Winter 2012

FRIENDS *of the* Non-Catholic Cemetery in Rome

No. 21

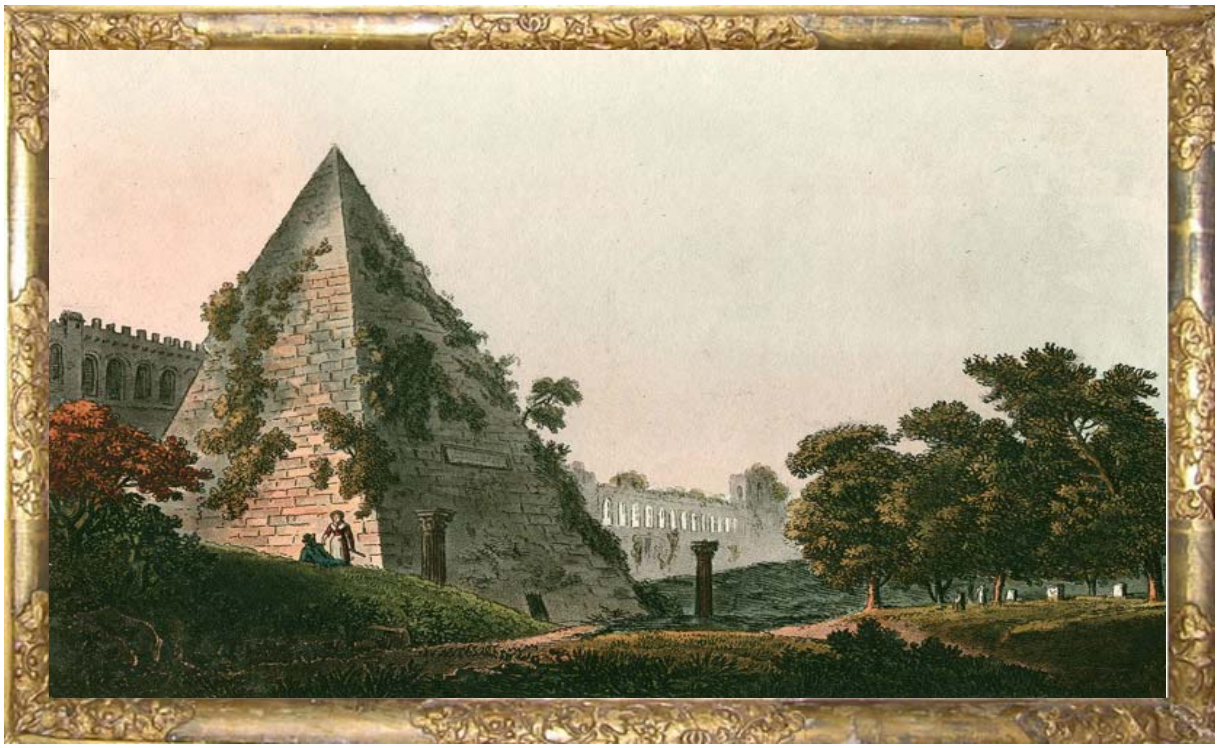
N E W S L E T T E R

Special issue on the 18th century. Plus, index to Newsletter issues 1-21

THE FIRST BURIAL WAS IN 1716!

Editor's note: How and when did the Cemetery start? We now have some answers to these questions. It has long been suspected that the first burials were made in the 1720s but Professor Corp (below) provides both a firm date (1716) and a historical context: from the start, it was the Pope who conceded to Protestants the right to burial next to the Pyramid. This is an important breakthrough in our understanding of this historic site and its role in Rome's history.

In this special 8-page issue devoted mainly to the 18th century, we announce some new discoveries (such as graffiti dated 1774) and re-assess some earlier ones. Our regular columns of 'Who they were' and 'How others see the Cemetery' also focus on the 18th century, before we come up to date again with news of current events.



J.A.Merigot. *The pyramid of Caius Cestius*, 1796. Aquatint with handcolouring

THE ORIGINS OF THE PROTESTANT CEMETERY IN ROME

Edward Corp

The Glorious Revolution in England and Scotland in the winter of 1688-89 presented the Papacy with an interesting dilemma. The Stuart King James II, succeeded in exile by his son James III, had been deposed because he was Catholic. Yet many of the Jacobites (i.e. the people who remained loyal to the Stuarts, and even followed them into exile) were Protestant. What should be the attitude of the Catholic Church in Catholic countries towards Protestant Jacobites who, though heretics, sacrificed so much and showed so much loyalty to their Catholic king? In particular, should they be permitted to have their own Protestant chaplains and consecrated Protestant cemeteries?

