

Winter 2018

FRIENDS

No. 45

of the  
Non-Catholic Cemetery in Rome

N E W S L E T T E R



The graves of Jules de Guimps and Mary Livingston – fact or fiction?

A week before our tercentenary exhibition closed, an art restorer, Luciano Cerulli, arrived at the Casa di Goethe with a painting under his arm. He had bought it ten years ago at the Porta Portese flea-market in Rome and immediately recognised in it our cemetery. The unknown artist has painted four young cypress trees around a headstone with a legible inscription: “JULES DE GUIMPS / D’IVERDON-EN-SUISSE / MORT LE 10 MAI 1859 / AGE DE 25 ANS”. Sig. Cerulli’s research identified Jules de Guimps as the son of Roger de Guimps (1802-94), a teacher in Yverdon in Switzerland who studied at the Institut Pestalozzi and later wrote a biography of the educational reformer J.H. Pestalozzi. So the name is not an artist’s invention: was Jules de Guimps indeed buried in the Cemetery?

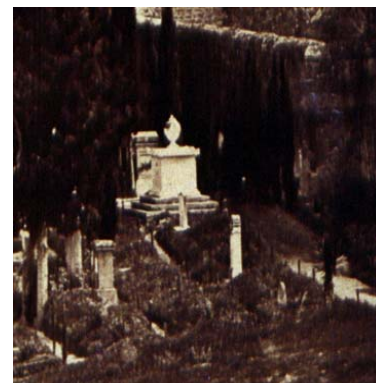
His name is not in our online databases but an early inventory confirms his death here on 10 May 1859 aged twenty-five. That month was a time of change at the cemetery. Twelve days later, John Freeborn, the British consul in Rome, occupied the first grave in the new extension to the burial-ground (now Zone 1.16.47). De Guimps’s was the last burial before the extension was opened. His grave (recorded as Zone 1.14.18) was later exhumed and so does not survive. The cypress trees planted around it in 1859 are visible in Robert Macpherson’s photo of 1864 (see *Newsletter* 43). In the background of the painting stands a massive, square pedestal tomb surmounted by a stone amphora, a monument dedicated to Lady Frances Page-Turner (d. 1828; Zone 1.16.12). The amphora (now disappeared) is mentioned in our early inventory and is visible in contemporary photos (see the photo and a detail of it reproduced here). This photo, of unknown author and date, has often been published. It shows the new extension but not de Guimps’s grave, and must therefore date to around 1858-early 1859.

Jules was born on 20 October 1833, an only son. In the Yverdon archives are letters written by him to his mother, the latest dating from the summer of 1858. He makes no mention of a possible visit to Italy but, within a year, he had died in Rome. This painting, with its precise inscription, must have been made to commemorate his death here.



Unknown artist, *The grave of Jules de Guimps*, ca. 1859, oil on canvas, 32 x 37.5 cm, collection L. Cerulli

Twenty years earlier, a young American girl was supposedly buried in the Cemetery. The story “Mary Livingston: a tale of real life” by James Aldrich was published in the *New-York Mirror* in 1839, and reprinted, omitting the author’s name, in 1861 in the English weekly, *The What-not; or Ladies’ handy-book*. It is a romantic story that appealed to Victorian sentiment. Briefly, the 18-year-old Mary Livingston is travelling across Europe to Rome with her brother and invalid father. In Germany a young sculptor falls in love with her, whereupon her father – who intends to purchase sculptures in Italy – suggests that the young German could advise him, should he find himself in the country. Shortly before the Livingstons were to leave Rome after wintering there, Mary caught a fever, died and was buried in the Protestant cemetery. On his way north, in Florence, her father



continues on page 2 ➔



→ continued from page 1

found by chance in a sculptor's studio a fine portrait of his daughter. It had been carved, he was told, by a young German who, a few days before, had been found dead next to his statue after taking poison.

