

Chapter 1 : Mourning in Edwardian and Post-War England | Edwardian Promenade

Nirad C. Chaudhuri (Bangla: নিরাদ চন্দ্র চৌধুরী) was a Bengali English writer and cultural commentator. He was born in Kishoreganj, which today is part of Bangladesh but at that time was part of Bengal, a region of British India. He was.

New website dedicated to the Victorian Era; Pages expanded and updated. Death and Mourning victorian sitemap Compared to modern attitudes, our forebears of the Victorian era could be accused of having had a morbid fascination and peculiar obsession with death and dying. The Victorian period from was an age when customs and practices relating to death were enormously important. The Victorian treatment of death and dying has even been dubbed a "cult of death", evidenced by a profusion of icons and rituals that were contrived to express grief and to honour the recently departed. Victorian society dictated strict rules for the observance of rituals related to death and dying. The Victorians had reasonable expectations of living to a relatively old age, so death at a young age was generally considered tragic. Pervading gloom and grand-scale mourning epitomised death practices in the Victorian era, most particularly after in Great Britain when the widowed Queen Victoria took grieving to the extreme. After the loss of her husband the Prince Consort Albert, the Queen went into deep mourning. British subjects followed her lead and death practices became more elaborate. Mourning periods were regulated, mourning dress was dictated, and funeral and burial arrangements became more extravagant. Contemporary literature and the arts romanticised death, particularly the "lingering death" that enabled a sufferer the time needed for spiritual readiness for the next life. As immigration to Australia began to steadily increase from the middle of the 19th century, many migrants who sought a new life in the colonies faced the dreadful prospect of burial at sea. For immigrants to colonial Australia in the 19th century, the terrifying prospect of death and burial at sea contradicted Christian ideals of the "good death". Death aboard ship assured a watery grave - the antithesis of the ideal of the Christian burial. Burial at sea meant that there would be no grave at which loved ones could grieve; no lasting memorial to a life lived. Excerpts from diaries of survivors reveal the mental anguish that resulted from this form of disposal of human remains, which contrasted sharply with deathbed scenes that dominated burial rituals in Victorian England. The sights of dead bodies floating in the ocean made voyagers fearful, with none wishing to share such a fate. For immigrants to Australia in the 19th century, such a vivid method of disposing of human remains must have made death seem ubiquitous. But in many ways, shipboard experiences were simply a prelude to the challenges of forging a new life in colonial Australia. In the Victorian era, Australian responses to death and dying evolved from the personal experiences of immigrants in a new and unforgiving environment, and heralded a break from traditional European culture. Settlers adapted death rituals to suit an alien and often hostile bush environment that was unconducive to the death practices of their countries of origin. The influence of European cultures and the old world ideals about death and dying diminished rapidly in Australia, replaced by rites and traditions that were as much responses to the Australian environment as to death itself. Australian bush ballads and stories reveal that a new attitude to death emerged in Australia in the latter part of the 19th century. Sentimental poems reflected an acceptance of the inevitability of death. In the later Victorian era, non-elaborate death rituals and customs evolved in reflection of the lonely and simple life of the Australian bushman, and forged a uniquely Australian culture of death that resonates in modern Australia. Religious tradition was integral to the customs connected with dying and death in the 19th century. The old world Christian responses to death declined rapidly in Australia, particularly in sparsely populated rural areas and with few churches and clergy. These photographs were poignant reminders of the loss of a loved one, and the deceased was commonly shown as though they were peacefully sleeping rather than dead, or sometimes, the corpse was posed to look alive. In Australia, keepsakes were of particular importance for the grieving survivors. Vast distances could separate friends and relatives in life and at death, and could make visits to gravesites impractical or impossible. For the living, death mementoes provided a tangible link with the dearly departed. The use of symbolism was also incredibly important in headstone and grave design in the Victorian period. By interpreting Victorian monumental symbolism, information about the life and times of

deceased individuals may be established. An anchor might denote maritime connections in life; a broken column, symbolising a life cut short, might decorate the grave of a young person or child. Symbols of death, such as a broken chain, weeping willow, ivy vine or laurel wreath, were favourite decorative elements for graves of the Victorian era and provide important clues about contemporary attitudes to death. Impressive funerals were a hallmark of British society in the Victorian era, although throughout British history the funerals of aristocrats have been steeped in pomp and ritual. At a time when affluence was on the rise, families were better able to afford elaborate funeral ceremonies for their deceased loved ones. However, from the 1850s, funeral reforms in both Britain and Australia resulted in a move toward more modest and cheaper funerals, and funerals became less extravagant and mourning rituals less strict than in Britain. The Victorian era heralded the convention of burial in park-style general cemeteries. Concerns for community health in Great Britain led to the closure of churchyards for most burials from and in response, landscaped public cemeteries were established. Such sites well illustrate Victorian responses to death. The elaborate headstones and wordy epitaphs erected as memorials to the deceased provided a mechanism by which family and friends might express their grief and love. In Australia, Victorian-era public cemeteries such as at Balmoral boast myriad elaborate memorials that date from the mid- to late 19th century. For some grief-stricken families, considerable time, money and effort were invested to memorialise loved ones in a manner deemed appropriate for the period. Such expressions of grief and devotion provide a rich source of material for modern historians and genealogists. Women were particularly burdened by the rules governing mourning dress. Based on the traditions of the day, which reflected British society and the British royal court, widows were expected to wear various styles of mourning dress over a period of two years. Mourning attire included all manner of items such as clothing, hair clips, fans, parasols, and purses. The requirements for men were much simpler. Widows suffered the added anguish of loneliness and isolation during the mourning period and beyond. Where men might immerse themselves in professional pursuits, women were required to adhere to strict mourning practices, remaining for the most part within the home and minimising social interactions. In the Victorian era, grief was expressed in such a way so that gloom and darkness seem to have been the hallmarks of mourning in the latter part of the 19th century. Death was an acknowledged and public event, and responses to death were at the forefront of the social customs of the time. For immigrants, death at sea represented the opposite of the desired Christian burial and was considered a terrible fate. Women bore the bulk of responsibility of caring for the sick and dying in the Victorian era, and played a lead role in the customs associated with deaths and burials.