For many years the exiled Stuart king and his Jacobite supporters lived in France, where Louis XIV opposed toleration, but in 1716 King James III and his court took refuge within the Papal States – first at Avignon, then at Urbino, and finally in Rome itself. As a result, many English and Scottish Jacobite Protestants (Anglicans and Episcopalians) began to arrive in Italy. Sooner or later one of them would die while in the Papal city, and when that did indeed happen Pope Clement XI (1700-21) was obliged to come to a decision. He opted for a policy of limited toleration.

The moment came in October 1716 when Dr Arthur, a Protestant medical doctor from Edinburgh who had been exiled for supporting James III, died while he was in Rome. His friends immediately approached the king's ambassador to the Papal court, and requested

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that Arthur be given a proper Christian burial. The Pope then gave his agreement and made available some unused land on the southern edge of the city. Shortly afterwards one of Arthur's friends wrote to the Stuart court at Avignon: 'we had permission to bury him by the sepulchre of Cestius …. within the walls, which is esteemed a favour to us sort of people, and was procured by means of Cardinal Gualterio.' This was the origin of the Protestant cemetery in Rome.

In the years which immediately followed no other Protestant Jacobite died in Rome. Meanwhile in 1719 James III and his court, including both Catholics and Protestants, and two Protestant chaplains, took up residence in a palazzo at the north end of the Piazza dei Santi Apostoli. Clement XI was then succeeded by Innocent XIII in 1721. Protestant services were tolerated by both Popes within the privacy of the Stuart court, but people waited to see if Pope Innocent would permit another Protestant burial service to be held in public beside the pyramid by one of the chaplains.

The decision was taken in January 1723 when an English Protestant died while visiting the city. A letter from Rome to London does not give his name, but states that this man was given a Protestant funeral service and burial on the orders of James III - who must presumably have obtained the agreement of the Pope. Shortly afterwards, in April, two other Protestant Jacobites died. One of them was another visitor, a Scotsman named James Graham, but the other was James Livingston, 5th Earl of Linlithgow, a Scottish peer and one of the most important members of the Stuart court living permanently in Rome. The letter reporting these facts is worth quoting. It states that the two men were 'buried beside the sepulchral Pyramid of Cajus Cestius, a place designated to be the graveyard for the English (not the Roman Catholics) with the connivance of the government for the last few years'. Unlike the original burial of 1716, these three of January and April 1723 were accompanied by funeral services conducted by an ordained Anglican clergyman. By 1723, therefore, the Protestant cemetery was properly established and contained four graves. Its continued existence was then sanctioned as a special favour to James III by Benedict XIII (1724-30), Clement XII (1730-40) and their successors.

There are no registers which give the names of the other people buried in the cemetery during the first half of the eighteenth century. The next person of whom we have a record is an English Grand Tourist named Balthazar Guidet who died of malaria in July 1726. His was the fifth grave. In the years which followed there were other unfortunate Grand Tourists who fell ill and died while in Rome, some of whose names we know, but it is unlikely that a complete list could ever be compiled.

However, it is very easy to make a list of all the Jacobites attached to the Stuart court who were buried in the Protestant cemetery during these years. We know the names of all the household servants and pensioners attached to the court, and we know which ones among them were Protestant. In nearly every case we know exactly when they died in Rome, and consequently when they were buried. Moreover, we know the names of the Protestant chaplains attached to the court, so we can specify who conducted their funeral services. Here then is a list of most of the earliest graves in the cemetery, following on from the five already mentioned:

6. Jan. 1728: Dr James Hay (Scottish, Physician)
7. Nov. 1730: Alan Cameron (Scottish, Groom of the Bedchamber)
8. Aug. 1732: Sir William Ellis (English, Treasurer)
9. Nov. 1732: Dr Charles Maghie (Scottish, Physician)
10. Jan. 1733: William Livingston, 3rd Viscount Kilsyth (Scottish pensioner)
11. Aug. 1733: Revd. Daniel Williams (English, Chaplain)
12. Feb. 1736: Mark Carse (Scottish pensioner)
13. Feb. 1736: William Goring (English pensioner)
14. Oct. 1742: Charles Slezor (Scottish pensioner)
15. c.1746-47 George Abernethy (Scottish pensioner)
16. Nov. 1747: David Fotheringham (Scottish pensioner)
17. Dec. 1749: George Seton, 5th Earl of Winton (Scottish pensioner)

