample disk. It isn’t until you have the eleven disks in your computer and begin to run through the collection of nearly twenty thousand photographs and the accompanying information that you have an idea of what is really there. And that is precisely the problem. To acquaint yourself with the material you need equipment that will handle this huge amount of data. And, of course, you need access to the CD-ROMs. Unfortunately, both the equipment and the disks are costly.

Information about the CD-ROMs and the equipment needed are available from the company that produced the disks.

Visual Information, Inc.
1009 Grant Street, Suite 303
Denver, Colorado 80203
(303) 864-0490 (Voice); (303) 864-0492 (Fax)
E-mail VII@VISINFO.COM
Web Site www.VISINFO.COM

Having said that both the eleven disks and the equipment needed to put them to proper use are expensive, let me now tell you what I know about the pleasures and the incredible opportunities these CD-ROMs offer students of gravestones.

The stones on the disks are located, north-to-south, from Nova Scotia to Georgia, with some stones as far west as Texas. The largest sampling is from New England, with generous samplings from other areas. Most of the stones date from the seventeenth, eighteenth, and early nineteenth centuries, but typical nineteenth-century and modern stones are also represented.

Three collections are included, namely, approximately 1400 stones photographed by Harriette Forbes in the 1920s; approximately 600 stones photographed by Ernest Caulfield in the 1950s; and the balance, our collections photographed from about 1960 to

1990. The Forbes and Caulfield photos are of whole stones; the Farber photos include (with some exceptions) not only the whole stone but also one or more details. And there are photos of stone destruction as well as views of some of the yards. There are nearly 150 photos of rubbings by Ann Williams and Sue Kelly. And much more.

Information given about each stone includes a photo number, name(s) of deceased, title(s), date(s), location, motif(s) in the decorative carving, the monument type (headstone, footstone, tablestone, etc.), the stone’s height, and, when known, the stone material, the carver, and whether the stone is probated or signed. One can search for stones by dates, locations, carvers, materials, motifs, etc. For each stone there is a map showing its geographic location. In addition there are references to other stones that one might want to study in connection with any given stone, such as the same stone photographed at an earlier or later date, or rubbed, or similar stones by the same carver.

The photographs can be viewed and studied in ways not possible in their natural setting, e.g., selected stones side by side on the screen, or at a variety of angles, in negative, in extreme detail, etc.

There is a text of over fifty pages of information about gravestones, their characteristics at various time periods and locations, their carvers, their conservation, their significance.

A host of researchers and scholars and computer experts contributed generously to this project, notably Laurel Gabel, Henry Lie, the American Antiquarian Society (sponsor of the project), and Visual Information, Inc., the producer. Visual Information took on this unusual project with imagination and made many contributions that Dan and I would never have visualized on our own.

The CD-ROMs include much, much more than I have been able to outline here. They constitute a unique research tool. Certainly they are more than a fragmented series of artistic photographs. I urge those of you who want to make use of this material and cannot just now see your way to owning the eleven disks and the equipment to use them to ask your local institutions (museum, college, historical society, public library) to add these CD-ROMs to their collection. And if they haven’t the equipment, they will need it soon enough, for many other collections are being organized and digitized in this way. I hope you will succeed in getting access to these disks, for if you do, you have in store a marvelous and unique opportunity and experience in the study of gravestones.

Finally, I would like to add that Dan and I have no financial income from the sale of the disks. Our aim as we developed the project was to make this enormous collection available as a research tool. We are presently involved with the production of a twelfth disk, which will include photographs of stones from foreign countries, primarily Yugoslavia, Turkey, and the Czech Republic (Prague), with smaller samplings from England, Ireland, and Spain, plus a large and wonderful collection of Betty Willsher’s photographs of Scottish stones. ♦

CONSERVATION NEWS



Fred Oakley
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Conserving a Marble Gravestone

Recently we received a well documented procedure and description of materials used to conserve a marble gravestone.

The condition survey described the stone as delaminating along the top and sides and being warped. [Ed. note: A conservator would have described the condition as showing fissures or cracks at the top. It is not an unusual condition.] Black lichens were present on the back of the stone.

The materials and procedures used to conserve the stone were: Cleaning it with a muriatic acid solution, sealing the sides and top with an asphalt sealant, fitting aluminum channel to the sides and top over the sealant, and resetting the stone in fine crushed rock.

NONE of the conservation practices and materials used to treat the stone are recommended by professional conservators in our Association. [Ed. note: *A Graveyard Preservation Primer* by Lynette Strangstad and other appropriate conservation-related sources are readily available through AGS.]

Specifically, acids are never used on soft stones. Granite tolerates dilute acid.

The use of an asphalt sealant to seal the top and edges of any gravestone, particularly a white one, is puzzling. Adhesives appropriate for different types of stone are available from firms that supply the gravestone industry. AGS has a list of such suppliers to share with its members and others.

Using metal of any kind to assist in conserving a gravestone is not recommended. Metal introduces a manufactured element into a natural setting. While aluminum will not rust, it "defaces" the stone and introduces the strong possibility for heating the asphalt sealant sufficiently to cause it to soften and run.

The main message here is: When planning a conservation project of any size, seek subject-related material. Then, if the project is beyond your capability, seek a stone conservator. Have the conservator provide a written

condition survey and specify the materials and methods to be used. Check the conservator's proposal against your personal research. Only then can you have a reasonable assurance of a satisfactory job. ♦

ACA'S Call for Papers

The "Cemeteries and Gravemarkers" Permanent Section of the American Culture Association is seeking proposals for its paper sessions at the 1999 ACA Annual Meeting to be held March 31-April 3 in San Diego, California. Please send a 250-word abstract or proposal together with a 50-word description suitable for printing by September 1, 1998 to:

J. Joseph Edgette, Ph.D.
Widener University
One University Place
Chester, PA 19013

Phone: (610)499-4241

Fax: (610)876-9751

E-Mail: <jj.edgette@widener.edu>.

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I imagine that many AGS members are attracted to "the Web" because "surfing" and gravestone studies have something in common. I experience an anticipatory "rush" when taking that decisive first step into the precincts of an unfamiliar cemetery: What will I find? Will its markers be typical of its place and time period and sponsoring body, or will there be something special? Just as you literally "click" on items on the Web, you begin—in cemeteries—to make mental clicks. You ask questions, grope for answers, allow yourself the luxury of noting peculiarities, particulars rather than the whole. Finally you begin to "dig," linking your observations to history, anthropology, medicine and health, material culture studies, the fine arts, similar to the way the Web takes you far afield, once you've initiated a search. And, if you're lucky, you may reach some conclusions.

Not surprisingly, the Web, with its multiple pathways, overloads you with information, and for anyone as inquisitive as I, a lot of time is wasted tracking down alluring items that don't pan out. I use two search engines to generate lists, Web crawler and Yahoo. This was arbitrary, and I decided not to launch further engines because of time and expense.

Somewhat to my dismay I found that the most seemingly insignificant modifications of a search term—for example, from singular to plural, as in "gravestone" to "gravestones" can yield surprisingly divergent results. Searching both terms gave top billing to the Irish Family History Foundation; however, the search on "gravestones" put our own AGS in second place, while "gravestone" awarded this position to the Southeast Archaeological Center, National Park Service.

Even the content of closely related listings differed in some instances. For example, the entry for the National Register of Historic Sites which turned up under "cemeteries" but not under "gravestone" [singular and plural] provided an index to listed cemeteries in the southwestern states. These include site number and date of designation, but no further details. By contrast "ArchNet—Cultural Resource Management" had much the same information, but its listings seemed more recent, and

in many instances they were enlivened by commentaries. Or at least this was the case when I clicked on "Colorado." I learned that [Adams County] Riverside Cemetery in Denver, founded in 1876, was the "primary resting place for the prominent and influential, the unknown and unwanted, and all those in between"—besides which it grew out of the garden cemetery movement so popular to Denver's east. Further, I learned that in Boulder, Colorado, the Columbia Cemetery, 1870, is Boulder's oldest, with more than 3000 markers in "a variety of styles, materials, and craftsmanship that in many cases reflect the socioeconomic status of those commemorated." For whatever reason, however, this same cemetery—listed on the National Register in 1997—did not appear on the National Register's own listing, which suggests it's less up to date than the listings maintained by the State Historic Preservation Offices. Whatever the explanation, having the two web sites gives one an ideal starting point from which to explore the "historic" cemeteries in the southwestern region—all without leaving home.

If you want to access these sites, try: <http://www.uh.edu/~cleimer/register.html> [where I found the cemetery index by state, using National Register data], and "ArchNet"—Cultural Resource Management for similar materials, also by state and county, which I got into via: <http://spirit.lib.uconn.edu/ArchNet/Topical/>—but which to my embarrassment, I can't reconstitute! I think I may have clicked on "cemeteries" and "Colorado," but I'm not sure.

I didn't find that many listings for the states I tried—Arizona, New Mexico, Utah, and Colorado. I doubt this reflects a gap in entering data. Rather it is in the nature of National Register nominations to "ordinarily" exclude cemeteries.

Besides those mentioned above, the other listed cemeteries in Colorado are [county name in brackets]: [Douglas] Church of St. Philip in the Field, and Bear Canon Cemetery, 5 miles south of Sedalia; [El Paso] Crystal Valley Cemetery, Plainview Avenue, Manitou Springs; [El Paso] Evergreen Cemetery, S. Hancock Avenue, Colorado Springs, and Jefferson Hill Section, Golden Hill Cemetery, West Colfax Avenue, Lakewood, Colorado.

In New Mexico, check these three: [Bernalillo] San Antonio Church and Cemetery, jct. NM 14 and NM 536 (near Albuquerque); [Colfax] Dawson Cemetery approximately 4 miles northwest of jct. of US 64 and the Dawson Road; and [Santa Fe] Nuestra Senora de Luz Church and cemetery, 13 miles southeast of Santa Fe, north of I-25, Frontage Road, Canoncito.

In Utah, you could start looking for: [Juab] Diamond Cemetery, south of Mammoth, Tintic Mining District; [Juab] Eureka City Cemetery, southwest of Eureka off US 50, Tintic Mining District; [Juab] Silver City Cemetery, southwest of Mammoth, Tintic Mining District; [Summit] Glenwood Cemetery Silver King Drive, approximately .5 miles north of Park City Ski Resort, Park City; [Tooele] Iosepa Settlement Cemetery, Skull Valley, Iosepa; [Utah] American Fork Cemetery, Rock Wall, 600 N 100 E, American Fork.

If you're in Tucson, you'll enjoy visiting the Fort Lowell Neighborhood, a long-settled "riparian" or creekside habitat which was occupied prehistorically by the Hohokam farmers, and later became the site of a U.S. Army camp in 1873. By the turn of the century, several closely related Mexican families moved to the vicinity. Their religious needs were served by a Carmelite father, who held services monthly. Eventually a small chapel was built, which burned and was rebuilt on the same plan. A cemetery was located about a mile away, serving the "Fuertenos" and their descendants since the early 1900s. Today the Old Fort Lowell Neighborhood Association is responsible for its preservation, though descendents still refurbish the graves each year as the "Day of the Dead" approaches. While the gate is locked, and there's no parking, it's well worth hanging over the adobe wall, for a glimpse of what the outskirts of Tucson were like nearly a century ago. For further information contact the Old Fort Lowell Neighborhood Association at 5230 East Ft. Lowell Road, Tucson, Arizona 85712. Phone: (520) 318-0219. This agency, via Jean Turner, kindly supplied this information.

A few final remarks: ChrisTina Leimer [<http://www.uh.edu~cleimer>] maintains a site called the Tombstone Traveler's Guide. Of special interest is her bibliography section, and her photographs of roadside memorials that mark the site of fatal accidents throughout the Mexican-American southwest. These were in color, with excellent detail. Such photographs provide a valuable baseline for studying how these more-or-less ephemeral markers evolve over time, and for what length of time they are maintained. She includes precise information about their location. ♦

MIDWEST REGION



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Helen Sclair
849 West Lill Avenue
Chicago, IL 60614-2323

aka*

"As American as Apple Pie, the Flag, and Mother" is an oft heard adage. While looking at gravemarkers it would appear that the phrase "And a Pronounceable Surname" might be appropriate to complete the saying.

Richard Meyer, editor of *Markers*, sent a colleague, Cornelia Paraskevas, to look at Greek cemeteries in the

* aka, "also known as"

Chicago area while pursuing her linguistic studies of the Americanization of the Greek name. She located as many as four versions in some family lots. Examples include:

Alexopulos = Alexander
Hambilomatis = Hampes
Panagiotaros = Pappas



All photos by Helen Sclair

Lithuanians also enjoy long surnames:

Pleckauskas = Pleckas
Rutkauskas = Routs
Daraciusas = Darr
Mackerich = Mack
Laurinavicius = Laurin

Like the Greek practice, the Lithuanians carve both names on the same marker.



Other ethnic groups often change or translate names. Phil Kallas has sent multiple Polish examples from Portage County, Wisconsin:

Garsomke = Gazam

Zdrojewski = Strike and Stroik

Czudec = Check

Olszewski = Olds

Przybylski = Shibilski

(Note: Przy is pronounced Shi.)

And for mother and son—Flisakowski and Fliss



The Greek and Lithuanian cemeteries are in Chicago. At least sixty other ethnic group name changes are visible in local cemeteries. The most dramatic on one stone are the Orientals.

America forever—on a gravestone! As good as Apple Pie, the Flag, and Mother. ♦

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Sharyn Thompson

**The Center for Historic
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New Orleans — In the preceding issue of the *AGS Quarterly*, this column described the theft of funerary art and architecture from cemeteries in New Orleans, and the subsequent discovery of some of the items in Los Angeles antique shops and flea markets. According to the *Times-Picayune*, when the newspaper printed an article about the thefts on March 11, the publicity about the crime—rather than deterring thefts—actually contributed to more thefts! The preservation organization, Save Our Cemeteries (SOC), is greatly responsible for bringing this problem to the attention of tomb owners and the local authorities, and for pressuring authorities to treat the thefts as a serious crime. Louise Fergusson, Director of SOC, reports that as of mid-May, police estimate that materials valued at one million dollars have been



Antique wrought and cast iron objects, including fences and other decorative pieces have been stolen from New Orleans cemeteries for the antiques market.

Photo by Sharyn Thompson

stolen from the city's cemeteries over the past two years.

The good news is that in April the New Orleans Police Department arrested a three-man gang who were spotted stealing items from Lake Lawn Metairie Cemetery, and recovered more than \$250,000 worth of items. This included 15 Italian marble religious statues and 11 angel statues, 29 urns, and assorted cast iron benches and chairs. A short time later, an additional \$250,000 worth of items were recovered, and approximately \$240,000 worth of artifacts were returned to tomb owners. Ms. Fergusson noted that while this is extremely gratifying, the rate of return of the materials is less than 50%. "Part of the problem is that many owners have no documentation of their tomb or what adorns it. It is difficult for the police to return items to tomb owners if they cannot provide proof that the items are truly theirs." Many of the unclaimed items, stolen over a two-year period, are now in a warehouse, and people are attempting to identify their personal property.

The three men arrested are not the only persons responsible for the most recent incidents of stolen cemetery articles. Materials were discovered in myriad places, including antique shops in Los Angeles and in New Orleans and the nearby town of Covington. Investigators believe that a large quantity may also be in Mississippi. Most of the antique dealers have cooperated with the investigation, although a few have not. The monetary value of some of the



Religious statuary, especially angels similar to this one at a tomb in Lafayette Cemetery No. 1, are targets of art thieves.

Photo by Sharyn Thompson

art work is obviously what makes theft so attractive; one six foot-high statue of the Virgin Mary was found in a shop with a \$6,200 price tag, yet the dealer had bought it from the three-man gang for only \$150. Other stolen religious statues have been valued as high as \$40,000.

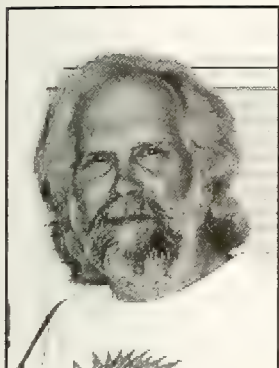
Detectives with the New Orleans Police Department are determined to recover as much of the stolen material as possible, and to discover who is operating the funerary art theft ring. In 1981, Save Our Cemeteries and The Historic New Orleans Collection surveyed nine of the city's earliest cemeteries—this enormous effort documented over 11,000 tombs. These records could prove extremely useful in identifying some of the items which have been stolen from the historic sites. [Such records are indeed valuable. All members should try to record their local cemeteries for this reason. Ed.] Ms. Fergusson reports that city authorities are anxious for SOC to complete surveys for all the other cemeteries and are investigating potential funding sources for the massive project. Meanwhile, information for the existing surveys is being entered into a master database. Save Our Cemeteries, and its star database, were recently featured on "Good Morning America Sunday" and were also filmed by a crew from CNN.

Congratulations to the New Orleans Police Department, especially Detectives Frederick Morton and Lawrence Green, for their diligent work, and to the staff and board of Save Our Cemeteries for their advocacy on behalf of New Orleans' historic burial sites. For additional information about the cemetery thefts, or about the survey records for early New Orleans cemeteries, contact Save Our Cemeteries, P. O. Box 58105, New Orleans, LA 70158-8105 (504-525-3377). (Material for this article provided by Louise Fergusson, Save Our Cemeteries, and from *Times-Picayune* articles on April 17 and 25, 1998).