Etiquette Of The Funeral. Conduct Which Is Appropriate Should there be no competent, near friend of the family to take charge of the funeral, then its management should devolve upon the sexton of the church, the undertaker, or other suitable person. It is the duty of the person having the funeral in charge to have one interview with the nearest relatives as to the management, after which they should be relieved of all care in the matter. The expense of the funeral should be in accordance with the wealth and standing of the deceased, both ostentation and parade being avoided, as should also evidences of meanness and parsimony. It is well, in the interview between the manager and the relatives, to have a definite understanding as to the expense that should be incurred. In the large city, where many friends and even relatives may not hear of the death, it is common to send invitations to such friends as might not otherwise hear of the fact. It is customary to have these invitations printed according to "notes of invitation," and to send them by private messenger. The list of invited persons should be given to the manager, that he may provide a suitable number of carriages for the invited friends who may be likely to attend. It is a breach of etiquette for any who have been thus personally invited not to attend. Persons attending a funeral are not expected to be present much before the hour appointed. Previous to this time it is well for the family of the deceased to take their last view of the remains, and thus avoid confusion. In assembling at the house, it is customary for some near relative, but not of the immediate family, to act as usher in receiving and seating the people. The ladies of the family are not expected to notice the arrival of guests. With gentlemen it is optional whether they do so or not. The clergyman, or person chosen to make remarks upon the funeral occasion, should be one whose religious views would be most nearly in accord with those entertained by the deceased. But even if the deceased had no religious convictions, and a clergyman of any denomination may be chosen, he should use the courtesy of saying

nothing in his discourse which could in the least offend the mourners. The remains should be so placed, either in the house or church, that when the discourse is finished, if the corpse is exposed to view, the assembled guests may see the same by passing in single file past the coffin, going from foot to head, up one aisle and down another. While in the house of mourning, the hat should be removed from the head of the gentlemen, and not replaced again while in the house. Loud talk or laughter in the chamber of death would be a great rudeness. All animosities among those who attend the funeral should be forgotten, and interviews with the family at the time should not be expected. The exercises at the house or church being finished, the clergyman enters a carriage, which heads the procession. The coffin being placed in the hearse, the bearers, who are usually six in number, will go in threes, on each side of the hearse, or in a carriage immediately before, while the near relatives directly follow the hearse, succeeded by those more distantly connected. As the mourners pass from the house to the carriages, no salutations are expected to take place, the gentlemen among the guests in the meantime standing with uncovered heads, as they do also when the coffin is carried from the house to the hearse. The master of ceremonies should precede the mourners to the carriages, see that the proper carriages are in attendance, assist the ladies to their place, and signal the drivers to pass forward as their carriages are filled. Should the attending physician be present, he will occupy the carriage immediately following the near relatives of the deceased. The pall-bearers are selected from among the immediate friends of the deceased, and should be as near as possible of corresponding age, worth and intelligence. It is common, upon the coffin of the infant or young person, to lay a wreath of white flowers, and upon that of a married person a cross of white blossoms. Upon the coffin of a navy or army officer, the hat, epaulets, sash, sword and the flag may be borne; while his horse, if a mounted officer, will, without a rider, be led behind the hearse. It is sometimes the case that the private carriage of the deceased, with no occupant save the driver, follows the hearse in the procession. Arriving at the cemetery, the clergyman will precede the mourners to the grave; when gathered around, the bearers will place the coffin in its last resting place, and the final prayer will be said. This done, the guests will depart for their several homes, each informing the drivers where they desire to be left. With the more hopeful view of death which comes with the Christian belief, there is less disposition to wear evidences of mourning. It is well, however, to drape the door-knob, especially of the residence, with crape, during the days between the death and the funeral; and the family should go out as little as possible during that time. The dress of all guests at the funeral should be of subdued and quiet colors, and, while for the young person it is customary to trim the hearse in white, it is common to drape it in dark, with black plumes, for the person of mature years. Should the deceased have been a member of an organization that might desire to conduct the funeral, immediate notification of his death should be sent to the organization, that its members may have time to make arrangements for attending the funeral. This included wearing mourning clothes, having a lavish and expensive funeral, curtailing social behavior for a set period of time, and erecting an ornate monument on the grave. They gave copious instructions about appropriate mourning etiquette. For deepest mourning clothes were to be black, symbolic of spiritual darkness. Dresses were trimmed with crape, a hard, scratchy silk with a peculiar crimped appearance produced by heat. After a specified period the crape could be removed - this was called "sighting the mourning. Jewelry was limited to jet, a hard, black coal-like material sometimes combined with woven hair of the deceased. Men had it easy - they simply wore their usual dark suits along with black gloves, hatbands and cravats. Children were not expected to wear mourning clothes, though girls sometimes wore white dresses. The length of mourning depended on your relationship to the deceased.

