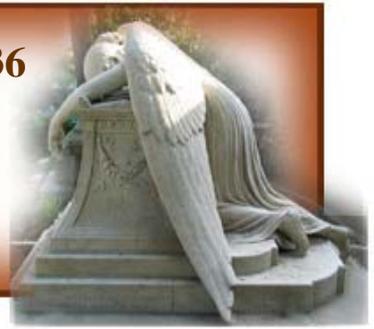


Autumn 2016

FRIENDS

No. 36

of the
Non-Catholic Cemetery in Rome



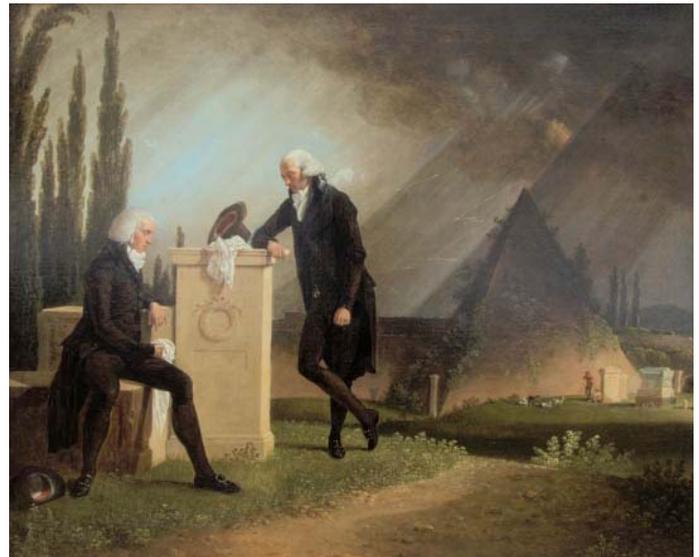
NEWSLETTER



Our 300th anniversary exhibition opens!

The Casa di Goethe on Via del Corso has seen numerous visitors coming to see *At the foot of the Pyramid: 300 years of the cemetery for foreigners in Rome*. We started with a press conference and formal inauguration for the sponsors, lenders of exhibits, authors of the catalogue, our governing ambassadors and other special guests. The following evening the vernissage attracted a large crowd, including several who had come from abroad especially for the event. Among the paintings that are temporarily back in the Roman context that originally inspired them, some are well-known, such as Jacques Sablet's *Élégie Romaine*, and others have never previously been exhibited here.

Preparing the exhibition has led to a mass of new information, so do purchase the catalogue: *At the foot of the Pyramid: 300 years of the cemetery for foreigners in Rome*. Edizioni AsKI e.V. / Casa di Goethe / Non-Catholic Cemetery in Rome, by Nicholas Stanley-Price, Mary K. McGuigan and John F. McGuigan Jr, 136 pages, 18.00 Euro. English edition: ISBN-13: 978-3-930370-40-5. It is on sale at the Casa di Goethe, the Cemetery and the Keats Shelley House and through their online shops. The exhibition is open every day except Mondays until November 13. For details and other associated events see www.casadigoethe.it.



Jacques Sablet, *Élégie Romaine*, 1791 (Brest, Musée des Beaux-Arts)



A puzzling photo by John Deakin



John Deakin, *Lady sitting in graveyard*
(©John Deakin Archive)

The photo we reproduce here suggests immediately the Cemetery. The towering cypress trees and the variety of marble monuments are instantly familiar. But is it a scene of mourning? Somehow it doesn't seem quite 'right'.

The photo was taken by John Deakin (1912-1972), one of Britain's greatest photographers of the post-war period. He is known for his innovative, high-contrast portraits, taken with no concessions to vanity, of such friends as Francis Bacon, Lucian Freud and Dylan Thomas. He also shot numerous street scenes of the bohemian life of Soho. Deakin loved London and lived and worked in Paris, but Rome was his favourite city. He was a frequent visitor, spending many months and taking numerous photos here in the late 1940s and 1950s. Scenes of daily life in the post-war city were among the 40 photos by him that illustrated Christopher Kininmonth's book *Rome Alive* (1951); but they do not include the photo printed here. It has featured in exhibitions of Deakin's work in 1996-97 held in London, Munich and Florence and has been published under the caption 'Lady sitting in grave yard'. At some point it was inventoried as 'Père



Photo: N. Stanley-Price

Bust of Nikolaj Schleiffer

→ continued from page 1

Lachaise' – but there were hints from other unidentified prints that Italy might be a likely source.

