

of the Non-Catholic Cemetery in Rome

NEWSLETTER

NUMBER 50 SPECIAL 8-PAGE ISSUE



Who was 'The Bride'? The story of Elsbeth Wegener Passarge



Photo: N. Stanley-Price

Mond's scholarship he occupied an artist's studio at the Villa Strohl-Fern (see *Newsletter* 14) and then, around 1885, his own studio in Via Margutta. He achieved success especially with portraits and later with religious sculpture – a notable commission was the 3.5m-tall bronze of Bonifacius Wimmer, founder of the Benedictine St Vincent's Archabbey in Pennsylvania, together with four statues of saints for its church. On a much more modest scale is his statuette of *Henriette Hertz at her writing desk* in the possession of the Bibliotheca Hertziana.

It was thirty years after her death that Seeboeck installed the memorial to his former fiancée. In 1902 he had acquired a double plot for her and for himself. But in 1931 he relinquished his own space in favour of Elsbeth's mother and proposed the marble monument. We have his handwritten request but no further correspondence. (In his memoirs the antiquarian Ludwig Pollak confirms that it was Seeboeck's work.) Elsbeth's mother Clara and her stepfather Giorgio Passarge are known also for having taken Antonio Gramsci as a lodger on his return from the Soviet Union in 1924. But that, as they say, is another story.

Many visitors admire the marble sculpture of 'the Bride' installed in a niche of the Aurelian city-wall. Some place a fresh flower in the girl's hands, a gesture that traditionally brings luck. She is named as Elsbeth Wegener Passarge; the epitaph, in Italian and German, ends with 'the fiancé, Ferdinand Seeboeck'.

Across the path stands a gravestone (Zone 1.16.16) in memory of Elsbeth, her infant step-sister Irma and their mother Clara Feydt-Segner (also 'Ilgner'). Elsbeth was born in Prussia of her mother's first marriage but grew up mainly in Rome. In 1902, aged 18 and engaged to be married to the Austrian sculptor Ferdinand Seeboeck, she died of typhus. Seeboeck (1864-1952) had studied sculpture in Vienna and briefly with Adolf von Hildebrand in Florence but his lucky break came from meeting Ludwig Mond, the German industrialist and patron of the arts. With



Photo: N. Stanley-Price



Seeboeck in his studio, 1930s
(Photo St Vincent Archabbey Archives)

Our two other monuments by Ferdinand Seeboeck

The bronze portrait relief of Konrad Telmann (1854-97; Zone 1.13.2) is signed "F. Seeboeck Rome 1897". Telmann was a German lawyer and writer from Szczecin who married the painter and writer Hermione von Preuschen (she survived him until 1918). Seeboeck also signed the monument to Auguste von Bärndorf (1823-1911), the stage-name of a famous German actress. After nine years at the Imperial court in St. Petersburg, she returned to Germany and the renowned Hanover Court Theatre, the largest in the country. The celebrated singer/actress appeared also in Vienna and in the USA. After the death in 1887 of her second husband, Anton Jaksch Ritter von Wartenhorst, a professor of medicine in Vienna, she lived at Baden-Baden.

For many years Seeboeck had a studio at Baden-Baden and probably met the elderly actress there. Following her death in Rome while on



Photo: N. Stanley-Price

Portrait relief of Konrad Telmann

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Portrait of Auguste von Bärndorf, 1867, lithograph

holiday, Seeboeck designed a large (2.70m high) monument (Zone 3.1.4.17). On the base stands a block in the form of an altar, supporting an urn from which emerges a blazing flame. The portrait relief of a woman in profile wearing a laurel wreath must represent von Bärndorf. A cherub rests its right hand above the relief and with its left lays a palm frond beside a theatrical mask, the gesture (like the flame) suggesting her undying fame as an actress.

Seeboeck spent the war-years in Germany, returned to Rome in 1919 and four years later married Maria Giorgi. Dying in 1952, he was buried at Campo Verano.

