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DEATH IN ROME: THE CITY'S MEMORABLE TOMBS

Rome is called the Eternal City because its ancient citizens believed that regardless of how many empires came and went, the city herself would go on forever. And considering the capital of Italy is more than 2,000 years old, it seems they were right. Perhaps that's one reason why Romans have always taken their tombs so seriously. What better way to ensure that you will be remembered forever than being buried in a city that never dies?

As Halloween approaches, which traditionally was a time to remember the dead, it seems appropriate to visit a few of Rome's most interesting

memorials. Certainly there are too many to include them all, so I've focused on a few with fascinating stories, along with some that are less well known but worth a visit.



Tomb of the Baker

A Bread Baker and Egyptian Fad Chaser

The Rome we see today is a complicated mix of ancient structures and old *palazzi*, with a little bit of Fascist architecture thrown in.

Far from being forgotten, the spirits of early residents can still be felt. "Tombs were a big part of ancient Roman culture," says Elyssa Bernard, who

continued on page 2

Exploring Florence Through the Medici

Even if you've never read much Italian history, let alone watched *The Borgias*, you've probably heard of the *Medici*. A powerful banking dynasty, they ruled medieval and Renaissance Florence with an iron hand in a velvet glove of culture.

Award-winning novelist Paul Strathern chose non-fiction as his vehicle for his new book *Death in Florence: The Medici, Savonarola, and the Battle for the Soul of a Renaissance City* (Pegasus, October 2015) because "I wished to stress the truth of what had taken place," he said. "The actual words of Savonarola's apocalyptic sermons have a force, to me, that outweighs any attempt to fictionalize them."

Strathern shared a few tips to help those planning trips to Florence understand the galvanizing effect the battle between the Medici and Savonarola had in forming one of the world's most beautiful and enduring cities.

"The modern world began with the Renaissance," says Strathern, "and Florence was the epicenter of the Renaissance, in which the medieval view of human existence as a

continued on page 4

The ancient festival *Parentalia* honored dead ancestors.

runs a tour business, **Romewise.com**, with her husband from their boutique hotel, the Daphne Inn.

“For the most part, the Romans built tombs outside the city center,” she says. “And when people had the money, they would do something ostentatious for themselves to be remembered.”

Most average citizens couldn’t afford to build monuments. But just east of the Esquiline Hill, which was covered with tombs in ancient times, stands Porta Maggiore, a gate that formed part of the old aqueduct system. Beside the gate sits a small travertine and brick structure with a series of circular holes on it. This is the **Tomb of the Baker**, *Marcus Vergilius Eurysaces* — possibly the Cake Boss of his time.

“He was a man of very modest means,” Bernard says of the former slave who bought his own freedom. “But he made a fortune selling bread to the Roman army and decided he’d build this tomb.” The memorial dates from around 30 B.C. and the circles are symbolic of containers he used to store flour. (The tomb is located in Piazza di Porta Maggiore.)

Members of the Roman nobility were more likely to have the funds to erect self-aggrandizing monuments. Around 18 B.C., a magistrate named *Gaius Cestius* built a striking pyramid tomb (**Piramide Cestia**) for his family because, Bernard explains, “During that time there was a little bit of Egypt fever.” Cestius lived in the years following queen Cleopatra’s famed affairs with Julius Caesar and Mark Antony, and Cestius put up his pyramid only about 12 years after her death.

Today it looms 118 feet high over the Protestant Cemetery (which I write about below), and the grounds house a cat sanctuary. An inscription on the face explains that it took 330 days to build, and following a restoration last year, the Pyramid’s white marble glows in the sun



Rome War Cemetery

and visitors can tour the interior. (Via Raffaele Persichetti across from the Piramide metro stop; guided tours available on the second and fourth weekends of each month. For reservations, call 39-063-996-7700 or visit www.coopculture.it)

Hail Caesar Augustus!