Other than the lady sitting with her back to us, its most distinctive element is the male portrait-bust atop a tomb. A large wreath leans against the pedestal. Acting on the hints of Italy, the John Deakin Archive searched the internet for photos of cemeteries in Rome and found two showing the same portrait-bust. We were able to confirm that the bust is of a former Russian diplomat and sculptor, Nikolaj Schleiffer (1865-1940), who is buried with his wife and son (Zone 1.2.13). The lady is sitting on the much older tomb of another Russian, Konstantin Gregorovich (1823-1855).

Why did Deakin take this photo, apparently the only one that he shot in

the cemetery? Other negatives from his Roman visits are of shots taken on the set of a film being made of Gian Carlo Menotti's two-act opera *The Medium* (released in September 1951), starring the American contralto Marie Powers and a young Anna Maria Alberghetti. *The Medium* has a theme of clairvoyance and the afterlife. The released film has no footage set in a cemetery but in its early scenes Marie Powers is dressed in strikingly similar fashion to the lady seated on a tomb. We suggest that Deakin took the photo during the filming of a scene that was not used in the final cut of *The Medium*. Whether or not this is correct, we can confidently state that his photo shows our Cemetery around 1950.

Contributed by Paul Rousseau (Archivist, The John Deakin Archive) and Nicholas Stanley-Price



HOW OTHERS SEE THE CEMETERY:

Francis Bowler Keene, U.S. consul-general in Rome

The modest stone (Zone 2.20.28) commemorating Francis Keene belies an ebullient golf-loving American, with a goatee beard and a meerschaum pipe, who between the wars kept Babington's Tea Rooms in a roar with his comical stories in four languages. After serving as US consul in Florence, Geneva and Zurich, 'Frank' was posted to Rome in 1917 as Consul-General. Though officially retired in 1924 aged 68, he had become such a part of Roman society that the US Government used him as a source of information and disseminator of policy in Italy right up until Pearl Harbor in 1941. Marcello Piermattei, Superintendent of the Cemetery in the late 1940's, remembered him as "the kindest and loyalest representative of 'Uncle Sam' in Rome, where he today has acquired the right of 'citizenship'".



Francis Keene (seated) and the painter Onorato Carlandi in the latter's studio (family collection)

The Keenes were originally English from Somerset. Frank's father was a farmer's son who in 1842 emigrated to Milwaukee, Wisconsin, to become a missionary priest. He physically built the first St John's Church in waterlogged southside Milwaukee and, as the parish grew, founded its successor church on his own land, remaining its rector until his death in 1893. Frank, having lost his mother and both siblings to ill-health, was determined to strengthen himself; by determined effort he became a prize-winning athlete at Harvard, and learned to work 12-14-hour days as a matter of course. Business and journalism took him to a seat in the Wisconsin State Legislature, from where his fluency in German and French led the State senators to recommend him for consular service. Teddy Roosevelt had known him at Harvard, so Frank's future was assured.

During the Great War Switzerland, though neutral, was a tough post, with thousands of resident Americans terrified of German attack and looking to their consul for salvation. One of Frank's coups was to arrange the marriage, at dead of night with a carriage waiting at the door, between a Hungarian officer urgently summoned to service and an American girl. (Their daughter was later to marry King Zog of Albania.) But in post-War Italy any American faced the fury of a nation betrayed. In 1914, to secure Italian support, Britain and France had promised Italy (in general terms) colonial land and access to resources in the event of victory over the Central Powers. Alas for political promises. At Versailles, despite Italy's heroic sacrifices fighting against Austro-Hungary, these undertakings were ignored by Clemenceau and Lloyd George, with much of the odium rubbing off on Woodrow Wilson and the USA. Keene's daughters, who worked in Italian military hospitals, found themselves defending the American flag from angry mobs in a land suffering near-starvation. By hard political graft and a love for Italy, Frank managed to build a relationship with Mussolini which avoided US retaliation over Italy's attack on Abyssinia.

In 1938 after the Munich Agreement, Britain's Prime Minister Chamberlain came to Rome to dissuade Mussolini from allying with Hitler. The Duce took him to a fascist rally at the Foro Mussolini. I was there, aged 9, with my grandfather Keene, and clearly remember an impressive inscription carved on the entrance architrave: "IL DUCE HA SEMPRE RAGIONE" - and being hushed by my grand-dad when I started to protest! After Pearl Harbor the Keenes became 'enemy aliens' and had to leave Rome; but such was the respect that Frank and his daughter Carolyn had won, their flat in Parioli (guarded by their friend Prof. Lea Lelli) was never ransacked by the Black-shirts during their years of 'exile' in America.