In the Spring 1998 *AGS Quarterly*, the book *New Orleans Cemeteries: Life in the Cities of the Dead*, published by Batture Press, written by Robert Florence, and illustrated with photographs by his brother, Mason Florence was reviewed. Mr. Florence has also written a paperback book about St. Louis Cemetery No. 1, situated on the boundary of the French Quarter, which is available for \$8.54 (includes tax and shipping). For additional information about these publications, or to place orders, contact Batture Press, P. O. Box 19381, New Orleans, LA 70179-0381.

In conjunction with the book, the Louisiana State Museum has created an exhibit centered around the cemeteries, also entitled "New Orleans Cemeteries: Life in the Cities of the Dead." A recent letter from Robert Florence advises that it will be at the Museum through June 1999 and will then travel to other museums. The Museum is located in the historic Presbytere on Jackson Square. A companion exhibit, "Disease, Death and Mourning" is at the nearby Cabildo. ♦

MID-ATLANTIC REGION



*Delaware, New Jersey, New York,
Pennsylvania, Quebec*

G.E.O. Czarnecki
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Brooklyn, NY 11235

Stealing the Past

In the course of gravestone research, amidst the graveyards and the readings, news-stories and the media, I have come to see an increasing amount of theft. Remember that urn that was there the last time? OR why is there a gap in that row when I know it was full? OR whatever happened to the down-turned torch on the iron gate? OR did the church decide to take care of that old stone or did somebody else take care of it for \$\$\$?

Vandalism is an act performed by the stupid, angry, and hateful. What is vandalized is haphazard and just plain destructive. The motive is not set by intelligent criteria. On the other hand there is theft, something that must be more calculated and serious. After all, a vandal usually leaves his mess in the cemetery, but a thief's main concern is getting away with the piece.

Transplanting funerary art away from the originating area is probably standard. It becomes less recognizable away from its "home," besides sometimes being disguised by alterations. I've seen a few nineteenth-century pieces like lambs and urns or eighteenth-century tympanums that have been severed from larger pieces and sold as lawn ornaments at high-class antique shows.

The colonial era and nineteenth-century graveyards are in such a state at the end of the twentieth century that they will promote thievery because they are wide-open niches for any cunning individual who wants to occupy them. For example, I present an excerpted news item from the *Star-Ledger of New Jersey* (October 31, 1997). It reveals the increasing web of stealing gravestones for profit

Cops Let 1740's Headstone Rest in Peace Once More

Nathaniel Bonnel's tombstone, which has been in Union Township police custody since December, returns today to the church cemetery where it stood for 252 years.

The return of the brownstone marker—used to identify a member of one of New Jersey's oldest families, dating back to the mid-1660s—ends a saga that began last year when it was stolen from the cemetery of the Connecticut Farms Presbyterian Church. . . .

Police became aware of the stolen gravemarker in late December when Detective Joseph Dilginis went to an Evergreen Parkway house during an unrelated investigation. Dilginis saw the tombstone leaning against the wall in the dining room.

Marc Work, 31, was arrested for receiving stolen property. In July he pleaded guilty and paid a \$650 fine.

"I thought it was stolen from a cemetery," Dilginis said. "He [Work] said he bought it from a garage sale in Pennsylvania."

Dilginis knew otherwise. "It was because of the name Bonnel that I knew it could be from here," he said. "It has a lot of historical significance."

The article continues, indicating that in 1664 the Bonnel family settled in Elizabeth, the first permanent settlement in New Jersey. Nathaniel's tombstone is chiseled in old-style using *ye*. The date of his death reads March 22, 1744/5, the double date reflecting the change from the Julian to the Gregorian calendar. Other family members buried in the church cemetery include Hannah Bonnel, Stephen Bonnel, Aaron and Phoebe Bonnel, all of whom died in the eighteenth century.

In subsequent issues this column will include more local material relevant to each of the mid-Atlantic states. I am hoping to stimulate more letters with the promise of more inclusions. Although I am interested in all gravestone data from local sources, I am much more interested in the opinions of readers about events and news stories. I like to hear serious criticism about gravestones and gravestone policies and concepts. Although silence is indicative of the grave, it should not be indicative of gravestone studies. ♦

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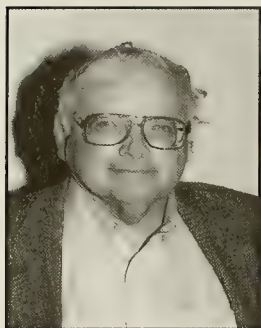
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New Brunswick Iron Gravemarkers

AGS member Sybil Card Crawford from Dallas, Texas, was recently published in the winter 1997 issue of *Generations*, the journal of the New Brunswick Genealogical Society. Her article traces the activities of the Moncton Metallic Monument Company which produced cast iron gravemarkers in Moncton, New Brunswick, during the latter part of the nineteenth century. The monuments (see Fig. 1 & 2) were advertised as "... of Cast Iron, in Scroll Work of Beautiful Designs, and are coated with a Chemically Prepared Compound which is impervious to the action of the weather...". It appears that the Moncton Metallic Monument Company jobbed out the actual casting of the monuments, and performed the finish work only, first sealing the rough cast iron, and then protecting the castings with a

coating mixture whose main ingredient was pure metallic iron. At that point, the customer had a choice of finish, either white or black paint. This process must have worked pretty well as attested by Crawford's photos, which were taken in 1996. New Brunswick winters can be pretty severe, yet the markers still stand, straight and proud, showing only minor pitting and rust. The name of the deceased was lettered "of pure gold leaf, enclosed beneath cement and glass," and inserted into an opening in the gravemarker. The inserted inscription piece didn't fare as well as the rest of the marker however, for Crawford says that almost all of the plates that she observed are either missing or illegible. The inscription plates were originally sealed to keep out moisture, and promised greater durability than ordinary marble stones; however, it appears that this was wishful thinking on the manufacturer's part. Crawford speculates that, because the inscriptions were hermetically sealed, it was almost impossible to rehabilitate them, once damaged, and they were often removed altogether.

These monuments were quite popular, selling well not only in the Moncton area, but also throughout maritime Canada. Their price was tempting, ranging between \$3.00 for the most economical model to a grand \$15.00 for the best. It was not stated whether these were in Canadian or American dollars; however, as the article was published in a Canadian publication, it would be assumed that we are talking Canadian dollars. It was suggested in their advertising matter that these markers were less than half the cost of marble markers, and had the advantages of "being



Fig. 1 Cast iron gravemarkers, Moncton, New Brunswick
Photo by Sybil C. Crawford



Fig. 2 The opening is for a missing inscription piece.
Photo by Sybil C. Crawford

wonderfully durable," as well as being more handsome than marble.

The advertisement refers to the iron monuments as "grave marks," never "grave markers," and Crawford points out that this term was used consistently throughout their advertising.

Reverse Lettered Stone

The Rivera stone, in the Dudley [Massachusetts] Corbin Cemetery is a testament to modern stonemakers art, with the bare, classically carved, family name the only inscription on the front of the stone. The balance of the stone depicts a peaceful, multi-colored scene of trees, lake, and deer (both staring at the viewer). The stone provides a respite from the hurried cares of this world, and reminds viewers of the peace of eternal rest.

When the light hits the stone the right way, however, the viewer is jolted back to reality to see, directly above the Rivera name, and every bit as large, a partially revealed inscription in reverse lettering (see Fig. 3). I have no explanation for this phenomenon, but might guess that perhaps the finished Rivera stone was laid flat on a piece of printed cardboard for safekeeping and some chemical reaction took place to transfer the printing to the Rivera stone. I would appreciate comments from readers who may have seen similar stones elsewhere. Fig. 4 attempts to depict more clearly what can be seen of the inscription. The letters ?PPY ?? THD?A seem quite clear, the rest are obscured or off the end of the stone. (A "Wheel of Fortune" fan may guess that the word was "Happy Birthday.") ◇

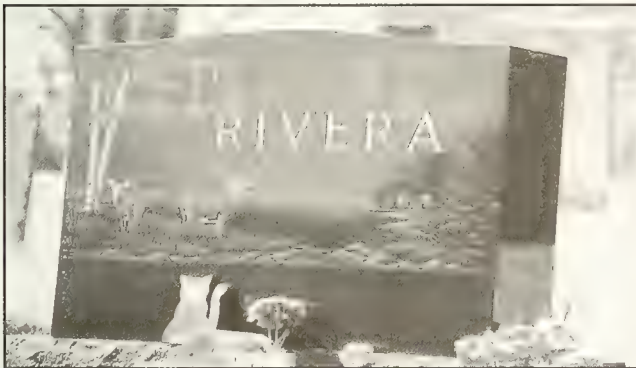


Fig. 3

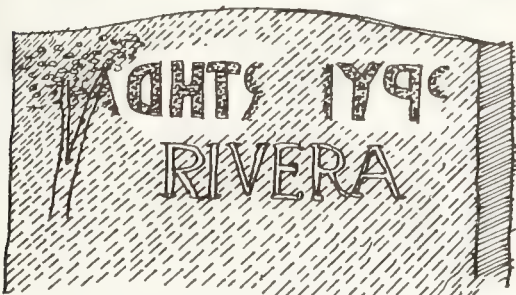


Fig. 4

ACROSS THE OCEANS



Angelika Krüger-Kahloula
German School Washington, D.C.
8617 Chateau Drive
Potomac, MD 20854-4599

From Lepers' Colony to Millionaires' Avenue: Melaten Cemetery in Cologne, Germany

In the early nineteenth century, the city of Cologne (Köln) buried its dead in crypts and churchyards, as virtually every German town or village did at the time. When a decree issued by Napoleon on June 12, 1804 ordered the closing of downtown churchyards for interment, the churches and city council managed to stall for time with the French occupying forces, but eventually a new graveyard had to be established to serve the city's population of 45,000. In 1808, a large plot of land was purchased in Melaten, a small settlement about 2 km west of the city. Melaten derives its name from the French "malades" ("the sick"), because of the lepers' colony that had resided there from the Middle Ages to the eighteenth century.

In 1810, the new graveyard was dedicated and received its first Catholic burials. Protestants were admitted in 1829. In that year, cemetery regulations allowed for reuse of ordinary single graves after 15 years. Obviously, hundreds of years of overcrowded churchyards had shaped expectations of the appropriate length of time allotted to "eternal rest." In spite of this rapid turnover, four enlargements to the original grounds had been realized before the "New Burial Ground" was added to the old one in 1875, bringing the total area up to its present size of 45 hectares (111 acres).

The layout of the Melaten burial ground was classical, strictly geometric with wide paths and avenues that met at right angles. Trees and flower beds were included in the design from the very beginning, although the drawings we have from the first decades of the century show scant vegetation. In the twentieth century, however, the sheer number and splendid variety of trees attracted strollers and visitors, who may not have been primarily interested in the grave sculpture. Yet the latter was impressive, too. Some of the grave markers are monumental indeed, reflecting the wealth of Köln's foremost families. "Millionen-Allee," the unofficial name of the major tree- and monument-lined avenue, features a wide selection of costly monuments. Some

of them may strike us as elegant; others appear rather pompous to modern eyes.

The classicist style of the early years is reflected in the obelisks, stelae, columns, and urns that are found in the older parts of the cemetery. A favorite figure among the sculptures, which one is liable to encounter all over Melaten, is the female mourner (Fig. 1). Many of these sculptures have highly individualized features, making one wonder whether the sculptors used professional models, relatives or spouses of the deceased or imagination. (I suppose that the personalized option is the least likely, though the most appealing one to romantic natures amongst us graveyard enthusiasts. Are there any AGS members willing to share their knowledge of mourning figures in a forthcoming *Quarterly*?)



Fig. 1. Female mourner
Photo by Angelika Kruger-Kalhoul

The monument that the cemetery is best known for, however, is a tall skeleton (Fig. 2) walking out of a—sculpted—rock on the Müllemeister burial site (now adopted, i.e. cared for, by a local stonecutter's family, whose small son was buried in the same lot a few years ago). The sculptor, August Schmiemann, was clearly inspired by eighteenth-century art. Wrapped in a wide cloak, the skeleton holds an hourglass in its right hand. The left hand used to hold a scythe, which has disappeared. It is a ghastly sight to see, and the wearing off of the sculpture's strong contours (caused by weathering and pollution, I assume) does not lessen this effect for me.

Another gravesite that receives a lot of attention is that of Johann Maria Karl Farina (1840-1896), whose name you have probably never heard but whose "cologne" you may have smelled at some point. The Farina company



Fig. 2. Famous skeleton statue.
Photo by Angelika KrugerKahloul.

produced the original "4711 Eau-de-Cologne." On his grave, a mourning angel, about seven feet tall, points to a Romanesque altar that has a budded cross at the front center.

Neogothic, neorenaissance, and other historicizing styles have also left their imprints on Melaten. The extravagant tomb of merchant Emil Delbermann is distinctly neobaroque. It features an angel holding a trumpet, who spreads a length of cloth over a sarcophagus.

But there are also items of modern and avant-garde art in Melaten. The expressionist tomb of Peter Joseph Thelen, a wine seller, was done by sculptor Georg Grassegger in 1924. It shows a wine grower examining vines.

I have to apologize for not providing pictures of the graves I have mentioned here. When I took a guided tour of Melaten-Friedhof on a very hot day in July, I had trouble taking pictures because (a) the sunlight was too strong for my poor camera to take pictures at certain angles, (b) the wonderful old trees growing around, over and into some of the monuments provided so much shade that the opposite effect was produced, (c) fellow tourists surrounded the monuments as long as the guide talked about them, and staying behind would have meant missing the next grave, (d) it was simply too hot to retrace my steps when the tour was over. The combination of the above reasons made me decide to go back on a photographic mission some other time, preferably in winter. But winters have come and gone. Perhaps you will find your way to Melaten before I do.

A postscript to my last column: The book about the Jewish cemetery in Harburg is now available from: Dale Ashmun, PO Box 8812, New Orleans, LA 70182-8812. ♦

BOOK REVIEWS



Mary-Ellen Jones
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(510) 254-2295

[With this column, Mary-Ellen has resigned as Book Review Editor. Any volunteers for the position?]

A Traveler's Guide to Pioneer Jewish Cemeteries of the California Gold Rush

By Susan Morris

Commission for the Preservation of Pioneer
Jewish Cemeteries and Landmarks
Judah L. Magnes Museum, 2911 Russell Street
Berkeley, California 94705
Softcover, 99 pages Price: \$12.95

Reviewed by Mary-Ellen Jones

Publications of every description celebrating the Sesquicentennial of the California Gold Rush have appeared with steadfast regularity. One of the most valuable of these is *A Traveler's Guide to Pioneer Jewish Cemeteries of the California Gold Rush* by Susan Morris.

The book's title is both accurate and deceptive. It does indeed focus on Jewish cemeteries—seven, to be exact,—located in the Mother Lode region of Northern California. The deception of the title is that the volume is far more than a guide to Jewish cemeteries. Information about tombstone symbolism, inscriptions, styles, and history found in cemeteries applies to most cemeteries of the period.

In her Author's Notes, Morris provides a sensitive insight into why cemeteries should be respected and preserved, and how they contribute to a complete understanding of our past. Her text provides essential information about the Gold Rush, Jewish families who became part of its history, and aspects of Jewish customs and burial rites.

The essence of this work is its self-guided tours. Jewish cemeteries in seven Gold Rush communities—Sonora, Mokelumne Hill, Jackson, Placerville, Nevada City, Grass Valley, and Marysville—are described in detail including pertinent facts about the community, how to locate the cemetery, access arrangements, and biographical data about Jewish pioneers buried beneath the stones.

Susan Morris' handsome volume is a must for historians of the California Gold Rush, those interested in Jewish history, and those who either research cemetery history seriously or find enormous satisfaction in roaming through historic graveyards. Many will ponder and answer for themselves the question posed by Morris: Who are the important people? All interred in these sacred grounds are important.

Headstones of the Gold Rush Era: Sculpting Masterpieces in Marble

By Leeanna M. Rossi

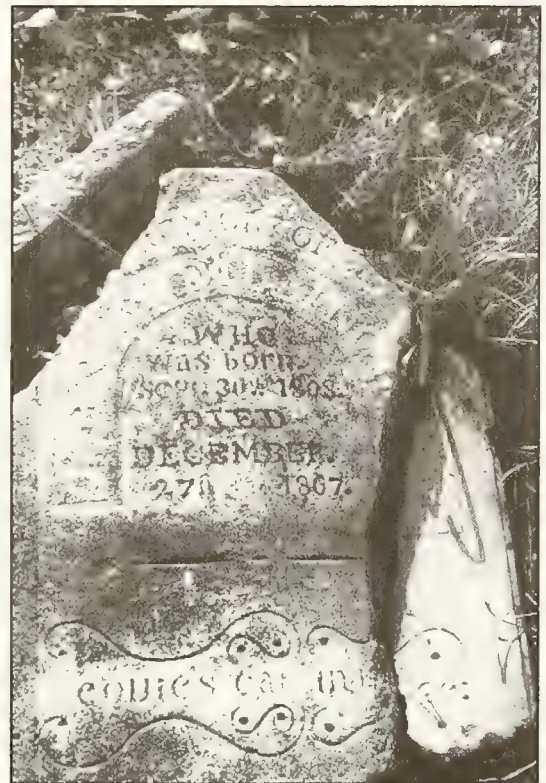
Published by the Sacramento County Historical
Society

Order from: John Bettencourt, 1000 Broadway
Sacramento, CA 95818 Tel. 916-448-5665

Softcover, 50 pages Price: \$4.95 plus handling

Reviewed by Mary-Ellen Jones

Following the 1848 discovery of gold in California, thousands of men headed west to seek riches and adventure. A few became wealthy. Many found enough gold to return home more prosperous than before. Uncounted numbers perished.



