

GRAVESTONE REPORT

- HPFY3007-
-Talking To The Dead-

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- St Peters Church.

Lampeter, Ceredigion, Wales
,52°06'54"N 4°04'55"W

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Photo, penned on paper, Excel, Canva .

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Canva Graph

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Graphs

Canva Graph

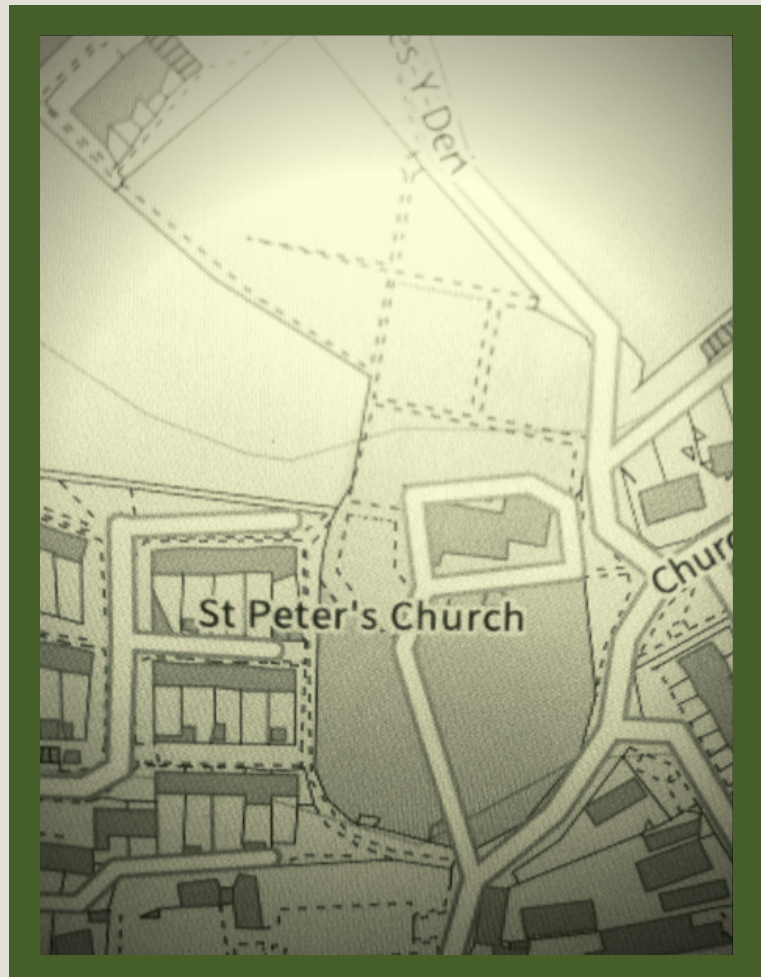
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Written By Heather Young



ST PETERS CHURCH

St Peter's Church in Lampeter is the parish church for the University town of Lampeter. It is a Grade II listed building and a perfect example of a Victorian church. A church has stood on the site since the medieval period. The present building dates to the latter half of the nineteenth century. There has been a Church dedicated to Saint Peter since 1291. Lampeter Town took the name in deduction. Since the original Church, another was built in 1836 but was replaced due to a being poorly built. In 1867 the current church was built by R.J. Withers, an English ecclesiastical architect.



Picture 1.1 Church Map

The church consists of a nave, three-bay south aisle, chancel, north vestry, and south-west tower over the porch. It was built in the High Victorian Gothic style. The church's windows are beautiful especially the west window made in 1938 by Wilhelmina Geddes. In the porch several monuments survived from the earlier church such as a Baroque stone panel in memory of Lady Jane Lloyd of Maesyfelin, 1706.