Rome’s first true emperor constructed his tomb in 28 B.C. when he was about 35 years old. Talk about a clashing of styles: The ruin of the 2,000-year-old **Mausoleum of Augustus** stands surrounded on three sides by Fascist-era buildings, and looks across the street to the über-modern museum designed by architect Richard Meier that houses Augustus’ *Ara Pacis* (altar of peace), which opened in 2006.

Today a fence rings the mausoleum and it isn’t open to the public, but you can walk around the exterior. In its heyday, Augustus’ tomb stood 120 feet high, with a bronze statue of the

emperor perched proudly on top. His ashes were interred here after his death in 14 A.D., along with those of other members of the imperial family, including the lecherous *Caligula*.

Augustus deserved an impressive resting place. After the death of Julius



Piramide Cestia



Ara Pacis



Raphael tomb

Caesar and a prolonged fight with Mark Antony, he took charge and expanded the Roman Empire, introduced tax reforms, developed an infrastructure of roads, established a police force and he’s credited for the two centuries of peace that followed.

The mausoleum, however, has a tortured history. Augustus’ ashes were reportedly stolen during the Visigoths’ 5th-century sack of Rome, and then in the 12th century, the powerful *Colonna* family turned the building into a castle—which was subsequently demolished in a feud with the *Orsini* family. The ruins of the tomb became a pawn in Benito Mussolini’s propaganda efforts when he excavated it to make it a part of the giant *Piazza Augusto Imperatore* hoping it would link him with the greatness of Augustus. But World War II interrupted his efforts.

Rome’s Tomb of the Unknown

"It's incredible the mausoleum is still standing despite what it has been through," archaeologist *Elisabetta Carnabuci*, told *The Guardian* a year ago. She was part of the city's failed attempt to rehab the site in time for the 2,000th anniversary of Augustus' death in August 2014. But there's new hope: On October 16, Rome's outgoing mayor *Ignazio Marino* announced that thanks to a 6€ million donation from Italy's Fondazione Telecom, in addition to 4€ million in public funds, restoration will move forward and the site is expected to be open to the public in March 2017. (*The Mausoleum is in Piazza Augusto Imperatore, south of Piazza del Popolo.*)

A Lusty Painter at the Pantheon

Art was king during the Renaissance and Baroque periods in Rome, but some of the graves of the city's most revered artists are more modest than you might expect. *Raphael Sanzio da Urbino, known as Raphael*, died at age 37, but he'd lived a full life. In 1508, *Pope Julius II* hired the then-25-year-old to paint the awe-inspiring frescoes covering several rooms in the Vatican. Like many Renaissance artists, he was also an architect and went on to design the *Chigi Chapel* in *Santa Maria del Popolo*, and create the frescoes in the beautiful *Villa Farnesina* in *Trastevere*, among other projects.

Reportedly a bit of a rogue, Raphael got engaged to a Cardinal's niece but never married. Rather, he had an ongoing affair with *Margherita Luti*, known as "La Fornarina" because her father was a baker (*fornaro*). Raphael painted a famous bare-breasted portrait of her that now hangs in Rome's *Palazzo Barberini*.

Following Raphael's death on Good Friday in 1520, the artist and historian *Giorgio Vasari* blamed the artist's libido, saying that after a night of strenuous sex with *La Fornarina*, Raphael reportedly developed a fever. Too embarrassed to tell his doctor about the possible cause, he died two weeks later.