*A gravestone from the Gold Rush era
Photo by Mary-Ellen Jones*

Numerous 49ers settled in California where they returned to former careers. Among these men were two tombstone carvers, Israel Luce and Andrew Aitken, who established marbleyards and began supplying stones for the new Californians.

Leeanna M. Rossi has written a pamphlet about these two men and seven other carvers who arrived in California between 1849 and 1879 and set up shop in Sacramento.

Her monograph is a work-in-progress, a promising beginning indeed. Her facts are based on solid research using the finest available primary source materials. When the work is completed, it will help fill an enormous void in the history of Northern California tombstone carvers.

Westwood: A Historical and Interpretive View of Oberlin's Cemetery

Published 1997 by Oberlin Historical and Improvement Organization (O.H.I.O.). Order from the organization, PO Box 455, Oberlin, OH 44074. 64 pages. Price: \$7.50 + \$2.00 p & h.

Reviewed by Barbara Rotundo

Customarily the *Quarterly* lists guides for small local cemeteries under "Publications Received" because few members would be interested in a review. This guide to Westwood Cemetery, compiled by 21 people, contains a wealth of material that, among other uses, could help AGS members who are working on similar guides.

To begin with, it contains three maps, the first showing the 39 trees that are listed by popular name but each followed by a note containing the proper botanical name and a few items of interest. The centerfold map identifies the graves of the people listed in five different categories: Historical and Interesting Figures; Slavery: Victors and Victims; Oberlin College Presidents; Oberlin College Faculty and Staff; Missionaries. On the back page is a map locating the cemetery within the town of Oberlin.

Oberlin College has long been noted for its pioneering decisions and for the devotion of its graduates. The first coeducational college in the country, it was also an important stop on the Underground Railway. Naturally the cemetery reflects both of these innovations. Despite their forward-looking beliefs, the citizens of the town lived quietly and chose modest memorials. There are no bold or large sentimental sculptures, yet the guide contains some fifty black and white pictures of the conventional gravestones, which would make it invaluable for comparison with other cemeteries. Serious students of nineteenth- and twentieth-century stones should find the guide useful without ever setting foot in the cemetery. ♦

NOTES & QUERIES



The article in AGS Quarterly vol. 22, no. 1, "The Day Will Come..." includes a photo of the vandalized Haymarket Memorial in Forest Home Cemetery. Here is a photo taken before the destruction. There are plans to restore the monument. — Sent in by Helen Sclair

15-Day Tour of England's Graveyards in 1999

A 15-day gravestone tour of southern England is being planned for May '99 by Len Tompos, a three-year AGS member, in cooperation with EF Educational Tours of Cambridge, Massachusetts. Planned principally around AGS interests, the tour is first being offered exclusively to AGS members as possibly the first of several British Isle and Western European gravestone explorations.

The idea of touring key historical grave sites in England came out of Len's experiences at the 1996 AGS conference at Gorham, Maine. A long-time student of the evolution of gravestones, Tompos is a former newspaperman and recently retired sociology professor.

As planned, the May 18-June 1st tour will feature burial places in and about major cathedrals in London, Bath and Gloucester, and in a variety of countryside churchyards in the western Cotswolds and along the southern coastal areas, including the popular Brighton area. These areas have been selected to offer the greatest variety of gravestone styles, many of which were the historical forerunners of styles later found in the eastern United States and Canadian provinces.

The projected nearly totally inclusive tour cost is expected to be about \$2,500, including round-trip airfare from Boston, daily Continental breakfasts, daily dinners, chartered bus ground transportation, and paid entrances to St. Paul's Cathedral, Stonehenge, Roman Baths, Tintangel and Winchester Abbey.

A more complete trip brochure will soon be available. Anyone tentatively interested in joining the tour can contact Len Tompos via e-mail <LTombstone@aol.com> or by writing him at 139 Vineyard Road., Avon Lake, OH 44012-1725. His phone number where it is possible to leave a message is (440) 933-3838. ♦

New Additions to the AGS Lending Library

Allison Weiss of the McLean County Historical Society, Bloomington, Illinois, donated a copy of their tour guide: *Voices from the Past: Evergreen Cemetery Discovery Walk*. The fall of 1997 was the third year the McLean County Historical Society has given the tour of Evergreen Cemetery and Allison kindly donated a copy of their comprehensive study guide and script. It may be of interest to others planning a similar project.

The Cross and the Shamrock: The Art and History of St. Patrick Cemetery, Lowell, Massachusetts was donated by Mary Ann McNamara on behalf of the author, David D. McLean, as well as her father, James J. McNamara and all the volunteers who had the privilege of helping Mr. McKean in his efforts to preserve the history of the early Irish immigrants to Lowell, Massachusetts.

Pioneer Cemetery Survey: Historic Mount Oread Fund by Karl L. Gridley. This book was donated by Cathy Ambler, PhD and contains a survey of nineteenth-century gravestones within Pioneer Cemetery, Lawrence, Kansas. It documents inscriptions, conditions and locations of the remaining nineteenth-century gravestones in this cemetery and makes recommendations for their future preservation.

Final Respects: Dealing With Death in the Victorian Era, the Lincoln Museum, Fort Wayne, Indiana. This folder was prepared by the Lincoln Museum in Fort Wayne, Indiana. Jan Shupert-Arick utilized our Lending Library resources in preparing this exhibit for the museum and remembered us upon completion of their project. The folder includes information on the museum as well as information about the exhibit which ran February 5, 1997 through March 16, 1997.

Old Bohemian and Moravian Jewish Cemeteries by Petr Ehl, Arno Parik and Jiri Fiedler. Donated by Barbara Rotundo, this book contains numerous black and white photos of the Jewish cemeteries of Bohemia and Moravia. ♦

PRESIDENT'S DESK continued from page 2

I cannot begin to tell you the effect and influence his work has had on mine. He raised the bar for me and challenged me to try to reach his level of photographic excellence. I will continue to accept that challenge with Victorian stones. My course is set. I only hope that I can reach the same quality with my photography. I still don't photograph colonial stones. I am intimidated by what he has already done.

Those of you who have never seen Dan's work should make an effort to do so—the actual photographs, not printed reproductions. You will be looking at something quite rare. Dan took an artifact, a genuine work of art, and from it created another artifact—another genuine work of art. Whatever else he accomplished and gave to our organization, when I heard the news of his death to me it was news of the passing of a Master, an Artist. He was a walking treasure. We are all poorer now that he is gone.

—Frank Calidonna, President

Call for Papers

1999 AGS Conference

American University, Washington, DC
June 23-27, 1999

Papers for the formal lecture sessions at the 1999 AGS Conference in Washington DC are now being solicited. Particularly welcome will be topics resulting from research in the Washington area.

Please keep in mind that this is an organization for gravestone studies. While funerals and cemeteries are inextricably linked with gravestones, discussions such as ethnic mourning customs or ways to publicize cemetery preservation are more suitable for participation sessions where conferees can choose among topics (see below). The formal presentations will be limited to twenty minutes, and this year a disc or typed copy will be required at the time of the lecture.

Send proposals and a 250-word abstract by February 1, 1999 to Program Chair Barbara Rotundo 48 Plummer Hill Road, Unit 4, Belmont, NH 03220.

Call for Participation Sessions

Talks, demonstrations, or round table discussions on topics related to gravestones are solicited for the AGS Conference in Washington DC, June 1999. The sessions are held on Saturday in classrooms seating thirty to forty people, and last about an hour. Those involving both a talk and work in the field can have double periods.

Send your descriptive proposals by February 1, 1999 to the AGS office, 278 Main Street, Suite 207, Greenfield, MA 01301.

CALENDAR OF COMING EVENTS

August 15, 22, and 23, 1998 - A series of free events at O'ahu Cemetery and Chapel in Honolulu, Hawaii, in connection with Nanette Napoleon Purnell's new book, *O'ahu Cemetery, Burial Ground & Historic Site*, include a slide lecture by Nanette, a book signing, and walking tours of the graveyard. Call (808) 538-1538 for information and reservations.

August 22-23, 1998 - The 4th annual Civil War reenactment in Wickham Park in East Hartford, Connecticut, sponsored by the Friends of Center Cemetery. The event will include living history events, sutler booths, shows, and a portrayal of the battle of Fisher's Hill, Virginia by reenactors. Hours are 9:30-4:00 on Aug. 22 and 9:30-3:00 on Aug. 23. For directions and fees, call (860) 568-6178.

September 10-11, 1998 - A Conference on Preservation of Historic Religious Properties and Cemeteries at Owyhee Plaza Hotel, Boise, Idaho. Topics will include concerns for cemetery properties—vandalism, ownership, preservation guidelines, and landscape issues. Sponsored by National Trust for Historic Preservation, National Park Service, Idaho State Historic Preservation Office, and other state groups. Contact: (208) 344-7186.

At Mount Auburn Cemetery, Cambridge, Massachusetts:

September 12, 1998 - 10-11:30 a.m. "Life is Ever Lord of Death"—Learning from Gravestones—a walking tour with Janet Heywood.

More information call (617) 547-7105. Select ext. 821 for program information. Select 823 for weather-related postponements or cancellations.

September 12 or 13, 1998 - 8:45 a.m. - 4:30 p.m. "Computer Resources for Genealogists" - seminar sponsored by New England Historic Genealogical Society. Held at the Women's Educational & Industrial Union, 356 Boylston St., Boston, MA. Call 1-888-AT-NEHGS or (617) 536-5740, ext. 202. Ask about the daytime course Genealogy 101 (Computer Resources) offered daytimes on four Thursdays in October.

September 19 at 10 a.m. and 20, 1998 at 2 p.m. - "Historic Tour of Mt. Auburn Cemetery" led by Barbara Rotundo.

September 13, 1998 - Connecticut Gravestone Network 1998 Symposium, 10 a.m.-4 p.m. at Slater Museum, Norwich Free Academy, 305 Broadway, Norwich, CT. Includes slide shows, foiling workshop, computer database workshop, photography workshop, and a tour of Oak Street Cemetery led by Dr. James Slater. Call Ruth Shapleigh-Brown at (860) 643-5652 for information.

October 4-9, 1998 - Service Elderhostel in Austin, Texas. Cleaning bronze statues at the Charles Umlauf Sculpture Garden and Museum. "Professional conservators will share insight about their recent involvement with the restoration project at the Texas State Cemetery in Austin." Call (617) 426-8056 from 9 a.m. to 9 p.m. EST, Monday thru Friday, for information.

October 23-24, 1998 - "Gone But Not Forgotten," at Glenwood Cemetery, Geneva, New York. A program designed by local high school students. Meet cemetery "residents," and hear about their lives during the 1870s and 1880s. Contact Geneva Historical Society, (315) 789-5151 or e-mail: genevhst@flare.net.

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To contribute articles, notes, or queries, please send items to the AGS office.

Membership fees: (Senior/Student, \$25; Individual, \$30; Institutional, \$35; Family, \$40; Supporting, \$65; Life, \$1000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

Journal articles to be considered for publication in *Markers, The Journal of the Association for Gravestone Studies*: Please send articles to Richard Meyer, Editor of *Markers*, PO Box 13006, Salem, OR 97309-1006. His telephone is (503) 581-5344 and e-mail address is meyrerr@wou.edu. The current issue of *Markers* is volume XV now available. Please see the insert in this *Quarterly*.

Address other correspondence to Administrator, AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301. (413)-772-0836. ags@javanet.com



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AGS Quarterly

BULLETIN OF THE ASSOCIATION FOR GRAVESTONE STUDIES

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Cover design by Virginia Rockwood: Gravestone for Jerusha Spencer who died in 1787 in Elizabeth, New Jersey; Carver is Ebenezer Price.



The mission of the Association for Gravestone Studies is to foster appreciation of the cultural significance of gravestones and burial grounds through their study and preservation.

AGS Quarterly Editorial Board: Mary Cope, Barbara Rotundo, Newland Smith, John Spaulding

Quarterly Contributions: Comments and contributions are welcome. When submitting time-sensitive material please keep in mind that the *AGS Quarterly* often takes several weeks to reach the membership. Mail your contributions to the appropriate column editor or to the AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301.

Advertising Prices: Business card, \$30; 1/4 page, \$50; 1/2 page, \$90; full page insert, \$200. Send camera ready advertising with payment to the AGS Office.

Telephone: 413/772-0836 E-mail: ags@javanet.com AGS web site: <http://www.berkshire.net/ags>

TWO AGS CONFERENCES NEXT SUMMER—WASHINGTON, DC in June; PORTLAND, OREGON in August. Plan to attend!

Volume 22: Number 4 Fall 1998 ISSN: 0146-5783

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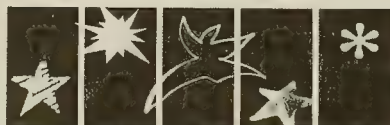
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MASSACHUSETTS CULTURAL COUNCIL

NEWS FROM THE OFFICE**Welcome to Four Life Members**

Since Conference we have had four members renew their membership as Life Members, bringing our total of Life Members to ten. The first was Alice Lowder Zetterstrom of Saratoga, New York who has been a member of AGS since 1993. Next came Martha Smith of Pittsboro, North Carolina, a member since 1983. And the tenth Life Member is Richard E. Meyer of Salem, Oregon. The number ten is very significant to him as he has been the editor of our journal, *Markers*, for ten years. He asked to be informed when we had reached nine so he could be the tenth. He has been a member since 1983. The eleventh membership is from John and Elizabeth Spaulding, Sr. of Manchester, Connecticut. John is a trustee, serves on the AGS *Quarterly* Editorial Board, the Auditing Committee, and the Personnel Committee. He and Elizabeth have held a family membership since 1993.

These four new members join the previous seven, Laurel Gabel, Gaynell Stone, Barbara Rotundo, the late Daniel Farber, Rosalee Oakley, Jessie Lie Farber, and Mary Cope. We are grateful to these members who have invested in the future of AGS to such a significant extent. This money is kept in a separate fund. The interest is used to fund these memberships, their quarterlies and journals.

Operating Grant Received

As you see by the logo to the left, thanks to Board member Robert Klisiewicz, we have received a grant toward publishing our *Quarterly*. More information about this organization in our next issue.

Membership Update

In the event you are curious, as we go to press in mid-October we have 1178 members. Since January 1, 202 new

members have joined. Many of these found us through our web page, and some were given brochures by other AGS members.

In September the office sent out a special mailing to 200 ex-members who had not renewed between June 1997 and May 1998. We are hopeful that many will return to membership from that mailing.

Are You, Have You, Moved???

If you are among the large percentage of people moving around the country, please be sure to let the office know your new address. Your quarterlies will not reach you because bulk mailings are not forwarded by the post office, so it is important that we know as soon as you do what your new address will be.

Speaking of Addresses . . .

A number of you are giving us two addresses, a summer and a winter one. It is really difficult for us to try to guess where you are when it is time to send out the quarterlies. Any guess might be wrong and you won't get the publication. Please find a way to give us just one address that will be good all year around. Or for \$10 have the *Quarterlies* sent by first class mail so they will be forwarded. We don't want you to miss your issue.

Our Renewal Notice System

We send out two renewal notices, one during the month before your renewal becomes due and one at the end of the month your renewal is due. If you do not respond during the following two months, your name is dropped and you will not receive quarterlies thereafter. So when you receive your renewal notice, please respond, even if it means marking the line "I do not care to renew at this time." This will save the cost of further unproductive mailings. Won't you help us to be as cost effective as possible? ♦

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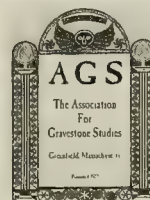
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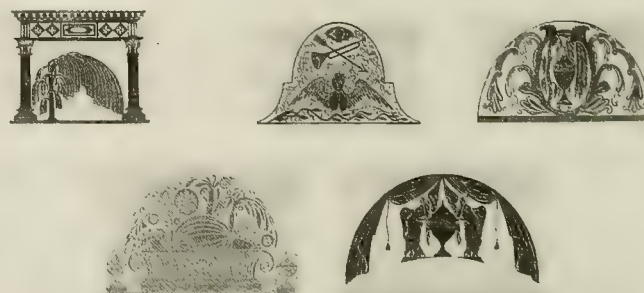
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MEET THE AGS TRUSTEES

On this page we continue our introduction to the members of the AGS Board of Trustees which we began in our Spring 1998 issue. With photographs by Frank Calidonna accompanied by brief biographies, three more Trustees are presented here so you may know a little better those members who spend considerable time and energy supervising the

work of the Association, who bear their own expense traveling to Board meetings, who write, edit, draw, organize, advise, plan, and ultimately, envision the future of AGS. Since there are so many, the introductions will span several issues. Here is the third installment.