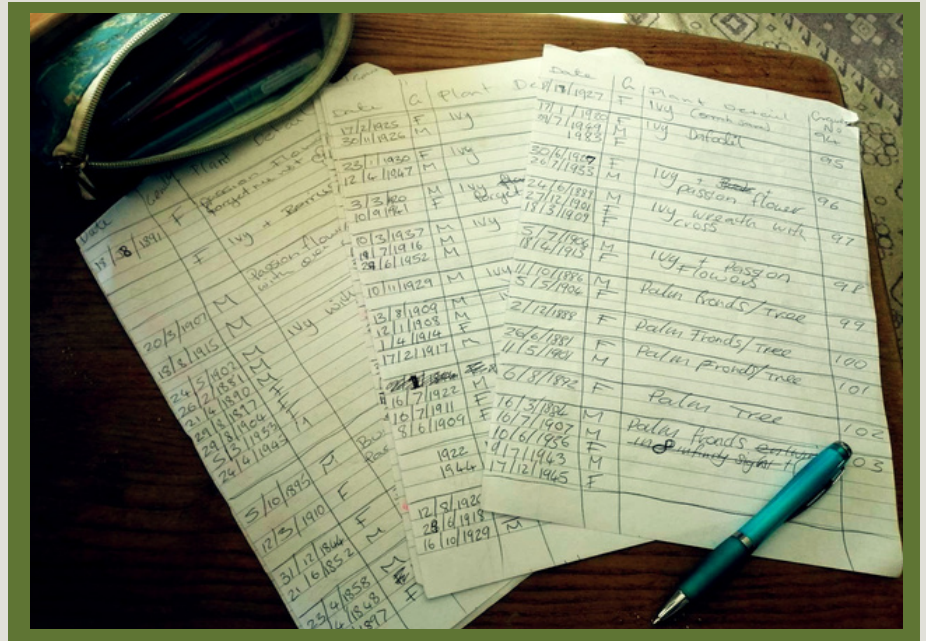
Picture 1.2 St Peter's Church

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THE FOCUS

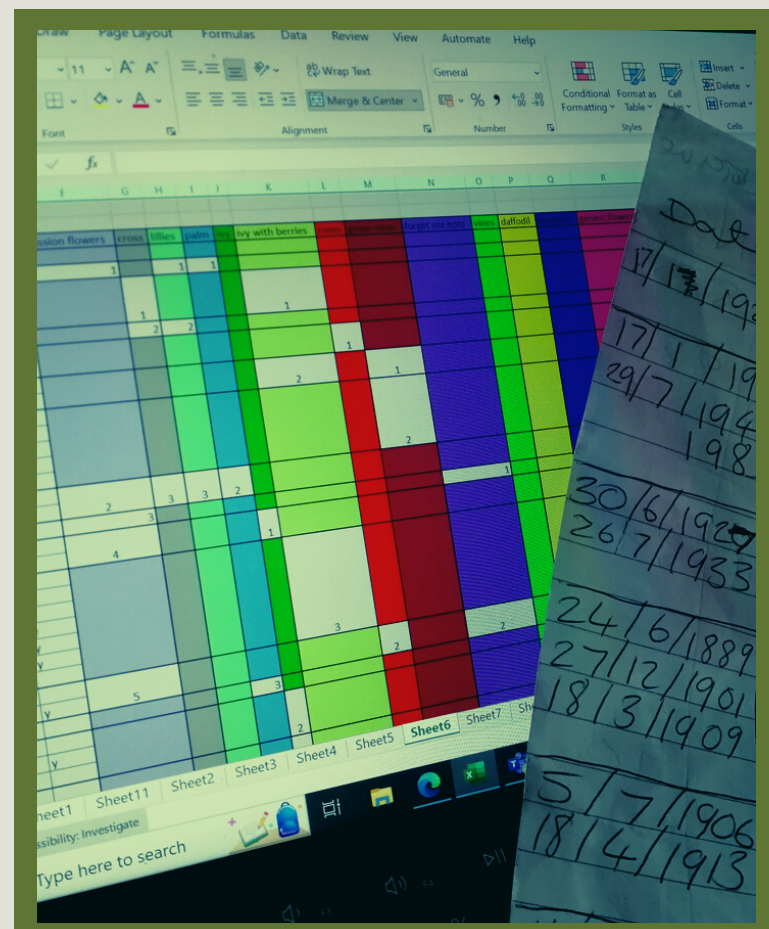
While walking around St Peter's church graveyard, I was drawn to the lovely depictions of nature on the gravestones. I wondered what the symbolism of the plants and flowers meant. I asked myself whether the plants and flowers on the gravestones would change over time, and if they did, why?



