

of the Non-Catholic Cemetery in Rome



NEWSLETTER



The main event of our 300th anniversary year is the exhibition that we are organizing with the Casa di Goethe (September 22 – November 13). Two of the artists to be shown there (Salomon Corrodi and Rudolf Müller) are themselves buried in the Cemetery. More than 100 other painters ended their days here. For this issue, we have selected six of them, from six different countries.

Six painters in Rome

The best-known of the six painters' works is the portrait of Mary Shelley by the Irishman **Richard Rothwell** (1800-1868; Zone 2.16.20). After initial success as a portrait painter in Dublin and London, Rothwell spent three years (1831-34) in Italy, but on his return to England failed to re-establish his earlier reputation. He died of a fever while living in Rome. Joseph Severn, who had known him since his 1830s visit, saw to his funeral and burial.



Richard Rothwell, *Mary Wollstonecraft Shelley*, 1840 (Tate, London)

Another portrait painter, the Norwegian **Christian Meyer Ross** (1843-1904; Zone 1.5.21) settled in Rome in 1879. A popular man known also as a brilliant linguist and pianist, he was remembered by Maud Howe Elliott at a carnival party as "the jovial bearded Scandinavian painter" who danced gracefully despite his heavy build. At the graveside, the great writer Bjørnstjerne Bjørnson, overcome with grief, proved unable to deliver the eulogy.



C.M. Ross, *Italian street kid*, 1881 (art market, 2012)



Anton Ivanov-Goluboy, *Italian peasants* (private collection)



Carlyle Brown, *Still life with bouquet of leaves*, 1952 (private collection)

The Russian **Anton Ivanov-Goluboy** (1818-1863) was born a serf, and owed his chance to study art in St. Petersburg to the three Chernetsov brothers. He bought his release from serfdom in 1840, practised for a few years in St. Petersburg, and then travelled with Grigory and Nikanor Chernetsov to Turkey and Italy, where he decided to stay. Dying in Rome aged only 45, he was buried under a high cross with beautiful mosaic inlays (now badly damaged; Zone 1.15.48).

A talent for sketching and watercolours was encouraged in ladies as an 'accomplishment' in social circles but often not taken seriously by their male peers. One gifted artist was Lady **Elizabeth Susan Percy** (1782-1847), daughter of the 1st Earl of Beverly. The Ashby collection in the Vatican Museums has over 40 sketches that she made, aged 20, during a tour from Rome to Naples. Many of her drawings of France and England can be found in, respectively, the Louvre and the Tate in

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London. She died a spinster 'suddenly but not unprepared' as her epitaph states, 'in the resting place she had chosen' (Zone V.15.6).

Romantic Italian landscapes were the preferred subject of the German **Julius Zielke** (1826-1907). Born in Danzig, he studied at Düsseldorf under Schadow and was a founder member of the Malkasten artists' association. In Rome, to which he moved in 1852, he belonged to the German artistic community but led a quiet life during the 55 years that he was in the city. He died leaving no relatives or heirs (Zone 3.3.9.7) (see also the article on Gustav von Adelson, page 4).



Elizabeth Susan Percy, *Orvieto*, 1838 (Tate, London)



Julius Zielke, *In a south Italian harbour* (art market, 2010)

A much livelier career was that of **Carlyle Brown** (1919-1963). Largely self-taught, he was strongly encouraged by the Russian painter Pavel Tchelitchev and moved from Los Angeles to New York. In 1948 he and his wife, the model Margery Hulett, travelled to England at the invitation of the art collector Edward James, and then on to Italy where they settled, joining the artists' circle in Via Margutta in Rome. It was summer stays on Ischia that inspired Brown's popular still-lives of everyday objects. His work featured in many solo and group-exhibitions in the United States and in Rome, where he died of an overdose aged 44 (Zone 1.14.27). For more, see <http://www.carlylebrown.com/biography.htm> (with thanks to Józsek Cardas for the image)



WHO THEY WERE

Folke Arnander, young Swedish diplomat



Folke Arnander
(photo kindly provided by his son Christopher)

In May 1934 the Swedish magazine *Ord och Bild* published a learned article entitled 'Det nya Rom' (The new Rome), written by Folke Arnander. By the time the article was published, its author was already dead, killed in a car accident in the centre of Rome.