Susan Galligan was born in Attleboro, Massachusetts, and has lived in southern New England all of her life. Her interest in old burial grounds dates back to her childhood. For many years she studied old gravestones and recorded curious epitaphs, not realizing that anyone else shared her interest. She became aware of the AGS several years ago and immediately became a member. Since that time, she has learned all she could about gravestone studies and applied that knowledge to her understanding of gravestones and burial grounds in her area.

Susan is now a trustee of AGS, the North Attleborough Historical Society, and Mount Hope Cemetery in North Attleboro. She has created her own educational program using rubbings and slides of local gravestones and cemeteries to illustrate American culture as reflected in the local burial grounds, and been a guide for local cemetery tours. Susan has led the participation session on Framed Foil Impressions for two years at the AGS conference, and this June had Late Night session goers singing her "Morbid Melodies" until they were convulsed with laughter.

Susan is employed at the Wrentham District Court where she is the Courtroom Sessions Clerk.



Susan Galligan



Stephen Petke

Stephen Petke has been an AGS member since 1990, a trustee since 1993, and a member of the Board's Nominating Committee since 1995. He was program chair for the AGS conference in New London, CT and a tour leader for the AGS conference in Westfield, MA. He has been a speaker at other conferences. He has lectured and led cemetery tours in central Connecticut. His area of concentration is Farmington Valley Colonial carvers. His article on "A Chronological Survey of the Gravestones of Calvin Barber, Simsbury 1772-1846" appears in *Markers X*.

Stephen is a graduate of Seneca College where he majored in Business Management. He holds a B.S. in Administrative Science from Central Connecticut State University and an M.A. in American Studies from Trinity College.

Stephen Petke is an Assistant Director at CIGNA Health Care in Bloomfield, CT. He is an active cyclist and hiker, and lifetime member of the East Granby Historical Society. He produces and hosts the weekly program, "Thursday Evening Classics," at radio station WWUH.

Brenda Welch-Reynolds is a graduate of the University of Massachusetts with a B.A. in Historical Archaeology. For eight years she was employed by the Worcester Art Museum in Worcester, Massachusetts, organizing and implementing events and programs for innovative exhibitions. She is currently employed by Crabtree & Evelyn, Ltd. coordinating their Gift Program.

Brenda has been a member of AGS for ten years with a primary interest in stone conservation which led to the preservation and restoration of colonial graveyards.

Recently she became involved in the study of genealogy, tracing her husband's family history in the small town of Woodstock, Connecticut. She found very useful her experience in the archaeological field which provided skills in documentation and the collection of data.

She is an active member of the Woodstock Historical Society and the Archaeological Institute of America. ♦



Brenda Reynolds

1998 CONFERENCE SUMMARY

The 1998 AGS conference was held on the beautiful campus of Monmouth University in West Long Branch, New Jersey. The campus is divided by a tree-lined street. On one side are the dormitories where we stayed. On the other side of the street are the dining hall, the classrooms where we had participation sessions, and the auditorium for our evening and Sunday morning lectures. On that side also is a magnificent mansion and a very handsome formal garden used sometimes for weddings.

The weather at our June conference is always a gamble. This year it was hot and muggy until Sunday when temperatures in the seventies felt cool. Luckily all the buildings we used were air-conditioned though a few times someone turned the air conditioning off, and it took a while to get the buildings cooled off once the power source was found and corrected.

PRE-CONFERENCE ACTIVITIES

For some thirty-five members, the conference started on Tuesday, June 23, with what conference co-chair **RICHARD VEIT**, remembering his Boy Scout camping days, called a short-sheet welcome. At the college instead of a sheet doubled up, it meant no sheets at all, in fact, no sheets, no blankets, and no pillows. The intrepid **FRED OAKLEY** struck a bargain with a local motel, and panic subsided. On Tuesday afternoon, Richard Veit, and co-chair, **MARK NONESTIED**, called linen supply companies and also conferees arriving on Wednesday and Thursday, who were



Green-Wood Cemetery Gate

Photo by John Spaulding

asked to bring their own linens.

Wednesday morning 43 tourees embarked on a bus tour that took them first to enjoy the rich treasures of eighteenth-century Trinity Churchyard in lower Manhattan. After lunch they went to Brooklyn to wander among the beautiful grounds and often ornate gravestones of nineteenth-century Green-Wood Cemetery. It was a

great day, and they were very grateful to Mark for arranging it. Originally an evening event was scheduled, but it was cancelled since it was uncertain when the bus would be back from the cemetery tour. Thus the evening was spent hunting for restaurants, making beds, and greeting old friends and new. The "new" friends were often "old" correspondents. Few members come to a conference for the first time without reading, writing, and talking acquaintance with other members even if they have never met in person.

Displays and sales this year were in the hallways and lobby outside the Pollak Auditorium. Members were buying and selling Thursday afternoon while the sellers were still spreading wares on their tables. This conference saw members with things to sell as well as the usual AGS sales table with its spread of books, clothing, note-cards and other things, all of which are on the new publications list folded into the center of this *Quarterly* issue.

PAULETTE and **CASSANDRA CHERNACK** can no longer both come to conference because one must stay home to run their successful shop in York, Maine. They have added a few things like bags, scarves, and soap in gravestone designs to tee-shirts that were Cassandra's original design. Art teacher that she is, **GINNY ROCKWOOD** makes clever jewelry as well as printing tee-shirts. **ROBERTA HALPORN** continues to sell books, pamphlets, and rubbings, and freely gives knowledgeable advice from her many years of experience in the field. **FRANK CALIDONNA** sells his photographs and posters he has designed, while **MARY ANN CALIDONNA** sells notecards and other lovely things that are printed on the paper that she makes by hand. This year for the first time **TRINA PURCELL**, with her sister, Pat came, gave a paper, and sold jewelry and notecards. All these items,



Trinity Churchyard

Photo by John Spaulding

readers should understand, incorporate gravestone designs.

These paragraphs have provided the background and preliminaries to the conference that had its official beginning at the welcoming reception that preceded dinner on Thursday evening. **BARBARA ROTUNDO** has written or collected from others more knowledgeable descriptions of the activities for the rest of the conference, covering events day by day, even hour by hour.

THURSDAY EVENING

The opening reception centered on two long tables at the edge of the dining room. Available to all were wine, beer, soft drinks, and water along with plates of various cheeses and crackers. If you hesitate to come to a conference for fear you won't have anybody to talk to, forget it. The dining room, as always, was full of small groups in animated discussions. Registrar **ROSALEE OAKLEY** arranged that the name badges of all the "first-attendees" were on green paper. Experienced attendees make a real effort to talk to all the newcomers they can. We are all equally committed to this weird subject, and want the friendship and support of others who share our off-beat interest.

The meals were cafeteria style, and we always had a choice of several entries, a long salad bar, and any number of different beverages. The variety of desserts included an ice-cream freezer with six or eight different flavors. The exceptions to cafeteria serving were the bag lunches for the bus tours on Friday and the Saturday evening banquet where we were served by waiters and waitresses—but more of that later.

KEYNOTE SPEAKERS

Thursday night we had two keynote speakers whose talks meshed together nicely to prepare us for our visits to the cemeteries and graveyards of New Jersey. **RICHARD VEIT** introduced **MARC MAPPEN**, Associate Dean of Rutgers University, who talked about the history and reputation of New Jersey. He pointed out that New Jersey, unlike the other twelve original colonies, had not been founded by one dominant ethnic or religious group. It has always been a multicultural state. He admitted that New Jersey has also been the butt of jokes. For a sure laugh, set your joke in New Jersey. But he told stories to illustrate the multicultural nature of its history and the stories also had the unspoken message that New Jersey has been important in national affairs.

MARK NONESTIED introduced **ROBERT CRAIG**, Principal Historic Preservation Specialist for New Jersey. He talked about the value of historic cemeteries. Of course, he was, as the saying goes, preaching to those who were already converted, but it is always pleasant to hear a good speech favoring the values you hold dear. He also appealed for all of us interested in the preservation of one historic

artifact to join with other groups to fight for all historic preservation.

THURSDAY NIGHT LECTURES

The first lecturer was **RICHARD VEIT**, who teaches in the Department of History and Anthropology at Monmouth University, making him the person we turned to for help throughout the conference. He introduced us to the section of New Jersey known as the Clay District, where an important terra cotta industry developed between 1870 and 1930. The craftsmen who worked on the production of architectural elements may have designed some of the terra cotta markers for factory production, and certainly some of them created individual gravemarkers, called "Tanagras," perhaps after hours or during slack times. Although Rich had already written about these in *Markers XII* (1995, pages 1-29), he wanted to prepare people for what they would see on the bus tours the next day. If you didn't attend the conference, or did and want to learn more, his article is full of pictures and interesting information.

TRINA PURCELL gave the final lecture of the evening. Trina is a recent graduate of the University of New Hampshire, where she did two independent projects on gravestone art in New Hampshire under the direction of AGS member David Watters, who is a professor in the English Department. She introduced us to Forest Hills Cemetery in East Derry, New Hampshire, and the stones that have been erected there in the course of two centuries, paying particular attention to those recently placed, often individually chosen etched pictures. As we looked at these, she introduced a new perspective on the idea of "portrait stones", because she pointed out how much the epitaph and sketch revealed about the personal characteristics of the person memorialized even if there was no photographic picture of a face.



Statue in Green-Wood
Cemetery

Photo by John Spaulding

THURSDAY LATE NIGHT SESSION

After we wandered back across the campus to the dormitories, most of us met in the large lounge at Oakwood Hall where we had registered. Late Night is the AGS arrangement for members to share informally slides of interesting stones, a project being worked on, or whatever a member's interest is focused on as the conference convenes.

The first person to speak was **BARBARA ROTUNDO**, who showed a few slides as background for the talk of **CIRO CARABALLO**, who had come all the way from Venezuela for the conference. His talk was most enlightening. His country had been settled by the Spanish and showed the same Mediterranean cultural customs as are found in the Old World. However, the development of cemeteries in the nineteenth century followed the same pattern as in the United States, with burial in the cities being forbidden and the cemeteries moving out into rural areas. Unfortunately, they are just as likely as those in the United States to be neglected and vandalized.

As part of a campaign to arouse interest and get people to provide proper care for such cemeteries, a group that he works with borrowed cemetery sculpture and arranged an exhibit of it in an art museum. People were amazed and had trouble believing that cemeteries had such fine art.

A completely different project invited small children (with their parents, of course) to come to a cemetery where each child was given a small plaster cast to paint. The cast was a model of a little angel such as is very popular for placing on the graves of children. The colorful slides he showed indicated the children were having a fine time. Meanwhile the parents were observing the cemetery and came to appreciate what **Ciro's** organization was trying to do. The American audience appreciated what it had learned and felt **Ciro's** long trip was worthwhile.

Next to share with us was **CHARLIE MARCHANT**, who told the story of all that had been involved when he tried to find the proper place for two gravestones that showed up in Vermont but were not any Vermont carver's style. Eventually he discovered that they belonged in Freehold, New Jersey. A contractor had arrogantly cleared a cemetery there and brought these two attractive stones to Vermont. Charlie pointed out that his success in tracing the origin of the stones involved help from other AGS members and Vermont genealogists. [The editor suggests the helpful information from the AGS leaflet "What Do You Do When You Find a 'Lost' Gravestone."]

When Charlie finished, **RUTH SHAPLEIGH-BROWN** made an emotional appeal for all of us to be more conscious of the theft of stones and other cemetery items. Perhaps AGS could set up some kind of a reporting network. She reminded us of the recent discovery of thousands of dollars worth of artifacts stolen from New Orleans cemeteries that were being sold in California.

The final offering at Thursday Late Night came from **KATHY GREENIA**. She showed part of a slide show that she uses when she teaches classes about cemeteries and grave-stone art in schools all over upstate New York. She also played accompanying music, which she selects from hit songs and popular groups. The children obviously are entranced and so were we.

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FRIDAY

Friday morning we went to the campus cafeteria and had one of those indulgent breakfasts, choosing among pancakes, bacon, sausages, scrambled eggs, and other rich treats such as few of us eat at home. Then we reported to the parking lot in back of the dorms where we boarded the buses for the tour of our choice.

BUS TOURS

Classic Colonial Tour

RICH VEIT led the "Classic Colonial Tour" that went to Woodbridge Presbyterian, Rahway, Westfield, and Elizabeth Presbyterian burial grounds. Touree Susan Galligan writes, "Dr. Richard Veit, our guide, was informative and entertaining. We were introduced to each site well in advance and given a brief history of the area as we traveled. Our first stop was in Woodbridge at the First Presbyterian Church. There we were warmly greeted by the pastor, Robert J. McEwen, the church ladies, and the local press. Rev. McEwen gave a talk on the history of the grounds and the notable burials, and provided us with a printed walking tour. Here we saw a stone signed, "Cut by Jonathan Hand Osborn."

We then traveled to the lovely colonial burial ground in Westfield. One remarkable stone pictured a hand coming from a cloud holding an ax and chopping down a tree. The tympanum read "As the tree falleth, so it lyeth."

Our final stop was in downtown Elizabeth, where there were dozens of well preserved brown stones with interesting motifs, many the work of carver Ebenezer Price. In fact, members of Price's family are buried in this yard. The entire tour was a great experience, and there were several AGS first-timers attending. It was exciting to watch someone do gravestone rubbings for the first time, and to hear sincere questions being asked and answered by lovers of colonial gravestones."

Victorian Virtuoso Tour

MARK NONESTIED led the "Victorian Virtuoso Tour" and did a good job of explaining on the bus as we drove

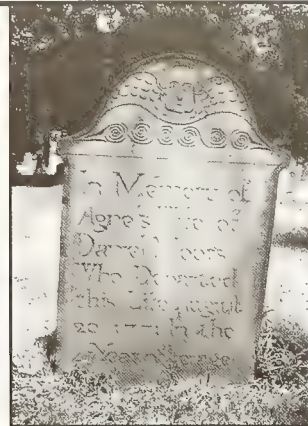
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Top four photos: Right top photo by Richard Veit, Woodbridge Cemetery. The rest are by Daniel Goldman taken in Rahway Cemetery. The tree photo was also sent in by Susan Galligan. The bottom photo is a terra cotta stone in Woodbridge Cemetery taken by Goldman.

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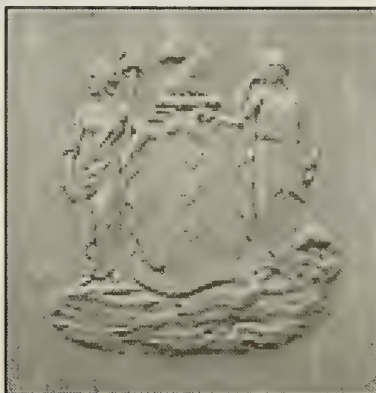
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along what we would see in the next cemetery. We went first to Elmwood Cemetery in North Brunswick and then to Mount Pleasant in Newark. There we were shown the chapel that is part of the ambitious entrance structures. Nearby under lovely old trees we ate our lunch. After lunch we explored the cemetery and took pictures, with perhaps the Fireman's plot surrounded by a fence featuring hydrants as posts and a gate featuring a ladder, pike and hoses as the highlight.

After a side trip to buy drinking water, we arrived at Fairmont Cemetery in Newark. Most of us followed Mark into the mausoleum at the entrance, but a small group went directly out into the grounds to see the gravestones. However, the staff at Fairmont are so worried about the problem of theft and assault in the cemetery that staff members pulled the group back toward the mausoleum. Eventually we all climbed on the bus, which followed a staff car directly to the back of the cemetery, where Mark wanted us to see the huge white bronze monument with the statue of a pioneer on top. (Barbara Rotundo had to admit it was taller than any other white bronze monument she had seen.)

By this time it was too late to go to Alpine Cemetery in Perth Amboy, where there is a rich array of terra cotta "Tanagras" that Rich Veit had talked about Thursday evening.

All photos by Elizabeth Seelandt except the angel by Barbara Rotundo



Mark promised, and later Rich agreed, to take people to Perth Amboy to see them Sunday after lunch.

Ethnic Excellence Tour

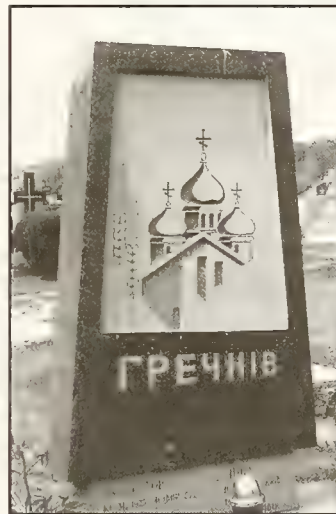
JAN SARAPIN and ROBERTA HALPORN were the leaders for the "Ethnic Excellence Tour", which went to the Ukrainian Cemetery in Bound Brook, Rosedale in Linden, and Hillside in Newark.