Picture2.1 Data from Phone to Paper

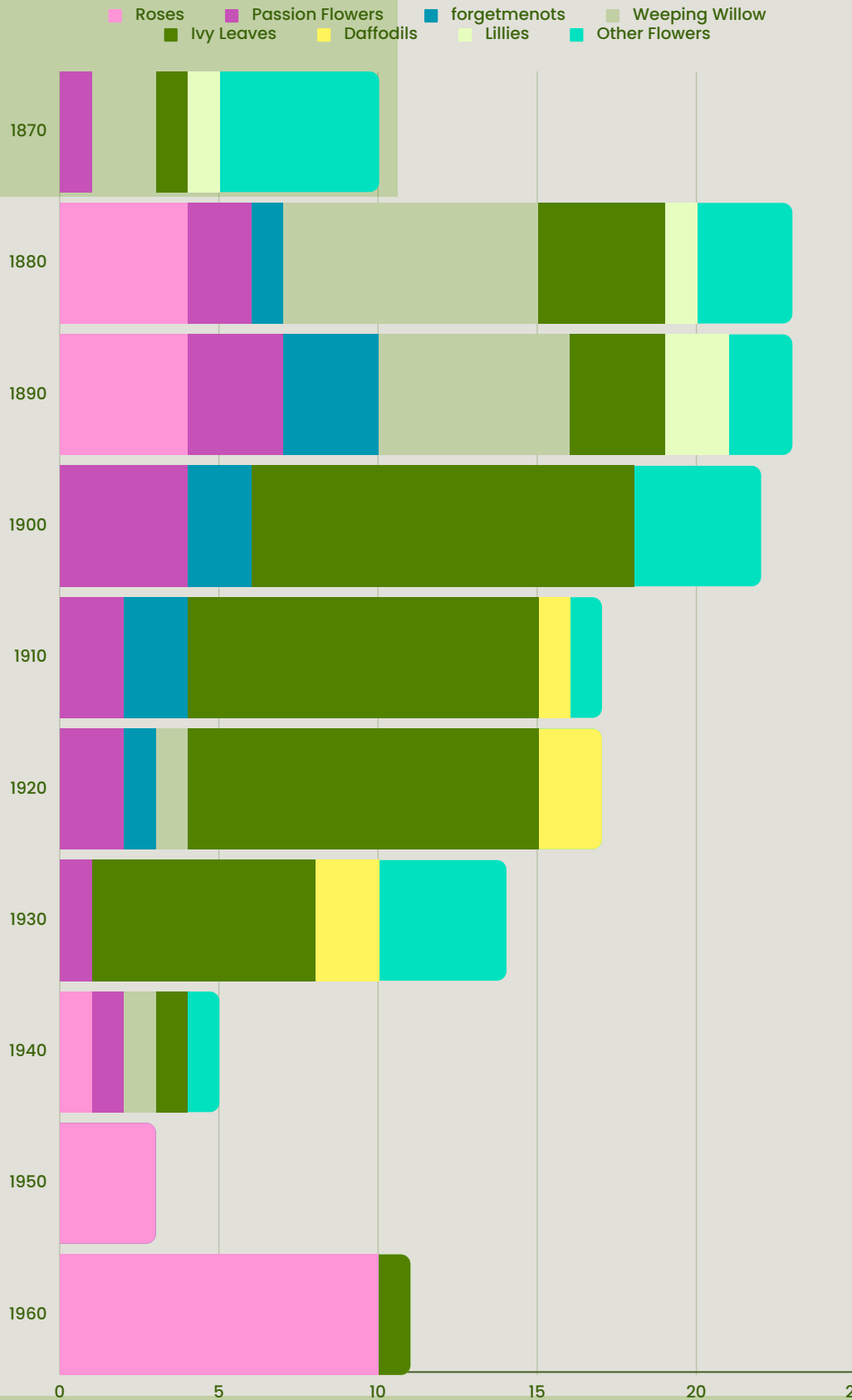
THE METHOD

- 1.I took photos with my phone, of as many graves with plants or flowers on them in the graveyard as i could see.
- 2.I recorded the information that could be seen from the photos down on paper.
- 3.Once the information was coherent on paper, I transferred the data to an Excel spread sheet. I found I had too much needless information that just lead to confusion. I shed the excess data and concentrated on a clear pattern.
- 4.A pattern formed from the most common flowers and i extracted the focussed data. I then placed it into a graph.
- 5.From there I could further focus the key data and create a graph that helped answer my original question.