Chapter 2 : Ken Parker's Community Blog - Home

*Why I mourn for England [Nirad C Chaudhuri] on calendrierdelascience.com *FREE* shipping on qualifying offers. Collection of essays, previously published in various journals, of the author's love and affection for England and his grief over the loss of its glory in cultural and social fields.*

Attached to the etiquette of mourning, came many complexities as to who should be in mourning, for how long, and what it was acceptable for one to wear – to visually symbolise one was in mourning and how one should act in society. How long should one mourn for? A widow for a husband: A widower for a wife: A child for a parent: The mourning of a cousin: There were typically 3 stages to mourning: The first stage of mourning was a year and a day, in full mourning. A crape covered just about all of a garment. When the crape was removed, it showed a sign of reaching the second stage of mourning which lasted nine months. Now it was acceptable to wear fancier fabrics: Yet, a woman was not allowed to attend church, a concert or dance. Unless there was an exceptional reason a woman could not even attend a wedding. The final stage was six months – half mourning. Ordinary clothes could be worn in acceptable shades of grey, white, purple, pansy, soft mauves and of course black, with every change subtle and gradual. This change in colour allowed a woman to re-join society and social gatherings. Made of black fine wool jersey knit with pique seams, 3 chain stitch points, and a flared cuff which is cut on the cross. Even though there was etiquette for how long one should be in mourning, in reality this was not often the case for some people. Hence, even though Victoria was our Queen in the public eye, one must remember that behind closed doors she was just a person like everyone else with feelings and emotions. This is why one can begin to grasp how Queen Victoria remained in mourning for the rest of her life until her death on 22nd January Her death also marked the beginning of the end for elaborate mourning rituals in both England and America. Perhaps society began to realise how long one should mourn for the loss of a loved one should not have a fixed length of time, as everyone deals with grief in their own time and way.

Chapter 3 : Mourning - Wikipedia

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The Udana Thus have I heard. On a certain occasion the Blessed One dwelt at Savatthi, in the eastern monastery, in the pavilion of Visakha-Migaramata. Now at that time, the dearly loved grandson of Visakha-Migaramata died. And Visakha-Migaramata went at unseasonable hours, with hands and hair wet with tears, to where the Blessed One was, and drawing near she saluted the Blessed One and sat down apart. And the Blessed One said to Visakha-Migaramata, as he sat there: Of men dying in Savatthi, there is no lack, Sire. These who have ninety dear ones, have ninety sorrows. These who have eighty dear ones, have eighty sorrows etc. Those who have one dear one, have one sorrow. Those who have no dear one, for them there is no sorrow. These, I declare, are the griefless ones, free from human passion, without despair. Therefore happy and sorrowless are those who cling not to anything in the world. Set not your affections on things on earth. Luzac and Company, , chapter 3, section 8, pp. Link to a different translation of the above parable: Yale University Press, , pp. In this translation the deceased child is identified as a granddaughter, not a grandson.

Why Weep for Eighty-Four Thousand Daughters A Buddhist Parable Ubbiri was reborn in the dispensation of the present Buddha at Savatthi, in the family of a wealthy householder, and she was exceedingly beautiful and fair to see. When she reached womanhood, she was conducted to the house of the king of Kosala, and after a few years had passed, obtained an only daughter. To the latter they gave the name Jivanti, or Living. The king, seeing her daughter, was pleased at heart, and conferred upon Ubbiri the ceremonial sprinkling of a queen. But when her daughter was old enough to walk and to run hither and yon, she died. Every day the mother went to the burning-ground where her body was laid, and wept. One day she went to the Teacher, saluted him, sat down for a short while, and then departed. Standing on the bank of the river Aciravati, she wept for her daughter. Seeing her, the Teacher, just as he sat in the Perfumed Chamber, manifested himself to her, and asked her: For which one of these do you lament? You cry in the wood: In all, eighty-four thousand Daughters of yours named Jiva. Have been burned in this burning-ground. And having attained sainthood, she made known the specific attainment she had attained by uttering the second half of the stanza: For when I was overcome with sorrow, He banished my sorrow for my daughter. I here today am one from whom an arrow has been drawn, I am cut off from the world, I am gone to Nibbana.

The Burial Shirt Jacob and Wilhelm Grimm A mother had a little boy of seven years who was so attractive and good natured that no one could look at him without liking him, and he was dearer to her than anything else in the world. He suddenly died, and the mother could find no solace. She cried day and night. However, soon after his burial, the child began to appear every night at those places where he had sat and played while still alive. When the mother cried, he cried as well, but when morning came he had disappeared. The mother did not cease crying, and one night he appeared with the white shirt in which he had been laid into his coffin, and with the little wreath on his head. He sat down on the bed at her feet and said, "Oh, mother, please stop crying, or I will not be able to fall asleep in my coffin, because my burial shirt will not dry out from your tears that keep falling on it. The next night the child came once again. He had a little light in his hand and said, "See, my shirt is almost dry, and I will be able to rest in my grave. Verlag der Dieterichschen Buchhandlung, , no. The tale underwent relatively minor alterations between its introduction as no. It has been no. He was beautiful and loveable in every way, but he did not live long. Afterward she bore another son who excelled in weaponry, but at the same time was a lazy wastrel. The poor mother could not look at him without thinking of her firstborn son and breaking into tears. One day, after crying for him, she experienced the following vision: She saw a number of boys joyfully walking down a street. At once she thought of her son and looked to see if he might be one of them, but to no avail. Broken hearted she began crying bitterly, but soon afterward she saw her lost son creeping slowly along the street. Deeply grieved, the good woman called out, "Son, why are walking by yourself and not with the others? What is holding you back and slowing your pace? Their weight is pressing down on me so much that I cannot possibly keep up with the others. Please desist with them, and offer them instead to God, so that I can