The Ukrainian Cemetery tour began with a tour of the Fisher House, a structure on the church's property dating back to 1688, with its limestone fireplace, old Dutch tiles, period furnishings, and beautiful walnut floors. As we walked through the large cemetery, Father Diakiw provided translations and interpretations of the unusual iconography on many of the markers that related to the congregation's rich history in the Ukraine and in this country. A much-too-quick tour of the museum under the sanctuary led by Father Diakiw told of the contributions the Ukrainians have made to society since coming to America.

From there we went to see the beautifully carved monuments in the Chinese section of the Rosedale Cemetery in Linden, including a stunning full-sized model of a Mercedes.

Evergreen Cemetery in Hillside was our last stop. With time running out, we searched for the markers of "Singing Sam," and "Big G and Loveable Rose," gypsies with large monuments depicting colorful lives. A stop to view some contemporary Jewish gravestones rounded out the tour.

Below: Monuments for gypsies Big G and Loveable Rose, and Singing Sam, Evergreen Cemetery, Hillside, photos by John Spaulding. Right: Leaving Ukrainian homeland, black and white monument, Ukrainian churches, photos by Rosalee Oakley. Portrait stone, Ukrainian Cemetery, and Chinese pagoda, Rosedale Cemetery, Linden, photos by Jessie Lie Farber. Mercedes in Rosedale Cemetery, Linden, photo by John Spaulding.



FRIDAY RECEPTION

Late in the afternoon the Oakley Award Reception was held in the cafeteria dining room. **DANIEL GOLDMAN**, who is chair of the the board of trustees' awards committee, gained our attention and explained the significance of the Oakley Awards established in 1997.

Two awards were given during 1997-98. **FRED FREDETTE**, a long time member of AGS, had lectured and taught at numerous AGS conferences and had been personally responsible for returning to their proper burial grounds several different Connecticut gravestones that had been stolen and put on the antique market. After a serious illness, he moved to Arizona and is no longer active, but his past contributions are certainly worthy of honor.

The second award went to **FRIENDS OF CENTER CEMETERY** in East Hartford, Connecticut. Starting up just a few years ago, the organization has become a model for what a dedicated group can do to publicize and preserve an important historical cemetery. It now sponsors an annual Civil War reenactment in a park in East Hartford every August.

After dinner we moved to Pollak Auditorium, where President **FRANK CALIDONNA** conducted the annual meeting of The Association for Gravestone Studies. A mail ballot had elected new and returning trustees, and the conference packet included reports from officers and committees. As a result, the annual meeting was happily very brief.

FRIDAY EVENING LECTURES

GARY COLLISON, professor at Penn State in York, Pennsylvania, gave the first lecture Friday evening. During a Late Night Session in the 1997 conference, Gary had shown some German-American gravestones from around York. Since then he has been moving further out and is beginning to trace the German-American westward movement and its changing culture through its gravestones.

ANN F. DISEROAD has also been studying Pennsylvania gravestones, but further north, in the upper Susquehanna Valley. She believes she has identified the work of three different carvers, one of whom she calls Jack because of the vine motif he often uses reminds her of Jack's beanstalk. Ann is a librarian at Bloomsburg University and a director of the county historical society. She is also an artist and a craftswoman. She was wearing a dress printed front and back with two designs used by the carvers whom she was studying.

PEGGY JENKS gave the final lecture on Friday evening. Peg is a long-time member of AGS and a very active genealogist. She edits the newsletter of the Vermont Genealogical Society and has published several books of the information she has recorded. Last Fall she had sent photos of two modern stones for the *Quarterly*, one carved in the style of Samuel Dwight (c.1743-1810) and the other in the

style of Zerubbabel Collins (1773-1797). (Photographs of the two appeared in the Winter 1998 *Quarterly*, p. 6.) She was on the trail of the carvers of the modern stones and of the people who had ordered the old-fashioned designs, hoping to find out how decisions were made. She was assured her findings would make a valuable paper at the next conference, a correct prediction.

It turned out that the Williams stone was based on a rubbing of a Dwight stone that the son felt would be appropriate for his antiquarian father. It was carved at Gawet Marble and Granite, Inc., in Center Rutland, Vermont, by two old men who retired soon after. The Eisenhart stone was designed by the woman herself with help from sculptor, **MICHAEL FANNIN** of Middletown Springs, Vermont. He had earlier prepared a replacement stone for carver Enos Clark (1764-1815), discovered the original buried underground, and had become fascinated with the old designs. Peggy had been able to persuade him to show his work at the conference.

FRIDAY LATE NIGHT SESSION

Friday Late Night began back in Oakwood Hall about 9:30 PM. First **FRANK BRINKERHOFF** showed slides taken on a trip out west and then a visit to Friesland in the northern section of the Netherlands.

Next **SUSAN GALLIGAN** had us all laughing with "Morbid Melodies." She reminded us that a number of the favorite songs of childhood have a theme of death: "Ring Around the Rosie" comes from the medieval plague days and in "My Darling Clementine" the girl drowns. She ended with another that is handed on by oral tradition from one generation to another:

Do you ever think as the hearse goes by,

That one of these days you're going to die?

People volunteered remembered verses, each one more ghastly than the last. They were so awful that all we could



Ann Diseroad's dress design

Photo by Barbara Rotundo

do was laugh harder. She would be happy to share some of the verses if any member wants to take a nostalgia trip. (Send SASE to 300 E. Washington St. 3 NW, North Attleboro, MA. 02760).

PEGGY JENKS brought peace back to the group with a selection of slides showing Vermont cemeteries when the maples and other trees were all in their autumnal glory.

BARRY RAUHAUSER, a student at Penn State / York who had studied with Gary Collison, gave an intelligently researched, carefully prepared, and clearly presented report on Pennsylvania carver, John Quigley (1762-1832). He ended with a dramatic slide, showing a stone house confirming his guesses because it had Quigley's name traced in the mortar of the gable. We hope his interest in gravestones continues and he proposes a lecture for a future conference.

DAVID VIA showed an effective series of slides revealing the thoughtless damage done by mowers, string trimmers, and dogs spraying urine. He asked if this wasn't a type of vandalism that could be controlled.

The evening ended with **KATIE KARRICK's** slides taken in Colma, outside of San Francisco, and in Mountain View Cemetery in Oakland, California.



White Bronze Monument on Victorian Tour
Photo by Elizabeth Seelandt

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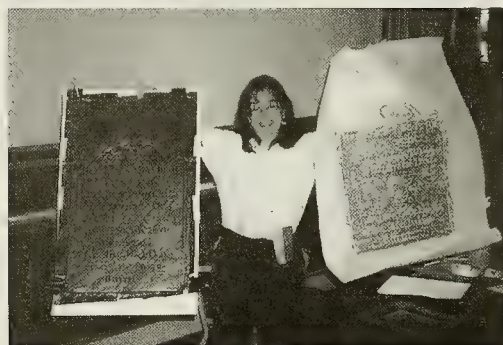
Saturday morning we had a continental breakfast placed in the lobby of Pollak Auditorium. Bagels and muffins, regular and decaf coffee, and orange juice. Although one or two wanted a full breakfast, the serious complaints came from latecomers who found the cupboard bare.

PARTICIPATION SESSIONS

Saturday most people stayed around and took their choice of participation sessions. The complaint here was not about the content of the sessions but that you had to choose between two or more that you wanted but that were offered at the same hour. **BARBARA AITKEN** and **CLAIRE DELORIA**, who recruited all the "teachers" and demonstrators and made all the arrangements describe the offerings below. All the photos were taken by Barbara Aitken.

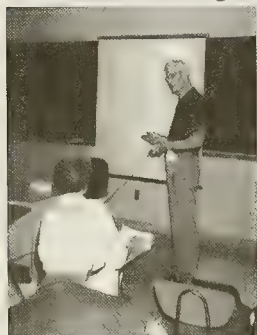
1998 AGS Conference Participation Sessions in Review

Patterning ourselves after an ubiquitous American tradition, we took our own exit poll at the conclusion of the Conference Participation Sessions and found that reactions were overwhelmingly positive. The variety of sessions and the competence and friendliness of the presenters were cited as the keys that provided a pleasant and worthwhile experience for all those who attended.



Susan Galligan

If your interest is recording gravestone information and images, there were sessions held in the local cemetery on reading difficult stones, safe rubbing techniques, and photographing stones and statuary. In the classrooms, there were sessions on creating foil impressions of stones and archival storage techniques.



Warren Roberts

If you are a history/literature buff, sessions on the romantic influence and epitaphs in the Victorian cemetery, the unique tree-stump stones, the urn and willow motif and historic mortuary practices might have enticed you.



Karin Sprague

If you are a teacher looking for new classroom ideas, then sessions on ways to teach literature, art and history using graveyard poetry, graphics and records might have seized your interest.

If you are worried (and all of us are) about the care and preservation of cemeteries, you might have attended the sessions focused on the endangered marble stones and the steps taken to preserve Congressional Cemetery.



Susan Olsen

And if you are a game show enthusiast, Graveyard Jeopardy would have been right up your cemetery.

And what about those presenters whom conference attendees praised for their "knowledge," their "interesting approaches," and their "willingness to share"? A brief composite illustrates their incredible diversity and backgrounds.



At the Graveyard Poetry session

PRESERVATION INFORMATION

A Graveyard Preservation Primer

Lynette Strangstad

Written for non-professional and professional preservationists involved in small to mid-size graveyard preservation projects, this basic primer explains in step-by-step fashion how to preserve and restore a graveyard. After reading the suggestions outlined in this book, you will be able to plan a well organized preservation project. In this way the common mistakes and waste of resources that characterize many well-intentioned graveyard preservation efforts can be avoided. Restoration is discussed with recommendations as to what lay people should and should not undertake. *144 pages, index, illustrations.*

\$15.95 members, \$17.95 others

Preservation of Historic Burying Grounds

(*National Trust for Historic Preservation Information Series #76*)
This 24-page booklet by Lynette Strangstad complements her earlier work, *A Graveyard Preservation Primer*. It discusses burial grounds as historic sites within the cultural landscape and puts major emphasis on the planning components of a restoration project, covering in depth all of the features on the stones that are part of a burial ground, i.e., entrances, vegetation, roads and walkways, retaining walls, open spaces, buildings, etc. Maintenance and adaptations for current use are included and there is an updated bibliography section.

\$6.00 members, \$6.50 others

SPECIAL OFFER! If you order *A Graveyard Preservation Primer* and *Preservation of Historic Burying Grounds*, we'll also send you the *National Register's* booklet, *Guidelines for Evaluating and Registering Cemeteries and Burial Places*.

Texas Preservation Guidelines: Preserving Hist. Cems.

Texas Historical Commission

This booklet presents steps to aid in the preservation of the state's historic cemeteries. Sections on Texas laws, adopting an abandoned cemetery, state and federal involvement, cleaning gravestones, cemetery restoration, maintenance, and funding are included. *Paper; 16 pages.*

\$3.50 (for P&H)

Cleaning Masonry Burial Monuments

Tracy Coffing Walther

This 3-page leaflet discusses some general guidelines as well as the pros and cons of many substances used in cleaning monuments. (Included in Kit of Gravestone Preservation Information)

\$3.00 members, \$3.50 others

AGS COMPUTER DATABASE

This IBM-based, easy-to-use database with search and report capabilities was developed specifically for recording gravestones and cemeteries. It is perfect for researchers, genealogists, and photographers. Works with Windows 95 and 3.0. Money back guarantee.

\$19.95 members, \$21.95 others

LEAFLETS

Individual leaflets (from kits inside):

Recording Cemetery Data \$3.50 members, \$4.00 others
The Care of Old Cemeteries \$4.00 members, \$4.50 others
Other Kit leaflets \$3.00 members, \$3.50 others

What Do You Do When You Find a "Lost" Gravestone?

This leaflet takes you, step by step, through the process of tracing the information on a gravestone to locate where the stone belongs. It explains how to begin your search and what to do when you hit a 'dead end.' A must for anyone looking to return a gravestone to its rightful place, and a fun project for anyone!

\$3.50 members, \$4.00 others

Carver Research Guide

This eight-page guide outlines excellent research procedure for identifying early gravestone carvers and discovering their backgrounds. A must for all serious carver researchers.

\$3.50 members, \$4.00 others

Guide to Forming a "Cemetery Friends" Organization

This is a comprehensive guide to organizing, operating, publicizing, and funding a cemetery friends group. It covers the process from incorporating, setting up books, writing by-laws, to funding sources and outreach programs. Included is a reprint of the article, "Forming a Family Cemetery Association" from the *Professional Genealogists of Arkansas* New letter.

\$3.50 members, \$4.00 others

Cemeteries Listed in the National Register

This leaflet tells you the types of cemeteries that might qualify for National Register listing and gives suggestions for nominating a cemetery. A listing of registered cemeteries is available, and one state per order will be provided — *please specify state when ordering!* Also includes the National Register's *Guidelines for Evaluating and Registering Cemeteries and Burial Places* (National Register Bulletin #41).

\$3.50 members, \$4.00 others

See back of the Order Form for T-shirts and Notes.
Current prices begin November 15, 1998. Please see chart on Order Form for postage and handling.



1999 PUBLICATIONS LIST

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A NON-PROFIT ORGANIZATION

Markers I, II, and III are out of print.

Index to Markers I

\$3.00 members, \$3.50 others

Markers IV

New York and New Jersey Gravestone Carving Tradition • Sacred Artifacts in the Upland South Folk Cemetery • Consolation on Delaware Children's Gravestones, 1840-99 • Death Italo-American Style • New Mexico Village Composantes • Stonecutters and Their Works. 180 pages, 138 illustrations.

Paper \$10.00 members, \$12.00 others

Cloth \$15.00 members, \$20.00 others

Markers V

The Gravestones of a New Haven Carver, Thomas Gold • Pennsylvania German Gravestones • Early Pennsylvania Gravemarkers • Ontario Gravestones • The Graveyards of Kings County, Nova Scotia • Tombs of Louis Henri Sullivan • Seven Initial Carvers of Boston 1700-1725. 240 pages, 155 illustrations.

Cloth \$15.00 members, \$20.00 others

Markers VI

John Dwight Workshop in Shirley, Massachusetts, 1770-1816 • Commemorating Black People in Eighteenth-and-Nineteenth-Century America • Afro-American Gravemarkers in North Carolina • Tomstones as a Reflection of Social Organization • Composantes: Sacred Places of the Southwest • The Hand as Symbol on Nineteenth Century Southwest Ontario Gravestones • Epitaph of Aurelius Euychus of Euneneia • Review: The Colonial Burying Grounds of Eastern Connecticut and the Men Who Made Them. 245 pages, 90 illustrations.

Paper \$10.00 members, \$12.00 others

Cloth \$15.00 members, \$20.00 others

Markers VII

Symbolic Cemetery Gates in New England • Portfolio of Mrs. Forbes' Cast-Iron Gates • The Rise and Fall of Nineteenth-Century Funerary Enclosures • Boston's Historic Burying Grounds Initiative: 'Eliot Burying Ground' • Dorchester North Burying Ground, 'Copp's Hill Burying Ground' • Funerary Monuments and Burial Patterns of Colonial Tidewater Virginia, 1607-1776 • Charles Miller Walsh: A Master Carver of Gravestones in Virginia, 1865-1910 • Rustic Monuments in the Limestone Belt of Indiana • Stonecarvers of Monroe County, Indiana 1828-1890 • Stone Monuments Among Canada's Tsimshian Indians 1879-1910 • Origins and Early Development of the Celtic Cross. 281 pages, 158 illustrations.

Paper \$10.00 members, \$12.00 others

Markers VIII

Ernest J. Caulfield—Biographical Sketch • Connecticut Gravestone Articles by Ernest J. Caulfield: George Griswold (1633-1704) • The Stancliff Family (1643-1785) • Ebenezer Drake (1739-1803) • The Glasstonbury Lady • The Thomas Johnsons • Joseph Johnson (1698-1783?) • The Bat • The Mannings • The Collins Family • Charles

Dolph (1776-1815) • The Lambs (1724-1788) • John Hartshorn (1650-c. 1738) vs. Joshua Hempstead (1678-1758) • The Kimballs • The Bucklands • Three Manning Initiators • The Loomis Carvers • The Colonial Gravestone Carvings of Obadiah Wheeler • Wanted: The Hook-and-Eye Man. 352 pages, 206 illustrations.

Paper \$5.00 members, \$7.00 others

Markers IX

A Tribute to the Art of Francis Duval • Mullicken Family Carvers of Bradford, Massachusetts, 1663-1768 • Green Man on Scottish Tomstones • Center Church Crypt of New Haven, Connecticut: Photographic Essay • From the Shop of Ithamar Spauldin • Grave Markers at the Almshouse Burial Ground in Uxbridge, Massachusetts • Thomas Crawford's Monument for Amos Binney in Mount Auburn Cemetery • Mormon Tombstone Art • Language Codes in Texas German Graveyards • The Disappearing Shaker Cemetery. 288 pages, 160 illustrations.