Picture 2.2 Data from paper to Excel

POPULAR GRAVESTONE PLANTS AND FLOWERS



The raw data that shows some flowers are more popularly used throughout history. The next graph will focus on the 4 most prominent plants.



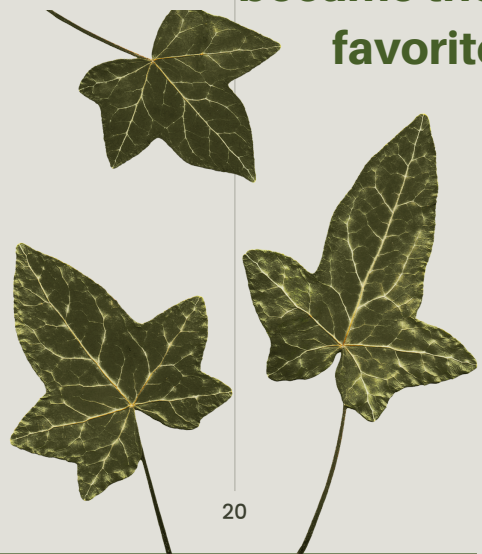
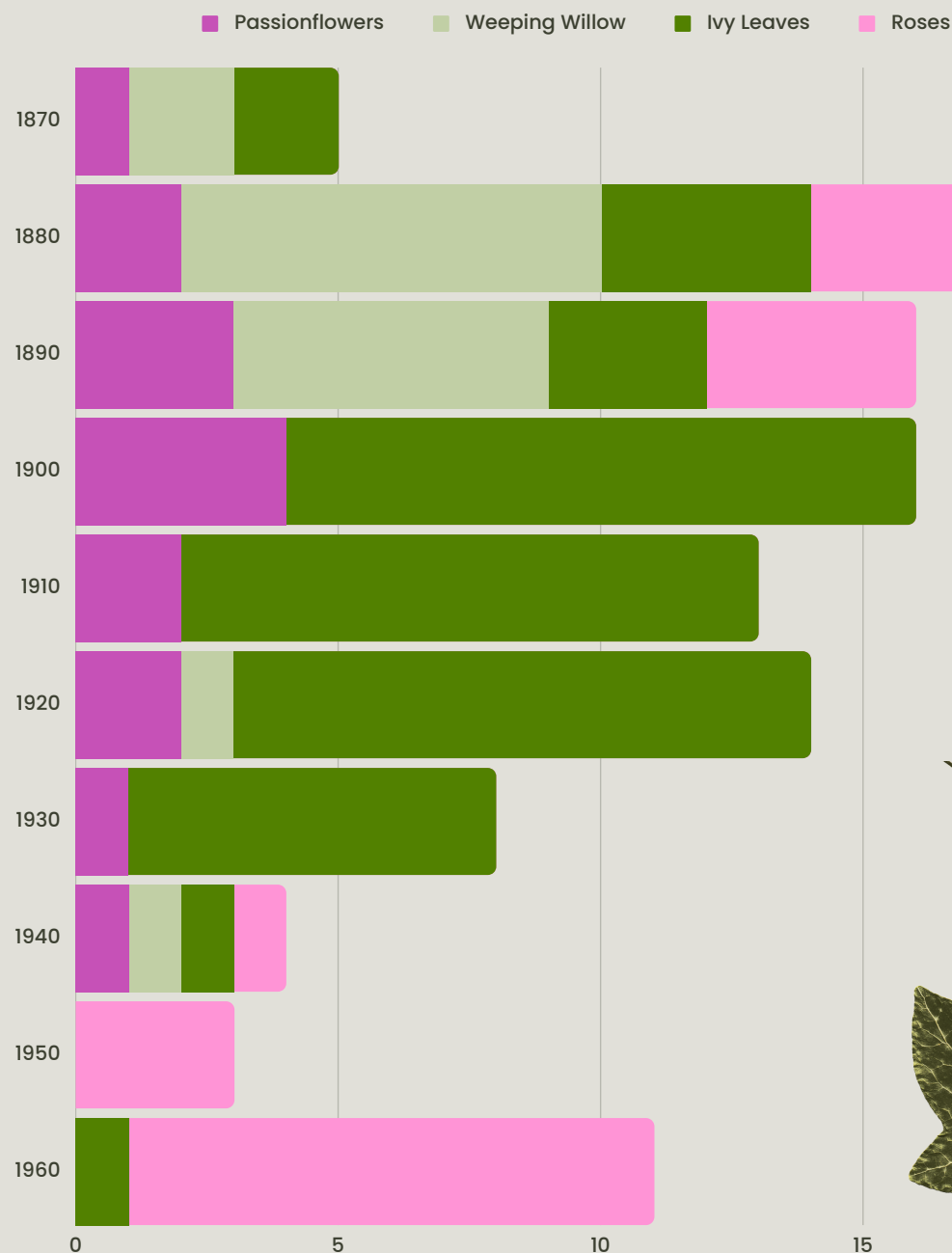
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DISTINCT GRAVESTONE PLANT AND FLOWER FAVORITES