James Edgar, attributed by the author to Domenico Dupra (1689-1770), oil on canvas, 18.6 x 15 cm, 1739. Scottish National Portrait Gallery

18. Oct. 1762: James Edgar (Scottish, King's Secretary)

By the middle of the century non-Catholics of other nationalities were being buried beside the pyramid, but it is a fact that the cemetery was specifically created to be the burial ground for British Jacobite supporters of the exiled Stuart King James III.

Edward Corp is Emeritus Professor of British History at the Université de Toulouse and has published a three-volume history of the Stuart court in exile from 1689 to 1766. More details concerning these people, the Protestant chaplains and the court as a whole can be found in Edward Corp, The Stuarts in Italy, 1719-1766, *Cambridge University Press, 2011.*

NEW LIGHT ON THE OLD CEMETERY

Nicholas Stanley-Price

1738

The oldest burial yet found: George Langton (d.1738)

In 1765 George Werpup, a young nobleman from Hanover, died as his carriage overturned when leaving town on the Via Flaminia. Crucially, James Boswell who had attended the funeral remarked that the monument to Werpup was the first to be erected in the Protestant burial-ground.

Then in 1930 Marcello Piermattei, the director of the Cemetery, announced that excavations aimed at exposing the base of the Pyramid had uncovered the remains of three bodies. A long

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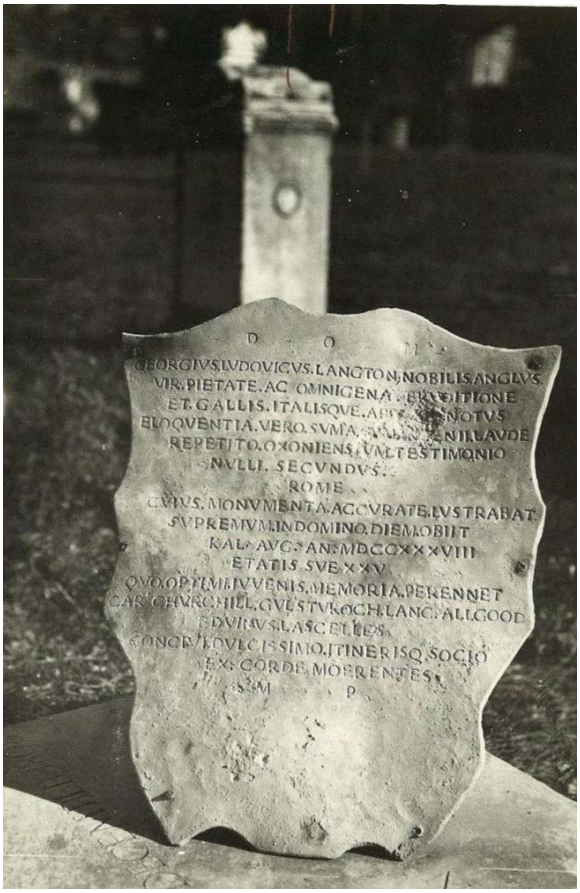
inscription on a lead shield that covered one of them gave the name George Langton and his date of death, 1 August 1738. In memory of the deceased and of his own wife Emma, Piermattei had the remains transferred to where a modern travertine chest, suitably inscribed, stands today in the Parte Antica.

But much more is known about George Langton than his date of death, important though that is. The Latin inscription on the lead shield has received little attention. More remarkably, George Langton's diary of his Grand Tour was published by the Welsh historian R.J. Colyer 30 years ago. Colyer was unaware of the discovery at the Pyramid, while historians of the Cemetery have not referred to Langton's diary (shades of a pre-internet age!).