The story's author, James Aldrich (1810-1856) was a minor writer and poet. His description of the Cemetery, replete with quotes from Shelley, was probably second-hand. A joint-owner of the *New-York Mirror* was Nathaniel Parker Willis whose book *Pencillings by the way* (1835) was one of several available accounts of the Cemetery in Rome. Willis mentioned the graves of two young girls there (Rosa Bathurst and another unnamed), a possible inspiration for Aldrich (whom Edgar Allan Poe

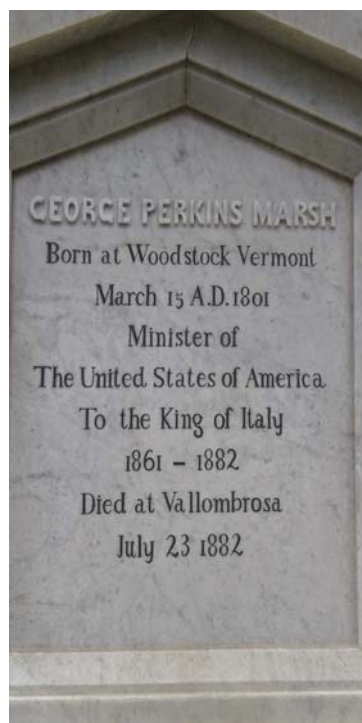
had once charged with plagiarism). I suggest his "tale of real life" is a plausible fiction. In our records for the late 1830s there is no reference to a Mary Livingston or, if that is a pseudonym, to any young American girl. The website find-a-grave.com has used Aldrich's story to assign Mary Livingston's grave to our cemetery. But, unlike that of de Guimps, it is likely to be fictitious.

*Nicholas Stanley-Price, with thanks to Luciano Cerulli for permission to publish his painting, and to the Library in Yverdon-les-Bains for archival research.*



## The NSDAR supports restoration

The Pax Romana chapter National Society Daughters of the American Revolution (NSDAR), which we thank warmly, has funded work on seven tombs of American citizens. The restoration of the tomb of Jacob Martin (Zone V.5.18; see below) was celebrated on 8 May in a ceremony with, as special guest, the U.S. Ambassador to the Holy See, H.E. Callista Gingrich.



The Marsh tomb restored



The Martin tomb restored

The other six tombs are those of: Virginia Taylor Smoot and her Italian descendants (Zone 3.4.2.5); Annie Sampson Woodruff (Zone 3.4.5.6); the painter Caroline Petigru Carson (Zone 2.15.2; see *Newsletter* 12); Elizabeth Stiles Phelps, a pioneer advocate of women's suffrage in the United States (Zone V.6.6); Richard H. Dana, the author of the classic *Two years before the mast* (Zone 1.10.38); and the diplomat and author George Perkins Marsh (Zone 1.8.33). For profiles of Marsh and Dana by Peter Bridges, see *Newsletters* 12 and 16.



The Dana tomb restored

## The untimely death of Jacob L. Martin, first accredited U.S. diplomat in Rome

The death of Jacob Martin only a week after presenting his credentials was an inauspicious start to formal diplomatic relations between the United States and the Holy See. There had been a consul looking after US interests in Rome since 1797, but this upgrading of relations arose from the initial enthusiasm for Pope Pius IX's reforms. The subsequent disillusion felt by Romans led to the flight of the Pope and, in February 1849, to the declaration of the Roman republic.

Foreign diplomats had to proceed carefully in this volatile situation. Instead of the Catholic candidate originally proposed, the Protestant Jacob Martin, Secretary to the American Legation in Paris, became the first U.S. Chargé d'Affaires in Rome. He arrived on 2 August 1848, in very hot weather. Because of the political agitation, the Pope could not grant him an audience until the 19<sup>th</sup>. Martin lodged at Piazza di Spagna no. 3, Maison Serny, in a ground-floor apartment overlooking a garden on the Pincio. The banker, J.C. Hooker, himself also recently arrived, urged him to find somewhere healthier. Within days

the diplomat developed a fever and died on 26 August. He had been unwell for some time: after Paris, he had spent several weeks in England to restore his health, and Hooker noted that he was vulnerable to apoplexy.

Hooker selected the grave-plot. The Pope, shocked by Martin's sudden death, sent dragoons to accompany the funeral cortège of diplomats and other citizens, who included eight Americans. Six months later the State Department authorised the erection of a suitable gravestone, its cost not to exceed \$100. This is the memorial that has been restored.

*Nicholas Stanley-Price*

Main sources: diplomatic records published by H. Marraro in *The Catholic Historical Review* 1943 and 1944, and L.F. Stock (ed.), *United States Ministers to the Papal States* (1933).