be freed of this burden. Brockhaus, , no. Let the Dead Rest Germany A wealthy widow in Karlsruhe had an only daughter whom she loved beyond measure because she was as beautiful as she was virtuous. At the prime of her life the girl died, and her mother could not be consoled. Then the child came to her and said, "Mother, do not cry so much. I am deep in water. If you cry any more, I will drown. The next morning she found them right side up behind the door. Then she thought, "That must mean something. I had better not cry so much, or the water cans will soon be filled with tears. Gander received these two accounts from an oral source in Guben. Guben is southeast of Berlin on the Neisse River. She cried for it unceasingly. Once she was out in the field and crying again. Suddenly she saw an entire band of lovely angels flying above her, all of them young and beautiful, all of them happy and cheerful. Then the mother thought, "Oh, if only my child were also such a little angel! But she could not see it. Then from behind there came a little angel. It was very sad and was carrying a heavy black jug in its little hands. The mother asked, "My child, why are you not with the happy little angels? Gander received this account in writing from a teacher by the name of Becker from Luckau, whose source was a Frau Becker from Jetzschko, who in turn heard the legend from her grandmother in Schenkendorf. These places are near Guben, a town southeast of Berlin on the Neisse River. Excessive Grief for the Dead England An old woman still living in Piersebridge, who mourned with inordinate grief for a length of time the loss of a favorite daughter, asserts that she was visited by the spirit of her departed child, and earnestly exhorted not to disturb her peaceful repose by unnecessary lamentations and repinings at the will of God; and from that time she never grieved more. Events of this kind were common a century ago. Denham between and , edited by James Hardy, vol. Folklore Society, , pp.

Chapter 4 : Death of a Child: Folktales about Excessive Mourning

Why I Mourn for England by Dr Nirad C Chaudhuri, , available at Book Depository with free delivery worldwide.

As a child, I spend many hours exploring its packed and pleasantly disorganized shelves. It was more than a bookstore. It was an institution like no other. Many a rainy Saturday, I went looking for a new book to read and ended up spending the day at the Book Fair. Frequently, I would stay until closing, time passing quickly as I discovered strange new worlds and new civilizations hiding behind colorful, glossy covers. Sometimes, when I intended only to sample a few pages, I would end up reading an entire book. My purchases were limited not so much by budget as by what I could fit in the basket of my bicycle. There was a lot to love about the Book Fair. The vast remainder section. The wonderful Strymish family who started and ran the store not so much as a business, but as a passion. But most of all what made the Book Fair unique was its organizational approach to new books. Rather than sorting them by author or topic, it presented them by publisher then by author within a publisher, forcing shoppers to search through books they were not looking for in order to find the book for which they had come. Often, this meant encountering books one never would otherwise have sought -- and falling in love with them. Strange little books that would never have seen the light of day in an organized, modern bookstore. I mourn for the Book Fair, not because it is leaving its warehouse-like home that belied the "Mobile" in his name for generations. Rather, I mourn it for the slow death it has suffered over the last year or so, as its shelves have been emptied and its remaining books reorganized. It will not die when it moves. The Book Fair I fell in love with is already dead. It may be a fine new modern book store, but it will not be the playground that it was for so many years. It will just be another bookstore. Which is still a good thing. It is nice to have bookstores in time where the Internet has wiped out major chains and independent sellers alike. But while it may keep its name, the New England Mobile Book Fair loved by generations of Newton residents -- and many others from throughout the region -- will be gone forever.

Chapter 5 : National Day of Mourning (United States protest) - Wikipedia

Alastair Cook ready for England 'mourning period' but rules out return That's why I can safely say I'm sad in one way but also content in what I have achieved. It makes it a lot easier."

In the West, typically, mirrors are covered to indicate a lack of interest in personal vanity, and the bereaved person dress simply and sit on boxes rather than chairs when receiving the condolences of visitors. Christianity The European social forms described above are in general the Christian religious expressions transferred to the greater community. In addition to personal mourning for a deceased loved one; Christian Churches often go into mourning symbolically during the period of Lent to commemorate the sacrifice and death of Jesus. In more formal congregations, parishioners also dress according to specific forms during Holy Week, particularly on Maundy Thursday and Good Friday, where it is still common to wear black or somber dress or, as mentioned, the liturgical color purple. Hinduism Hinduism considers death and birth to be connected with ritual impurity. This impurity is more severe during the death than at birth, so a death requires 12 days of ritual impurity applied to all the members of the direct family a birth only 10 days applied only to the parents of the new-born child. Hindu mourning begins immediately after the cremation of the body and ends on the morning of the thirteenth day. Traditionally the body is cremated within 24 hours after death, however the cremations are not held after sunset and before sunrise. Immediately after the death an oil lamp is lit near the deceased and this lamp is kept burning for the first three days of the 12 day mourning period. During these mourning days, the immediate blood family is considered to be in a state of extreme ritual impurity and bound by several rules. They must not touch or go near the family shrine, must not enter a temple or any sacred place, must not take part in any other religious functions except funerals , must not recite or read from the holy scriptures, must not visit other family members or friends, must not attend social functions like marriages, parties etc. On the day on which the death has occurred, the family must not cook as it is considered to be inappropriate to light the family hearth when one of the family member is being cremated, hence usually close family and friends will provide food for the mourning family. If the death has occurred away from home and there is a delay in the cremation process, the family has to follow these rules even though the formal mourning period has not actually commenced, the actual mourning period of 12 days begins immediately after the cremation ceremony of the dead has been completed. White the color of purity is also the color of mourning and many will wear white during the mourning period. If a religious festival falls during this period of mourning, the family cannot celebrate the festival as they are in a state of ritual impurity. It is prohibited for other family members or friends to eat or drink in the house of the family who are in mourning. Death is not seen as the final "end", but is seen as a turning point in the seemingly endless journey of the indestructible "atman " or the soul through innumerable bodies of animals and people. Hence Hinduism prohibits excessive mourning or lamentation upon death, as this can hinder the easy passage of the departed soul towards is journey ahead. On the morning of the thirteenth day, a Shraddh ceremony is performed. The family wake up before sunrise and have a purifying bath. The main ceremony involves a fire sacrifice , in which offerings are given to the ancestors and to other gods, to ensure the deceased has a peaceful afterlife. Typically after the ceremony, the family cleans and washes all the idols in the family shrine and flowers, fruits, water and purified food is offered to the gods. Now the family is ready to break the period of mourning and ritual impurity and return back to daily life. Usually a modest rangoli or a kolam decorative design is drawn outside the house which is erased the next day and the family members visit a temple, the first time after the death. Generally the period of subdued mourning lasts for full 12 months, during which the family may not celebrate festivals like Diwali , attend marriages and parties. The mourning period generally comes to an end on the first anniversary on which the annual Shraddh ceremony is conducted. Since the funeral rites are so essential, Hindus without a son to perform them have been known to adopt one, usually a younger male relative.

