



SUMMER SESSION 2024: FIRST SESSION

ART 380: GRAVEYARDS & CEMETERIES OF NEW ENGLAND

INTRODUCTION:

This 3 credit University-level course is intended to introduce students to the concepts and forms of burial and commemoration in New England from the 17th century period of European colonization to the early 20th century. It is primarily a **field course** and after the first introductory session will meet at various sites around the state of Rhode Island for which maps will be provided.

- **Journal but No Test.** Given the length and number of the class sessions, the basis of the course grade is **25 % participation** (this means both attendance and interaction with what is going on) and **75% a journal** which will be kept and which will be explained and discussed the first day. The journal will also record your own visits to funerary sites (two each week in addition to those covered in class).

- **No single required text** for the course (no single appropriate *one* exists) but a bibliography and other handouts will be given out to be read and incorporated into your journals.

- **Some field suggestions:** wear appropriate clothing and shoes for being outside (no dresses, heavy topcoats, heels) and for walking. Bring water with you since it can get hot during June. We will always get a lunch break but bring a small snack like fruit or health bar if you think you might need it to get through the morning or afternoon sessions. Wear hats and sunscreen to protect yourself as well.

SCHEDULE OF CLASSES: COURSE MEETS ON 4 SATURDAYS. 10am to 4

Saturdays: **June 1: Intro lecture & South County (1st meet:10am Pastore Hall)**
 June 8: Newport (Common Burying Ground, Governors, etc.)
 June 15 Providence (North Burial & Swan Point Cemetery)
 June 22: TBA; JOURNALS DUE!

OUTCOMES:

1. To identify major practitioners and historical monuments in the development of American funerary monuments and graveyard/cemetery design
2. To use appropriate terminology when visually analyzing markers and graveyard/cemeteries
3. To understand the major cultural contexts and eras within which funerary practices occur in NE and America
4. To experience first-hand major burial markers and sites.
5. To understand how American art & architecture reflects varied American beliefs, myths and value related to racial identity, immigration, urbanization and industrialization.
6. To appreciate of how American funerary art relates to the funerary art of other cultures

READINGS:

For June 8:

Deetz, James. "Remember Me as You Pass By", In Small Things Forgotten, Anchor Press, Doubleday, NY, 1977, pp. 64-90.

For June 15:

French, Stanley, "The Cemetery as Cultural Institution: The Establishment of Mount Auburn and the "Rural Cemetery" Movement", American Quarterly, 26/1 (March 1974), pp. 37-59.

Onorato, Ronald J. "Hope and Memory, The Monuments of Swan Point Cemetery", Markers XXIII, 2017, pp. 6-33

Selected Reference Bibliography
Burying Grounds and Cemeteries, Monuments and Memorials

rev- RO24

These are for your general interest in the subject, some are required readings as noted above)

Benes, Peter. The Masks of Orthodoxy, Folk Gravestone Carving in Plymouth County, Massachusetts, 1689-1805, U. Mass Press, Amherst, 1977.

Burgess, Frederick B. English Churchyard Memorials, Butterworth Press, 1963.

Ciregna, Elise Madeleine. "Museum in the Garden: Mount Auburn Cemetery and American Sculpture, 1840-1860, Markers, XXI, 2004, pp. 100-147

Deetz, James. "Remember Me as You Pass By", In Small Things Forgotten, Anchor Press, Doubleday, NY, 1977, pp. 64-90.

Forbes, Harriette M. Gravestones of Early New England, Houghton Mifflin, Boston, 1927.

French, Stanley, "The Cemetery as Cultural Institution: The Establishment of Mount Auburn and the "Rural Cemetery" Movement", American Quarterly, 26/1 (March 1974, pp. 37-59

Linden-Ward, Blanche. Silent City on a Hill, Landscapes of Memory and Boston's Mount Auburn Cemetery, Ohio State University Press, Columbus, 1989.

Ludwig, Allan. Graven Images, New England Stonecarving and its Symbols 1650-1815. Wesleyan University Press, Middletown, Conn. 1966.

(SEE NEXT PAGE)

Luti, Vincent. Mallet and Chisel, Gravestone Carvers of Newport Rhode Island in the 18th Century. New England Historic Genealogical Society, Boston, 2002.

Marrall, Rebecca. "Urbanism and North American Funerary Practices," PSU McNair Scholars Online Journal: vol 2, No.1 article 26, 2006-2008, pp. 186-205

- Meyer, Richard E. Cemeteries and Gravemarkers, Voices of American Culture. UMI Research Press, Ann Arbor, Mich. 1989.
- Onorato, Ronald J. Monumental Ambitions, Public Sculpture in Rhode Island. RI Historic Preservation and Heritage Commission, Providence, 2000.
- “Hope and Memory, The Monuments of Swan Point Cemetery”, Markers XXIII, 2017, pp. 6-33.
- Tashjian, Dickran and Ann. Memorials for Children of Change: the Art of Early New England Stonecarving. Wesleyan U. Press, Middletown, Conn. 1973.
- Stevens, John. His Book, 1705. Facsimile edition, Preservation Society of Newport County, Newport, 1951

JOURNAL WRITING

- The journal for this course is meant to be a record of your thoughts, reactions and ideas related to the course content. It is not merely to be a set of class notes nor a personal diary of likes and dislikes but instead should demonstrate your familiarity with the information and issues raised through the experiences of this course as you hold what amount to introspective “conversations” with yourself. The entries should be a kind of thoughtful dialogue with yourself, questions and comments can be raised or significant observations or connections made as they become apparent to you.

- REQUIRED ENTRIES: for ARH 380 = two per week, It must be kept regularly, not just hastily written at the end of the course. I would urge writing a substantial entry after each class in the field and after your own visits to a site during each week. FOR NES COURSE: one of the 3 entries needs to be on an individual site visit per week of your choice.

- LENGTH: There are no minimum requirements for length but consider that this is an upper-level college course and write accordingly. The work can be typewritten or handwritten but it is your responsibility to make it legible and it should be neatly packaged (i.e. sheaves of papers torn out of a notebook do not make up a proper journal).

- EVALUATION: Your journal, as the record of these “conversations”, will be evaluated based on a number of factors: (#1-4 weighted evenly at 25 points each, #5 weighted *up to* 10 points).

1. ACCURACY - spelling, names, dates, terminology etc.

2. COMPREHENSION – how complete a record of our lectures, field experiences, readings and class discussions you cover and
3. INTEGRATION – seeing the interrelations between the various readings, lectures and other class experiences.
4. THOUGHTFULNESS – your ability to express yourself using proper terminology and address significant issues raised by reading or in class related to social, economic, technological historical or stylistic developments.
5. Imagination – this constitutes a kind of extra credit that is desirable but not required. For example, some students have chosen to write their journals in a particular creative format: as a series of letters home to parents, as a fictional archaeology report from the future, as a volume of the series XXX for Dummies, etc. These still need to have the four required elements above but such enterprising work will get up to 10 points for such efforts. Illustrations (either photographic or drawn) will be considered in this section as well but are not required. Focusing too much on this aspect might distract you from the more important issues above it is best considered a kind of extra credit over and above what you need for a grade.

Class Partners:

Please get the name & contact information of two other students in the class in case you have a problem or if you forget where we are meeting.

_____	_____
_____	_____

Professor Ronald J. Onorato
University of Rhode Island
ronorato@uri.edu