

Adorning End of Life

Demonstrating Love Undying: Cultural Practices, Attire & Objects (Decorative) as Part of Mourning & Death

Citizen Folklorist Report for
Multi-Cultural Continuum Project

by
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Unable are the loved to die, for love is immortality

– Emily Dickinson



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**Demonstrating Love Undying:
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PART I: Overview

Introduction and Summary

I grew up in a culture that understood and appreciated the meaning of ritual adornment. It was apparent in many of our traditions, including our carefully decorated holiday tables and door wreaths, the ceremonial gowns and related jewelry for baptisms, the handmade doilies for special events and our holy day baskets. My family was knitted together in traditions that helped us share memories or values, and these objects and rituals were visible guideposts in how we lived our lives. From a family of Italian diaspora, it will always be so, my interest in celebrating the traditions that were my roots, my inheritance in a way of life and identity.

Ritual adornment was apparent in our family practices involving death, as much as it appeared in happier celebrations. Memorial cards and candles decorated our houses in mourning; there also was preservation of “relics” (like a “cotone benedetto” piece of blessed cotton that had touched a deceased or a saint, or a lock of hair from a loved one kept with a scapular or a crucifix). Our rosaries were always in our pockets and our medals around our neck or pinned with dark ribbons to our dresses.

While end of life certainly is an experience that affects all cultures, individual groups have unique practices associated with expressing grief. My report looks at how cultures use adornment or objects to face death and end of life in almost artistic ways, in processes that help cope during the grieving process.

The Continuum program in general has approached – through the lens of culture – a part of life we tend to want to forget. It is a cultural project that began simply as a community conversation among interested citizens. The conversation is ongoing now, in a wonderful evolution of intellectual activity and community exploration that serves as a public act of multi-cultural awareness and celebration.

In the end, it is all a testament to how cultures express love undying...and to how we carry on in the face of grief.

As a writer and a citizen, my work with this Continuum report intends to look at manifestations of practices in culture that involve end of life and adornment. In the process of research and in probing a deeply personal subject, it is clear that these practices are rites of celebration, commitment, communication and comfort, with strong meaning depending on the culture. The adornment practices I found solidified culture and shifted the measure of community relationships into higher dimensions that were physically expressed in objects and rituals.

Report Focus

In respectful ways, I wanted to learn more about:

- Rituals of the Jewish faith, including shrouds, candles, home décor rituals, body washing, rending of garments and other aspects of mourning after a death of a loved one.
- Funeral-related objects, including ornamentation on caskets, and funeral parlor materials offering comfort like memorial cards, urns, funeral dress and chapel décor. I also was interested in the cultural responsibilities felt by the funeral home operator community.
- I wanted to learn more about the beautiful, somber and powerful culture and adornment created by beads and reflected in Beads of Courage program. Please note : I have been unable to confirm a meeting with the founder of this group and identify an informant, but intend to incorporate Beads

of Courage in my report and am including a descriptive placeholder on how Beads are important aspects to adornment in end of life until I can obtain an informant interview.

I was most surprised by the depth of practice connected with the rituals and objects I uncovered. Even the most simple of adornments, the objects or processes took on a dimension of such beauty and power for the families involved. At its core, adornment in bereavement uses the tactile and visual symbols of beauty as sources of processing grief, adhering to religious commands and gaining comfort or strength. Tied to both religious and artistic aspects, the symbols and objects are part of cultural life.

Unexpected Findings

Through this process I discovered new aspects of funeral decoration that I was unaware of (like cremation jewelry, urn and casket embellishment). I also learned more about rituals of the Jewish faith that I had observed over the years through my husband's family (use of stones on grave headstones, body washing societies, rending of garments in grief) but which I had no specific cultural knowledge. No matter what the culture, families demonstrate mourning of their loved ones through dress, objects and adornment – all reflecting traditions that extend across time to convey deep meaning, as well as comfort and utility.

Isn't adornment of all kinds a most personal way of expressing identity? So it makes sense that even in death, adornment and rituals have cultural significance.