Nicholas Stanley-Price



Photo: D. Jenkinson

SPOTLIGHT ON THE OLD CEMETERY

The printer's son buried in 1735

One of the earliest burials was not a Stuart courtier nor a Grand Tourist but a young boy, son of an English printer. The Venerable English College (in Via Monserrato) which trained men for the priesthood provided free accommodation and meals for a few days to visitors from England and Wales (Scotland and Ireland had their own colleges). Many were pilgrims intending to convert to Catholicism; others were encouraged to do so. Edward Farley, a printer from Exeter, and his young son Robert, aged about eleven, fell ill just before their allotted days' stay was up. They refused to be treated at the hospital of Santo Spirito, whereupon they admitted that they were not Catholics. They left their lodgings and Robert 'died three days after and was buried at Monte Testaccio.' His father recovered and returned to England. The Farley family were well-known printers in Exeter, Bath and Salisbury where they also launched newspapers.

This account from the Pilgrims' Book of the English College confirms that the Testaccio burial-ground was used for any Protestant dying in Rome, and not only for the noble and wealthy. Robert Farley is the thirteenth known burial there. Source: Champ, J., *The English pilgrimage to Rome*, 2015.



J.-J. Baugean and F. Morel, *Veduta del Sepolcro di Cajo Cestio*. Etching, c.1795-1800. Private collection.

Piranesi's memorial to James Macdonald – an artist's view



Photo: N. Stanley-Price

The monument to Sir James Macdonald (1741-66) is famous for being designed by Giovanni Battista Piranesi. During his Grand Tour in Italy the young Scot, a Presbyterian, suffered from acute rheumatism which eventually led to his death at Frascati on 26 July (*Newsletter* 12). His brilliance and wide knowledge had come to the attention of Pope Clement XIII who gave orders for his burial, allowed his body to lie in a church, and permitted a Protestant (Thomas Wagstaff, the Anglican chaplain at the Stuart court) to conduct the funeral.

When the more elaborate gravestone for Georg Werpup (d. 1765) was erected in 1767, it was described as the first Protestant memorial there. Seeing Piranesi's monument for Macdonald in 1793, the Scottish banker, Sir William Forbes, commented that Piranesi and Macdonald had been good friends and that the choice of an antique column reflected their shared classical taste.

Werpup's monument appears in early views by Jacques Sablet (in his *Elégie Romaine*) and Jakob Philipp Hackert (1777). The Macdonald column, standing further back from the Pyramid, is depicted less often so the etching reproduced above is of unusual interest. Drawn around 1795 by Jean-Jérôme Baugean (1764-1819) and engraved by François Morel (1768-1830), it shows the well-worn track that led visitors down to the Pyramid entrance (a cicerone is seen explaining the site to a visiting couple). To the right stands the stone sarcophagus dedicated to the Russian nobleman, Wilhelm von Grote (1767-91), which Sablet also showed in *Elégie Romaine* (1791). At the far left sits an artist at work, with Piranesi's monument deconstructed into its two components. The artist sits on a stone base with the column

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behind. The column's lettering is legible when magnified as a faithful partial transcription of the epitaph, including most of Macdonald's and Piranesi's surnames. Perhaps the two French artists were paying tribute to their illustrious predecessor?

Descendants of both the Werpup and Macdonald families have visited us recently, thus keeping 'alive' the earliest two monuments in the Protestant burial-ground.

A new inventory of the (numerous) burials in the Old Cemetery

Many foreigners such as Robert Farley (above) never received a gravestone; for instance, the Irish sculptor Christopher Hewetson

(d. 1799; *Newsletter* 30) and the English painter William Pars (d. 1782; *Newsletter* 25). We have descriptions and even depictions of funerals, e.g., for the German antiquary Johan Friedrich Reiffenstein (d. 1793) and the Swedish painter Jonas Åkerström (d. 1795) but no trace of their graves.

The burial inventory published in the 1980s lists the visible monuments plus a few burials such as Reiffenstein's known from other sources, making a total (up to 1823) of 83. But a list of all known burials comes to over 150! Edward Corp's research on the Stuart court added a dozen new records (*Newsletter* 21); and John Ingamells's *Dictionary of travellers in Italy* (1997) records other Britons buried in Rome. Sources for non-British cases are scattered. This much larger inventory of burials will soon be published.