Raphael remained lucid enough to get his affairs in order, however, leaving funds for his lover and instructions for his burial in the **Pantheon**. Raphael's sarcophagus is watched over by a sculpture of the Madonna and child, created by his acolyte *Lorenzetto*. To the right of the tomb, there's a plaque commemorating the artist's erstwhile fiancée, Maria Bibbiena, who also died in 1520. There's no word on where *La Fornarina* is buried. (*Pantheon, Piazza della Rotunda; open daily 9 a.m.-7:30 p.m., Sundays 9 a.m. to 7:30 p.m.; free.*)

Bernini vs. Borromini

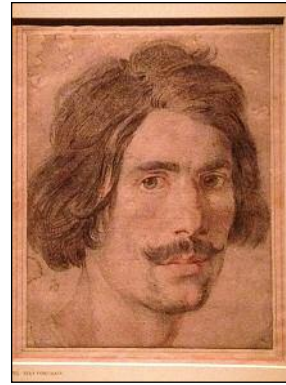
Two famous rival artists of the Baroque, *Gian Lorenzo Bernini* and *Francesco Borromini*, seem like they were trying to out-do each other even in death, but not in a way you might expect from two passionate men with big personalities.



Bernini tomb

The darling of several popes, Bernini was a consummate courtier who all but cornered the market on artistic commissions in Rome from around 1620 until his death in 1680. He excelled at sculpture and made a name

for himself when barely 20 with his sculptures of *Apollo and Daphne*, and his *David*, on display in the *Borghese Gallery*. Bernini designed numerous fountains in Rome, like the spectacular *Fountain of the Four Rivers* in *Piazza*



Bernini self-portrait

Navona, and worked as an architect at *St. Peter's Basilica*. He lived to the ripe old age of 81.

Borromini, meanwhile, was moody and temperamental and not as skilled at negotiating the politics of the day. A better architect than sculptor, he designed the exquisite *Church San Carlo alle Quattro Fontane* on the *Quirinal Hill*, *Sant'Ivo alla Sapienza*,
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Solider was inaugurated in 1921.

preparation for eternal life after death was supplanted by the idea of human existence as worthy in itself." He explains that philosophers like *Pico della Mirandola* and artists like *Botticelli*, who were supported by rich humanists like the Medici, strengthened this new perspective.

"Lorenzo de Medici was, in simple terms, a liberal, while Savonarola was a fundamentalist," Strathern says. Successful businesspeople, the Medici made their fortune in banking just as modern banking took shape on the Italian peninsula. "The first bankers were foreign exchange dealers and moneylenders who set up shop on the street on a *banco*, or bench," says Strathern.

Although some of the other territories were ruled by kings and tyrants, Florence was a republic, which allowed the Medici to use their power and wealth to rule Florence in all but name.

However, the system of usury—lending and borrowing money—was considered a Biblical sin, so in order to atone for these sins, the Medici began to act as benefactors to painters, sculptors, poets and other artists. Their munificence helped to create a new culture in Florence, and, Strathern emphasizes, "a new way of thinking, which came to be called the Renaissance."

Major artists sponsored by the family included *Sandro Botticelli*, *Leonardo da Vinci* and *Michelangelo Buonarotti*. But just as this artistic flowering was taking root, 16th-century Florence was changed and nearly sundered by attacks on the dynasty's humanistic

perspective by a fanatical Dominican friar named *Girolamo Savonarola*, who tried to rally the youth of the city behind his campaign to make it "the new Jerusalem," a world center of Christianity.

As charismatic as Rasputin but with a



Lorenzo de Medici

true passion for social justice, Savonarola appealed directly to the Florentine people through his intense sermons threatening the fires of hell for corrupt wealthy sybarites—as he considered the Medici and their ilk to be.

A geographical and cultural outsider to Florence, the *Ferrara*-raised Dominican friar Savonarola saw the Tuscan city with a certain objectivity—he was not cowed by the Medici as Florentine residents were. While Savonarola was a religious puritan, he was also an egalitarian. During the time he held sway in Florence many injustices were overturned, and he helped citizens to have more of a say in their own government.

Although never the actual ruler of Florence, Savonarola did hold a great deal of power. The *gonfaloniere* and *signoria* consulted him before making important decisions. His arrival in the 1480s coincided with the Florentine citizenry growing tired of Medici despotism, benevolent though it might have been.

