

Assessment: Graveyard Survey Report

Abstract

The report discusses the funerary art as a tangible source to help determine past cultural habits, principles and behaviour of people through different periods in history. It shall establish how burial art around 210 BC has more or less the same symbolic significance as art in the 20th century. Each of the graves depict phenomenal artefacts that reflect symbolic features that resonate with the times. The elements of expressions are usually associated with the departure of life and the reunion with the afterlife.

Key words: Funerary Art, Cemetery, *Cimitero Monumental* di Milano, *Père Lachaise*, Terracotta Army, mesh soldiers,

Memorial Art in The City of The Dead

Introduction

This report will examine the value of funerary art as a tangible source to help determine past cultural habits, principles and behaviour of people through different periods in history. It shall establish how burial art around 210 BC has more or less the same symbolic significance as art in the 20th century. The approach will ascertain through evidence that despite being separated by space and time, both groups share similar human values related to mortality and immortality. A selection of graves in five different countries have been chosen. These will comprise of one grave in the St. Johns' Church, Slimbridge, England; two graves in *Cimitero Monumental* di Milano, Italy; two graves in *Père Lachaise*, Paris, France and the Terracotta Army near Xian, China. The table below lays out the details that will assist with locating the sepulchral tombs and graves.

Each of the graves depict phenomenal artefacts that reflect symbolic features that resonate with the times. The elements of expressions are usually associated with the departure of life and the reunion with the afterlife. The iconography will be analysed to establish this element of life and death. The study will look at how funerary art of these graves narrate a story of love, happiness and sorrow. As well as how art reveal the buried person's occupation, religion, lineage and position in the family and society.

The graveyard at St. Johns Church, at Slimbridge had eleven wired mesh soldiers, placed at the graves on the eleventh day of the eleventh month in 2019. They were created by the sculptor by the sculptor Jackie Lantelli to commemorate the 100th anniversary of the end of World War 1.

The two graves, one of the Pontelli family and the other of the Rencarti family at the *Cimitero Monumentale* will be analysed to determine how the two graves allegorical symbolism, represent the cultural prominence in the

In *Père Lachaise* the grave of Georges Rodenbach, a Belgian novelist and Oscar Wilde will depict how both today because of their literary work will continue to live on.

Lastly, the incredible burial ground of Qin Shiuangdi discovered in 1974, highlights the importance of immortality through the amazing clay crafted soldiers, that were buried with the emperor to protect him in the afterlife.

Table for Graves.

Grave (Name)	Cemetery	Town/City,	Country	Thumbnail
Wherrett, Joe & Fred	<i>St. Johns Church</i>	Slimbridge	England	
Polli Family	<i>Cimitero Monumentale</i>	Milan	Italy	
Rencarti, Sormani	<i>Cimitero Monumentale</i>	Milan	Italy	
Rodenbach, George	<i>Père Lachaise</i>	Paris	France	
Wilde, Oscar	<i>Père Lachaise</i>	Paris	France	
Qin Shiuangdi	Terracotta Army	Near Xian,	China	

Method

Below are tables that reflect the different steps taken to help acquire information that will help with my analysis.

By looking at the, the iconography of the different graves and how the different artefacts all depicted represented an allegorical Art Style, Composition and how this helped achieved the required symbolism by researching books, articles, internet blogs, google scholar for the different selected graves. The graves also display the families from wealthy or bourgeoisie

The grave of the two soldier bothers in St Johns Churchyard, in Slimbridge, Gloucestershire, England created a feeling of transition. Here we find that the symbolism brings the death of a hero. Despite dying after many years ago, they are brought back to life by the mesh images that appear vet ghostly. Here though these sculptures were created and placed in 2019, in the graveyard on Remembrance Day they brought the soldiers



Figure 1:



Figure 2:

Cimaterol Monumental di Milano.

Polli Family's grave consist different members of the family. The coffins are placed inside a stone mausoleum. Shield by a glass. The sculpture of the girl falling is symbolic of her encounter of death through her fall. The glass a veil from life to death,



Figure 3

Cimitero Monumentale di Milano

Rencarti, Sormani,
(1889-1940)

Gothic Allegorical Art: Bronze statue of God Chronus, on a slab of granite. God Chronus holding a scythe and a next to an hourglass. Symbolises Transience. The Scythe reflects the reaper, while the hourglass depicts time has run out. Despite this artefact symbolises death it also keeps the temperance of the family alive by the artwork.