For three years Folke Arnander (1899-1933) had been First Secretary of the Swedish Embassy in Rome. Before Rome he had been in the diplomatic service in Riga, Prague and Berlin. He was soon to be posted to Warsaw with a brilliant career ahead of him.

The Swedish textile artist Maja Sjöström (see *Newsletter* 28), had been living in Rome since 1923 and was a friend of the Arnander family. She knew Folke even before he was married; they often met at parties and always had a lot to talk about, both of them being interested in the history and topography of Rome. Often when

strolling in the Villa Borghese she met Folke with his friendly smile, his beautiful English wife Anne (Lady Anne Lindsay) and their little son Christopher who was christened only a few weeks before his father was killed.

She was so upset at the fatal accident that her letters to her sisters in Sweden throughout March 1933 are full of it. Folke Arnander, who was considered a careful driver, left his home in Via Ludovisi one morning for a

short drive but within minutes his car was smashed. A young student trying out his new car for the first time had hit it at such high speed that Arnander, a slim and light person, was thrown out, hit his head against a letter-box and lost consciousness. A friend of Arnander happened to pass the place of the accident a few minutes later and recognized the demolished car. He was informed that its driver had been taken to the Policlinico hospital. When he arrived there he found his friend already dead. His body was brought to the Cemetery where it rested until the funeral at which only the family and the staff of the Swedish Embassy were present.

What a sad story, writes Maja. He was so young – only 34 years old – and had so much ahead of him. Wanting to pay her respects, she takes a whole armful of bouquets of violets to the cemetery. She finds the gardener, who had just dug the grave, and was cementing its sides. Tomorrow morning, when the cement is dry, he is going to lime-wash it as is the custom here, writes Maja. The gardener – who knows Maja well – sends for his five-year-old girl who brings the key of the chapel. Maja describes to her sisters how the Swedish flag is draped over the coffin and how many flowers and wreaths are already there. After strewing her violets around the coffin, she stands for a moment in deep thought. It was so quiet and peaceful. Nobody else was there. Only the little girl in the doorway – the key in her hand – looking like an angel.

Before Maja returns home, she takes a walk among the graves of artists, poets and young people who once came to study in the Eternal City or to find a milder climate. The beauty of the tombstones in the green grass full of violets, daisies and other spring flowers was like in a fairy land as she listened to the birds singing their evening concert in the cypresses.

The next day there was the funeral service in the English Church in Via Babuino. A catafalque was built in front of the sanctuary, black velvet covered it, and many wreaths were arranged around it. These she describes vividly when she once more visits the cemetery (Zone 3.1.7.12): the wreath made of thousands of vio-

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lets with a diameter of 80 cms; the wreath from the Swedish Foreign Ministry of green laurel, and an enormous bouquet of callas lilies arranged on an easel. Branches of almond blossom were spread over the grave and among them were her own unpretentious, nameless violets. It was all so beautiful.

Folke Arnander loved Rome, and did not want to leave it. Now he is here for ever in the Eternal City but what a tragedy for his family!

Contributed by Åsa Rausing-Roos whose biography of Maja Sjöström was published in 2012 (Carlsson Bokförlag, Stockholm).

Victor Hoving, Finnish businessman and art patron



Victor Hoving

After the death of his parents, as a child Victor Hoving (1846–1876) and his siblings lived in poverty, supported by the community of Vyborg in Finland where they lived. At the age of fifteen he dropped out of school; but his entrepreneurial personality helped him succeed and at nineteen he started his career in the wood industry. Roads were fundamental to the wood industry and during the 1860s and 1870s he helped develop the road network in eastern Finland.

As a young man Hoving was interested in the visual arts, buying works by young Finnish artists but also, during visits to Paris, acquiring paintings by Camille Corot and Charles-François Daubigny. Collecting French art, or foreign art in general, was uncommon at that time in Finland.

In the spring of 1876 Victor Hoving proposed a visit to Italy with the 20-year-old painter Albert Edelfelt who was to become the first internationally renowned Finnish artist. He would finance Edelfelt's travel costs as a pre-payment for a painting. They left in early March, planning to return home by May. Passing through St. Petersburg, Vilnius, Warsaw, Vienna, Trieste, Venice and Florence, they finally arrived in Rome where they met the sculptor Walter Runeberg who had been living and working there for several years (see *Newsletter 11*).