Paper \$11.00 members, \$13.00 others

Markers X

Gravestones Made by Calvin Barber of Simsbury, Connecticut • Chinese of Valhalla: Adaptation and Identity in a Midwestern American Cemetery • Stonecarving Career of Charles Lloyd Neale (1800-1866) in Alexandria, Virginia • Jewish Cemeteries of Louisville, Kentucky • Lamson Family Gravestone Carvers of Charlestown and Malden, Massachusetts • Protestant Cemetery in Florence, Italy. 256 pages, 124 illustrations.

Paper \$11.00 members, \$13.00 others

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Ritual, Regalia, and Remembrance: Fraternal Symbolism and Gravestones • Louisiana Cemeteries • Solomon Brewer: A Connecticut Valley Yankee in Westchester County • Theodore O'Hara and Bivouac of the Dead • Slavery in Colonial Massachusetts as Seen Through Selected Gravestones • Merrimac Valley Style Gravestones: The Leighton and Worster Families • A Kentucky Stonecutter's Career • The End of the Trail on Early Oregon Gravemarkers. 233 pages, 133 illustrations.

Paper \$11.00 members, \$13.00 others

Markers XII

Terra-Cotta Gravemarkers from New Jersey and New York, 1875-1930 • Adam and Eve Scenes on Kirtlyards in the Scottish Lowlands • A Sociological Examination of Cemeteries as Community • Joshua Hempstead Diary • Contemporary Gravemarkers of Youths Milestones of Our Path Through Pain to Joy • Some Folkloristic and Anthropological Observations on San Francisco's Presidio Pet Cemetery • Year's Work in Gravestone/Cemetery Studies. 235 pages, 111 illustrations.

Paper \$11.00 members, \$13.00 others

Markers XIII

Johann Warren, The Plainfield Trumpeter • Tree-Stump Tomstones • John Huntington, Gravestone Carver of Lebanon, Connecticut • Taylor, Texas, City Cemetery • From Jonathan Hartshorne to Jeremiah

Lane: Fifty Years of Gravestone Carving in Coastal New Hampshire • Year's Work in Gravestone Studies. 243 pages, 171 illustrations.

Paper \$11.00 members, \$13.00 others

Markers XIV

Cemetery Symbols and Contexts of American Indian Identity: The Grave of Painter and Poet T. C. Canon • Gravemarkers of the Early Congregational Ministers in North Central Massachusetts • A Modern Gravestone Maker • The Remarkable Crosses of Charles Andera • The Pratt Family of Stonecutters • African-American Signs of Life and Death in North Florida • Year's Work in Gravemarker/Cemetery Studies. 223 pages, 107 illustrations.

Paper \$23.00 members, \$25.00 others

NEW!! Markers XV

Septardic Jewish Cemeteries in the Caribbean and Eastern North America • At the Grave of Herman Melville • The Gravestone Carving Traditions of Plymouth and Cape Cod • Language and Ethnicity Maintenance: Evidence of Czech Tombstone Inscriptions • Aboriginal Australian Burials in Christian Missions • The New Deal's Landscape Legacy in Kansas Cemeteries • Chinese Graves and Gravemarkers in Hong Kong • The Year's Work in Gravemarker/Cemetery Studies. Paper: 356 pages, 164 illustrations.

Paper \$23.00 members, \$25.00 others

KITS

Kit of Information Leaflets (9 items)

Making Photographic Records of Gravestones • Symbolism in Carvings on Old Gravestones • Gravestone Rubbing for Beginners • A Technique for the Advanced Rubber Recommendations for the Care of Gravestones • Model Legislation • Recording Cemetery Data (10 pages, off-print from *Markers I*) • Care of Old Cemeteries and Gravestones (12 pages, off-print from *Markers I*) • Bibliography \$10.00 members, \$11.00 others

Kit of Teaching Resource Leaflets (11 items)

What to Look for on Gravestones • Symbolism in Carvings on Old Gravestones (same as above) • Gravestone Rubbing for Beginners • A Technique for the Advanced Rubber (same as above) • Making Replicas (Castings) of Gravestone Designs • Photographing Gravestones • Discussion and Research Topics • Analyzing Cemetery Data • Primary Genealogical Resources Available Locally • Gravestone Data Exercise—14 gravestone cards and a list of questions • Bibliographies - (gravestones, burial customs, death and dying). \$10.00 members, \$11.00 others

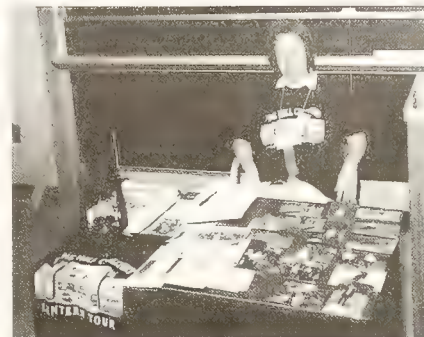
Kit of Gravestone Preservation Information (6 items)

Making Photographic Records of Gravestones (same as above • Recording Cemetery Data (same as above) • The Care of Old Cemeteries and Gravestones (same as above) • Preservation of Historic Burying Grounds • Review and Evaluation of Selected Proprietary Materials • Guidelines for Evaluating and Registering Cemeteries and Burial Places. \$12.00 members, \$13.00 others



Myra Graves

One worked to record all 3100 historical cemeteries in Rhode Island and another was instrumental in getting a historic cemetery in Washington on the Endangered Sites List.



Ann Pearson



Frank Calidonna

One is an award winning photographer, another an award winning artist, and a third a jurist for the selection of a sculptor for a Women's Memorial in Boston.

One is an AGS Forbes Award Winner and another the editor of *Markers*, the AGS Annual Journal.



Meg Wilson and Susan Sherwood

One has thirty-one years of experience rubbing gravestones, another is a cemetery tour guide in Ohio, and a third pioneered assessment of acid rain damage to bronze and stone monuments.

Two are professional stone carvers.

Two are president/directors of historical societies in Alabama and Pennsylvania.

Two are president/directors of cemetery associations in Massachusetts and New Jersey.

One is a playwright, another is a retired professor of folklore and folk life, and two work with elementary school children.

Even if pictures aren't worth a thousand words, those of the Participation Sessions will give you a sense of the day—its sessions, its presenters, and its role in a successful AGS Conference. ♦



At the Foil Impression workshop



Kathy Greenia



Mark Nonestied

CONSERVATION WORKSHOP

A smaller group of conferees learned about the care and preservation of gravestones, first in lectures and then through hands-on experience in a local cemetery. Those were truly dedicated people because the weather was steamy and the sun broiling hot. Jim and Minxie Fannin, workshop leaders, describe the day below:

"On June 27, 1998, some twenty-five students and six instructors gathered in a classroom of the parish house of the West Long Branch United Methodist Church for "Building Blocks to Basic Grave-stone Conservation: A Workshop." The session was chaired by Minxie and Jim Fannin of Fannin•Lehner Preservation Consultants. C. Ronald Miller, Ph.D., pastor of the church, dropped by to provide



Above: John Spaulding and conferees begin resetting procedure.

some background on the West Long Branch Cemetery where the "hands-on" portion of the Conservation Workshop was taking place.

After listening to talks on documentation, resetting, cleaning, casting a new base, using a hoist and mortaring into a base, the class viewed a slide show presented by C.R. Jones which showed clearly the pitfalls of inappropriate gravestone conservation.

The group then adjourned to the West Long Branch Cemetery with the instructors - Minxie and Jim Fannin, Fred Oakley, C.R. Jones, John Spaulding and David Via. Gray Williams, whose photographs illustrate this report, kindly volunteered to be our official photographer and did a superb job of recording the day's activities.

At the end of the session, nine gravestones had been conserved, the students had participated in a variety of basic gravestone conservation activities and West Long Branch Cemetery was the better for having the AGS use the site for the Workshop!" ♦



Left and below: Minxie Fannin applying and conferees removing a poultice to remove lichen from the stone.



Right: Jim Fannin (right) and Walter McGrath display a stone cleaned, reset, adhesively repaired and braced to prevent movement while epoxy sets.



Right: Conferees checking the level of a base before mortaring in the die.



Photos by Gray Williams



Leicester, Massachusetts is the Site for Conference 1997

Picture this!!

A small typical New England town on a hill with two churches, a town hall and town common. Beside them is a small New England college. Picturesque burying grounds nestle in many of the surrounding little towns. Nearby is a large city with enough colonial, victorian, ethnic, and modern cemeteries to satisfy every interest.

Worcester County in Central Massachusetts provides an exciting venue for our Association's 1997 Conference. The town of Leicester is just to the west of Worcester and is the home of Becker College. The area is replete with colonial burying grounds in each small town. The city of Worcester, the second largest in the Commonwealth of Massachusetts, has colonial, victorian, ethnic, and modern cemeteries to please the eye and challenge your rubbing and photographic skills. It is our good fortune to reap the benefit of a huge amount of carver research and historic interpretation which has been done over the years by AGS members such as Dan and Jessie Farber, Thomas and Brenda Malloy, and Robert Klisewicz.

Our conference site is Becker College in Leicester. Located in the center of a small town, its facilities meet our every need. The college's staff is eager to host the conference. Many of the buildings are of recent vintage. We will be the only group using the facilities; thus there will be none of the distractions that sometimes affect our gathering.

The activities will be similar to previous conferences.

Scholarly lectures are delivered on Thursday, Friday, and Saturday evenings, and Sunday morning. Day long, guided bus tours are a Friday feature. Two coaches are designated to tour colonial burying grounds. A third coach is designated for those interested in victorian and modern cemeteries.

Saturday is "Workshop Day". A series of hour-long "Participation Sessions" deals with a wide range of subjects of interest to educators, historical society members, historical commissioners, and cemetery superintendents. An all-day Conservation Workshop, separate from Participation Workshop activity, teaches procedures for conserving gravestones. Evening activity, following scholarly lectures, provides an opportunity for informal presentations and discourse.

The cost for the conference remains the same for the third successive year. A registration form will be sent to every member in February 1997. Non-members are welcome and encouraged to attend. Inquiries will be answered promptly. Further information is available from Rosalee Oakley, Registrar, at (413) 584-1756, 19 Hadley Place, Hadley, MA 01035.

***Plan now to attend! Bring a friend! Stay to do some research!
Enjoy New England!***



Call for Papers!

1997 AGS Conference
Becker College, Leicester, Massachusetts
June 26-29, 1997

The 1997 Conference Program Chair is Barbara Rotundo. Barbara is looking for papers from around the country, and abroad.

Proposals and 250-word abstracts are due February 24, 1997.

Remember! This is an organization for *gravestone studies*. An occasional paper on cemeteries or mourning customs is acceptable, but the focus should always be on *gravestones*.

Please send proposals and abstracts to:

Barbara Rotundo
48 Plummer Hill Road, Unit 4
Belmont, New Hampshire 03220
(603) 524-1092

For general information on AGS Conferences, contact:

W. Fred Oakley, Jr.
19 Hadley Place
Hadley, MA 01035
(413) 548-1756

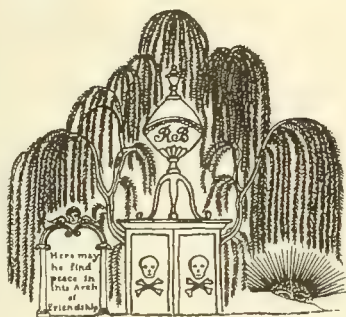


AGS Fun Stuff & Book Order Flyer

(See reverse side for order form.)



'96 Conference T-Shirts.....



'96 Conference T-Shirt Logo

Freemason Russell Bucknam stone, Gray, Maine
Line drawing by Gravestone Artwear.

This stone bears a variety of symbolic carvings; namely, a soul effigy, skulls and crossbones, an urn, willows, a rising/setting sun, and an arch.

All of our t-shirts are 100% preshrunk cotton.
Prices for all shirts are \$10 (for M, L and XL),
and \$11 (for XXL and XXXL).

The 1996 shirt is gold, with green lettering and image.

Other T-Shirts for your Collection.....

1995 Conference t-shirt, burgundy with gray lettering and stone, reading "Sacred to the memory of Mrs. Margaret Confort, etc." Availability: 1 sz. M, 10 sz. L, 11 sz. XL, 6 sz. XXL.

1994 Conference t-shirt, with tree stump design.
Availability: 8 sz. M, 2 sz. XXL.

"Staff" navy cotton polo with AGS name and logo on pocket.
Availability: 7 XL, 8 XXL. \$21 (members), \$22 (non-members).

"Don't Rub Me the Wrong Way" t-shirts, brick-colored with white lettering and image. Availability: 5 M, 2 XL, 3 XXL



Books.....

Each year we accumulate a number of books which are slightly damaged. Their covers are slightly torn or wrinkled, some have been damaged in the shipping process, otherwise they are fine. We are offering them to you at a reduced rate. Please note quantities are limited!

Markers VI (2 paperback - \$12 each).

Markers VIII (6 paperback - \$12 each).

Markers XI (1 paperback - \$12).

Saving Graces, Robinson (1 copy - \$13).

Understanding Scottish Graveyards, Willsher
(1 copy - \$4).

Gravestone Chronicles, Chase and Gabel
(1 copy - \$19).

Puritan Gravestone Art (1 copy - \$14).

Puritan Gravestone Art II (3 copies - \$14).

Rubber Stamps.....

Make some stationary, dress up your envelopes, or just have them around for fun! (Please don't forget to indicate which design when ordering.)



Lt. John Parker

2 3/4 X 4 1/4

Price \$10.00



Susanna Jayne

1 3/4 X 1 3/4

Price \$9.00

FORBES AWARD RECEPTION AND BANQUET

The reception late Saturday afternoon was comparatively formal. Some men even sported ties, and many women appeared in dresses for the first time. We were also served dinner by waiters and waitresses in black tie.

Most people consider this evening the high point of the conference because it celebrates the person honored by the Forbes

award. This year was a double celebration since both **RICHARD E. MEYER** and **ROSALEE F. OAKLEY** had been selected. Below are President **FRANK CALIDONNA's** citation for Rosalee and her acceptance speech, then Frank's citation for Dick and his acceptance speech.

Presentation Speech to Rosalee Oakley

We are presenting two Forbes awards this evening. The Forbe's award, for those new to our organization, honors the memory of Harriette Merrifield Forbes who wrote the first scholarly book on the subject of gravestones—*New England Gravestones and the Men Who Carved Them*. Tonight's celebration is very special to me personally.

When I discovered AGS in a book on organizations the name listed to call was Rosalee Oakley. Rosalee was President of AGS when I joined in 1991. She greeted us at the door that year when we showed up for our first conference in Northfield, MA and hosted the meeting of new members. Everywhere we went and everything we experienced involved the guiding hand of Rosalee.

Over the years as I went from member to Board member to President it became obvious that one of the backbones of the organization was Rosalee Oakley. Though not a student of gravestone studies she has served as President, Board member, and was our first Executive Director. She is the one person responsible for most of the organization in our organization, for our very being.

The Forbes Award is usually presented for scholarship and publication, but other criteria are included too. One is for exceptional service and Rosalee is exceptional service personified. As our organization grew to our present membership level we have been buffeted by problems that could have ended AGS as an organization. More than once Rosalee has stepped in and saved our organization with her expertise, organizational skills, and selflessly provided service way above and beyond the call of duty. She has pulled our bacon out of the fire more times than I care to recount.

The last three years especially have been the occasion for many traumatic changes and events in our office. We would not have a *Quarterly* had Rosalee not stepped in and made it's survival possible. We would not be here tonight or enjoy these past wonderful, smooth running conferences without the guiding hand of Rosalee. [I know Fred is laughing, but for the average conferee they are smooth running] AGS owes her a great deal. She is now providing groundwork to see that we survive as an organization and the *Quarterly* survives as our publication in the years to come. This award is a token compared to the services rendered.

It is with great pleasure and joy, on behalf of The Association of Gravestone Studies that I present the 1998 Harriette Merrifield Forbes Award to Mrs. Rosalee Oakley.



Rosalee Oakley holding her award
Photo by Fred Oakley

Rosalee Oakley's Acceptance Speech

Thank you Frank. And thank you to the Board of Trustees. I am very honored to receive this award and to share this evening's festivities with Dick Meyer. This is not something I ever expected, given my role of "enabler" rather than actual "doer" of gravestone studies.

It seems a short time ago when I received a call from Ted Chase, a total stranger from a neighboring town. He proceeded to tell me about a job search in which he was involved for a staff person for the Association for Gravestone Studies, and that Laurel Gabel, a friend of mine, had given him my name. After spelling out what the job would entail, he asked if I would be interested. When I said, "I don't think so at this time," he said, "That's what Laurel said you would say. And she told me that I should just continue on as though you hadn't said it." Obviously he eventually prevailed, I was interviewed, and accepted the position.

Many people have been extraordinarily supportive over the years for which I am very grateful. I can only mention a few though there are many more.

Of course, there is Laurel Gabel. For several years after I got the job, she never met me but what she would ask nervously if everything was going all right. She was so afraid she had gotten me into something I would not like. Not only did she open the door for me to have a position with AGS, more importantly she has fielded many questions—my own and those of other people I refer to her—and she has provided encouragement and friendship through the years.