The graph shows a pattern of plant trends through history in St Peters church graveyard.

From weeping willows in the late 1800s giving way to passionflowers peaking in the 1900s. To Ivy leaves leaves prominent from 1900 to 1930. And from 1940 to the 1960s roses became the clear favorite.



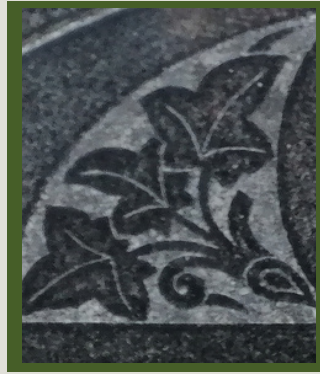
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Picture 3.1 Passionflower



Picture 3.2 Weeping Willow



Picture 3.3 Ivy Leaves



Picture 3.4 Roses

FINDINGS

The information collected and subsequent graphs do answer my original questions: Does flower iconography change through history? and if so, why?

The symbolic and religious progression of weeping willow to passionflower iconography is of hope and mourning. The passionflower, with its five petals represented the five wounds and the Passion of Christ. The willow, represented mourning, sorrow and grief. Over time, the meaning of these icons evolved. The passionflower came to represent hope, resurrection, and new beginnings, while the willow came to show loss, and despair.

Ivy iconography specifically between 1900 and 1930 in St Peters Church, tells the story of life, death, and rebirth. The leaves of the ivy plant have been interpreted to represent the vines that grew up around the cross of Jesus Christ. They were also representative of the fidelity of Christs followers and resurrection. Ivy was often used on gravestones to symbolize eternal life due to its evergreen nature.. It was also a symbol of strength and resilience as it can thrive in even the harshest conditions. This symbolism is reflective of the Victorian belief that death was not the end, but rather the beginning of a new journey.

The marked movement from ivy iconography in the 1900s to rose iconography from the 1940s onwards, can be attributed to a number of factors. Firstly, the Victorians saw ivy as a symbol of death and rebirth, while the post-war generation saw roses as symbols of love, beauty and hope. Secondly, the Second World War had a profound impact on British culture, and the use of roses on gravestones can be seen as a reflection of this. Finally, the use of ivy on gravestones declined in the early 20th century as it became increasingly associated with death and mourning, while the use of roses increased as they came to be seen as symbols of hope, the beauty of the departed soul and new beginnings.

This progression is reflective of the larger societal changes of the time, as people moved from a more religious to a more secular mindset.

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- 2.1 Data From phone to paper photo by Heather young
- 2.2 Data From paper to Excel photo by Heather Young
- 3.1 Passionflower gravestone photo by Heather Young
- 3.2 Weeping willow gravestone photo by Heather Young
- 3.3 Ivy leaves gravestone photo by Heather Young
- 3.4 Rose gravestone photo by Heather Young

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