Identification of Informants

- Judy Rose Sensibar, (former) Executive Director, Jewish History Museum
564 South Stone Avenue, Tucson
- Barry A. Friedman, M.D.
(former president of the Jewish History Museum)
- Tomas C. Martinez, Jr. (now deceased: February 2015)
Martinez Funeral Home, founder/owner
2580 South 6th Avenue, Tucson
- Margaret Zinser, Board of Directors, Beads of Courage
Glass artist

I used note-taking and Field Worksheets (included in Part IV) as formats for conducting interviews. Online research links are listed within this report also in Part IV. For field work, I visited the Jewish History Museum as well as the Martinez Funeral Chapel, and used my mobile device to document images and personal observations.

Personal Memories of Adornment as Part of Mourning & Death

From my life, the most vivid memories of adornment and grief come from two sources:

1. In the early sixties I was a young teen riveted to television and to pouring over pages of Life magazine: I can still see that image of First Lady Jackie Kennedy, in her pink suit and matching pillbox hat, all splattered with blood, and her reaching for help over the back of that limousine in Texas car. The pink suit became a symbol of grief for me, but it also became an object of beauty and comfort that I relate to in terms of adornment in "end of life."
2. My family collected many memorial cards and crucifixes, prayer books, medals, relic/scapulars worn, as well as handkerchiefs and doilies edged in certain ways – that were all such an important part of mourning our loved ones who died. Our family was not wealthy, so these simple or handmade

elements were the most meaningful and comforting of adornment or decoration for us, in times of grief. I still have many family memorial cards, medals and relic lines, and all are precious to me. We also had black or purple ribbons tied everywhere during funerals and mourning, but those have been discarded. All of it conveyed to mourners and visitors at the time, through symbolic visual messages, the deepest feelings of sadness felt at the loss. The items still help me recall the period when we mourned my grandmother and my parents, and they still bring me comfort.

The visual identity of that pink suit, as well as the collection of family mementos, all helped put a very emotional human experience into perspective for me as a child. Death is hard to bear, but beauty (and comfort) can be brought back into our lives through objects and traditions. I think adornment is a reminder of these hopeful messages.

The creative research and the contemporary commentary of our citizen folklorists via the Continuum Multi-Cultural Project do not just form a collection of random experiences. We've looked at end of life on a symbolic as well as historical level, constantly re-injected with currency of the moment in our community. And we see it as a living puzzle – one about culture that we're crafting together, a narrative we can still learn from, about how much we are all connected, and how much personal memory, our practices and our material culture help us in special ways to process community grief.

PART II: Background

Memento Mori

Memento mori, Latin for “remember death,” was a genre of compelling art reflecting on mortality, which was used extensively European Christian Churches. As a young child and continuing today, this art is so interesting to me. The Catholic Church, I know, uses it to inspire the faithful to reflect on virtue and the afterlife, and to remind all that human beings are mortals, while the afterlife is forever. It can be very scary to a child, but the impression made by looking at bones and often gory yet beautiful paintings was powerful to me. Memento Mori adornment then, is for the soul and the senses. I was unable to attend the Metropolitan of Art's Anna Wintour Costume Center's recently concluded the exhibit on grief attire: *Death Becomes Her: A Century of Mourning Attire*, which contained some memento mori art. I missed this artistic study of mourning dress collections of the 19th and 20th centuries, but read about how the exhibit looked at bereavement rituals as they applied to conventions of dramatic, mostly black corseted ensembles that were strictly used with veils and hats to reflect mourning. Historic photographs and daguerreotypes also were part of the exhibit. However, I was able to visit another exhibit on the Art of Mourning and death-related decoration, at the Morbid Anatomy Museum in Brooklyn, New York. There I found a variety of books and artifacts which reflected an artistic demonstration of mourning in 18th and early 19th century as well as a sampling of strange but beautiful memento mori hair work art. Italians and I'm sure other groups collect locks of hair, but the weaving of hair into such amazing works of art takes mourning decoration a step further.