Two German painters drowned in the Tiber



Carl Barth, *Memorial Portrait of Carl Philipp Fohr*, 1818

The subsurface currents of the river Tiber are dangerous. Hardly a year passes without some tragic drowning even in the city centre. In the summer of 1818 two German painters drowned, in separate incidents only one month apart. The talented and popular landscape painter Karl Philipp Fohr (1795–1818) was walking with three friends near the Ponte Milvio when one of them, Carl Barth, decided to jump in for a swim. It was known to be a dangerous spot; soldiers stationed at the bridge were under orders to prevent bathing there. Frances Bunsen, wife of the Prussian diplomat C.C.J. Bunsen, noted that Fohr's

dog had nearly drowned at the same spot four days earlier. But Fohr, a weak swimmer, jumped in after Barth and immediately struggled in the current. Barth twice tried to hold onto him but in vain. The artist's body was not recovered until three days later, way downstream near the Basilica of St. Paul's outside the Walls.

Four weeks later a painter from Leipzig, Karl Wilhelm Söhnhold (1789–1818), met a similar death while swimming in the Tiber. His body was recovered at the Ponte Sisto. The *Diario di Roma*, reporting both incidents, warned its readers about the dangers of the river. Six years later, the beautiful, young Rosa Bathurst also drowned near the Ponte Milvio when her horse stumbled into a river swollen by floodwater. Her body was found only six months later (buried at Zone V.13.17).



C.P. Fohr, *Tower at Heidelberg Castle*, 1813–4, gouache

Barth had made a portrait of Fohr as a Heidelberg student with the long hair and old-fashioned clothing then typical of patriotic student societies. The drawing was engraved so that its sale would raise money to fund a gravestone to Fohr. Barth, feeling guilty about his friend's death, could not face engraving it himself so another witness to the drowning, Samuel Amsler, undertook it using a technique adopted by Dürer.

For Fohr's funeral, since there was no German chaplain in Rome, Bunsen translated into German the Church of England burial-service and he and Niebuhr, the Prussian legate, recited alternate verses of a funeral hymn. Frances Bunsen reported: "The Italians all stood in perfect stillness and fixed attention: it was a dark, but gloriously starlight night, and the flashes of lightning without cloud or storm were frequent." Fohr's gravestone survives but the lack of one to Söhnhold has left him unremembered.



Sarah Barnard, an Irish girl born in Madeira

Under adjacent monuments lie two Irish teenage girls. The one to Anny Synnot (1807–21) is a copy of the sarcophagus of Scipio Barbatus; she and her father, Sir Walter Synnot, buried next to her, feature in all accounts of the cemetery's history. Little noticed on the other side of the sarcophagus, a flat ledger-stone commemorates Sarah Barnard, born in Madeira on 4 January 1800 and dying on 24 August 1817 in her eighteenth year.

The inscription also helpfully gives her father as William Henry Barnard and her mother Sarah as the daughter of Moore Disney. W.H. Barnard (1767–1818) was born into a clerical family in Ire-

land. He is best known for his landscape drawings, some of them now in public collections such as the Tate and the Royal Collection in London. His and his wife's families both produced distinguished military figures: Moore Disney was a general, as was Barnard's brother Andrew and his son Henry (1799–1857), Sarah's brother, who served with distinction in the Crimea and then in India where he died of cholera. An aunt by marriage was Lady Anne Barnard whose *Cape Diaries, 1799–1800* are a valuable source for historians of South Africa. Crucially for us, in a letter of 12 September 1799, she mentions that William Barnard has written her, saying how ill his wife was and that

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General Sir Henry Barnard in the Crimea
(photo Roger Fenton, 1855, Art Institute of Chicago)

they have gone to Madeira. Evidently Sarah was born during their stay on the island. One of the drawings that her father made there, *The mills at Funchal, Madeira*, was auctioned at Sotheby's in 2001.

After leaving Ireland, Barnard was vicar at various parishes in southern England but not continuously, suggesting that he took time off for travel and paint-

ing. Several of his drawings of Rome are dated 1816 or, more precisely, May 1817, indicating his presence there when his daughter died – of causes unknown. He himself died in England the following year.