But Victor Hoving had fallen ill in Florence. In Rome he seemed to be recovering but on March 25, 1876 Albert Edelfelt wrote to his mother that he had declined again. The doctor diagnosed typhoid fever. Edelfelt stayed at Hoving's bedside but he too was soon infected and was hospitalized. On his last day Victor Hoving was able to recognize only Walter Runeberg's wife, Lina, who brought him flowers. On April 8, 1876 he died at the age of 30.

There were only a few mourners at the funeral in the Cemetery: the Finnish sculptors Walter Runeberg, Johannes Takanen, and Robert Stigell attended the ceremony, as did Pietro Krohn and other Danish artists. The young Johannes Takanen (see *Newsletter 11*) was one of the artists whose studies Hoving had supported financially. In Rome, Hoving had even commissioned from him a marble bust of a young woman. But his relatives never redeemed it and it stayed with the artist.

News of Victor Hoving's death reached Finland quickly. The newspaper *Östra Finland* (April 10, 1876) described his untimely death as the loss to Vyborg of an honest and caring businessman, and to Finland of a unique patron who had supported young artists and financed the Finnish Art Society's scholarships and travel grants. Other than small legacies to his relatives, Hoving left 5000 Finnish marks to the city of Vyborg to establish a charitable fund. But the greater part of his art collection and wealth, approximately 250,000 Finnish marks, he bequeathed to the Finnish Art Society. This was the first major bequest to the Society, established in 1846 to create an art scene in Finland. Its art collection led to the founding of the first art museum in the country (later called the Ateneum Art Museum).

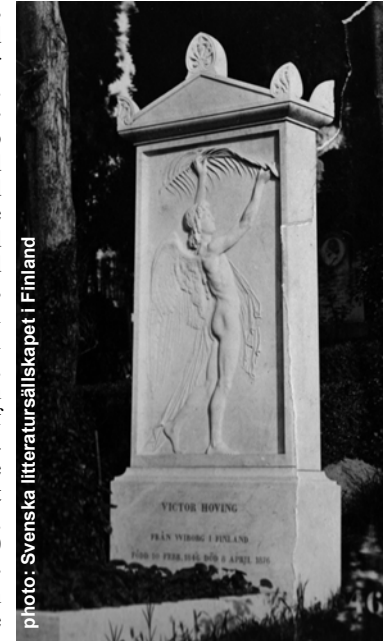


photo: Svenska litteratursällskapet i Finland

Walter Runeberg, *Memorial to Victor Hoving* (1879; detail)

In 1878 the Society commissioned Walter Runeberg to produce a memorial to its great benefactor (Zone 2.10.1). The plaster model (now in the Ateneum Art Museum) aroused admiration when exhibited in 1879. The marble relief represents a young naked genius carrying a palm branch, the symbol of victory and peace that was adopted also in Christian iconography. Runeberg's *Angel of peace*, with drapery over his shoulder and with braided hair, resembles the geniuses of death by Antonio Canova and Bertel Thorvaldsen. According to the newspaper *Helsingfors Dagblad* (May 30, 1879), "this is how art is supposed to be at the last resting place".

Hoving's nephew and namesake Victor (1877-1970) writes in his memoir *En wiborgare berättar för sina vänner* (1944) that his uncle's principle was to live in the present and not to worry about the future: "What is to come will come and usually too early".

Contributed by Liisa Lindgren, Senior Curator, Parliament of Finland

News from another 'English' cemetery

Those buried at the 'English' cemetery at Bagni di Lucca, founded in 1842, include the writer known as Ouida, the art-collecting couple of E.P. Warren and John Marshall, and Benjamin Gibson, brother of the sculptor John Gibson who is buried here in Rome. In recent years the Fondazione Culturale Michel de Montaigne, together with the Istituto Storico Lucchese, has successfully raised funds for badly needed restoration.