On exhibit in Brooklyn were memorial shadow boxes and jewelry made with flowers, hair weavings and crosses (late 19th century), and the Museum also had many postmortem images (and actual relics) of infants, people murdered, aristocracy and common folk. It all underscored Victorian fascination with death. There were mourning card souvenirs (1800s), funeral fans and smelling salt kits, but the most interesting artifacts to me were the ones using human hair, which does not decay, and thus is a lasting medium for memorial art. Apparently it has been cherished as religious relics, love tokens and memento mori keepsakes for centuries. As mentioned, I too have locks of hair mementos, although not fashioned into the art I saw at the

Museum. The Victorians were most artistic with hair work woven into brooches as well as framed wreaths. I also observed very small yet intricately detailed hair dioramas, a form of miniature portraits of mourners and the dead. The objects in this exhibition illustrated social customs and fashions of Europe and America in the 19th century. I was not allowed to photograph the exhibit but I have created a field map and have further links in my resource section of this report (to be inserted in Part IV).

The Rise of the Funeral Business and Its Place in Mourning/Decoration

There to help contemporary society stay removed from the horrors of death is the funeral parlor and the undertaker. It was not always the case for society, though. In fact the professionalism of death care is fairly recent – late 1800s to early 20th century saw its rise. In this country, many people attribute the display of Lincoln's body (made possible through the discovery of embalming techniques) as the founding of the modern funeral business.

It is important for me to reflect on this founding because there are so many important elements of mourning decoration found in a funeral home. 20th century undertakers also were empathetic, important members of the community who helped families approach death with a new dignity and allow mourners to share grief more easily. In earlier times, families cared for their own dead – washing, dressing and displaying loved ones in their homes. That's what home parlors were often used for, to have neighbors and family members view a laid out body. During the Civil War, Dr. Auguste Renouard (1839-1912), was a U.S. physician who led the way in preserving soldier bodies long enough to allow the corpses to be shipped home for family viewing. He helped do the groundwork for present day embalming methods, which was a practice soon assumed by "undertakers," who undertook this duty for the families. Undertakers became known as Morticians and Funeral Directors, and the National Funeral Directors Association was established in the early 1900s, with many members coming from the tradesman who had been the earlier coffin and furniture makes. Public health rulings also helped spread the importance of this new field and funeral parlor practices became the norm, particularly for a rising middle class who wanted the professionalism that funeral parlors emanated. By 1920 there were 24,469 funeral homes (see resource section for further attribution)

This remembrance of preparing loved ones for rest in a very professional way became very important for immigrant families like my own, who aspired to raise their status in America. Attention in funeral homes could be placed in preparation of the body with familiar clothes (or special clothes if families didn't have preferences), in caskets of varying styles, with decorations of family tributes, flowers, rosaries or other mementos and displays. The Funeral Home also took care of the burial site preparation and arrangements.

I know the John F. McGrath "funeral home" on Avenue O in Brooklyn, New York, 60 years ago, was not just an important business member of the community, but also a family friend. Because of my vivid memories of mourning at the McGrath funeral home for a variety of family and friends in the community, I wanted to interview a Tucson undertaker to see if here, too, the cultural responsibilities are taken seriously by the community's Undertaker. My vivid memories of funeral home visits include a fascination with the silk used in the casket mattresses, the clothes worn by the deceased and the scent of flowers displayed all around the casket. Mr. McGrath was always present in his dark grey suit, there to assist family or get a coffee, or accompany the Josephite nuns from our nearby convent to pray the rosary with the family. All of the memories are comforting. Happily, I found qualities similar to what I remember from old Brooklyn days, in Tomas Martinez and his family's South Tucson Martinez Funeral Chapel.

Part III FINDINGS

Tomas Martinez Interview and Tour of the Martinez Funeral Chapel in South Tucson

When I visited the Martinez Funeral Chapel, I could see that Mr. Martinez and his staff had great pride in the professionalism of his calling, and a sense of his duties to care for the loved ones entrusted to him. There was a reverence for his community and a solemnity for his duties. He and his staff (his daughter, his son and one of his professional representatives, greeted me with attention and consideration. They seemed very aware of the responsibilities of their work, the need to be unobtrusive yet represent the families in the dignity of the occasion.