Chapter 6 : Why I Mourn for England by Nirad C. Chaudhuri

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Nevertheless, most held fast to traditional periods of mourning and their accompanying accoutrements, even as the scarcity of material and the costs of mourning garb and stationery rose considerably in the post-war era. An announcement of the death is sent to the papers for insertion in the obituary column, and letters are written to relatives and very intimate friends giving them the sad news. Accordingly, mourning customs for women were much more stringent than they were for men. By , widows wore crepe trimming only, and discontinued its wear after months. Gloves were of black suede or wool. Half-mourning was donned after a year and nine months, and was worn for three months. Gold jewelry was now permitted. By the end of the full mourning period, purples, greys, and deep mauves joined the black and white, thus signifying the gradual return to colors. During this time, the widow remained secluded from society for the first three months—she neither accepted nor issued invitations—and confined visits to family and intimate friends. After these three months, she gradually entered society, but balls and dances were strictly verboten for the first year. Humphry also mentions a brand new etiquette snafu of the Edwardian era: A woman who has divorced her husband would be guided by circumstances as to wearing mourning for him. Should he have married again and left a widow, it would be too absurd for two women to be wearing weeds for him; but if it should be thought advisable, in the interests of children, or for any other reason, for the woman who divorced him to wear mourning, she should do so, though without any exaggerated advertisement of regret. The children would wear mourning for their father, and it would be in singularly bad taste if their mother were not to don black and avoid colours until their period of mourning had expired. But a woman who has been divorced has no right to wear mourning for her former husband. An incident that occurred to a lady may be related as showing how difficulties may arise when a couple are separated. She had been living abroad with one of her sons for some years, and meanwhile her husband had formed a temporary union in England with some one else. This latter lady died, and a notice of her death, as wife of Mr. So-and-so, appeared in a great daily paper. The period of mourning for immediate relatives was less severe: Seclusion from society ranged from two to six weeks, depending upon the degree of the relationship. For example, a child mourning a parent or a parent mourning a child withdrew for six weeks and did not attend balls and dances for six months. When mourning a sibling, a grandparent, or an aunt or uncle, the period of seclusion was weeks. For a daughter- or son-in-law, the mourning period was six months: In the s and s, men wore broadcloth suits and a tie of dull-surfaced silk for mourning, but by the s, anything black signified mourning. A black hat-band was worn by men mourning various relations; widowers wore black for a year and usually entered society after three months. Servants were provided mourning attire by their employers—and the men usually just wore black armbands—and they wore this for the same period as the family. The First World War obviously changed these many of these customs, though society held on to these customs for as long as possible. The basque fastens with dull black beaded buttons, beaded ornaments occur in front, and rows of bead trimming edge the tucks on the sleeves and the overskirt. For dress, the first few months were spent in black cashmere with touches of white crape, and for the afternoon, dull black silks were permitted. Periods of mourning morphed as well, with the mourning for a son lengthened to one year, and six months for a brother and three for a nephew. After the war, this streak of individuality intensified. Vogue — mourning, In the June issue of Vogue, the fashion writer remarked: A generation ago there were absolutely strict rules for mourning, and in this respect no one who believed in the propriety of the conventions would have broken them. Today, every phase of life is being reexamined in the light of individual opinion, so that even mourning has become largely a question of personal feeling and the ultimate decision rests with the individual. However, there are still rules—or at least accepted conventions—for what is correct; and if one is going to break rules successfully, one must first know them thoroughly. It is generally conceded that whatever the degree of mourning, all black should be worn for the funeral and for the first few weeks. All white is as strict mourning as the entirely black costume, but a more or less equal division of black

and white, or grey and violet, is the accepted convention of second mourning. One of the most marked changes in the etiquette of mourning is the decided abbreviation of the time that it is worn. The widow of twenty years ago wore the deepest mourning for two years. To-day, the widow rarely wears the long crape veil for more than a year; some young widows, and even a few of the older matrons, now consider six months a sufficient period of deep mourning, but this is a very modern interpretation and is not the accepted convention. It is not, however, considered correct for her to assume half mourning until after the end of the second year. For a member of the immediate family, meaning a parent, a sister or brother, or a child, a year of deep mourning and a year of second mourning is the strictly correct usage. The crape veil worn in this case is somewhat shorter than the widows veil, and usage varies considerably as to the length of time for which it is worn. In strictly conventional mourning it is worn for six months, but the general tendency in mourning is to be less strictly conventional. A small amount of jewellery is permitted by even the strict conventions of etiquette. The women who have fine pearls wear them although in the deepest mourning. However, even pearls must be discreetly used—for instance. Also, a little black jewellery, such as onyx or jet set with diamonds. There are two reasons for wearing mourning. The first is to show respect for the person who has died, and the second is for the protection of the person who is wearing it. Mourning may be smart, but it should not be conspicuous, and it may and should be becoming, for there is never a time when a woman is not right in seeking to look her best. Above all, it is important that the apparel of mourning should be always in good taste. Sources Etiquette for Every Day by Mrs. Has it helped your school project or book? Consider making a small donation to keep Edwardian Promenade online and a free resource in the years to come!