His drawings were not the family's only legacy to Italy. Sarah's aunt Elizabeth Disney married the Irish banker George Macquay, and it was their son John Leland Maquay (1791-1868) who moved to Florence to found the Pakenham and Maquay Bank there. This was a principal bank, meeting-place and postal address for the British and American community in Florence – as was a later branch opened in Rome. In 1845 Elizabeth Disney Macquay was buried in the Protestant ('English') cemetery in Florence.

Contributed by Sarah Hart, a descendant of Sarah Barnard, and Nicholas Stanley-Price



W.H. Barnard, *Diocletian Baths, Rome*, 1817, brush and wash (private collection)



'The exceptions': burials in the Old Cemetery after its closure in 1822

Visitors are struck by the contrast between the densely packed graves in the main cemetery and the scattered monuments in front of the Pyramid. The explanation is simple: the Old Cemetery near the Pyramid was closed in 1822. Then in the 1920s the ambassadors' committee decided to allow exceptions. Distinguished people, such as diplomats and artists, could be buried there. About a dozen of them were so honoured (the last in 1993). But five other excep-

tions had already been made in the 1820s and 1830s, after the cemetery's closure. How come?

They seem to be due to C.C.J. Bunsen who served under Niebuhr as Secretary and then headed the Prussian Legation himself from 1823 to 1838. His powerful position in the Legation's building on the Capitoline hill allowed him to negotiate burial permissions with the city's *Conservatori*. The first exception showed compassion for a bereaved father: his infant son Friedrich (d. July 1823) was buried in the existing grave of his sister Maria (d. July 1821). But other exceptional burials followed: in 1834 A.W. Hare, a friend of the Bunsen family, and Mary Robertson Garden, an 18-year-old Scottish girl; and in 1836 Mary Abeken, the English wife of the Lutheran church pastor attached to Bunsen's Legation. Bunsen's request to bury in the Old Cemetery Mary Garden, whose father he would have known, was in fact turned down by the *Conservatori*; but the British consul's appeal to the Vatican proved successful. The last of the exceptions, which ended with Bunsen's departure from Rome, was Joseph Severn's infant son Arthur, buried adjacent to the grave of John Keats in 1837. Forty-five years later Joseph Severn himself (d. 1879) was transferred from the New Cemetery to lie next to the poet and to his own son.



Mary Garden monument (detail)



Monument to Mary Abeken (detail)

OLD PHOTOS OF THE NEW CEMETERY

Robert Macpherson's photo (1867) of John Gibson's tomb

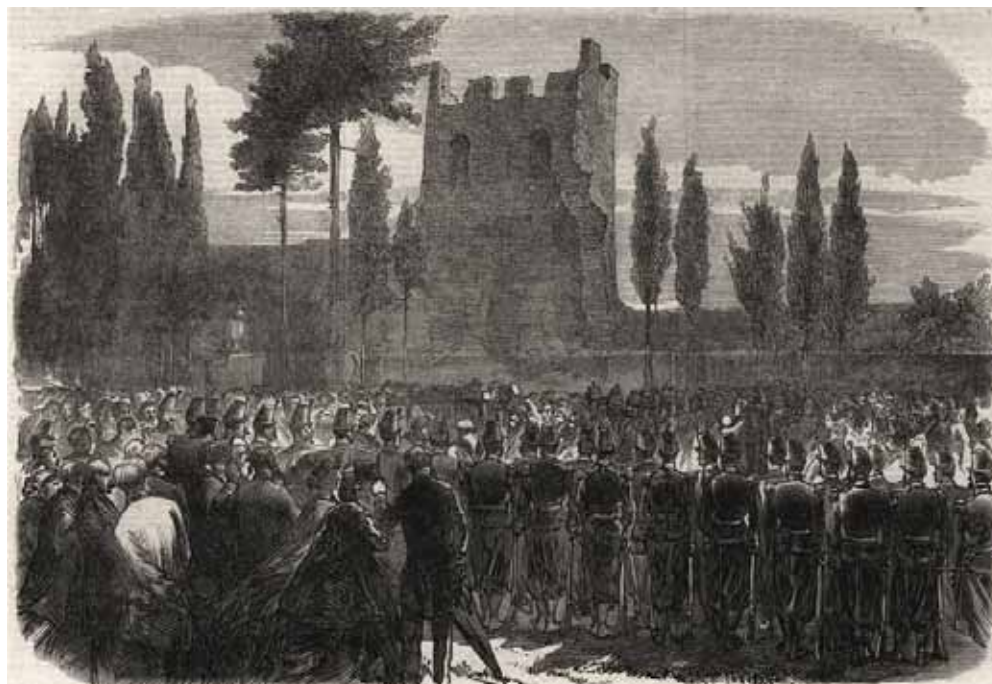


Robert Macpherson, *View of the Cimitero Acattolico*, albumen silver print, Canadian Centre for Architecture PH1987:0885 (with permission)