Ted Chase and Dan Farber were the presidents of the organization for the first four years that I was the executive director. They were fellow dreamers, always thinking about what the organization should be, or could grow into being, and trying to make it happen. Dan and Jessie Farber, in the year 1986, took me along with them to Chicago to check out the possibility of having a future conference there. It took eight years to build the foundation we needed in order to have the courage to go so far from New England, but we did it in 1994. It was our first non-colonial conference. Our champion of post-colonial monuments, Barbara Rotundo, received the Forbes Award at that conference, and I was privileged to be the President that made the presentation, a midwestern native from Iowa.

There is another former president of the Trustees that I must mention with special appreciation and affection—Fred Oakley. His support at crucial times and his problem solving abilities have been invaluable. His concern for the financial stability of the organization and his advice on business decisions have made some important differences. Fred's little red trucks have hauled books and furniture to conferences and new offices for years—items that would have cost us heavily if we had had to use commercial movers. Certainly Fred's and my efforts over the past years to find conference sites and assist with conference arrangements have taken us to visit more colleges than parents of a high school senior. My gratitude to him for all his work and support has no bounds.

This past year, working on the *Quarterly* has been a big challenge. The photographs and stories our members send in always amaze me for their variety and informative nature, and it is fun to try to find ways to present them to our readership. The questions that come over the telephone and e-mail keep us busy. Our web site operated by Tom Mason is definitely attracting new members and publications purchasers.

All my many experiences culminated at last year's conference when Fred and I were awarded the first Certificates of Merit and had the certificate named for us, a very humbling honor. We are delighted AGS can now recognize many volunteers and organizations who are doing outstanding work on many fronts in conservation, documentation, and other kinds of gravestone studies.

Which brings me to Harriette Merrifield Forbes and this award. This award is so special. Many of you feel closer to Harriette than I—you know members of her family, you have made her carver research and photography a foundation for your own work, or you own her book and marvel at all she accomplished.

To those of us in the office, however, Harriette has presented a challenge of a different kind. Since about 1988 we have been giving a photograph of Harriette to the award recipient as well as having an enlargement sitting on the head table at each Forbes Award Banquet. It has been a challenge to put those photographs in a place where they can be found

the following year at conference time, especially each time we moved the office, first to Worcester and then to Greenfield. To those of us in the office, remembering to bring Harriette's photograph along to each conference has been *the* significant tie for us to her and her work.

In closing I want to say I'm pleased that, when Miranda moved on, I was available to bridge the gap until the next director or administrator is on board. It wasn't difficult to pick up the office work when she left, but the developments in computer technology impacting the *Quarterly* that took place during Miranda's time with us were a serious challenge. I have learned so many new things. The new office is a pleasure to work in, and—Laurel,— it has been fun. I'm very honored to receive this award and hope my being here "for such a time as this" enables AGS to assist you into the future as you persevere with the work of gravestone studies.

Presentation Speech to Dr. Richard Meyer

This Forbes award also has personal meaning for me. I had been photographing cemeteries and gravestones for many years. I often used these pictures in slide shows of my work. Over the years I was asked many questions about them and my curiosity was also piqued. I never dreamed there were people studying this subject. I finally decided to learn all that I could about gravestones. My local library had nothing, but ordered every book we could find on the subject via an inter-library loan. What a thrill when the first book arrived—*Cemeteries and Gravemarkers: Voices of American Culture* by Richard Meyer. My first real introduction on the subject made an indelible impression and started my own education on the topic. I never dreamed that eight years later I would be sitting at a table breaking bread and chatting with the author.

Dr. Meyer has done more than any one person to make cemeteries and gravemarkers the subject of serious research and theoretical writing in the academic world. He organized, set the attitude in, and headed for ten years the section on Cemeteries and Gravemarkers in the American Culture Association where that section had more papers and a larger continuous audience than any other section of the American or Popular Culture Associations. His section has also drawn in the most academic disciplines which in turn means that the word about the outlet of research in his section and publication of *Markers* has spread widely.

Dr. Meyer is presently the editor of *Markers* which is our scholarly publication. His very high standards of excellence are evident in this publication. In addition to editing *Markers* for us, attracting new writers, and producing an invaluable bibliography, he has edited two anthologies that are held in hundreds of libraries, often the only scholarly work on gravestones in a library. The two are *Cemeteries and Gravemarkers: Voices of American Culture* (Ann Arbor, 1989) and *Ethnicity and the American Cemetery* (Bowling Green, 1993). He is co-author with Peggy McDowell of *The Revival*

Styles in American Memorial Art (Bowling Green, 1994). He has published numerous articles as well.

Widely recognized as an expert, there is no book on cemeteries and gravemarkers published in the last ten years that has not acknowledged his help. Dr. Meyer's service to the field of gravestone studies has been exceptional in scholarship, publications, education, and community service. On behalf of the Association of Gravestone studies it gives me great pleasure to present Dr. Meyer with the 1998 Forbes Award.



Richard Meyer (left) receiving the Forbes Award
from President Frank Calidonna
Photo by Mary Ann Bodalya

Dr. Meyer's Acceptance Speech

Ladies and gentlemen, I shall endeavor to keep my remarks brief this evening, but I would like to begin by saying to you how very humbled and honored I am to be standing here tonight as a recipient of the Harriette Merrifield Forbes Award. I am aware of the many distinguished individuals who have preceded me in receiving this honor, and, tonight especially, my happiness is tinged with sorrow for our recent loss of the man who was the first ever to be so singled out by this organization for his achievements in the field of gravestone studies. Dan Farber's kindness, his gentle dignity, and his creative genius made him a special friend to all of us who love and value this field of study. We shall miss him terribly.

If there has been a constant in my life, even more than my fascination with graphic imagery, it has surely been

a love of words—no great wonder, I suppose, for someone who made his living for thirty years as a teacher of literature. Quotations have stuck with me over these years like burs on a pants leg, and at any given moment they are apt to spring forth from the depths of my memory to give me pleasure or to bestow an appropriateness upon a given situation. Shakespeare, of course, has provided many of them. As I grow older, I think more and more of Richard II's plaintive words, "I wasted time, and now time wasteth me" (a remark which, had they not held the theatre in such contempt, would surely have made a fine epitaph on Puritan gravestones), and those of you who might for some reason have corresponded with me via e-mail may have noticed Mercutio's words from *Romeo and Juliet* which form part of my electronic "signature": "Ask for me tomorrow, and you shall find me a grave man."

But it is an American author, the great poet and essayist Ralph Waldo Emerson, who has supplied some of my best loved and most frequently resorted to quotations, gems such as "Hitch your wagon to a star," "A foolish consistency is the hobgoblin of little minds," and, in my darker moments, "Things are in the saddle and ride Mankind." Tonight I am particularly reminded of one of the most perceptive observations this most perceptive of men ever made. In an address initially presented before the Phi Beta Kappa Society of Harvard in 1837 and subsequently published as his essay, "The American Scholar," Emerson made a most striking proclamation: "Books," he said, "are for the scholar's idle times."

It is all too easy to misinterpret what Emerson meant by this statement. It is certainly not intended as an anti-intellectual statement, nor, as some have chosen to interpret it, is it an attempt to marginalize the value of books and the reading of books. Rather, it is clear from an examination of Emerson's entire essay, as well as numerous other of his writings, that the statement was meant as a challenge to the inquisitive minds of what was then a young nation. By all means, he would say, read books, be enlightened by them—be a literate person, in other words, knowledgeable of the works of others—but never forget that the true scholar is not one who simply engages in the passive absorption of information and understanding provided by others. No, Emerson maintains, the true scholar is the individual who experiences the world not merely through the reflecting lens of books, but most directly from the first-hand process of living in and observing it. It is only by eventually leaving the comfortable sanctuary of the library that any individual can hope to contribute meaningfully to the world's understanding of itself, and thereby earn the title of scholar. And that is why books are for his or her idle times.

And that also, ladies and gentlemen, is why I so greatly value the Association for Gravestone Studies as an organization and each of you individually as friends and esteemed colleagues. You are—all of you—true scholars in the sense that Emerson meant the term, persons who experience the world directly, study it, and contribute to our

knowledge of it. You don't reject the value of knowledge gained from books (such as, for instance, *Markers*, available for immediate purchase at the conference sales tables), but you understand implicitly the need to explore and seek out new knowledge through individual fieldwork and interpretive analysis and then to share that knowledge freely with others. Of all the organizations I have ever belonged to or could ever hope to belong to, AGS most clearly embodies the Emersonian ideal of the American scholar. And so, you see, the Forbes Award is not to me just another career document to hold briefly and then to stash away in a forgotten drawer. It will always be there visibly to remind me of these happy moments spent before you, accepting with gratitude this kindness bestowed upon me by a true community of scholars. Thank you ever so much. ♦

SATURDAY NIGHT LECTURES

The Saturday night papers were presented in a warm auditorium. Apparently service personnel had turned off the air-conditioning when they left Friday night. Although Rich Veit found the controls and turned it back on late Saturday, the building was not cool again till Sunday morning. Luckily all three speakers had carefully timed their talks. The first were **TOM** and **BRENDA MALLOY**. For years the Malloys have been showing us what can be done to find different topics in a limited geographic area. This year Tom showed us gravestones that recorded murders of men and gave us the stories he learned from newspapers and other sources. Then Brenda showed the stones of women who had been murder victims and told us their stories.

The final Saturday night speaker was **JANET HEYWOOD**, Director of Interpretive Programs at Mount Auburn Cemetery in Cambridge, Massachusetts. Janet frequently gives talks that are illustrated with gravestones from Mount Auburn. This time her topic was "Draped Shapes-Concealing and Revealing." She did not show drapery around female figures, but limited the talk to draped urns, crosses, etc. The drapery can be seen as shrouds, palls or metaphors for the thin veil that separates life and death.

SATURDAY LATE NIGHT SESSION

SUSAN SHERWOOD began Saturday Late Night with slides taken of pages in *Monumental News*, a periodical with a run of forty or fifty years that she has found an invaluable source for historical and practical information about gravestones, their designs, and their makers.

MEG WINSLOW, archivist and preservation supervisor at Mount Auburn Cemetery, Cambridge, Massachusetts, talked about their experience of having cast-iron gates stolen, having a member of the public who had read the news releases report seeing some of them in an antique shop on Cape Cod, having police identify the thief, ending with the judge's handling of the case. The guilty man could escape jail and be put on probation if he would

return the other gates. He showed up with three, but only two had come from Mount Auburn. Then the thief went back to wherever he keeps his treasure trove and finally returned with the correct gate. Charlie Marchant came up with a startling conclusion to Meg's tale. The police in Vermont had been alerted to a man taking things from a cemetery, but when they searched his truck, they found no evidence. Charlie's man and Meg's had the same name. Now we hope the two police forces can get together! ♦

Conference Registrar's Report

140 conferees
25 states
1 Canadian province
1 South American country

Alphabetical Order

Alabama - 1
Arizona - 2
California - 1
Colorado - 1
Connecticut - 6
Washington DC - 1
Delaware - 2
Illinois - 2
Indiana - 2
Massachusetts - 23
Maryland - 2
Maine - 1
Minnesota - 1
New Hampshire - 2
New Jersey - 26
New Mexico - 1
New York - 23
Ohio - 3
Oregon - 3
Pennsylvania - 9
Rhode Island - 7
Tennessee - 2
Utah - 1
Vermont - 2
Virginia - 11
West Virginia - 2

Venezuela - 1
Ontario - 2

Numerical Order

New Jersey - 26
Massachusetts - 23
New York - 23
Virginia - 11
Pennsylvania - 9
Rhode Island - 7
Connecticut - 6
Ohio - 3
Oregon - 3
Arizona - 2
Delaware - 2
Illinois - 2
Indiana - 2
Maryland - 2
New Hampshire - 2
Tennessee - 2
Vermont - 2
West Virginia - 2
Ontario - 2
Alabama - 1
California - 1
Colorado - 1
Washington DC - 1
Maine - 1
Minnesota - 1
New Mexico - 1
Utah - 1
Venezuela - 1

SUNDAY

Sunday morning again began with a continental breakfast outside the Pollak Auditorium and with the last chance to browse through the sales and exhibits tables.

MORNING LECTURES

C. R. JONES, longtime member and frequent lecturer at conferences gave the first paper Sunday morning, demonstrating with numerous slides the ancient roots of our modern gravestones. Basically, the modern ones descend from Greek stelae.

YVONNE DIVAK, from Johnstown, New York, was attending her first AGS conference. She gave a carefully researched paper centered on a single gravestone in Greenridge Cemetery in Saratoga Springs, New York. She gave biographical details of Obed Coleman, the man memorialized, and the invention (a chime-causing attachment for pianos) that gained him fame. She also shared all she had learned about Michael Flannelly of New York City, the carver of the Coleman monument.

ROBERTA HALPORN gave the next talk. Roberta is a frequent contributor to the *Quarterly* and to our annual conferences and is known in Brooklyn and Manhattan as "The Death Lady" because she is Director of the Center for Thanatology Research and Education. She gave a paper on the African-American gravestones she has found and illustrated her talk with the rubbings she has made of those stones.

The final speaker of the conference was RICHARD DICKINSON, a founder and current president of The Friends of Abandoned Cemeteries on Staten Island. He is also Borough Historian for Staten Island. He talked about some of the problems FACSI has faced and what they have done about them.

People were beginning to leave to catch planes and trains. However, lunch was part of the conference, and after lunch, some people went to see "Tanagras" with Mark and Rich.

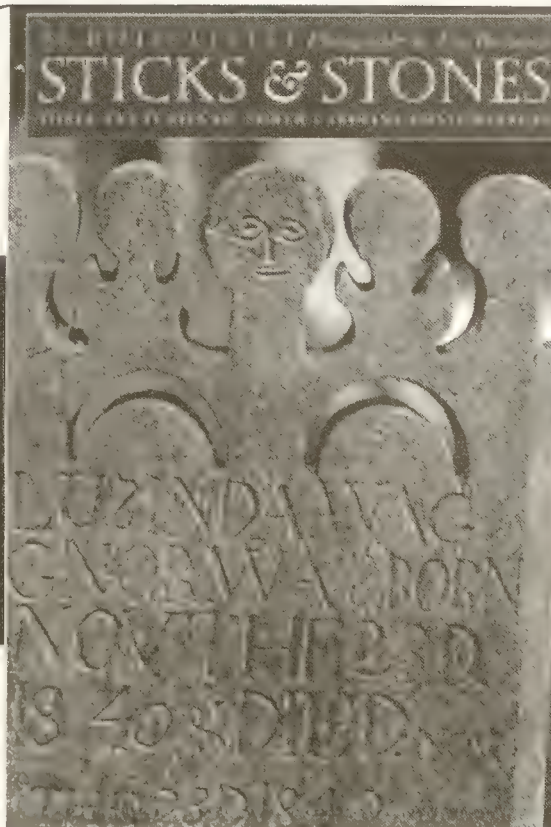
Thus ended a conference that, despite the heat, was judged successful by those who remembered to leave their evaluation sheets. ♦



Metal Cross in Ukrainian Cemetery

Photo by Rosalee Oakley

advertisement



STICKS & STONES

THREE CENTURIES OF NORTH CAROLINA GRAVEMARKERS

M. RUTH LITTLE

PHOTOGRAPHY BY TIM BUCHMAN

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—Terry G. Jordan, author of *Texas Graveyards*

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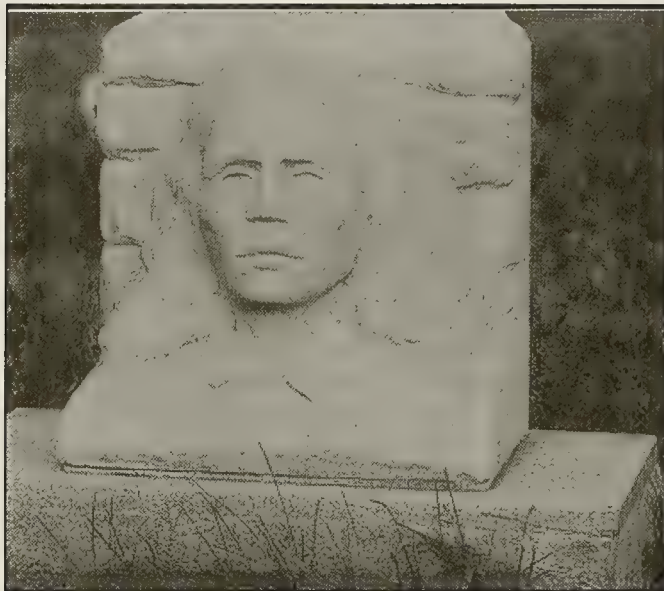
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*Monument for Indian Chief Taza, son of Cochise
in Historic Congressional Cemetery.*

1999 AGS East Coast Conference Washington, DC June 23-27, 1999 American University

A vibrant and enthusiastic planning committee is preparing an excellent conference for June of 1999. The staff includes:

Conference Chair - Susan Olsen, Director of the
Woodlawn Plantation for the National Trust
Program Chair - Barbara Rotundo
Registrar - Tom Mason
Participation Sessions - Melvin Mason
Conservation Workshop - David Via
Facilities and Meals Chair - Suzanne Curran
Publicity - Diane Cichocki
Exhibits and Sales - Butch and Sue Stalder
Transportation - Michelle Campbell (National Trust)

Call for Papers

Papers for the formal lecture sessions at the Washington, DC conference are now being solicited. Particularly welcome will be topics resulting from research in the Washington area.