Langton enrolled at Magdalen College, Oxford, in 1731 aged 15 and later studied law at Lincoln's Inn in London. On 1 April 1737 he left England with three friends and while travelling across the Continent and through northern Italy he kept a diary relating his experiences. Unfortunately the entries are brief and sparse once he reaches Rome on 4 March 1738. Six weeks later he leaves for Naples, returning to Rome in May. He goes again to Naples on 12 June at which point the diary stops. According to the shield's inscription he died on 1 August aged 25 (though 22 is more likely). It reads in full:



The lead shield memorial to George Langton

"To our Lord, the best and the greatest | George Lewis Langton, English nobleman, a man distinguished foremost for his piety and his all-round erudition amongst both the French and the Italians | and whose eloquence was reconfirmed with greatest praise of his intellect by the testimony of the Oxonians | at Rome | whose monuments he surveyed accurately | he died on the 1 August 1738 in his 25th year | So that the memory of this excellent young man may endure | Charles Churchill, William Sturrock, Lancelot Allgood, Edwin Lascelles | to their dearest compatriot and travelling companion with grieving hearts | erected this monument."

Of the four friends mentioned, only Sturrock appears in the Diary, as a long-term resident of Lucca. Allgood, a contemporary of Langton at Oxford, had also reached Rome in 1738 but Churchill had been in Italy

The modern (1930) Langton sarcophagus (detail)

for several years. Both Allgood and Lascelles later became Members of Parliament, the latter also being elected to the Society of Dilettanti.

It was on 24 December 1929 (not 1928 as usually reported) that excavations at the Pyramid uncovered the human remains. The following week Piermattei reported the find to the Sovraintendenza, the British Embassy and the English church in Via del Babuino. Later that year he published a brief report stating that the three burials had been made right up against the large travertine blocks forming the double-stepped base of the Pyramid. The lead shield was photographed standing on what is clearly the Reinhold gravestone in the Parte Antica.

The 1929 find shows that burials were made literally "beside the sepulchral Pyramid of Cajus Cestius" (see Edward Corp's article) at a time before stone monuments were raised to the dead. The inscribed lead shield served instead as a memorial designed by Langton's friends. We owe a debt to Piermattei for his record of the find and for honouring the remains by transferring them to their current resting-place.

Principal sources: M.P. Piermattei, La sistemazione della zona limitrofa alla piramide di Caio Cestio. *Capitolium* 6 (1930)) 292-301; R.J. Colyer, A Breconshire Gentleman in Europe, 1737-8. *The National Library of Wales Journal* 21 (1980), 265-297; J. Ingamells, *Dictionary of British and Irish Travellers in Italy 1701-1800* (Yale UP, 1997) (in which both Langton's diary and his burial are noted). For the Parte Antica in general, see the volume of that name at http://cemeteryrome.it/history/reading.html

I am indebted to Katia Schörle for translating the inscription, for a copy of Colyer's article and for enthusiastic help; also to Robin Darwall-Smith, Archivist of Magdalen College, and to Amanda Thursfield for access to Cemetery records.

1774

Graffiti with dates of 1774 on the Werpup monument

The monument to Werpup who died in 1765 was said to be the first to be erected (see the note on Langton above). Close by is the monument to von Reitzenstein who died ten years later. These two adjacent tombs seem to be those depicted by Jacob Philipp Hackert in his drawing dated 1777 entitled *The Cestius pyramid in Rome with two gravestones*. They are also remarkable for a variety of graffiti carved in pre-modern lettering styles which seem not to have been reported.

The Werpup monument has extensive graffiti. There are a few names carefully carved in capital letters, such as LUIGI WERZ and CAPANNA; also crosses, decorative motifs and other lines that are now indistinct. Of the two graffiti of greatest interest, one of them has

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The Werpup tomb, south face, with Reitzenstein behind (right)

Graffiti on the Werpup tomb, south face

three lines carefully aligned to the top right corner of the south face:

LAMPO
IOSEF FELIX
1774

On this stone the word "LAMPO" occurs several times. It may refer to one or more lightning strikes on the pyramid, which we know have occurred in the past.

The other graffito of particular interest is in reality a carefully carved inscription that runs along the cornice on the west face. It reads: COLDERS NATIF DE MALINES 1774 (the "N" is written reversed). Two letters that precede "COLDERS" are indistinct but appear to be "P.I.". The care with which it is carved suggests that it might even have been a funerary inscription that was added to Werpup's monument for lack of a gravestone specifically erected for 'Colders'.