Frank died in Washington in 1945, willing his ashes to be laid in Rome beside his long-deceased wife Emerin. She was from Louisville, Kentucky, sister of a famous geographer, Ellen Churchill Semple. The Keenes became long-term wardens and benefactors of the Protestant Church of St Paul's in Via Nazionale. Among friends at their celebrated dinners were Mark Twain, the pianist Paderewski and the painter Onorato Carlandi. Their daughter Carolyn lived on in Rome until her death in 1977. Her sister Emerin had married an Englishman related to the Searles (whose own grave is at Zone 1.11.19) of Villa S. Antonio at Tivoli, where they met. Eventually, there being doubts as to future space at Testaccio, the ashes of the sisters were buried at the Somerset village of Banwell where the Keenes had originated.

Contributed by Francis Chute in Arundel, England

IN MEMORIAM:

Sebastian P. Q. Rahtz (1955-2016)

"I suppose the main emphasis in my life has been on the past. My father is an archaeologist...and I worked for some time as an archaeologist. Even when I drifted into computing (because it was easier to get a job), I specialized in the humanities and archaeology. It's hard to escape. Even now, my favourite place in the world is the Protestant Cemetery in Rome."

This was the answer, which must have surprised the readers, to the first question in an interview with Sebastian Rahtz conducted in 2009 by the TeX Users Group. TeX is a computer typesetting system and one of the many areas of the digital humanities to which he contributed enormously in a long career at the Oxford University Computer Services (now IT Services). We in Rome are equally indebted to Sebastian, for his pioneering work in documenting the Cemetery's stone monuments. In 1981 he developed a method for cataloguing them, one of the first such applications of computers, and earned a M.A. degree from the Institute of Archaeology in London. Then, in the years 1984-86, the joint project between the British School at Rome and the Swedish Institute of Classical Studies in Rome, under the direction of Carl Nylander, gave him and a small team the task of recording in full the whole cemetery. Sebastian continued to refine the resulting database over the years as technology evolved – and in response to suggestions made by his IT students for whom this was an excellent teaching tool.

Visiting Rome three years ago (for a TeX conference), Sebastian, modest and generous as always, met with us to improve the integration of his database (the 'Graves database') with our own records (the 'Burials database'). You need only click on any 'S' (Stone) number in our database to realise what this remarkable survey achieved. Sebastian's work will stand the test of time.

Antonio Menniti Ippolito († 2016)

The results for the Old Cemetery of the project in which Sebastian Rahtz participated (see above) were published in *The protestant cemetery in Rome: the "parte antica,"* (1989), edited by Antonio Menniti Ippolito and Paolo Vian. It is with great sadness that we also record the death in June of the former. As well as co-editing this comprehensive volume, Menniti Ippolito contributed the seminal opening essay on the origins of the Old Cemetery. Two years ago he published an enlarged version of this chapter, drawing on new sources, as *Il cimitero acattolico di Roma. La presenza protestante nella città del papa* (Viella, 2014).

A professor of modern history at the Università degli Studi di Cassino, he specialised in the history of Papal Rome. He also was a leading contributor and editor at the *Istituto della Enciclopedia Italiana*. But for us it will always be for his thorough archival research into the Cemetery's early history that we gratefully remember his name.

Anglican Church in Rome celebrates 200 years of worship



English Protestant place of worship at Rome (Illustrated London News 1851)

All Saints' Church in Via del Babuino is this year celebrating 200 years of formal Anglican services in Rome (see www.allsaintsrome.org). From 1816, following the end of the Napoleonic Wars, informal services began to be held in the private apartments of visiting clergymen. (Years earlier, the Stuart court in exile had allowed Anglican chaplains to hold regular services for the court's non-Catholic members and for visitors to Rome.) For over sixty years, until the present church in Via del Babuino was ready for use in 1887, services took place in the 'Granary Room', on the first floor of a former granary just outside Porta del Popolo.

The image shows congregants arriving for a service at this building in 1851. They arrive by carriage or on foot. Two gendarmes provided by the city authorities guard the door. The chaplain at the time, the Rev. Francis Woodward, served the church for fifteen years. On his death in 1866 he was buried in the Cemetery where his tomb is resplendent with decoration in mosaic work (Zone 1.12.32).



The tomb of Francis Woodward

Poets in the Cemetery: Jarl Hemmer

Jarl Hemmer (1893-1944) was a Swedish-speaking Finnish writer, poet and translator. He published the poem below in *Purgatory: poems and documents* (1925). We are indebted to Alan Crozier for allowing us to publish his translation into English, and to Bo Lundin for alerting us to it.

In the Protestant Cemetery in Rome

Hands that reached out ardently
grasping golden grapes of life, –
thirst for beauty that remained unquenched, –
timid dreams resembling pigeons
flew until they broke a wing, –
everything was sunk in rest here.
Homeless yearning, fate of pilgrims,
fleeing from the ice and snowdrifts
flowing hither in their thousands
seeking paradise they dreamed of –
here it all collapsed in dust.

Yet from leaves above forgotten graves
songbirds ripple their cascades.
In the city of the dead I walk,
and for every name I spell
I stop and listen – but to what? ...

Sightless earth, in your dominions
flame after flame was hidden,
dream upon dream slipped into darkness.
Answer, mother, hear my question:
where is all the sacred fire
that has sunk into your depths?

Is it smothered by the shadows
in your dark maternal womb?
Or has it been taken back
to its kingdom, sun and daylight,
into new accomplishments?

Earth is silent. In the leaves the nightingales
silently await evening's blue gleam.
No one answers. Just a petal dropping
over Shelley's stone.

Jarl Hemmer (translation by Alan Crozier)

NEWS FROM THE CEMETERY

Restoration of tombs



Tomb of Antonio Gramsci after cleaning

The tomb of Antonio Gramsci (Zone 3.2.1.14) is now looking much cleaner after restoration. We thank Gianfranco Malorgio and Sara Toscan of Laboratorio s.a.s., who generously donated their time for this project, approved by the Fondazione Gramsci, in honour of the Cemetery's 300th anniversary and of next year's 80th anniversary of Gramsci's death. They also stabilised the beautiful micromosaic decoration, some of it already lost, on the tomb of Yulia Dal (1838-1864; Zone 2.19.23). She was the daughter of Vladimir Dal (also spelt Dahl – he was of Danish origin), a

Pushkin. She died in Rome aged only 25.

Other recent restorations include the Hendrik Andersen family-tomb (Zone 1.7.10), funded by a private donor and by the Friends, and the tomb of the American Elizabeth Woodruff (Zone 3.4.5.6). For years subsidence had badly affected this tomb. It has now been re-set on new foundations, thanks to grants from the Daughters of the American Revolution and a private donor.



Photo: N. Stanley-Price



Photo: N. Stanley-Price

Micromosaics on the tomb of Yulia Dal (before restoration)

Readings from George Eliot

On June 23 the group that performed readings from Shakespeare's sonnets and from Oscar Wilde (see *Newsletter* 33) treated us to a selection from 'The Rome scenes, and other, of George Eliot's *Middlemarch*'. Eliot was one of many who declared 'the English cemetery...the most attractive burying-place I have seen'. These readings events help to raise funds for the Cemetery.

Correction to Newsletter 35

The cypress tree at Goethe's grave was felled by Il Trattore, the social cooperative to whom all our regular garden maintenance is contracted. Many concession-holders and visitors rightly comment on their excellent work.



Photo: G.P. Cantiani

The garden from above



Photo: N. Stanley-Price

Mario Ferrante of Il Trattore at work

Press and publicity

Several interviews and articles have appeared in recent months. Some of them are posted at :

<http://www.cemeteryrome.it/press/press.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

OPENING HOURS

Monday to Saturday 9:00am - 5:00pm
(last entrance 4.30pm)

Sunday & Public Holidays: 9.00am -1.00pm
(last entrance 12.30pm)

Tel 06.5741900, Fax 06.5741320
mail@cemeteryrome.it

NEWSLETTER
of the Friends of the Non-Catholic Cemetery in Rome

Nicholas Stanley-Price, EDITOR
Anka Serbu, GRAPHIC DESIGN
Grafica Di Marcotullio, PRINTER
ROME, 2016

Contact: nstanleyprice@tiscali.it
Disponibile anche in versione italiana

All previous Newsletters and an Index of contents are at www.cemeteryrome.it/press/newsletter.html