## WHO THEY WERE

### Paul des Granges, a pioneer photographer

“As examples of Photography these pictures are of a very high order, and show the Baron possesses true artistic feeling.” Thus did the London periodical *The Art Journal* in 1868 praise the photographs of Greek landscapes by Paul des Granges. Especially in the 1860s and 1880s, des Granges’ work met with a wide and positive response among his contemporaries; his three photographic albums dedicated to Greece, Asia Minor and the Holy Land were sought after throughout Europe and formed the nucleus of many archaeological photo collections. In the following years, however, his fame was forgotten, until the 1990s when his work started to be gradually re-discovered.

My recent research allows us to outline briefly the salient events in des Granges’s life, even if many aspects remain, unfortunately, obscure. Born on 18 August 1825 at Königsberg, in what was then Prussia, Paul grew up on the island of Euboea where his father, settled in Greece since fighting as a Philhellene in the Greek War of Independence, owned various properties. In 1865, but probably from earlier, we find des Granges owning a photographic studio in Vienna. In that year he moved to Athens where he stayed until 1869/70; in these years he travelled widely and took his best-known photos. This period is particularly known, and precious to archaeologists, for the wealth of shots of classical monuments and landscapes, above all in Athens, rural Greece and the islands, the Troad and Jerusalem. In 1872 des Granges wrote vividly in the *Photographische Mitteilungen* about the difficulty of travelling in these countries and taking photos in the countryside: “Given that these countries have neither roads nor inns and in many cases, having to work in areas far from human habitation, I could not even ask hospitality from local inhabitants, I had to carry with me everything needed for survival [...]” (author’s translation).

Photographs from this period of several archaeological monuments outside Athens represent in many cases the oldest photographic evidence for these remains. Of particular interest are the shots of the eruption of the Santorini volcano on 14 December 1866, taken with an exposure time of only half a second. Des Granges had moreover become friends with some of the best-known personalities of his time, such as Ottilie von Goethe (wife of August von Goethe, who is buried in the Cemetery, and daughter-in-law of Johann Wolfgang von Goethe), the anthropologist and ethnologist Felix von Luschan, and the archaeologists Reinhard Kekulé and Friedrich Adler. He was a member of various cultural institutes, among them the Istituto Archeologico Germanico in Rome.

In the 1870s he lived in Florence, later moving in 1885 to Rome where he died on 22 January 1911 and was buried in the Cemetery (Zone 3.2.10.5). With him are buried also his American wife, Anna Louise des Granges (born Cowles), and her sister Emily Cowles. Even before moving there, des Granges had close contacts with the Eternal City where he often spent time. Moreover he knew well the then director of the Istituto Archeologico Germanico, Wilhelm Henzen (buried in Zone 2.4.25). On 4 April 1873 he wrote to Henzen: “It is my intention to come to Rome in mid-April and then leave for a photographic excursion in the Alban hills, at Tivoli [...] if the region is safe.” (author’s translation). That des Granges did indeed undertake this excursion is proven by the fact that at the Istituto Archeologico Germanico in Rome there are preserved 218 original glass-plate negatives and photographic prints which remained the institute’s property after des Granges’s death. Among them are several series which until now were unknown or believed lost, such as shots from his travels in Tunisia in 1880, pictures of various Italian cities, among them Taormina, Florence and Venice, not to mention the photos taken in the Alban hills. Considering the work of des Granges, one cannot help drawing attention to his ability in portraying the landscapes of the Alban hills or places such as Nemi and Ariccia, showing an unmatched mastery and fervent vitality.

Paul Pasieka, Freie Universität Berlin



The Acropolis at Athens, 1865/70, © Deutsches Archäologisches Institut, Rome D-DAI-ROM-2210



The Dome of the Rock, Jerusalem, 1868 © Deutsches Archäologisches Institut, Rome D-DAI-ROM-5862A



Nemi in the Alban Hills, 1873, © Deutsches Archäologisches Institut, Rome D-DAI-ROM-5729



## Jane Gallatin Powers, artist and co-founder of Carmel-by-the-Sea



After several trips to Europe as a teenager, Jane wished to become a concert pianist, but her father forbade it. Her love of music never abated, but she found another passion in painting and studied with the American Impressionist, William Merritt Chase, and the Tonalist painter and decorative artist, Arthur Matthews. She exhibited her work in San Francisco in the late 1890's and early 1900's and founded arts clubs and an art lending-library in Berkeley.