As a native of Mechelen in Flanders (known in French as Malines), Colders bore a Flemish family name that is still found in that region. But can anyone with that name be identified who might have visited Rome around 1774? One scholar commented to us that it would be like looking for a needle in a haystack. However, the helpful staff at

The Colders inscription

the City Archive in Mechelen interrogated their databases. A search for all boys baptized with the family name of Colders in Mechelen's parishes before 1764 came up with a list of only five, four of whom were brothers. One had the initials "P.I.": Petrus Josephus Colders, whose baptism took place in Sint-Rombouts (the parish of the cathedral of Mechelen) on 19 March 1748. Interestingly, there is no record of his either marrying or dying in Mechelen.

On this flimsy evidence, it would be rash to suggest that a 'Colders' was another of those buried in the Parte Antica without their own gravestone (see Corp above and 'Missing persons' in *Newsletter* 19); and even rasher to conclude that the Colders was Petrus Josephus from Mechelen who died when visiting Rome on the Grand Tour at the age of 25. But this is a possibility. The two inscriptions dated 1774 on the Werpup tomb certainly deserve further study, as do the graffiti on adjacent tombs.

I am indebted to Willy van der Vijver and Axel Vaeck of the City Archive in Mechelen, Belgium, for their help. For Hackert's drawing (in the Albertina in Vienna), see plate 16a in the Parte Antica *volume.*

1787 and 1795

The funerals of two young artists in 1787 and 1795

In the first 100 years of the Cemetery, Protestants were usually buried at night so as to avoid any hostility that might be shown by Romans towards these 'heretics'. The obligatory presence of Papal guards ensured that the funerals were not disrupted. Most of them did take place at night, but this was true also of Catholic funerals, a sensible custom for reasons of hygiene at least in the warmer months. Not all Protestants were buried while it was dark: the painter Jacob Carstens (d.1798) was buried at dawn, Anne Synnot (d.1821), by special permission because of her elderly father's health, was buried in the morning, and the funeral of the poet John Keats began at 9.00 am.

But how were Protestant funerals in the 18th century organized? We are fortunate to have eyewitness accounts of the funerals of two young painters. One of them, August Kirsch, developed a fever while intensively working on a commission from his home town of Dresden and died in 1787 aged 25. There exist two descriptions of his funeral held at the Cemetery on 23 September that were written by his compatriots Karl Philip Moritz and Conrad Gessner.

Another young artist who died too soon to fulfil his promise was the Swede Jonas Åkerström (1759-1795) who died of tuberculosis on 25

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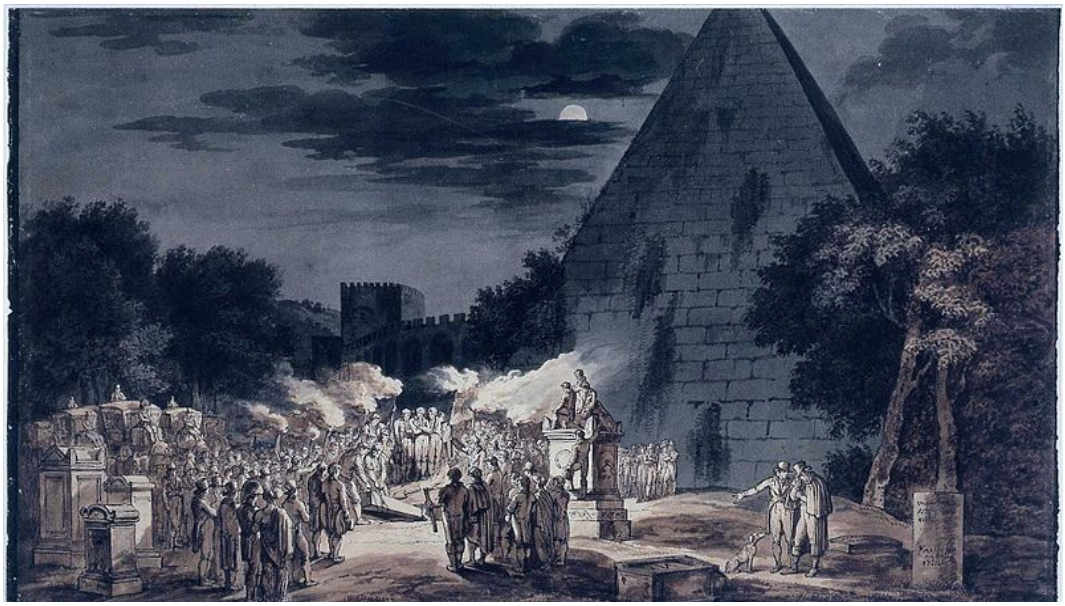
November 1795. For his funeral we have an eyewitness description by Pietro Piranesi, son of the famous engraver, who sent a detailed report to Sweden only ten days later (his brother Francesco was the Swedish court's representative at the Holy See).