For more, see <http://www.fondazionemontaigne.it/cimitero-inglese>

Photo opposite: autumn colours in the Cemetery in Rome

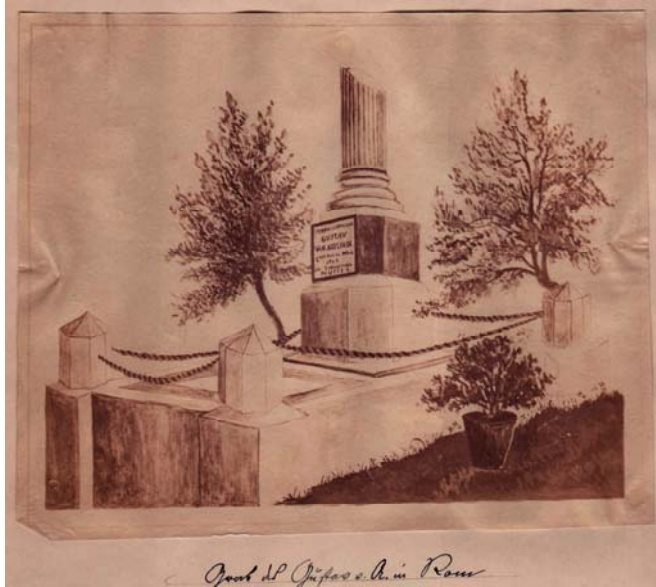


Photo: N. Stanley-Price

HOW TO MAINTAIN A FAMILY TOMB (since 1868)

Gustav von Adelson, a bon-vivant in Rome

In an effort of more than one year, the Staatsrath von Adelson'sche Familienstiftung, a family foundation going back to the late 19th century and from the start based in Berlin, has had the tomb of Gustav von Adelson restored (Zone 2.16.4).



Julius Zielke (attrib.), *Grave of Gustavo von Adelson in Rome*
(family collection)

Gustav was born on October 24th, 1827 in Jurburg (today Jurbarkas in Lithuania), the eldest of ten children of the initial donors of the foundation, Jacob and Fanny von Adelson from Königsberg in East Prussia (today Kaliningrad in Russia). He finished school in 1846 and started to study philosophy at the well-known Albertus University of Königsberg. But Gustav seems not to have been inclined towards academic study because, at the insistence of his father, he started in early 1847 a commercial apprenticeship in Tilsit (today Sovetsk in Russia). In 1850 he then moved back to Jurburg and was made a partner in his father's firm. So successful was he that in 1856 his father made him responsible for managing the firm's contract for the Russian railway in Wilna (today Vilnius in Lithuania), a task which Gustav supposedly fulfilled with a certain ruthlessness.

Good fortune struck when Gustav won the main prize in a lottery, which enabled him to lead the life of a bon-vivant, being wealthy and single, and thus a friend of the ladies. However, that appeared to have been too much for him, so he moved to Rome in 1866 to re-

cover under Italy's sun from a lung disorder. Family tradition holds that in Rome he lived in great style: he resided in his own villa and kept a horse for riding and others for a coach. To indulge his love of music, Gustav had his piano brought from Königsberg by carriage – not an easy feat in those days.

Nevertheless, falling into the hands of so-called friends, Gustav failed to overcome his illness and passed away on May 26, 1868, at the age of only 40. His tomb carries next to his name and date of death the inscription in German "Dem geliebten Sohne die trauernde Mutter" (For the beloved son, the grieving mother). His family's drawing (see photo) is attributed to the German painter Julius Zielke (1826-1907) who lived in Rome from 1852 and who knew Gustav. Zielke is also buried in the Cemetery (Zone 3.3.9.7; see page 2).

At first, the upkeep of the tomb was borne by Hans von Adelson, one of Gustav's brothers. After Hans's death, the family foundation took over the maintenance that it continues today. The foundation survived with great luck the Nazi regime in Germany. Nowadays the five members of its board of trustees take care of the foundation's work. Its statutes require it mainly to assist family members in need or in their ongoing professional education, and to deepen the family ties among the descendants of Jacob and Fanny von Adelson. Every eight to ten years, the more than 250 descendants – some of whom live as far away as Argentina and the United States of America – meet in Germany.



Photo: N. Stanley-Price

The restored tomb (the chains are not original)

Contributed by Claus A. Hensel, member of the Board of Trustees of the Foundation, who thanks the director, Mrs. Thursfield, and her team for friendly hospitality and helpful support during his visit to the Cemetery in November 2014.



New President

We welcome H.E. Peter McGovern, Ambassador of Canada to Italy, as our President in this important year of our 300th anniversary.

All previous Newsletters and an Index of contents are at www.cemeteryrome/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

OPENING HOURS

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

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

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