Those present reckoned that the funeral of the Welsh sculptor John Gibson (1790-1866) was much the best-attended of any they had witnessed. The hundreds of friends and fellow artists of this much-loved man included members of the Academy of San Luca who had elected him. In recognition of Gibson's receipt of the Légion d'Honneur, General Montebello, commander of the French forces occupying Rome, offered a guard of honour for his burial. Early on 28 January Gibson's coffin was taken in a hearse to the 'chapel' – the building that is now the Visitors' Centre. Large crowds had already assembled outside the gates. At 2pm the platoon of French soldiers took up their positions lining the path to the chapel. The assistant chaplain at All Saints' church, the Revd. Watts, led the

buried in the Cemetery.) As they carried the coffin to the gravesite on the upper slope, the French guard of honour escorted them to the sound of their drums muffled with crape. The hundreds of mourners followed the soldiers, two by two. The artist for the *Illustrated London News* (see image) evoked the scene but not the pronounced slope on which they were all standing.

With the coffin lowered into the grave, the French soldiers filed past and, as was customary, each one paused at the grave and saluted the deceased by firing his musket into it. The German historian Ferdinand Gregorovius found the custom ridiculous and barbaric: Gibson had hardly fired a shot in his life and would surely have protested. An



Gibson's funeral in Rome (*The Illustrated London News*, 17 February 1866)

English lady was so scared at the shots that she took refuge near Shelley's tomb, weeping bitterly. James Edward Freeman, the American artist, reported another reaction: a Roman *ragazzo* who had climbed onto the Aurelian wall to watch the event demanded of his companions: "How is that? he is dead, and they are killing him again." Thus the sculptor who had been famous in Rome for nearly 50 years was laid to rest, in Freeman's words, "when the declining sun was doing all it could to make the cold funereal spot look cheerful."

The end of the service brought into action the pall-bearers: the 8th Earl of Northesk, Jean-Victor Schnetz, former director of the Villa Medici, Johan Bravo, the Danish consul, and five artists of different nationalities: two English painters Thomas Des-soulavy (see *Newsletter* 49), and Charles Coleman, two sculptors, the German Emil Wolff and the young Prosper D'Épinay from France, and Luigi Saulini, the famous cameo engraver in Rome. (Bravo, Dessoulavy, Coleman and Wolff are all

buried in the Cemetery.) As they carried the coffin to the gravesite on the upper slope, the French guard of honour escorted them to the sound of their drums muffled with crape. The hundreds of mourners followed the soldiers, two by two. The artist for the *Illustrated London News* (see image) evoked the scene but not the pronounced slope on which they were all standing.

A monument went up to John Gibson eighteen months later, in June 1867. So concluded John McGuigan who, after poring through English newspaper archives (this was before their digitization), showed that its portrait medallion was not, as often claimed, by either Benjamin Spence (who died in October 1866) or Harriet Hosmer (Gibson's almost only pupil) but by an Italian

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sculptor, L. Minghini (*Newsletter* 26). Minghini's name and a date of 1867 on the marble relief had in fact been noted by Livio Iannattoni in his *Roma e gli Inglese* (1945) but erosion rendered it illegible long ago.

John also published an old photo of Gibson's monument taken by his good friend, the painter John Linton Chapman (1839-1905). It shows also the grave of John Dent (d. June 1868) so must date to after that month. But Gibson's gravestone features in an even earlier photograph (see p.5) preserved in a Canadian collection, its significance unrecognized. The albumen silver print has on its support the blind stamp of the famous Scottish photographer Robert Macpherson and a notation '349'.