Mourning customs in Edwardian England toned down the excesses of the high Victorian period, and the toll of World War One hastened the decline of the elaborate parade of mourning. Nevertheless, most held fast to traditional periods of mourning and their accompanying accoutrements, even as the.

In Europe and America, black was the color of mourning, worn at funerals and for some time after the death of a loved one. Originally a custom for royalty and aristocracy who were experiencing grief, mourning dress eventually became a fashion statement worn by people who wished to imitate the elite. Wearing black clothing has often taken on a social significance. During the Middle Ages, wealthy Spanish gentlemen wore black velvet to display status as black dyes were expensive. In the mid 20th century, beatniks in the United States wore black to separate themselves from the herd, as a sort of counterculture trademark. More recently, certain groups of young people wore black to distinguish themselves as Goths. Black clothing has long been associated with the clergy and asceticism. And Johnny Cash called himself The Man in Black in a song in which he claims to wear black for political and social reasons, for the poor, and people living troubled lives. Margarita Teresa of Spain in mourning attire circa Source Mourning Dress for the Elite in the Middle Ages During the Middle Ages, royalty and the aristocracy wore mourning dress during periods of bereavement. Mourning dress was regulated by sumptuary law and strict protocol was observed in the kind of clothing worn at funerals and following the death of people in high social position. During the Middle Ages, funeral processions followed guidelines based on social hierarchy. While all wore black, the procession that followed the hearse included; first the bereaved family, then royalty and the aristocracy, followed by clergy, military, then the merchant class. Black coded clothing made it clear to observers who was who in a funeral procession. High ranking mourners wore long trains and hoods made of expensive, dull shaded black wool with black or white crepe or linen trim. In times of national mourning following the death of a sovereign, important figures wore black for specific time periods to formal events, in public, and in the company of royalty. Mourning dress was limited to people of the highest social strata. Sumptuary laws established rules for dress, and the practice of wearing black during bereavement was not followed by the lower classes until much later. Constraints against the wearing of black mourning attire was thought to prevent people from aping their betters. In any event, the expense of black dye prevented the common people from wearing black mourning dress. The wealthy European merchant class hoped to copy the aristocracy in matters of dress and fashion, including the custom of mourning dress. The new moneyed class began to defy sumptuary laws as they attempted to incorporate aristocratic etiquette into their own lives. The desire to follow the fashions of the elite encouraged them to pay fines for breaking sumptuary laws and dress like the elite. Mourning dress for the rich was fashionable for men and women alike with finely made fabrics and handsome clothing styles. Queen Victoria and children in mourning dress Source Mourning Dress in the Victorian Age The Industrial Revolution affected the practice of wearing mourning dress, creating new rules of fashion that extended beyond the aristocracy. Technological advances created a new, growing middle class. Improved manufacturing techniques enabled mass production of dull black fabrics, crepe, and mourning jewelry. By the mid 19th century, the wearing of appropriate mourning dress was a sign of respectability. Queen Victoria had a huge influence on the fashions of the mid to late s. After the death of her husband, Prince Albert in , Queen Victoria wore black clothing until her own death in During Victorian times, the type of mourning dress and the length of time one wore it was circumscribed by etiquette instead of sumtuary laws. A widow wore mourning dress for two and a half years. Full mourning lasted a full year and consisted of clothing made of dull black fabrics without embellishment or jewelry. A women in full mourning wore a veil to cover her face when she left the house. She avoided balls and frivolous events during that time. After a year had passed, the widow added small trimmings and simple jewelry. Later, that second year, the widow, now in half mourning, added some color. Gray, mauve, and duller shades of purple and violet were suitable at that time. Mourning jewelry - a jet brooch Source Mourning Jewelry The jewelry worn by Victorian widow came in black, with jet being the most popular stone. Jet stones set in brooches, ear-rings, and rings could be quite beautiful. Gutta

percha, a natural latex similar to plastic, made out of the sap of an East Asian tree, provided an inexpensive substitute for jet. Jewelry made from the hair of the deceased loved one was a popular ornamentation. A hank of hair was woven into a handsome knot and made into a brooch or other piece of jewelry. While such jewelry may seem morbid today, the fashion was seen in the Victorian era as romantic and sentimental, a way to keep in touch with a dead loved one. As hair does not decompose like the rest of the body, these unusual ornaments made of human hair are long lasting and highly collectible today. Victorian Mourning Dress and the Commercialization of Grief The increased manufacturing technology of the Victorian age created a vast market for mourning dress. Dresses made of crepe came in many styles for the different mourning periods. Advertisements hawked mourning bodices, skirts, capes, veils, black bonnets, black indoor caps, gloves, fans, and black edged handkerchiefs. Special trimmings and time periods were suggested for cousins, aunts, uncles, and other relatives. Royalty traveled with complete sets of mourning dress, just in case. The practice of mourning dress bled down to the lower middle class who could afford second hand or simple, inexpensive black clothing. People without a lot of money often had regular clothing dyed black in order to save money. By , the growth of the ready-to-wear garment industry led to the wearing of mourning dress by better off members of the working class. Victorian ad for mourning clothes Source Victorian mourning dress Source The Death of Mourning Dress By the s, the practice of wearing mourning dress began to subside. However, heavily Catholic countries still adhered to the practice as did folks of the older generation. Well into the 20th century, men often wore black arm bands; and black clothing was often worn at funerals. The custom of mourning dress impacted the garment industry in several ways. One could not wait for mourning dress but needed a quick delivery. One could hardly wear out of date mourning clothes! Today, few people in Western developed urban areas wear black clothing during bereavement. But wearing mourning dress did offer a kind of protection for the bereaved. Other people understood at a glance that a widow was in grief. Expectations and demands were lowered, a quiet kind of sympathy offered, and even strangers could see that a person was not at their best, having suffered a terrible loss.