Equally important is the drawing depicting Åkerström's funeral that accompanied the report. This valuable illustration of a funeral in darkness lit up by flaming torches complements those made by Jacques Sablet (c.1800; plate 21a in the *Parte Antica* volume) and by Bartolomeo Pinelli (1811; reproduced here). Together they convey some idea of the atmosphere that prevailed at these sad events in front of the Pyramid. For making the Åkerström records more accessible we are indebted to the last published article (*Storia d'Arte* n.s.25-26, 2010) of Christina Huemer, founder of the Friends (see *Newsletter* 13). We knew Christina had many unexpected talents but not that a sound reading knowledge of Swedish was one of them.



Bartolomeo Pinelli, *Funerale notturno nel cimitero acattolico*, 1811

In addition to both Kirsch and Åkerström being young artists who died prematurely, the accounts of their funerals have much in common. Moreover, neither of them had gravestones raised to them in the Cemetery. Francesco Piranesi planned a stone for Åkerström similar to the column designed by his father in memory of James Macdonald (see *Newsletter* 12), but nothing came of it. So the precise location of their graves remains unknown.

Both funerals had to take place at night for reasons of secrecy. For Kirsch's funeral in 1787, Moritz and a few friends brought the body in a coach through Trastevere. "The Trasteverini who encountered us were surprised by the protruding coffin, but did not say anything other than "un morto! un morto!" Crossing the Ponte Sisto, the coach reached the Bocca della Verità. There other carriages were allowed to join the procession, as did the guards from the Papal constabulary who were required to accompany the funeral until it was over.

For Åkerström's funeral eight years later, the Bocca della Verità was again where the guards (16 soldiers) were waiting. But so many friends had gathered at the deceased's house in town that no less than ten carriages set out from there, reaching the Bocca della Verità "without a word and in a profound silence". Amongst the friends were many Romans who wanted to be present, which Piranesi notes as being unusual.

Once arrived at the Pyramid, the mourners descended from their carriages, lit torches and walked two-by-two in line behind the bier until they arrived at the place of burial, observing complete silence. There they formed a circle around the grave with the flaming torches lighting up the Pyramid and the nearby tombs -- Piranesi mentions more than 45 torches at Åkerström's funeral which was unusually well -attended. After an oration in honour of the deceased, the grave was filled with earth, the torches extinguished and the mourners rejoined their carriages to return home.

It was Moritz who pronounced the oration for Kirsch. He later commented how other people who had gathered to witness this Protestant ceremony remained quiet and were impressed with the seriousness with which it was conducted. Eight years later the painter and art critic Karl Fernow gave the oration at Åkerström's funeral. Piranesi reports that many Romans wanted to be present at the ceremony, which inspired their veneration and respect. "On other occasions, moreover, everyone treated the ceremony with disrespect and most of them were vile street-urchins who would commit any low trick to grab a torch. All the foreigners are grateful, because they have seen with pleasure that in Rome the prejudice has diminished and the last rites are beginning to be conducted with respect even for those of another Religion."

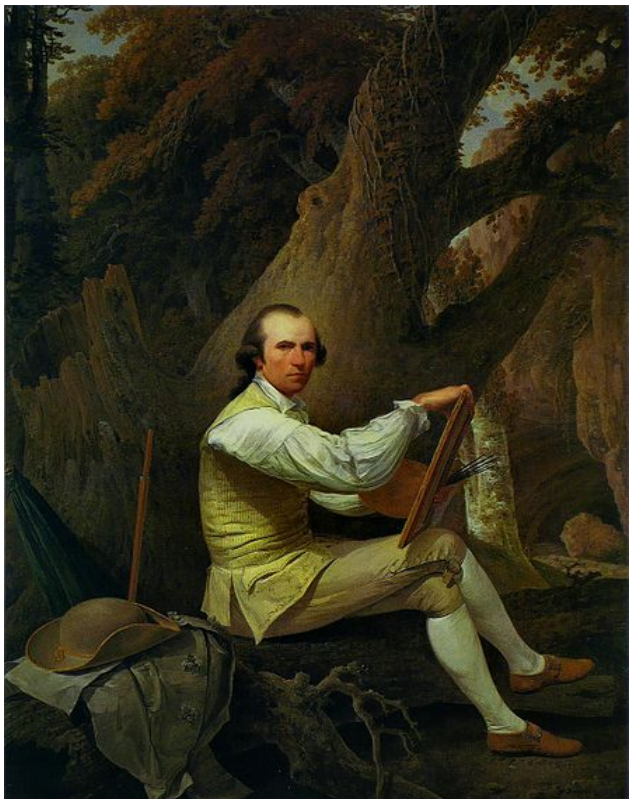
Jacques Sablet, *Elégie romaine*, Rome, 1791. Brest, Musée des Beaux-Arts