This panoramic view is composed so that it honours both Gibson and other recently deceased members of the British community. Around 20 tombs are easily identifiable in this image when magnified. On the left stands Gibson's inside its wrought-iron railings. The richly decorated chest on the right is the tomb of Francis Woodward (1801-66; Zone 1.12.32), chaplain at All Saints' for 16 years who died two weeks after Gibson's funeral. Silhouetted by a cypress tree to the right of the tower is the memorial to Gibson's friend and banker, Aeneas Macbean (1819-64). Two years earlier, Macpherson had composed a similar image highlighting the Scot's distinctive monument soon after its erection (see *Newsletter* 43). Finally, visible beyond the massive monument to Nina Fromholde (d. January 1867; Zone 1.11.34) is the cross-on-column of the memorial to Jacob and Elizabeth Strutt (Zone 1.12.42). Its epitaph explains that the artist A.J. Strutt in 1867 erected the monument to his beloved parents, the painter Jacob Strutt and his author wife Elizabeth.

When did Macpherson take this photo? Elizabeth Strutt died in January 1867, her husband two months later. Gibson's monument was in place by June. Burials then were also being made further to the right of this image, which is why it shows no recent graves. The next known burial near to Gibson's dates from February 1868. Evidently Macpherson visited in the second half of 1867 to record the memorials to Gibson, Woodward, Macbean and the Strutts in a single panoramic view. Both he and Chapman left us records of the monument to the famous sculptor and their personal friend.



Photo: N. Stanley-Price



Marcello Piermattei's photos preserved for posterity

In *Newsletter* 35 we published a fascinating photo of a funeral in 1928 probably taken by Marcello Piermattei, director of the cemetery from 1916 to 1963. Family members had often returned home before a gravestone was erected. Piermattei had a policy of sending them a photo of it. The image of the two RAF pilots' graves in 1919 (*Newsletter* 48), still in the family's possession, was taken by him. His

hundreds of photos show monuments in pristine condition, some of them no longer extant.

We have loaned his photos to the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome to be properly conserved and digitised. The Cemetery is very grateful to the Institute for



Jane Gallatin Powers (d. 1944; see *Newsletter* 44)



Florence Baldwin (d. 1918), restored in 2011 (see *Newsletter* 18)

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James Pringle (d. 1864;
with decorative railing)



Relief on reverse of monument to
Henrik (d. 1922) and Olga (d. 1923) Åberg

undertaking this task. This was an initiative of the late Dr Julian Kliemann while at the Institute and also member of our Advisory Committee.

Here we publish six of Piermattei's photos (all photos copyright Cimitero Acatolico per gli Stranieri al Testaccio, Foto: Marcello Piermattei / Digital Image Fototeca della Biblioteca Hertziana – Istituto Max Planck per la storia dell'arte, Roma).



The monument to Stefan Cezarescu, Romanian military attaché

In the lapidarium (see *Newsletter* 47) there is an incomplete column shaft with a bronze cross attached to it. It bears no name. Thanks to Piermattei's photos we can trace its origin. Stefan Cezarescu (1879-1921) was a military officer in the Romanian army. Eventually promoted to colonel, he served King Ferdinand as Commander of the Royal Corps and liaised between the King and the famous general Alexandru Averescu. The king (who reigned 1914 – 1927) was born a Hohenzollern, Germany's ruling imperial family; but he took Romania into the war against Germany, on the side of the Triple Alliance. His reward was to see a much larger Romania emerge in 1918 following Germany's defeat.



Monument to Cezarescu, now in the lapidarium



Mourners at Cezarescu's grave

Awarded the Order of the Star of Romania by the king, Cezarescu was posted to Rome as military attaché at Romania's Royal Legation. Of Eastern Orthodox faith, he was married to Elena Popescu. But in late November 1921 he died aged 42 from unknown causes and was buried in the Zona Terza. The contemporary photographs show his grave marked first with a simple cross with a metal plaque inscribed "Colonello Cezarescu Stefano". A stone monument then replaced it (many other burials never received one). The unidentified mourners probably include his Legation colleagues. In the 1980s the grave was exhumed and the 'orphaned' column moved to the lapidarium. Now Stefan Cezarescu can be commemorated once again.

Contributed by Nicholas Stanley-Price and Anka Serbu

Henrik Ibsen's address in memory of P.A. Munch



Peter Andreas Munch, daguerreotype, c. 1850 (National Library of Norway)

Every May 17, Norway's Constitution Day, Norwegians gather around the obelisk that marks the grave of the historian Peter Andreas Munch (1810-63). The monument, sculpted by Munch's friend Ole Fladager (1832-71), was inaugurated in a ceremony on 12 June 1865, at which another friend, Henrik Ibsen, made a speech. The Norwegian weekly *Illustreret Nyhedsblad* no. 29 (1865) reported the event, describing the marble obelisk with its portrait medallion, the rose trees encircling it and the weeping

willows at each corner. An account of the ceremony followed: "... the monument was decorated with flowers, and with an especially rich laurel-leaf wreath procured by our Consul [Johan Bravo], ... A planned song was forsaken, as our famous Scandinavian Maestro, Mr. Ravnkilde had departed on a summer journey to Sorrento. ... in the evening we spent some pleasant hours under old mulberry trees outside the Osteria by Monte Testaccio, where the Consul furthermore provided the opportunity, with a glass of wine, for us to be able to recall our home countries and dear ones at home, as well as Professor Munch's family and all of those who have contributed to the monument's procurement. Bishop Annerstedt, whom we all have become very fond of during his short stay in Rome, gave an extended toast in a warm Scandinavian spirit."



Photo: N. Stanley-Price

A longstanding dispute between Denmark and the German Confederation, with roots in the first Schleswig war of 1848, was resolved in 1864 when Denmark lost the second Schleswig War to Prussia and Austria, and was forced to cede Schleswig and Holstein to Prussia. Since the 1840s, debates about Scandinavia's place in Europe were heated. Intellectuals and artists in Norway were focussed on nation-building and were developing the cultural basis for independence from Sweden. Munch had placed himself in the midst of discussions by encouraging historians to write with the goal of serving the Norwegian Nation. To this end, he constructed a theory of demogra-

phy in which the peoples of Scandinavia resulted from separate



The author speaking at the May 17 commemoration, 2018, with H.E. Bjorn T. Grydeland, former Royal Norwegian Ambassador to Italy, at left

migrations. In holding that the Danes had origins different from Swedes and Norwegians, his theory was contentious. Despite arguing that Norway and Sweden should actively support Denmark in the war with Prussia, he advocated pan-Germanism at the expense of Scandinavian unity.

Ibsen's eulogy was not only in defence of Munch, but also an energetic criticism of hypocrisy and governments. He noted that Munch was highly esteemed in Norway and Sweden but in Denmark "Munch's name is not uttered in fondness". Conceding that Munch's migration theory was dubious, Ibsen still contended that the Danes deserved Munch's criticism. But he also vehemently criticised the Norwegian state for its "pursuit of science, art, literature [that] still only sees decorations, not the supports and beams of the building". He found the government stingy and negligent, in that Munch's monument "is not raised by his nation; it stems from a small circle of friends", and called on the State to follow suit and erect a monument in Norway. Sixty-eight years later, the University of Oslo did erect a statue of Munch (by Stinius Fredriksen) in the University Square on Oslo's main street, *Karl Johans gate*.

Ibsen, Munch, Fladager, Ravnkilde and Bravo were among the prominent Scandinavians who found inspiration in Rome to produce scholarship, art and literature that would have lasting impact. They lived near the Spanish Steps; Ibsen and Fladager were frequently seen walking around Rome together, and they all frequented the Caffè Greco, the Caffè degli Artisti and the Caffè Nazionale. All of them save Ibsen are buried in the Cemetery – in the words of the *Illustreret Nyhedsblad*: "There is an indescribable tranquillity and restfulness that covers this place, and many are the visitors that have had a more or less conscious feeling that this would be a good place to be lain to rest, have a small stone placed over the mound and everywhere a bit of shade from the large, stately cypresses that are reminiscent of our Nordic fir trees, and thus perhaps contribute to giving the place a feeling of home for Norwegians."

Contributed by Christopher Prescott, Director of the Norwegian Institute in Rome

Texts written by the Editor unless otherwise indicated

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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:

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