Please keep in mind that this is an organization for gravestone studies. While funerals and cemeteries are inextricably linked with gravestones, discussion such as ethnic mourning customs or ways to publicize cemetery preservation are more suitable for participation sessions where conferees can choose among topics (see below). The formal presentations will be limited to twenty minutes, and this year a disc or typed copy will be required at the time of the lecture.

Send proposals and a 250-word abstract by February 1, 1999, to Program Chair Barbara Rotundo, 48 Plummer Hill Road, Unit 4, Belmont, NH 03220.

Call for Participation Session Leaders

Proposals for talks, demonstrations, or panel discussions on topics concerning gravestones, cemeteries, and other related subjects are wanted for the 1999 AGS Conference in Washington, DC. These Participation Sessions are 90 minute programs, with approximately 40 participants, which will be held on Saturday, June 26th. Proposals should be focused for inclusion in one of the following thematic tracks: Computers & Technology, Interpretation and Programs, Research and Documentation, History and Interpretation of Individual Markers, and Preservation and Conservation.

Interested presenters should send a 250 word proposal by January 15, 1999 to Melvin Mason, AGS Participation Session Chair, Congressional Cemetery, 1801 E Street SE, Washington, DC 20003. (e-mail: CongressionalCemetery@mail.org.)

Things to think about:

- Some pre-conference activities will occur on Wednesday, June 23, so those coming from a distance may wish to check into the dorms on Tuesday, June 22.
- Wednesday afternoon there will be a tour of Oak Hill Cemetery, a beautiful private Victorian cemetery with stringent rules about following the guide and staying on the paths.
- Wednesday night a bus tour of the national monuments will be offered including the Lincoln, Jefferson, Roosevelt, Vietnam, and Korean monuments.
- Thursday, June 24, the all-day Conservation Workshop at Historic Congressional Cemetery will take place (buses provided from the university to the cemetery and return). At the same time, a special "hands-on" workshop will be held at Rock Creek Cemetery for photography and rubbing, and a Grants & Funding Workshop (for cemetery preservation) will be held at American University.
- Friday will be Bus Tour Day, two tours to choose between, both touring two large cemeteries for about 3 hours each.
- Saturday is given over to Participation Sessions for everyone. You don't have to miss out to attend the conservation workshop this year—however, you still have to choose from a number of intriguing selections.
- Sunday morning concludes the lecture series which is held each evening and Sunday morning.

So plan to attend the entire conference. Network with other gravestone scholars, researchers, and hobbyists. You'll find there is something for everyone!

AGS West Coast Conference "Seeking the West" Portland, Oregon August 5-8, 1999

For all you west coast and close to west coast AGS members, finally here is an AGS conference for you. Held at beautiful Reed College, this conference will include scholarly lectures, classroom sessions, a conservation workshop, and bus tours of Portland cemeteries. This conference is made possible because one of our institutional members, the Oregon Historic Cemeteries Association, offered to be the host and head up the many committees that make our conferences happen. The Steering Committee includes:

Conference Co-chairs: Jeanne Gentry, executive director of OHCA, and Phyllis Hoggatt, president of OHCA
Program Co-chairs: Richard and Lotte Meyer
Participation Session Chair: Bonnie Kiser
Conservation Workshop: Fred Oakley

- To volunteer to help, e-mail Jeanne Gentry at <ohca@integrityonline.com>
- To register to come, watch for the registration information mailing that will be in the mail to all AGS members in April.
- To bring an exhibit, sign up for a table on the registration form. (They're free!)
- To sell your wares, select a half or a full table (\$5 or \$10) on the registration form.
- To get on the late night show for 15 minutes with either a slide show or discussion of the concern of your choice, indicate your topic on the registration form.
- To have an absolutely excellent experience in a brand new area of our country where AGS has not met before, plan now to come. Bring a friend or come by yourself. You'll have plenty of new friends by the time the conference concludes! And they will all love gravestones! What could be better?

Be prepared for a real western experience as we join our Oregon AGS and OHCA members at the end of the Oregon Trail in August of 1999.



Monument at Lone Fir Cemetery, site of Conservation Workshop

Call for Papers

Papers are solicited for the formal lecture sessions at the 1999 AGS West Coast Conference, "Seeking the West," August 5-8, at Reed College in Portland, Oregon.

Topics may utilize any appropriate disciplinary perspective and may focus upon any aspect of gravestone/marker study (as well as cemeteries, providing that the markers within these cemeteries receive significant attention), but other elements of deathways or mourning customs might prove more appropriate to participation sessions (see below) where conferees can choose amongst a wide range of topics. Because of the conference's regional emphasis, we would be particularly interested in any proposals resulting from research in the West. Papers should be analytical (i.e., not merely descriptive) in nature, and their presentation time must not exceed twenty minutes. Those presenting papers at the AGS June Conference in Washington, DC, should not seek to present them again at the Portland conference.

Please send written proposals (ca. 300-500 words), plus a 50-75 word abstract, by March 1, 1999 to Program Chairs Richard and Lotte Meyer, 407 19th Street NE, Salem, OR 97301 (tel.: 503/581-5344; e-mail: meyerr@wou.edu, or larsenl@wou.edu).

Call for Participation Session Leaders

Talks, demonstrations, or round table discussions on topics related to gravestones are solicited for the AGS Conference in Portland, Oregon, August 5-8, 1999. The sessions are held on Saturday, August 7, in classrooms seating thirty to forty people, and last about an hour. Those involving both a talk and work in the field can request double periods.

Send your descriptive proposals by March 1, 1999 to Bonnie Kiser 2627 N.E. Knott Street, Portland, OR 97212-3511; (tel. 503/281-1468; e-mail: boniekiser@aol.com).

NOTES & QUERIES

Restoration of a Family Graveyard

Dealing with a simple family graveyard in Rye, New Hampshire, has involved a variety of different people. There was the former owner, the new owners, the next-door neighbor, descendants in New Hampshire and California, a monument man, and Louise Tallman as advisor and bush cutter, and author of this report.

William Seavey settled in Rye, New Hampshire, about 1630. The Seavey house that survives is believed to have been built in 1730. About 200 feet below the house is the family graveyard. It contains marble stones for John L. Seavey, died in 1845, his wife Sidney, 1858, son William, 1824 at 5 years. Placed as a memorial is a stone for William Seavey, who served in the Revolution. Besides these are a number of pairs of fieldstones, how many are not yet known.

In 1976 we organized a team for the restoration of some family graveyards in Rye. We approached the owner of the Seavey house and land about putting the graveyard in better shape. The reply was negative. Over the years, in deference to the Portsmouth descendant, I placed a flag at William's stone. Finally the jungle of brambles and vines made access impossible.

I knew that a California descendant was concerned about the graveyard. When new owners took over the property, restoration might be possible. I knocked on the door and met Hugh and Andrea Lee. They come most weekends to work on restoration of the house and grounds. It was great to see careful work in progress. What about the graveyard? John Adams, the modern descendant, would be willing to hire someone to do the restoration. They stated they would prefer to be involved themselves, but would welcome assistance by local volunteers.

I was surprised one weekend to get a call from Hugh, who asked me to come right over because John Adams had come from California to plan the graveyard restoration. John expressed his wish for a monument that would tell more about the graveyard. He also wanted to plan for an edge fencing. How about granite posts around the edges? First we had to determine the extent of the burials because the fieldstone markers continued into the jungle.

I recommended a monument man who likes to work on old sites. He persuaded John to plan a stone seat that could have the wording John wanted. He would design fencing which might be 30 feet square. John Seavey's stone had an illegible eight-line epitaph, but the wording was in family papers. John Adams arranged that this be cut on a stone to be placed in front of the marker.

Rye has over 25 sites with unmarked fieldstone gravemarkers. Typically these are flat stones set upright, with pairs six feet apart. Some sites, such as this, have inscribed gravestones nearby. A portion of the Seavey graveyard is over the line on land of the next-door neighbor. He recognizes the right of the descendant to plan restoration.

"Just make sure you don't leave a mess of heavy brush on my land."

I had started clearing to determine the pattern of graves. Hugh Lee did some chainsaw work. John Adams had hoped to have the graveyard work completed for a July 25 House Tour for Rye Historical Society. Visitors to the Seavey house could view the graveyard as well. Clearing of the jumbles of vines and brambles would have to be hired. This will expose the pattern of fieldstone gravemarkers so that some kind of edging can be designed and constructed. Cost will be covered by the descendant.

—Louise Tallman

Seeking information about glass coffins

Kathy Shearer of Abingdon, Virginia, writes that while working on a history project in an old coal mining town in southwest Virginia, she has located the burial site of a ten-year-old Italian child who died in 1920. The grave is different from others in the cemetery as it is a concrete vault above the ground, about 3 feet high at the center and six feet long. The legend is that this child was buried in a glass coffin with her dolls. Kathy has heard of a curved glass piece being inserted in a coffin over the face for viewing, but she wonders if anyone has ever heard of a glass coffin? Write Kathy Shearer, Special Projects Coordinator, People, Inc. 1173 West Main Street, Abingdon, VA 24210.

Guidance in France

New member Lisa Falour from Saint-Denis, France, has indicated she would like to have AGS members know she is willing to be a local contact for them when they are visiting in the region around Paris. She and her husband have visited many cemeteries in France and have useful tips to share. They are also a registered Bed and Breakfast and would love to host visitors to Saint-Denis. Write Lisa Falour, 79, rue de Strasbourg, 93200 Saint-Denis, France.

Historic New Orleans Walking Tours

Robert Florence has graciously offered to give reduced fees to fellow AGS members for his Historic New Orleans Walking Tours. The phone number is (504)947-2120. A special section on cemeteries in *The Dallas Morning News* (sent to the office by Eric Brock) recommends his tours, and Barbara Aitken and Claire Deloria, AGS members, really enjoyed the tour they took with him.

Brochures available

We have some brochures from the Association for Collectors of Mourning Jewelry, PO Box 641, Burlington, WI 53105. Those interested in knowing more about this organization may send a stamped, self-addressed business-sized envelope to the AGS office or correspond directly with the organization.

Feminine Epitaphs

In a recent *AGS Quarterly* we asked for feminine epitaphs. This one was found in *Tombstones of Your Ancestors*, by Louis S. Schafer.

Here lies a woman who was always tired.
She lived in a house where no help was hired.
The last words she said were "Dear Friends I am going
Where washing ain't wanted nor mending nor sewing
For where folks don't eat, there's no washing of dishes
There all things is done exact to my wishes
Don't mourn for me now, don't mourn for me never
I'm going to do nothing, forever and ever."

Found in Pembroke, Massachusetts

Stone finds its way home

David R. Mead, Twin Falls, Idaho, has sent in an article by Mark Heinz that appeared in *The Times-News*, Twin Falls, Idaho, March 25, 1998. The story was about Carter Lewis, a farmworker in Jerome, Idaho whose 8-month-old son, Carter Franklin Lewis, died of double pneumonia in 1950. Carter Lewis, (now retired and living in Willets, California), had purchased a small headstone shortly after his son's death. However, it was repossessed when he couldn't afford to finish the payments on it. That was the last he saw of the stone.

The Jerome County Sheriff's Department received a report that the headstone was found in 1969 on the hood of a parked car in Boise. In early 1970 a state trooper took the stone to Jerome where it was stored in a walk-in safe. In March 1998 as the sheriff's department personnel were clearing out the safe to make room for evidence storage, the stone was found. An article in *The Times News* about the stone's discovery alerted family members still living in the area. They told the sheriff's department where Carter Lewis could be found, and plans were made to re-set the stone on his son's grave.

MEMBERS IN THE NEWS

AGS members participated in The Grave Affairs Workshop held June 16 and 17 in Jefferson City, Missouri. Co-sponsors were the Missouri Department of Natural Resources' Division of State Parks and the division's Historic Preservation Program. Participating were HELEN SCLAIR, Cemetery Historian, TRACY WALTHER and SHELLY SASS, Historic Materials Conservators, and MARY ELLEN MC VICKER a panel member discussing "Using Cemeteries for Historic Interpretation." Lectures were followed by a hands-on technical workshop the next day led by Shelly Sass in Jefferson City's Old City Cemetery.

The April 1998 issue of *Stone in America* has an article by Jan Leibowitz Alloy titled "The Graveyard Shift" describing the methods used by two AGS members, DR. GREGORY JEANE and CLAIRE DELORIA who conduct workshops and classes on cemeteries and gravestones. And in the July 1998 issue, LOREN HORTON'S photos illustrated an article by Lee Jansen on "Memorial Crosses." "In

Query about wrought iron gates

Ruth M. Miller writes about her research into the history of ironwork in Charleston, South Carolina. A reference in the book, *Early Ironwork of Charleston*, by Alston Deas, published by Bostich & Thornley in 1941 described a gate with skulls and crossed bones wrought into it. "A heavy brick wall, and heavier gate of iron, enclosed the burial place, and were connected with porticoes. Skulls and crossbones were wrought in the antique iron-work, and formed no unfitting device for such an abiding place. These, however, gave place to a more modern fancy, and a neat iron railing took the place of the heavier wall but a few years ago..." (from *Southern Literary Journal*, Charleston, S.C., January 1836. Vol. I, Number 5, p. 365.) When a portion of the graveyard was relinquished to the city to widen the street and the present "neat iron railing" was selected, the substitution was made "without recorded reluctance on the part of anyone." (from St. Philip's Church. Minutes of the Vestry and Wardens, July 8, 1826.) Ruth asks if anyone has seen other such references, or better yet, seen such ironwork. —Ruth M. Miller, PO Box 1651, Charleston, SC 29402, (803) 766-2080.

Reporting thefts is an important strategy

From the minutes of July 28 of the New Orleans Cemetery Preservation Advisory Committee of Save Our Cemeteries: "...the committee discussed a plan to have Save Our Cemeteries send a memo to all cemetery operators advising them to encourage all families reporting thefts to file a police report on the incident. All cemetery operators will also be requested to file a report each month to Save Our Cemeteries which will contain information on all thefts reported to them. Save Our Cemeteries will use these reports to make sure that police reports are being filed by families and as a record for the committee of how many thefts are still occurring and where." This might work well in other areas as well.

—Katie Karrick, Lyndhurst, Ohio ◇

Celebration of Life" by Gloria Harper quoted J. JOSEPH EDGETTE, Ph.D., who presented a paper for the 1998 Americal Culture Association titled "Atop the Grave: Its Goods vs. Its Decorations." The article, "Touring Chicago's Cemeteries" mentions tours by DIANE LANIGAN, a docent for the Chicago Architecture Foundation. All these are AGS members.

The August 1998 issue of *Stone in America* has an article by Gloria Harper detailing the work of RUTH SHAPLEIGH-BROWN, director of the Connecticut Gravestone Network. CGN works to educate the public about cemetery theft and to provide a network to help find where "lost" stones and artifacts belong. In the same issue, two stone carvers are featured in an article by Ann Corcoran Janiak, both of whom led participation sessions at AGS conferences: ALLEN WILLIAMS of Blandford, Massachusetts and MICHAEL FANNIN of Middletown Springs, Vermont. Both carve gravestones in the old style. ◇

CALENDAR OF COMING EVENTS

January 3, 1999 - "Cherubs and Angels of Mount Auburn" - a First Sunday walking tour with Janet Heywood, Director of Interpretive Programs, Mount Auburn. Friends of Mount Auburn Cemetery, 580 Mount Auburn Street, Cambridge, MA 02138; call (617) 547-7105 for information. Fee: \$8. Begin the new year with a walking tour of Mount Auburn. We will explore the grounds, seeking cherubs and angels in marble and granite. Join us for this discovery walk. Images of celestial beings are found throughout the Cemetery, proudly posing on pedestals or tucked into the decorations of many monuments. Can you find them? Dress appropriately for the weather. Meet near Story Chapel. (In case of severe weather, alternative date, Sunday, January 10. Call (617) 547-7105, ext. 823 to check weather update.)

March 31-April 3, 1999 - American Culture Association meets in San Diego, California. Section on "Cemeteries and Gravemarkers" is seeking proposals for papers. Contact J. Joseph Edgette, Ph.D., Widener University, One University Place, Chester, PA 19013, e-mail: j.j.edgette@widener.edu, tel. (610) 449-4241.

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To contribute articles, notes, or queries, please send items to the AGS office.

Membership fees: (Senior/Student, \$25; Individual, \$30; Institutional, \$35; Family, \$40; Supporting, \$65; Life, \$1000) to the Association for Gravestone Studies office, 278 Main Street, Suite 207, Greenfield, Massachusetts 01301. The membership year begins the month dues are received and ends one year from that date.

Journal articles to be considered for publication in *Markers, The Journal of the Association for Gravestone Studies*: Please send articles to Richard Meyer, Editor of *Markers*, PO Box 13006, Salem, OR 97309-1006. His telephone is (503) 581-5344 and e-mail address is meyerr@wou.edu. The current issue of *Markers* is volume XV now available. Please see the insert in this *Quarterly*.

Address other correspondence to Administrator, AGS Office, 278 Main Street, Suite 207, Greenfield, MA 01301. 413/-772-0836. ags@javanet.com



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