I am grateful to Alexander Booth for translating Moritz's account from German. See Christina Huemer's article for Piranesi's report in Italian (extracts are in the Italian version of this Newsletter*), and her English translation which I have slightly modified here.*

1793

WHO THEY WERE...
Jacob More (1740-1793)

Patricia Andrew



Jacob More, *Self-Portrait*, 1783. Florence, Uffizi

Jacob More was a landscape artist, so successful in Rome that he became known in Britain as 'More of Rome'. He came from Edinburgh, where he was first apprenticed to a goldsmith. But then he took the unusual step of entering another apprenticeship, also in Edinburgh, as a house-painter, and by the later 1760s he was producing stage sets and very original Scottish landscape paintings.

In 1771 More made his name in London with a series of views of the Falls of Clyde, and he stayed in London for a couple of years. Significantly, several of the artists with whom he worked in both Edinburgh and London had been in Italy, and it was a natural step to follow their path in order to further his own career.

By 1773 he was in Rome, quickly establishing his reputation as the leading landscape painter in the thriving colony of British artists. He excelled in depicting atmospheric effects in glowing colours, and dramatic views of waterfalls and volcanic eruptions, traits that demonstrated clearly his training in the theatre. He travelled widely in Italy on sketching trips, and in the 1770s and 1780s worked with the Edinburgh painter Allan Ramsay in establishing the site of Horace's Sabine Villa.

Success and status were recognized in 1781 with his election to the Accademia di San Luca in Rome. In 1784 he was invited to present his *Self-Portrait* to the Uffizi Gallery in Florence, a large and grandiose composition which caused some snide remarks from other British artists! However, his work was genuinely much admired: to Sir Joshua Reynolds he was the 'best painter of air since Claude', and Goethe too bestowed fulsome praise on his work, which commanded high prices. More had a long waiting-list of commissions, but he appears to have tired of painting, choosing to work increasingly as an agent and dealer. Rather a loner, and somewhat aloof from the various artistic factions, he had a cool business head which enabled him to deal shrewdly and patiently with his principal patron, Frederick Augustus Hervey, 4th Earl of Bristol and Bishop of Derry, whom other artists found exasperating.

Along with several other British artists, More contributed a painting to the Villa Borghese when it underwent refurbishment. This led to a further commission to design and lay out an 'English landscape' garden in the Villa – the latest horticultural fashion - much of which survives today.

More intended to study in Rome for a short period, but stayed for a career of twenty years – though preparing for his return to Britain by exhibiting pictures in London annually. But as the international political situation darkened in the early 1790s, most of the British residents left (in 1793 the French king lost his head, and five years later French troops occupied Rome). Jacob More was already making his own preparations for departure when he died suddenly on 1 October 1793. He was buried in the Protestant Cemetery on 6 October.

More's tomb (Werpup's is behind)

J. Godby after V.L. Berghi. *The Protestant Church Yard at Rome*, 1806. Engraving. Only More's tomb is depicted.

More never married, and his nephew (also named Jacob More) inherited much of his property and visited Italy in 1794 to clear up his uncle's affairs. It was he who ordered the tomb that survives today, giving the work to one of his uncle's colleagues, Vincenzo Pacetti. But the nephew does not seem to have stayed long enough to see it completed, for the mis-spelled inscription describes his uncle as a 'LADSCAPE' painter! More's highly polished and theatrical landscapes, so very popular in their day, became unfashionable in the 19th century. It was only in the later 20th century that his career was re-evaluated and his significant contribution to the life of the British community in Rome put into perspective.