Chapter 8 : Victorian Mourning - The House in Mourning

State & Official Mourning State mourning, or in the case of monarchies, court mourning, refers to displays of mourning behavior on the death of a public figure or member of a royal family.

They believed that people needed to be educated about what happened when the Pilgrims arrived in North America. A century ago heavy immigration brought millions of southern and eastern Europeans to the United States. Educators and civic groups thought it necessary to assimilate the new citizens. The new arrivals were taught to view the Pilgrims as models for their own families. The tale of the "First Thanksgiving" was an essential element of this curriculum. The story of the Native Americans and Pilgrims sharing a meal of turkey became part of United States tradition. The story tells of the mutually beneficial relationship between these groups. Every inch of land they claimed was Indian land. They also say that the Pilgrims immigrated as part of a commercial venture and that they introduced sexism, racism, anti-homosexual bigotry, jails, and the class system. More than Pequot women, children, and men died in the war, which their descendants call a massacre. Thanksgiving became part of American culture. It asks why the "First Thanksgiving" was not celebrated or related back to the first colony at Jamestown. The settlers turned to cannibalism to survive. In his November message to the tribe, Mashpee Wampanoag Chief Qaqeemasq wrote, "Historically, Thanksgiving represents our first encounter with the eventual erosion of our sovereignty and there is nothing wrong with mourning that loss. It is a necessary part of the healing process. After prayers and a sermon, they march to Plymouth Rock. This annual event had become a tourist attraction. The Commonwealth of Massachusetts planned to celebrate friendly relations between English ancestors and the Wampanoag. Wampanoag leader Frank James, also known as Wamsutta, was invited to make a speech at the celebration. The reason given was, "Overlooking the Plymouth Harbour and the Mayflower replica, Wamsutta gave his speech. This was the first National Day of Mourning. The son of the founder, James, participates as well. The organizers have been joined by other minority activists in protest as well. Typically several hundred protesters appear. The protest generally begins at All are welcome, but the UAINC remind participants that this is a day when the Native people speak about their history and struggles, including contemporary ones. Speakers are by invitation only. Following the march and the speeches, they have a social time. Guests are asked to bring non-alcoholic beverages, desserts, fresh fruits and vegetables, or pre-cooked items. The police rerouted the Pilgrim parade to avoid conflict. In the Pilgrim Progress parade was held earlier and went undisturbed. In those who gathered to commemorate the 28th National Day of Mourning had a more difficult time. State troopers and police met the protesters. Some accounts state that pepper spray was used on children and the elderly. It stated the UAINC were allowed to march without a permit, as long as they gave the town advanced notice. The 35th National Day of Mourning was held on Thursday, November 25, , and was dedicated to Leonard Peltier, a Native American activist convicted and sentenced to two consecutive terms of life imprisonment for first degree murder in the shooting of two FBI agents. They honored their Native ancestors and the struggles of Native peoples to survive today. Will the protest ever end? Will you ever stop protesting? Some day we will stop protesting: We will stop protesting when the merchants of Plymouth are no longer making millions of dollars off the blood of our slaughtered ancestors. We will stop protesting when we can act as sovereign nations on our own land without the interference of the Bureau of Indian Affairs and what Sitting Bull called the "favorite ration chiefs". When corporations stop polluting our mother, the earth. When racism has been eradicated. When the oppression of Two-Spirited people is a thing of the past. We will stop protesting when homeless people have homes and no child goes to bed hungry. When police brutality no longer exists in communities of color. We will stop protesting when Leonard Peltier and Mumia Abu-Jamal and the Puerto Rican independentistas and all the political prisoners are free. Until then, the struggle will continue.

Chapter 9 : Fashion History - Mourning Dress - Black Clothing Worn During Bereavement | Bellatory

By the 19th century, mourning behaviour in England had developed into a complex set of rules, particularly among the upper classes. For women, the customs involved wearing heavy, concealing, black clothing, and the use of heavy veils of black cr pe.