There is respect and hope here, he said, in walking around the Martinez facility. We stopped first in his reception area, where there was a place for gathering and for refreshments. He pointed out to Luis Mena mural that he had commissioned for the Chapels, as a source of beauty and comfort as well as inspiration for the guests visiting and mourning. There is no gloom here, just hope and tenderness in memories, he said.

Mr. Martinez had more than 20 years experience (in Texas) before he constructed his Chapel on South Sixth Avenue in South Tucson at the corner of 36th street in 1999. He wanted to be close to the center of the Hispanic population, whom he wants to serve. I am the second Hispanic family to operate a funeral home in Arizona, he mentioned (the first is Carrillo). Martinez Chapels (also in Nogales, opened in 2002) offers caskets, burial garments, flower arrangements, grave markers, bibles, rosaries and memorial cards for the mourning.

There are two chapels, another small enclosed area now used as an office, as well as the display rooms for the caskets, clothes, urns and other decorations. Mr. Martinez also pointed out a variety of urns and cremation adornments designed for the purpose of storing ashes of deceased. Remembrance jewelry and urn design can be chosen to reflect on the personality of the individual deceased, as well as incorporate religious symbols or designs. These items can then be passed from one generation to another, as tokens of respect. In the back is the embalming area, spotless and reverent in its work. Mr. Martinez's office and family meeting area, as well as his daughter's office, all contain spiritual and inspirational art to help families feel comforted and at home. Mr. Martinez's office contains a case of rosaries, memorial cards and other adornments that will assist the family in mourning. There also is a Family Reception Hall, located across the parking lot from the funeral home, which can be rented for family gatherings during evening visitations or for other community receptions. The entire facility is intended to be unthreatening to families making decisions.

Mr. Martinez is respectful of his family's farm origins...and there is a display of a painting and a photo honoring his father's cotton farm roots (1932 – died 2011, Tomas C. Martinez, Sr.). Mr. Martinez, Jr. has more than 40 years' experience in the funeral business, and learned mortician ways from his father-in-law, Donato Guajardo, Sr. (who owned mortuaries in Texas, where Mr. Martinez Jr. studied). He received his embalmer's and funeral director's licenses from the State of Texas.

Mr. Martinez opened his Texas funeral homes first in Odessa, in 1984 and then in 1990, in Pecos. In 1999 he moved his family to Tucson to open Martinez Funeral Chapels, first in South Tucson to best serve the Hispanic population.

Mr. Martinez's daughter, Tamyé Espinosa, son's, T.J. and JoeRonn, help operate the businesses. He received, where his father in law helped him understand the business. Everyone in the family is involved in duties that include the service arrangements, as well as the embalming and supervising the preparation of gravesites before and after services. The family obviously reflects a business attitude with integrity and courtesy, respectful of faith, community and tradition.

The Chapels, quiet and respectful with spiritual paintings, also have video projection. Today, says Mr. Martinez, technology must find a place in mourning. So photos and videos, including tributes and mementos, now are packaged for family and friend reflection in the viewing Chapels.

We are living in the 21st Century, Mr. Martinez states, but there also is so much here that is done the old fashioned way. We operate under the principles that our community is family, who must be treated with professionalism, integrity and caring at this time of loss.

Jewish History Museum – Tour and interviews with Judy Rose Sensibar and Dr. Barry Friedman

The Jewish History Museum is located in an historic, simple, classical revival structure at 564 South Stone. Built in 1910, this first house of worship for Jews in the Southwest has returned to its roots, although the building also served as a theater, Mexican radio station and flophouse before opening at the Jewish History Museum in 2001.

The Museum is a showcase of various artifacts of regional Jewish history and has recently been restored, with original woodwork, pulpit and pews preserved. The Jewish Virtual Library: "At first there were relatively few people, Jews and gentiles, in the community, but some Jews came because of merchandising opportunities. Some opened general stores, others acquired Indian trading licenses, and some also served as contractors for the U.S. Army...There were no rabbis in Arizona until the 1900s, so lay leaders took on the responsibility of presiding at Jewish religious ceremonies."

I interviewed Dr. Friedman and Ms. Sensibar in the pews of the Museum. We sat, comfortable as if we were at home talking with family about customs. Ms. Sensibar had lost her father recently, so the discussion of mourning was vivid. Dr. Friedman inserted a good sense of humor into both their thoughtful comments. We talked about candles, sitting shiva or mourning at home, the rending of garments and covering mirrors as part of mourning, and the chevra society of community which helped prepare the body for burial.

Candles and Mourning

<http://blog.sevenponds.com/cultural-perspectives/candles-in-both-death-and-dying>

Candles, for centuries (China, circa 200 BC), have played a role in mourning and sacred traditions. Most cultures use blessed candles to commemorate anniversaries and deaths, to pray for intentions, to honor ancestors. It, says Judy and Barry, "light the darkness" in beauty and allow onlookers to mediate on personal meanings.

I still have my family's blessed candles and crucifix used family funerals (photo included). The candles are beeswax, and there are ritual linens and oils and holy water hidden in a compartment in the crucifix. We used the crucifix for priest visits to my grandmother when she was dying, as well as for the funeral. The same was used for my grandfather. My grandmother's beside table was used as the altar for last rites, setting the crucifix and candles on the doilies and linens.

Yahrzeit Candles

Judy and Barry explained the yahrzeit candle, which is lit each year at sunset on the day before the anniversary of a death. That is the time for families to recall loved ones and say prayers. I have yahrzeit and prayer candles for several in my husband's family, and a booklet of prayers to be said in memoriam.

Sitting Shiva in a House of family mourning.

When a loved one dies, a candle is lit as soon as possible and kept burning for seven full days from the start of sitting for Shiva. The candle and light symbolize the body and soul, as explained in the Book of Proverbs 20:27 — “*Man’s soul is the Lord’s candle / אדם נשמת’ה נר*”. It is also customary during sitting Shiva to cover all mirrors and television sets in the house. There is no place for vanity, news or brightness in the house of mourning and the ritual is conducted with this in mind.

Sacred Fellowship, Chevra Kadisha.

Each Jewish community has a sacred fellowship called Chevra Kadisha, a society of volunteers who perform preparations to ensure proper funerals. The organization also helps prepare the body for burial with ritual cleansing and covering with a simple shroud. In some communities stand watch in honor of the deceased and the family. The society assists the family sitting Shiva and in preparing meals. Simplicity is key in mourning adornment in Jewish communities.

Rending of garments

Rending of Garments is an ancient Jewish custom that expresses grief (“*Jacob rent his clothes* Genesis 37:34). The tearing a garment represents a broken heart (Book of Joel 2:13), symbolizing how the garment does not destroy the individual wearing it, and the soul is not destroyed when the Because mourners are obligated by Jewish Law to mourn the passing of the deceased relative, rending of garments is necessary, although today, the loss is expressed and the obligation fulfilled by wearing a torn ribbon pinned to clothes worn to the funeral or to sitting Shiva.

Stones as Mourning Decoration

Adjacent to the Museum is a wing dedicated to the Holocaust survivors of Southern Arizona, opened recently. It is a narrow, walk through installation, poignant yet inspirational in the honoring of victims who perished and the triumph of survivors. It tells the stories of the over 200 Holocaust Survivors who over the years made Tucson and Southern Arizona their home. I mention it because on the wall of the restored 1880s Territorial Home in which the exhibit resides, there is a wall of deceased survivor photos, as well as a bowl of rocks sits for all who enter and want to leave an offering for any of the victims.

Flowers are not customary on graves in traditional Jewish cemeteries, and they are replaced by stones as memorial for the deceased. In Judaism, stones have positive meanings: reflecting the foundation of an altar, sacred shrines and walls to Temples. There are many explanations for why stones are placed on graves: to retain some aspect of a departed soul, to reflect a sense of solidity, more lasting than flowers (“All flesh is grass, and all its beauty like the flower of the field; grass withers and flowers fade” (Isaiah 40:6-7). Stones do not die and reflect permanency. In Hebrew, *tsror* means a pebble, and shepherds used pebbles to keep count of his flock. Stones on the grave indicate that a member of God’s flock is in the grave. Stones endure and keep a timeless watch on the departed.

In speaking with Judy and Barry I see that practicality is another important aspect of mourning in Jewish communities, as well as remembering the deceased with good humor and respect. People do not bring flowers or anything frivolous when sitting Shiva. You bring food (something with eggs, like Kugel pudding, to speak to life and light). I recall all this from sitting Shiva with my husband’s family. With death a certainty that we all face, we confront death with a sense of humor, reflection, respect and sharing with community. A Mitzvah is a scriptural commandment, and proper burial of the dead, lighting the candle, sharing a “meal of condolence” with the family, sitting Shiva – all these are mitzvahs.

Beads of Courage

More than a decade ago, Beads of Courage was created to fill a community need providing support to children or coping with serious illness, and their families.

Serious illness and grief can change the lives of all who experience them, but sometimes arts help children, families and caregivers find the skills they need to handle the most difficult times imaginable. *Beads of Courage* helps document and honor the journey children take when they are diagnosed with life-threatening illness. It is a way to tell stories, using colorful beads as meaningful symbols of the many steps taken throughout the course of treatment. There are beads that help an individual cope with experiences, procedures or milestones in the journey – there is a colorful cord on which a child may add a bead to the necklace reflecting the experience. Courage beads give even the smallest children a voice – art is universal, isn't it?

When I first came to Tucson I saw through Marketing assignments how beads allowed children to share their story and have an outlet for creative expression during their treatment. I believe some children are buried with their courage beads, but family members also retain beads as remembrance of their loved one. The Beads of Courage website explains best how Beads figure critically in mourning, grief and end of life:

Beads signify strength and courage Just like medals, ribbons and certificates, many ancient and modern-day cultures use beads to show bravery and accomplishment. They have long been used to protect warriors from natural and supernatural enemies, along with lending special magical protection for heroes during long journeys.

Beads have every-day uses They have served many practical purposes throughout history, from weighing down scrolls, saddle blankets and table cloths to serving as calculators (like the abacus) to prayer tools (like the rosary). Today, we see beads in mats, car seats, and curtains. Can you think of any ways that people use beads today?

Beads carry value Beads have been traded for everything from gold to beaver pelts, ivory to spices, and even slaves. Societies across the world have made beads from tortoise shells, wood, pottery, sea shells, seed, ivory, stone, egg shells, animal teeth, bone, claw and horn...and glass. Some of the world's most talented glass artists devote their whole careers to making beads.

In many societies, beads are believed to carry protective and healing powers Did you know that the Egyptian word sha means "luck" and sha-sha means "bead"? The Magical Eye bead of Turkey is believed to ward off evil. In parts of Asia, beads were scattered like seeds at temples to induce bountiful harvests.

Steve Ellis is a local historian and bead trader who gave me insights about the beauty and complexity of beads. He also was influential in the founding of the “Beads for Courage” program for children with cancer and other serious, life-threatening illnesses, and helped develop a program for creating beads as tangible adornment marking milestones of surgery, blood transfusions, chemotherapy and more for the wearers. Beads of different colors signify different medical procedures. Each bead shows courage, he says, calling each bead “a little Purple Heart.”

Although the beads used in Beads of Courage are contemporary and are either crafted by modern artists or mass produced, beads historically were used as the earliest forms of currency, one of the earliest kinds of jewelry, and one of the earliest form of art. In most of the world beads are symbolic, containing certain powers. Wearing of beads was much more than adornment. Beads, says Mr. Ellis, are associated with courage, strength and longevity and continue to be symbolic of these attributes today.

Margaret Zinser is a glass artist and member of the Beads of Courage board of directors. She responded to my questions:

How/when you came to be involved with Beads of Courage, your current involvement

I started with Beads of Courage in 2008 as co-organizer (with Jean) of an event that's now called Bead Challenge. It's a community service event that has grown from happening annually just in Tucson in 2008 to

now over 15 different studios around the US. Bead Challenge is geared toward bringing together beadmakers to spend the day creating beads for BOC program recipients. At the event, we are also able to connect artists with caregivers, program kids, and supporters of Beads of Courage. It's very much a "full circle" event! I joined the Board of Directors shortly after, and I am currently Chair of Beads of Courage's Board of Directors.

How you feel your glass art supports the mission of Beads of Courage

Glass beadmakers create what's called Act of Courage beads for BOC program participants- these are beads given on particularly rough days, when a sick kid needs an extra boost of encouragement. Children in our program don't get many AOC beads through the course of their treatment, maybe 5 or so, sometimes less, sometimes more, so they're major milestone beads that stand out in any child's Beads of Courage. We rely on glass beadmakers to provide the over 100,000 Act of Courage beads we send out each year. It's powerful for both glass bead artists and for the children receiving BOC programs. When we create beads that will be so significant to a child coping with serious illness, our work has more context, more powerful meaning.

May I have your reflection of a particular bead its particular meaning to you...and also to the comfort of those it adorns? Please describe the bead you've selected as special, what it depicts, maybe even the personal creativity in you as you created it.

At Beads of Courage, we honor the families of children that lost their battle with serious illness by giving them a butterfly bead. Having been used through many cultures as symbols of transformation, metamorphosis, and change, butterflies make sense as a symbol to help a family bereave their lost child. Much of my work draws inspiration from the insect world, but it wasn't until I got very involved with Beads of Courage that I started making butterflies in glass. Now, I make lots of butterflies- with happy intention and with intention to honor the strength of children in our programs. While I can't speak for the families that receive them, I genuinely hope that the butterflies we give to bereaved families provide some comfort and help in honoring their strength.

PART IV:

Additional Supporting Materials

- **Information on Funeral Industry:** <http://thefuneralsource.org/hi0301.html>.
- **Various writings on Death and Adornment:**
<http://moses.creighton.edu/jrs/2012/2012-27.pdf>
The Discourse of Attire and Adornment of the Dead and their Mourners in Muslim Medieval Legal Texts, Hadas Hirsch, Oranim Academic College of Education, Israel
- Dressing the dead mortuary material from the Viking period
<http://www.nabohome.org/meetings/glthec/materials/smith/Dressingthedead.pdf>
- Information on Jewish Funeral preparations and customs:
<http://www.jewish-funeral-guide.com/tradition/>

Monica Survaro Spelman - Adornment

DOUBLE-ENTRY NOTETAKING WORKSHEET

Subject: FUNERAL HOME Location: South Tucson Date: OCTOBER Time: 2PM

Flower spray, satin pillows, candles

OBSERVATIONS	RESPONSES
funeral home etiquette - home-comfort, solemnity, respect for grief. body is respected - soul has departed reverence - rosary said - ^{recommends} holy cards displayed - flowers - violets + chrysanthemum foyer - Mena mural - spiritual + familial chapel rooms - spiritual paintings caskets / urns - decorated + soft colors VEILS can cover caskets	- MOSTLY traditional South Tucson Hispanic funerals held here. - bodies dressed in familiar clothes, often recalling joyful times past. Dignified, reflective of individual - materials used - semi-precious metals, velvets + satens - catenars various decorative plaques Embellish caskets, urns of pewter + porcelain or wood - families bring holy statues from home.

What surprised me?	What intrigued me?	What disturbed me?
AUDIO VISUALS NOW SUPPLANTING TABLE-TOP FAMILY DISPLAYS. Music, photos, words on computer. Diversity of "merchandise" available to assist in adornment of dead. roses + jewelry available as mementos for living Assumptions	AMOUNT OF DECORATION ON CASKETS DIVERSITY OF HOLY CARDS the "family" attitude that was imposed in funeral home services Positions	Embalming room - no bodies viewed but disturbing nonetheless.
		Tensions

Continuity in funeral tradition - no matter who - attentiveness to bringing dignity + tribute to express faith with rosaries or flowers or symbol of spiritual "vestment" on body.

dresses of children celebrate hope of afterlife

gathering of family for meal after services - photos + plaques on tables