Jane Gallatin Powers was an American artist born in 1868 in Sacramento, California, to Albert Gallatin, a successful industrialist, and his wife Nemie Rhodes. The home that Gallatin built for his wife and children was so grand that the State later purchased it to serve as the Governor's Mansion.

After several trips to Europe as a teenager, Jane wished to become a concert pianist, but her father forbade it. Her love of music never abated, but she found another passion in painting and studied with the American Impressionist, William Merritt Chase, and the Tonalist painter and decorative artist, Arthur Matthews. She exhibited her work in San Francisco in the late 1890's and early 1900's and founded arts clubs and an art lending-library in Berkeley.



Jane Gallatin Powers, *Isle of Capri*, oil on canvas, 1929



In 1900 she and her husband Frank Powers, an attorney in San Francisco, started buying land on the coast south of the city. She opened a studio there in 1903, the beginnings of what became an artist colony, Carmel-by-the-Sea, one of the oldest in the United States. The couple were founders of the town, establishing its first library, outdoor theatre (the oldest west of the Rockies), and art school. She was the co-founder and first vice-president of the Arts and Crafts Club of Carmel, which brought famous artists to the area to teach. This was the origin of the town's reputation today as an artists' haven.

After her husband died in 1920, Powers set sail for Paris with three of her four children, and set up art studios in

Paris, Rome and Capri. In 1925 her daughter Polly married Marino Dusmet de Smours, shortly before he was named the *podestà* (governor) of Capri. Powers resided with them part of the year, painting *en plein air* in and around Capri and Anacapri from her permanent studio in the Hotel Palma. With her children all married, she then studied with the French artist André Lhote, a disciple of Cézanne, and divided her time between his classes in the French countryside and her

studios in Rome and Paris. She exhibited in Paris at the Galerie Zak, Galerie Blanche Guillot, the Salon des Indépendants, and the Salon des Tuileries, receiving critical acclaim.

In 1936 her daughter Polly with her husband and their two children relocated to Ethiopia. Despite warnings of the impending war, Powers, who had become a devoted Christian Scientist, remained in Rome in her fifth-floor *pensione* at Via Margutta, 53b. Her family lost touch with her during the war and were concerned for her well-being until her grandson Seth Ulman, who had never met her, managed to locate her. As a young medic in the U.S. Army, he entered Rome with the Allies in June 1944 but had to wait until he could take some leave to return to the city. He found his grandmother in her tiny apartment in Via Margutta, surrounded by her art and antiques and surviving only thanks to food-parcels provided by the International Red Cross. She died soon after, in December 1944.

It was Polly Powers Dusmet who arranged for the burial of her mother in the Cemetery. In correspondence of April 1948 with its director, Marcello Piermattei, she paid for a permanent plot (Zone 3.4.1.11) with perpetual maintenance, thus ensuring its continuous care for ever. She also covered the costs of the tomb construction, its headstone and the inscription which records her as "Jane Gallatin Powers / Widow of Frank H. Powers / Founder of Carmel-by-the-Sea". The headstone is a re-used antique block of marble depicting a cornucopia, a symbol of abundance. Piermattei had retrieved it from a site in Rome and suggested using as the memorial to this artist. Her Italian paintings spent forty years in storage after being returned to California; only now are they starting to receive the renewed attention of the art world.

*Contributed by Erin Lee Gafill whose biography of her great-great-grandmother, Jane Gallatin Powers, will be published in spring, 2019.*

### 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](http://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

### NEWSLETTER

of the Friends of the Non-Catholic Cemetery in Rome

Nicholas Stanley-Price, EDITOR  
Anka Serbu, GRAPHIC DESIGN  
Grafica Di Marcotullio, PRINTER  
ROME, 2018

Contact: [nstanleyprice@tiscali.it](mailto:nstanleyprice@tiscali.it)  
Disponibile anche in versione italiana  
[www.cemeteryrome.it](http://www.cemeteryrome.it)

All previous Newsletters and an Index of contents are at [www.cemeteryrome.it/press/newsletter.html](http://www.cemeteryrome.it/press/newsletter.html)