The manner of caring for the dead is growing gradually into a closer imitation of life, and we see the dear ones now lying in that peaceful repose which gives hope to those who view them. No longer does the gruesome and chilling shroud enwrap the form. The garments worn in life have taken its place, and men and women are dressed as in life. It gives a feeling of comfort to see them thus, for it imparts a natural look which could never accompany the shroud. Flowers are strewn about the placid face, and one cannot but remember those grand lines from Bryant: It is no longer the custom to watch the dead – an excellent omission, for many of those vigils were unseemly in their mirth. Some friend or relative sits up in order to give the dead any attention necessary. The preparation of the deceased is always attended to by some kindly friends who are not members of the family, and that agonizing duty is spared the afflicted ones. It is more thoughtful for someone to volunteer to remain with the family, through the long sad night hours. It makes the grief and loneliness of the house less oppressive. This should deter the caller from ringing, if it is possible to bring the attendant to the door without doing so. No one knows save those who have passed through a sorrow, how the clang of a bell, with its noisy reminder of active life, jars upon the nerves. In many houses, the hall door is left ajar, that friends may enter quietly. The kindly instincts of the heart tell them to speak softly, and be helpful and sympathetic. White crape looped with white ribbon is appropriate for a child or young person. For the aged, black crape and black ribbon are used. From six to eight pall-bearers are chosen from the immediate friends of the deceased, and near to him in age. A very young girl may be conveyed to the hearse by girls of her own age. The duty of the pall-bearers is to carry the coffin from the house to the hearse – also from the hearse to the grave. The carriage in which they ride precedes the hearse. They are provided with black gloves and crape for the arm, when attending an elderly person, but wear white gloves and white crape for a young person. These are furnished by the family through the undertaker. Notes are sent to those who are to act in this capacity, requesting their services. When the sad event has become known, friends call to offer their services, but the afflicted ones are not expected to see any save their most particular friends, whose duty it is to make all arrangements for the burial, consulting with those most interested about the details, receive those who call, or fulfill any and every requirement that may arise. Visits of condolence are not made until after the funeral. The family decides about how many it wishes to invite to the interment, and provides carriages for them. A list is made out, and given to the undertaker, that he may know about how many carriages will be needed, and in what order to arrange them. Many bring their own carriages, but a certain number is provided by the family, among which are those for the pall-bearers, and clergyman, when he accompanies the dead to the grave. Do not slight an invitation to a funeral. In cities and towns where death notices are inserted in the papers, the words "Friends invited," is sufficient invitation to the funeral. But in smaller places, it becomes necessary to issue invitations to those whose presence is desired. The invitations are engraved on small-sized note paper, with wide black border, in this manner: Burial at Forest Home Cemetery. When the funeral is held at the house, the family do not view the remains after the people have begun to assemble. Just before the clergyman begins the services the mourners are seated near the casket, the nearest one at the head, and the others following in order of kinship. If it is possible, they are placed in a room adjoining, where the words of the service can be heard. They are thus spared the pain of giving way to their grief before strangers. Those who are present should look at the dead before they take their seats for the service, although it is customary for the master of ceremonies usually the undertaker ere the coffin lid is closed, to invite all who so desire, to take a last look, ere parting forever. The casket is never opened at the church, unless it is the funeral of a prominent man and numbers go to the church for that purpose, whom the house would not accommodate. The family, together with those who are to be present at the interment, should be allowed to pass from the house or church before the others do. This announcement has caused many to remain away from a funeral, lest they intrude.

But it merely means that the interment will be private, only a few near friends accompanying the remains to the grave; but at the services all who choose to come will be welcome. How tenderly these emblems of purity and beauty speak to the mourning heart. They are the tokens of sympathy sent by friends to comfort the lonely ones. Their fragrance mingles with the memory of the dear one who has gone. The hearse follows, and behind that are the carriages of the immediate mourners, in their proper order. At the place of burial the minister precedes the coffin. An undertaker who is competent, always directs all the details, so that the family have no part in any such painful duty. The sword and sash of an army or navy officer are laid across the coffin lid, and the national flag is draped over him. When the deceased is buried with Masonic or other honors, the lodge or body to which he belongs, conducts the funeral according to its own formulas. In case the deceased is a member of an organization that expects to conduct the services, prompt notice should be sent them, so that they may have time to prepare for the funeral. At the end of three months she may wear the veil depending from the back of her bonnet. This deep veil must be worn a year, and mourning must be worn two years. Many widows never return to gay colors, and some wear mourning the rest of their lives. A widower wears mourning for a year. His mourning must consist of a black suit, black gloves and necktie, and a deep weed on his hat. Those are very punctilious in such matters, wear black-edged linen and black studs and cuff-buttons. For parents or children deep mourning is worn for a year. After that, though mourning is worn another year, the material is changed, and crape is dispensed with. A sudden transition at the end of the period of mourning from black to glaring colors, should not be made. Any change of this nature should be gradual. Crape and soft woolen goods for brothers and sisters are worn for six months; after that gray, black and white can be adopted. Of course there are no set limits to the period of wearing mourning, for these matters vary with the individual tastes and feelings of the wearer. Custom has laid down certain rules, which, however, can be widely departed from at will. For uncles, aunts, cousins and grandparents, black suits without crape are worn. Children wear mourning for a parent one year. It seems an unnatural custom to put very small children into deep black, even for so near a friend as a parent. The little ones do not comprehend the loss that has come to them; why teach them the meaning of their sad garb? Gentlemen in mourning wear weeds, whose depth is proportioned to the closeness of their relationship to the dead. A person in deep mourning does not go into society, or receive or pay visits. Neither are they found at the theater or other public places of amusement, unless it is a musical or concert, for six months. There are some natures to whom this isolation long continued, would prove fatal. Such may be forgiven, if they indulge in innocent recreations a little earlier than custom believes compatible with genuine sorrow. It is not in good taste to attend a funeral in gay colors. You are not expected to assume mourning, but nearly every one has a plain, dark suit that is less noticeable. There are many who do not believe in wearing mourning at all. Such have a right to refuse it — it concerns no one but themselves. On the other hand, much can be said in favor of the custom. A mourning dress is a protection against thoughtless or cruel inquiries. It is also in consonance with the feelings of the one bereaved, to whom brightness and merriment seem almost a mockery of the woe into which they have been plunged. With such, garments of mourning are "an outward sign of an inward sorrow," and they cling to them as the last token of respect and affection which they can pay the dead. Gentlemen or ladies in mourning use black-bordered cards and stationery for their social correspondence, until the period of mourning expires. The width of this border is a matter of taste. But if they write any letters upon business, they use plain white stationery. Sometimes the bereaved ones send cards announcing their loss to friends. They should say very little: