



Island Annex

Introduction

B

NW

SM

RM

JM

DK

EA

HB

OP

St. Mary's

Common Burying Ground

OF

ENTER

Island Cemetery Newport Rhode Island

The Introductory Tour of Island Cemetery, Newport

The Rural Cemetery

Bolded words show where on the map to stand and names on stones to look at.

At the entrance to Island Cemetery- The industrial revolution began in Britain in the 1830's and came soon after to the United States. The introduction of steam power mechanized many industries and drew people from farms to cities. Those cities were soon overcrowded with the living and the dead. Burial grounds were usually in the confines of the city and in city churchyards. In some major European cities, graves were used over and over again and, in some places, people were buried four deep in one grave. The use of coffins and embalming was not a widespread practice at the time, and decaying corpses were causing health issues for the living.

In Paris in 1804, Napoleon issued a decree governing all future burials. Burials had to be 40-50 yards beyond the city limits, no mass burials were permitted, and there was to be a certain distance between bodies. Cemetery lots could be sold for permanent burials rather than each spot being reused after five years. Cemeteries had been elevated and preferably exposed to the north wind. Trees had to be planted to absorb miasma, the poisonous air that resulted from decaying bodies.ⁱ This decree resulted in the first large rural cemetery in the world.

The city of Paris purchased the elevated 48-acre estate of a Jesuit priest known as Pere la Chaise. There was some resistance to burials there at first among the upper class because many wanted to be buried on their own estates while others avoided the site because it was in the 20th arrondissement, far from the city center. Initially trees and shrubs dominated the site, but as the popularity of the site increased, more monuments appeared and plantings disappeared.ⁱⁱ

The creation of Pere la Chaise inspired some in the city of Boston to establish their own rural cemetery. The idea was proposed by medical doctor, Jacob Bigelow, and heavily supported by the Massachusetts horticultural society. Initially the city acquired 70 acres which overlooked the Charles River and provided panoramic views of the surrounding area.ⁱⁱⁱ The plans for the layout included roads wide enough to accommodate hearses and large water features.^{iv} Philadelphia followed suit with Laurel Hill Cemetery in 1834, and New York opened their Garden Cemetery, Greenwood in Brooklyn, in 1838. All three offered beautifully landscaped grounds and different elevations. The garden cemetery was the impetus for public parks in American cities and the profession of landscape gardening throughout the United States.^v

The rural cemetery movement coincided with and was spurred on by a changing attitude toward death. The European romantic movement that led to transcendentalism in New England emphasized the importance of nature. Changing attitudes toward death also occurred, and the old boneyard or graveyard became known as a cemetery, from the Roman word meaning sleeping place. Burial places went from places to be feared to places where one could visit the grave of a loved one while enjoying the serenity of nature.^{vi}

Island Cemetery is a fraction of the size of the average large city rural cemetery and has a flat topography, but Newport was and still is a small city in comparison.

The Creation of Island Cemetery

At map location HB- According to city records, the City of Newport purchased land northeast of the Common Burying Ground in 1836, and with the assistance of Henry Bull and William W. Freeborn, the city's garden cemetery was planned. The city sold its remaining lots in the site to the other plot owners on December 23, 1847. The transaction was recorded April 12, 1848^{vii} and the site was incorporated under the name Island Cemetery Company. The initial trustees were David King, Henry Cranston, William Stevens, **Henry Bull**, Joseph Weaver, Benjamin Marsh Jr., and Henry H. Cook.

Additional land was added to the original acreage three times in the 1850s. In 1850, an acre was purchased from Elijah Sherman for \$600. It was part of the Townsend lot, east of the Common Burying Ground and north of the original Island Cemetery land. In 1855 the company purchased a second parcel from Elijah Sherman that had also been part of the Townsend lot. For \$1467.38 they obtained 1.25 acres of land and it too sat east of the Common Burying Ground and adjacent to the Island cemetery property. Finally in 1858 the company purchased from Elijah Sherman for \$2328, "4 acres and 2 rods, 25 rods, and 51 feet" of land. This land was adjacent to the Willow Cemetery and east of the Island Cemetery.

In 1866 four transactions allowed Island Cemetery to add the adjacent Willow Cemetery (established 1851) to its holdings. The final parcel of land was purchased in the 1870s from Charles Spooner and Lewis Simmons and was along the current Van Zandt Ave. This purchase completed the cemetery as it exists today.

One of the men involved in the cemetery from the beginning was **Henry Bull** (1816-1899). He was the sixth Henry Bull in Newport and a direct descendant of the first Henry Bull, a founding member of the city in 1639. Bull (the 6th) was a prominent businessman in Newport and was the second president of the Island Cemetery Corporation. His vast real estate holding in the city included the Opera House and the Perry House. His son Melville was a US Representative and son William was a respected doctor.

At map location OP- Perhaps more distinguished than the Bulls was the Perry family. Christopher Raymond Perry (1761-1818) was a captain in the US Navy. His youngest son, Matthew Calbraith Perry (1794-1858) rose to the rank of Commodore in the Navy and is best known for opening trade with Japan in 1858. The older Perry son, **Oliver Hazard Perry** (1785-1819) was the most well-known of the family. Oliver was born in South Kingstown, Rhode Island, first served in the Navy in 1799 under the command of his father and was assigned his first ship command in 1809. He earned fame in 1813 when he led the American forces to victory over the British in the Battle of Lake Erie in the War of 1812. "We have met the enemy and he is ours" is his most well-known quote. While serving the country on a diplomatic mission to Venezuela in 1819, Perry contracted yellow fever and died. Originally buried in Port Spain, Trinidad, his body was returned to Newport in 1826 and buried in the Common Burying Ground. His remains were relocated once again in 1841 to a square of land in the Common Burying Ground that had been purchased by the state with plans to erect a fitting monument to this naval hero.

Visit the Perry monument today and you will notice it is in the Island cemetery, not the Common Burying Ground, but close to the border of the two sites. A careful examination of atlas pages during this time and a visual inspection of the existing boundary line between the two sites leads one to the conclusion that the boundary line was adjusted to include Perry in the Island cemetery. Sources confirm that the line shifted in 1843^{viii} and likely a powerful person, like Henry Bull, would have been instrumental in the

effort to make the change. In 1828 Henry Bull was one of the men appointed by the state to establish a monument for Perry. In 1843 the city still owned part of the Island cemetery so a shift of boundary between the two sites would not be an important issue. The inclusion of Perry in the newer site would be a good selling point for unsold lots. Famous burials in a site were good for business.

The trustees of the Island Cemetery continued to buy additional land in the 20th century that was not contiguous with the existing site. 79 acres purchased near the harbor in 1920 were taken in 1940 by the United States Navy for their base. The Island Cemetery annex property currently on Van Zandt Ave. was purchased in August 1926 from Arendt Brandt. One additional land purchase of note that took place in 1932 was the Society of Friends site located a few blocks from the main cemetery.

At map location B- In addition to land purchases the site was improved with structures and fencing. Starting in 1886 the **Belmont Memorial Chapel** was built. The chapel was gifted for use at the cemetery by August Belmont in memory of his daughter Jane Pauline Belmont who was 19 years old when she died in 1875. The firm of George C. Mason and Son designed the chapel in the Gothic style and it was built by William Gosling^{ix}. In 1894 Gosling built the Armory on Thames Street^x currently home to the Sailing Museum. Gosling is listed in Newport City Directories as a mason or stone worker. The chapel and furnishing designs are attributed to George Champlin Mason Jr.^{xi}

Chapel description from an August 20, 1887 news article^{xii} :

The Belmont Chapel, Interesting Description of the Beautiful Altar and Elegant Furnishings

The Belmont Memorial Chapel is completed, so far as relates to the structure, but one after another beautiful feature has been added to the interior, and of these the most striking is the altar, recently placed in the chapel— an exquisite work of art that is the admiration of every one of who has been so fortunate as to see it. It is seven feet in length and is composed of Caen stone and different marbles with onyx columns, the later polished like gems. The center panel bears the sacred monogram, in each of the others there is a cross in relief, and over all are vines delicately carved and tenderly clinging to every point that offers support— cut by hands that realized how beautiful they are and how appropriately used for ornamentation. The corners of the altar are supported by life-size kneeling cherubs, whose flowing robes and graceful wings blend in and make a part of the structure, their hands clasped upon their breasts, and their eyes raised heavenward with a look of love and adoration.

On the super-altar of marble there is this inscription: This Chapel Erected to the Glory of God and in memory of Jane Pauline Belmont. Resting upon the super-altar there is a low cross, of the purest statuary marble, adorned with a wreath of flowers that cling around the word "Patience," cut in relief upon the arms of the cross. This cross was taken from over the grave of Miss Belmont and upon its base is handsomely carved the following: Jane Pauline Belmont, Born April 11, 1856, Died October 15th 1875.

Belmont Chapel Pew detail- The whole is a study, and we are not surprised that many persons, hearing of it, have been attracted to the spot. Another recent feature is the chancel rail, of floriated and highly polished hammered brass, resting upon a sculptured base of Caen stone, over and around which ivies cling, cut by the same hands that so faithfully carried out the design for the altar. The benches in the nave are of oak, each bench having its own design. On one the oak is introduced, on another, the fern, then the wild roses, the hawthorn, and so on; no two being alike. The designs of these beautiful features were furnished by Mr. George C. Mason, Jr. under whose supervision they have been brought to

perfection. The altar and other stone work was executed by Mr. Robert D. Kelley of Philadelphia; the brass work by the Joseph Newmann co. also of Philadelphia, and the benches by Mr. Thomas S. Nason, of this city.

In 2014 a nonprofit organization was formed to restore the Belmont Chapel under the leadership of Harry Eudenbach. The organization also included Robert Carrier, Lois McCormick, and Peter Booth.

More information for location B is included in the 19th Century monuments section

19th century Monuments

The cemetery features monuments and gravestones of great variety in design and material. Slate ledger and tablet head stones and foot stones were the most common grave markers in the 1700s and Island Cemetery have a few within its borders. The majority of gravestones in Island cemetery are either marble or granite. Marble is the older material used and most often as tablet stones (without foot stones) or obelisks. Ancient Egyptians were regarded as the great caretakers of the dead^{xiii} and the obelisk, borrowed from their culture became ubiquitous in American cemeteries. The Oliver Hazard Perry monument is a good example of an obelisk. The Samuel Marsh monument displays Egyptian feature in a different form and features a winged orb with serpent. The Perry family marble tablet stones that surround the obelisk are the most common forms of grave markers for much of the 1800s.

At map location DK- The marble monument for **Dr. David King** (1774-1836) is an example of a false sarcophagus that was popular in the last quarter of the 19th century^{xiv} Dr. King was one of the first burials in Island Cemetery, and the sarcophagus was added later by one or more of his sons since three of Dr. King's sons made vast fortunes in the China Trade. The false sarcophagus is called that since the body of the deceased is buried in the ground and not entombed in the sarcophagus.

The sarcophagus, which often has feet to give it more height and grandeur, is highly ornamented with winged cherubs signifying the carrying of the soul to heaven. On the back is a poppy stem which signifies deep sleep. Dr. King is credited with giving the first smallpox inoculation in the state of Rhode Island and for his support of the Rhode Island Medical Society. He is also credited with reinvigorating interest in the Redwood Library and served as its president from 1830 until his death in 1836.^{xv} His portrait, which is in the collection of the Redwood Library was painted by his cousin, artist Charles Bird King.

In the same plot is the grave of Dr. King's oldest son, **George Gordon King**, who served in the United States House of Representatives from 1849-1853. His marble box tomb is placed over the grave and does not contain his body. Next to the tomb is a stone very typical of the mid-Victorian era for Mr. King's wife and infant daughter, who both died in 1853.

The flowers on the stone signify the brevity of life.^{xvi} This is particularly appropriate since Mrs. King died at 27 and her daughter at less than one year of age. The garland seems to be made of roses, symbolizing purity, and morning glories symbolizing resurrection.^{xvii}

Other civilizations that America looked to for inspiration were the Greeks and Romans. In both cultures many practiced the rite of cremation, and the ashes of the deceased were put into urns. Even after burials became preferable, the urn remained closely associated with cemeteries. The drape over the

urn became popular with the drape representing the barrier between earth and heaven or between life and death.^{xviii}

At map location JM -George Munro's stone contains ivy, which can survive in the harshest atmosphere and is associated with immortality and steadfastness. Because of the three-pointed leaf, it is also symbolic of the Holy Trinity.^{xix}

The fern on **Elizabeth Munro's** stone symbolizes humility and sincerity^{xx} since ferns grow deep in the forest and can be found only by someone who has honestly searched for them. Perhaps the same can be said for people of great faith.

On the stones of **William J. Munro** and his wife, oak leaves depict strength and faith,^{xxi} and bulrushes on each stone represent salvation or being saved, as Moses was from the Nile River.^{xxii}

At map location B- Commodore **Matthew Perry**, a Newport native, was the father of August Belmont's wife Jane. He is remembered for his brilliant naval career during which he commanded ships in the War of 1812 and in the Mexican American war. What really put him in the history books though was his campaign on behalf of our nation to open Japan to trade with the western world.^{xxiii}

When he died in 1858, the family wanted to honor his request for burial in Newport, but the weather prevented them from doing so. Instead, Perry was buried in his wife's family's vault in St. Mark's-in-the-Bowery Church in New York City. In 1866 at the request of his wife and daughter, his remains were disinterred and reburied in the Belmont plot in Island Cemetery close to his parents' graves. In 1873 his widow Jane erected a highly decorated false sarcophagus over his grave.^{xxiv}

The sarcophagus is decorated with laurel wreaths, the Greek decoration for heroes, olive branches for peace, and a doe, a symbol taken from the Perry family crest.^{xxv}

Perry's family commissioned sculptor John Quincy Adams Ward to create a life-size statue of M.C. Perry that was erected in Touro Park in 1869. The base for the statue was designed by Richard Morris Hunt and commemorates Perry's life with scenes of his accomplishments.^{xxvi}

August Belmont was born in Germany in 1816 to a fairly poor family but through a family member got a job as an errand boy with the Rothschilds Bank. They were impressed with his work ethic, and he soon became a private secretary to one of the brothers.^{xxvii}

In 1837 he was sent to Cuba to protect the Rothschilds' interests during the Spanish Civil war. When Belmont arrived in New York, he found a bank panic in progress and noted that the agents representing the Rothschilds had closed their office. There was no time to ask for approval from his bosses since mail took weeks to arrive, so Belmont took it upon himself to open an office with himself as the Rothschilds' agent. People trusted the name Rothschild so Belmont found himself doing business very quickly in New York. The Rothschilds were so pleased with Belmont's quick thinking to save their interests, that they gave him a \$10,000 a year salary, making him one of the richest men in New York by 1840.^{xxviii}

Belmont did not receive immediate social acceptance since he was a foreigner, but he dressed more lavishly than the old Knickerbocker families and had impeccable manners. After a few years, people

began to take notice of him, and in the late 1840's Belmont met and in 1849 married **Caroline** Perry, the youngest daughter of Matthew Calbraith Perry.^{xxxix}

Belmont continued as a banker and got involved in national politics and horseracing. He had a lavish mansion at 109 fifth avenue. In 1860 the Belmonts spent a summer in Newport in a rented villa and so enjoyed themselves that they commissioned George Champlin Mason to build their summer home, Bythesea.^{xxx}

Belmont is credited by biographer David Black as introducing to Newport the ten-course meal and informal dances. He also had an enormous staff employed at Bythesea.^{xxxi} In New York August Belmont had a vast private art collection, which he loaned out once to raise money for the poor.^{xxxii} Several historians have also credited Belmont with starting the practice of driving up and down Bellevue Avenue to see and be seen.

Between 1851 and 1863, the Belmonts had six children. Their daughter **Pauline** had stomach problems from the time she was seven or eight, and those problems worsened as the years went on. During the last few years of her life, she subsisted on milk and morphine, which was all her doctors could do for her.^{xxxiii} Her stone cross is decorated with lilies and ivy, which represent purity and faith, but more telling is the word *patience* on the stone. She died at the age of 19 in 1875, and in her memory, Belmont had George Champlin Mason build a chapel near the family burial plot.^{xxxiv}

Not long after construction of the chapel began in 1886, Belmont's son Raymond shot himself. Whether or not the shooting was an accident or suicide was never determined.^{xxxv}

Neither August nor Caroline Belmont ever quite recovered from the deaths of the two children who predeceased them. In addition, Belmont became increasingly concerned about financial matters, especially those involving his three remaining sons. His health in general began to fail, and in late November he came down with pneumonia and died on November 24, 1890, two weeks before his 77th

Perhaps the most exuberant marble monument is the exedra created for **August and Caroline Belmont** at the east end of the Belmont circle. The Greek Revival monument was designed by architect Richard Morris Hunt and the female figures (caryatids) carved by Karl Bitter. The work was commissioned by Oliver Hazard Perry Belmont to honor his parents in 1890.^{xxxvi}

Almost thirty years after August Belmont's death, August Belmont Jr. commissioned John Quincy Adams Ward to create a statue of his father. Ward's earlier sculpture of Matthew Calbraith Perry was his first commission, and the Belmont statue would be his last. The Belmont statue was cast in bronze at the Gorham Factory in Providence, Rhode Island.

The statue was displayed originally at Belcourt, the estate of August Belmont's son Oliver Hazard Perry Belmont, but when the property was sold in 1941, the family presented it to the City of Newport. When Washington Square was renamed Eisenhower Park, Belmont's huge likeness was moved next to the Belmont Chapel in Island Cemetery and remained there until 1985. The Metropolitan Museum of Art requested use of the statue for its retrospective exhibit of the works of JQA Ward in 1985 and the statue stayed at the museum until 1995 when it returned to Newport. The bronze masterpiece now sits at the corner of Bellevue Avenue and Narragansett Avenue outside the headquarters of the Preservation Society of Newport County.^{xxxvii}

20th century monuments

At map location NW- Miss **Wilks** was born and raised in Newport, Rhode Island, and later became a teacher. According to United States Census data, she was a teacher at a private school in Newport. In 1910 she lived at 130 Touro Street with two other teachers, and the building may have been the site of the school.

The stone marking her gravesite is interesting because it is made of slate, a material much more associated with the colonial era. This stone, however, is a reflection of how times had changed since it no longer is decorated with religious iconography but with the tools of Miss Wilks' profession. The tympanum, or top of the stone, shows a quill pen in an ink well, a book and a compass. The Latin motto included on the slate stone, "fidelis usque ad mortem," means faithful unto death.^{xxxviii}

The use of granite grave markers started late in the 1800s and is the most used material today. It exists in a variety of colors (grey, black, red) and can be shaped in a variety of forms. Due to their lack of simplicity, many granite monuments that resemble obelisks may best be referred to as monuments and not obelisks.

At map location RM- A very unique granite monument that was erected to commemorate the life of **Rebecca Thorndike Marin**, a member of one of the wealthiest Boston Brahmin families of the time period. Her grandfather, Israel Thorndike started out with a pound in his pocket at age 10 and made such a huge fortune in shipping that allowed him to almost singlehandedly financed the Industrial Revolution in New England. He left a fortune that today would be worth at least 60 million dollars.^{xxxix}

The Thorndike family vacationed in Newport from 1840 on, and it was here that Rebecca met a dashing young Naval lieutenant named Mathias Marin. Rebecca's father, Augustus Thorndike, wanted his daughter to marry to marry someone of her own class and so forbid her to have anything to do with Lt. Marin. Against her father's wishes, Rebecca eloped with Lieutenant Marin in 1849, and they lived their life together in Newport.

When Augustus Thorndike died in 1858, his lengthy will spelled out his discontent with his daughter's marriage:

"And as my said daughter Rebecca eloped with and married the said Marin not only without my consent but contrary to my express injunctions, and under circumstances of great deception and after full notice from me of the consequences of such a step as now declared in this will, it is my intention that no part of my estate beyond the said annuity of four hundred dollars a year, shall in any event go to my said daughter or her issue."

He went on to forbid anyone receiving anything from the will from giving any money to Rebecca or risk losing their part of the inheritance.^{xl}

In the twentieth century maintenance of cemeteries became more expensive and grave marker design in many sites was restricted to flat and flush with the ground. These markers are mainly granite but metals (bronze and aluminum) were also used.

At map location EA-

In 1894 a receiving vault designed by Edwin Wilbur^{xlii} was built (no longer stands) on this spot. Wilbur also designed the Armory that was built the same year on Thames Street and in 1895 the firehouse at Touro and Mary Streets. The vault was described in a Fall River newspaper:

The receiving tomb shortly to be erected in the Island Cemetery will be of Grecian design, in the Doric order from the plans of architect Edwin Wilbur. It is to stand on the site of the present tomb, next to the Perry monument. The structure will be of granite; the doors of marble, the beds and sides of blue slate; the ceiling of white enameled brick. The tomb is to be 40 feet long and 32 feet wide. Eight stone fluted columns will support the front part of the building.^{xlii}

The vault was intended to hold corpses during the time when graves could not be dug. Changes in 20th century burial practices and disrepair lead to the vault demolition in 1985^{xliii}

The monument that now stands here was installed to remember and honor the 217 passengers and crew members of **Egypt Air Flight 990**, which crashed into the ocean about 60 miles south of Newport. The flight originated in Los Angeles and stopped in New York before continuing on to Cairo.

Since this flight was a long one, the plane had two flight crews. The information obtained by the National Transportation Safety Board from the flight recorder explained what occurred. When the captain took his break, he put the plane on autopilot. The officer from the relief crew entered the cockpit, disengaged autopilot and shut off the engines saying, "I put my faith in God." The captain rushed back to the cockpit but found he could do nothing to stop the descent of the plane.

The NTSB determined the relief pilot crashed the plane but could not determine why. A year after the crash, relatives of the victims gathered at a memorial at Brenton Point for a memorial service. The monument in Island Cemetery, like the one at Brenton Point, was installed in 2000, about a year after the crash, by Egypt Air, an Egyptian government-owned airline.^{xliv}

At map location OF- In 1901- 1902 the **office building** was designed by Herbert Wilson^{xlv} but construction was not considered complete until 1921^{xlvi}. Cracks in the clocktower required a redesign of the structure, perhaps causing the long construction timeframe. It continues to this day as the office of the site and for many years housed the only records of burials. Since January, 2021 the burial records are available on line on a site hosted by Cemeteryfind.com.

-
- ⁱ James R. Cothran and Erica Danylchak, *Grave Landscapes: The Nineteenth Century Rural Cemetery Movement* (Columbia, South Carolina: The University of South Carolina Press, 2018), 33.
- ⁱⁱ Cothran and Danylchak, 34.
- ⁱⁱⁱ Joy M. Giguere, *Characteristically American: Memorial Architecture, National Identity, and the Egyptian Revival* (Knoxville, Tennessee: The University of Tennessee Press, 2014), 53-55.
- ^{iv} Cothran and Danylchak, 39-45.
- ^v Cothran and Danylchak, xiii.
- ^{vi} Cothran and Danylchak, 37.
- ^{vii} December 23, 1847 between town treasurer George Freeborn and William Stevens, Michael Freeborn, Benjamin Marsh and Henry Cook- committee of the proprietors of the new burial site. City of Newport Property Records.
- ^{viii} Island Cemetery website. <https://www.islandcemeterynewport.com/>
- ^{ix} Belmont Chapel Foundation website. <https://belmontchapel.foundation.org/chapel-history/>
- ^x Southern Thames Historic District National Register of Historic Places Registration Form, 2008. https://preservation.ri.gov/sites/g/files/xkqbur406/files/pdfs_zips_downloads/national_pdfs/newport/newp_southern-thames-hd.pdf.
- ^{xi} Ron Onorato, "An Architect and His Environment: The Career of George Champlin Mason Jr". *Newport History; Journal of the Newport Historical Society*, Vol 91 (Summer/Fall 2019), No. 280, 29.
- ^{xii} "The Belmont Memorial Chapel", *Newport Mercury*, (20 August 1887), 1.
- ^{xiii} Giguere, 7.
- ^{xiv} Richard Francis Veit, *New Jersey Cemeteries and Tombstones: History in the Landscape*. (New Brunswick, New Jersey: Rutgers University Press/Rivergate Books, 2008), 169.
- ^{xv} Collection of the Redwood Library and Athenaeum, Newport, Rhode Island.
- ^{xvi} Jessie Lie Farber, *Symbolism in the Carvings on Old Gravestones* (Greenfield, Massachusetts: The Association for Gravestone Studies, 1986), 2.
- ^{xvii} Keister, 50,53.
- ^{xviii} Cothran and Danylchak, 174.
- ^{xix} Keister, 57.
- ^{xx} Keister, 47.
- ^{xxi} Keister, 62.
- ^{xxii} Amanda Norman and Mark Kneale, "A to Z of Headstone Symbols | Headstone Symbols and Meanings" (2 September 2017). <https://headstonesymbols.co.uk/>
- ^{xxiii} Rockwell Stensrud, *Newport: A Lively Experiment* (Newport, Rhode Island: The Redwood Library and Athenaeum, 2006), 313.
- ^{xxiv} Find a Grave, database and images (www.findagrave.com/memorial/804/matthew-calbraith-perry: accessed 16 July 2021), memorial page for Matthew Calbraith Perry (10 Apr 1794–4 Mar 1858), Find a Grave Memorial ID 804, citing Island Cemetery, Newport, Newport County, Rhode Island, USA; Maintained by Find A Grave.
- ^{xxv} "Monument to Commodore M.C. Perry." *New York Times* (15 August 1873) newyorktimes.com. Accessed 15 July 2021.
- ^{xxvi} Ronald J. Onorato and American Institute of Architects, Rhode Island Chapter. *AIA Guide to Newport* (Providence, Rhode Island: AIA Architectural Forum, 2007), 136-137.
- ^{xxvii} David Black, *The King of Fifth Avenue: The Fortunes of August Belmont* (New York: The Dial Press, 1981), 15.
- ^{xxviii} Black, 22-25, 39.
- ^{xxix} Black, 60-68.
- ^{xxx} Onorato, *AIA Guide*, 67.
- ^{xxxi} Black, 192.
- ^{xxxii} Black, 171-172.
- ^{xxxiii} Black, 425, 451.
- ^{xxxiv} Onorato, *AIA Guide*, 67.
- ^{xxxv} Black, 699-700.
- ^{xxxvi} Paul R. Baker, *Richard Morris Hunt* (Cambridge Massachusetts: MIT Press, 198), 314.

^{xxxvii} Onorato, *AIA Guide*, 198-199.

^{xxxviii} Ancestry.com.

^{xxxix} Timothy H. Kistner, *Federalist Tycoon: The Life and Times of Israel Thorndike* (Lanham, Maryland: University Press of America, 2015).

^{xi} "An Implacable Father—the Will of Augustus Thorndike," *New York Times* (24 December 1858), 8.

^{xlii} Common Burying Ground-Island Cemetery National Register for Historic Place Inventory Nomination form, 3. https://preservation.ri.gov/sites/g/files/xkgbur406/files/pdfs_zips_downloads/national_pdfs/newport/newp_farewell-street_common-burying-ground-and-island-cemetery.pdf

^{xliii} "Newport," *Fall River Daily Evening News* (18 July 1894) 4.

^{xliv} Island Cemetery website. <https://www.islandcemeterynewport.com/>

^{xlv} William Langewiesche. "The Crash of EgyptAir 990." *The Atlantic*. (1 November 2001).

<https://www.theatlantic.com/magazine/archive/2001/11/the-crash-of-egyptair-990/302332/>

^{xlvi} Common Burying Ground-Island Cemetery NRHP, 3.

^{xlvii} Island Cemetery website. <https://www.islandcemeterynewport.com/>