Dr Patricia Andrew, Edinburgh, wrote her Ph.D on Jacob More and his circle, and continues to research the life and world of 18th-century Scottish artists in Rome.

1802

HOW OTHERS SEE THE CEMETERY:
J.C. Eustace, who visited in 1802

J.C. Eustace was an English Catholic priest whose description of his travels in Italy was criticized for the errors that he made. But his reflections on the burial-ground and the fate of dying far from home are typical of many travellers' accounts of that period.

When we first visited this solitary spot a flock of sheep was dispersed through the grove, nibbling the grass over the graves; the tombs rose around in various forms of sepulchral stones, urns, and sarcophagi, some standing in good repair, others fallen and mouldering half buried in the high grass that waved over them; the monument of Cestius stood on the back ground in perspective, and formed the principal feature of the picture; and a painter seated on a tomb-stone, was employed in taking a view of the scene. None but foreigners excluded by their religion from the cemeteries of the country, are deposited here, and of these foreigners, several were English. The far greater part had been cut off in their prime, by unexpected disease or by fatal accident. What a scene for a traveller far remote from home and liable to similar disasters!

From J.C. Eustace, *A Classical tour through Italy*, An. 1802. 3rd edition, London 1815

NEWS FROM THE CEMETERY

When did Corrodi paint the Schakovskaya grave?

The Cockburn monument by Benjamin Spence

I suggested that Corrodi painted his watercolour several years earlier than the date of 1863 that he gave it (*Newsletter* 20). But I overlooked a good reason why this should be so. It wasn't easy to take a photograph of the grave today from the same viewpoint: it means getting into an uncomfortable position at the foot of the massive monument to Devereux Plantagenet Cockburn, who died in May 1850. But Corrodi would have had the same problem once the Cockburn monument, designed by the English sculptor Benjamin Spence, had been erected! So he is likely to have done at least his original sketch before the Cockburn monument was built, i.e. not later than the early 1850s.

Pine trees under control

A pine tree in the Parte Antica showing stress (now felled)

The unusually hot summer put some stress on the garden. By dint of sustained watering throughout the day, the Cemetery stayed greener than many other parks and gardens. All trees are closely monitored and removed if their safety seems questionable. But in July, possibly due to accelerated drying out in the heat, a large branch split off from one of the tallest and oldest pines in the Zona Terza. The staff of Il Trattore, our contracted gardeners, quickly removed the branch that had fallen inside the cemetery; but the other main branch of the tree extended across the Aurelian Wall into public space. So as to reduce any future risks, we secured permission from the Comune di Roma to have the whole tree removed.

Munich stonemasons lend a hand

Continuing a co-operative project that began last year, we hosted four stonemasons from the Fachschule für Steintechnic in Munich to learn stone conservation techniques under the supervision of Gianfranco Malorgio and Sara Toscan of Il Laboratorio s.a.s. Starting with simple maintenance work on a number of tombs that had been restored a year ago, they moved on to cleaning and consolidation work on three tombs in the Zona Prima: Theodosia Armstrong Greer (1.5.17), Lucy Eldridge Lee (1.10.7) and Maria Mackay (1.10.8). Thanks to their work, these are now cleaner and in better condition.

Treating the Mackay tomb with biocide

New President nominated for 2013

At the Assembly last July of the fourteen Ambassadors responsible for the Cemetery, the British Ambassador, H.E. Christopher Prentice, was nominated President for two years starting January 2013. He will take over from H.E. Bjørn T. Grydeland of Norway which has held the presidency since autumn 2008. We are very grateful to Ambassador Grydeland and his predecessor, H.E. Einar Bull, for their constant support and advice to the Cemetery and to Tone Gyberg and Viviana Erikson of the Embassy for their enthusiastic participation in Advisory Committee meetings.

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All previous Newsletters are online at http://cemeteryrome.it/press/newsletter.html

HOW TO BECOME A FRIEND

This Newsletter is made possible by the contributions of the Friends of the Cemetery.

The Friends also help fund the care of the trees in the cemetery and the restoration of tombs. Please can you help us by becoming a Friend? You can find a membership form at:

www.cemeteryrome.it

THE NON-CATHOLIC CEMETERY IN ROME

via Caio Cestio, 6, 00153, Roma

Director: Amanda Thursfield

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(last entrance 4.30pm)
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NEWSLETTER
of the Friends of the Non-Catholic Cemetery in Rome

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