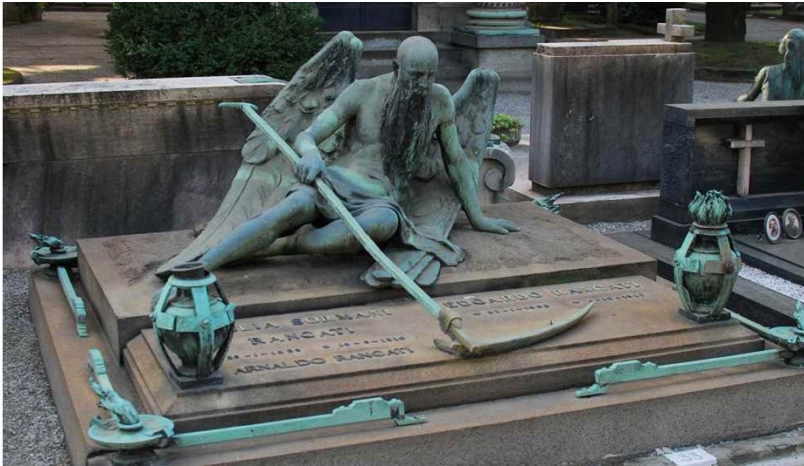


Figure 4.



Figure 5

Rodenbach, George – refer to table below
(1855-1898)

Père Lachaise



Figure 6

Wilde, Oscar, refer to table below

Père Lachaise

(1854-1900)

Exhumed in 1909 reburied in Paris

Qin Shiuangdi, Terracotta Army, refer to table below

(221 – 207 B.C)

Figure 7



refer to table below

Grave (Name)	Art Style	Composition/Description	Iconography	Thumbnail
Where to, Joe ((1893 -1920) & Where to, Fred (1895-1917)	Allegorical, realism	Wire Mesh soldiers, standing at their graves	Ghosts soldiers. Symbolising death of a hero, reasserts the ideal hero,	

St. Johns Church			alienation from life through sacrifice transient, ephemeral	
Polli Family, Polli Ercolli (1889 -1940) Polli, Bassi (spouse) Polli, Rolando (1912-1938) child Polli, Alerado (1915-1986) child <i>Cimitero Monumental</i>	Combination of Greek Art and Contemporary	The sculpture of a call falling. Graves are shielded inside a tomb of granite covered with a glass.	The	
Rencarti, Sormani, (1889-1940) <i>Cimitero Monumental</i>	Gothic Allegorical Art Sculptor: Antonio Argenti	Bronze statue of God Chronus, on a slab of granite.	God Chronus holding a scythe and a next to an hourglass. Symbolises Transience. p.30	
Rodenbach, George (1855-1898) <i>Père Lachaise</i>	Part of the Modern Art Movement	Bronze statue, pushing his way out of a coarse granite block	The grave is unable to hold his spirit back	
Wilde, Oscar, <i>Père Lachaise</i> (1854-1900) Exhumed in 1909 reburied in Paris	Art Deco Sculptor: Jacob Epstein	Tall thick block of granite stone. Winged Syphynx, half human. Has been embossed with kisses.	The tomb, has kept Oscar Wilde despite the prejudice he faced.	
Qin Shiuangdi, Terracotta Army, (221 – 207 B.C)	Ancient Clay Chinese Art	About 8000 Terricotta soldiers.		

Discussion:

The images here clearly represent how allegory in art can reflect the of culture and social behaviour. The different phases of culture and social norms are revealed. It unfurls a whole new dimension of life and death, love, happiness, sorrow, occupation, religion, lineage and position in society. George Rodenbach His tomb symbol of the grave cannot hold him back. (Rife, 2015; Patrick, 2016). The terracotta army reveals how immortality is important to the emperor.

Conclusion

Art in Graveyards is a marker of culture and social behaviour through visual imagery. The study has established that though graves are the remnants of the past, the intricate artifacts illuminate a certain pattern of existence that evolves through times. The different phases of culture and social norms are revealed. It unfurls a whole new dimension of life and death, love, happiness, sorrow, occupation, religion, lineage and position in society. The report reflects that even though the individual graves and cemeteries have been separated through space and time, the elements of life and death amongst the different cultures and people remain the same. **Reference List**

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