The passing of medieval ideas in the face of the new humanism made some people long for "the old ways." As often happens in times of profound

change, the conservative sector harbored many fears, and Savonarola's fiery sermons and certainties assuaged these fears by convincing people they could save their souls from hellfire if they simply followed scriptural values (as translated by Savonarola).

Savonarola's defiance of the pope ultimately saw him hanged and burned—but in the years of his terror, he forced Florence's rich and powerful citizens to decide how they really wanted to live. The results of those choices can still be seen today in some of the city's best-known buildings, monuments, and works of art.



Savonarola

Strathern believes that "the battle between these two figures in 15th-century Florence has undergone a resurgence in our contemporary times: the contest for hearts and minds between the freedom and values of the western world, and fundamentalism, which opposes such 'degeneracy.' The struggle in Florence so long ago is once again

relevant. The battle is no longer for 'the soul of a Renaissance city,' but for the soul of our entire civilization."

Strathern shares 10 places in Florence to learn more about the Medici:

1. The *Ponte Vecchio*, or "Old Bridge." This famous covered medieval bridge spanning the *Arno* is still lined with the small jewelers' shops that have been there for centuries, since the 1345 rebuild after a flood. Much Medici gold passed through these stalls and across this bridge.
2. Beautiful *Piazza della Signoria*, so

The Medici produced four popes, inclu

much more than just a square, marks the center of the old city—and this space witnessed Savonarola’s “bonfire of the vanities” on February 7, 1497, in which he burned books, paintings and cosmetics, as well as his death in the same spot several years later.

3. *Palazzo della Signoria* (often called the *Palazzo Vecchio*, or “Old Palace”), houses the famous *vacca* bell, the “cow bell” because of its mooing tone, that summoned citizens to the piazza for important occasions, like Savonarola’s execution.

4. The Medici Chapels, two structures at the *Church of San Lorenzo*, who was the family’s patron saint. The Medici regularly attended services here, where the new sanctuary designed by Michelangelo includes the “Night and Day” and “Dusk and Dawn” Medici tombs.



Medici Chapels

5. A walk along the quays of the Arno on a summer evening as teams of rowers skim the river’s surface is an experience of time out of time. On the northern, right bank, it is said that Savonarola’s ashes were scattered so that no memento of him would ever remain in the city of Florence.

6. A walk up to the *Piazza Michelangelo*, which overlooks the river and the old city center from a hill southeast of Florence; here you can see the iconic skyline dominated by the Palazzo Vecchio and the *Duomo*, the same

skyline the Medici, Savonarola, and even Michelangelo himself enjoyed.

7. The *Church of San Marco*, a few minutes north of the *Duomo*, was Savonarola’s home during his time in Florence. His first cell was overlooking the quad in the monastery at back. He would later become prior of the monastery. Try sitting in the large empty church in silence and imagining his small, intense figure delivering one



The Medici in Multimedia

If you’re in Florence, consider attending *The Medici Dynasty*, an English drama in which the audience is surrounded by sounds and images as a 1937 conversation between the last two surviving members of the Medici family is brought to life.

Says *Carolina Gamini*, the British-born actor who plays *Anna Maria Luisa de’ Medici*, “There’s no fourth wall. We speak to the audience and involve them as we discuss three centuries of Medici rule.” Gamini calls it “a magical theatrical experience, and a fun history lesson. Our city’s pride is not arrogance. Florence and its Medici-led system of artistic patrimony is so important to the world.”

The Medici Dynasty Multimedia Experience

San Giovannino dei Padri Scolopi Library
Piazza di San Lorenzo, 6
(39) 349 1310441
www.medicidynasty.com
Performances Wednesday
through Sunday at 7 p.m.

Tickets: 29€ adults, 20€ students,
free for children under 12.

of his hellfire sermons from the lectern.

8. No visit to Florence is complete without walking past the forbidding exterior of the Medici Palace (now *Palazzo Medici-Riccardi*), occupying the corner of *Via Cavours* just a few hundred yards north of the *Duomo*. It may not be open to the public, but its façade will give you a sense of the dynasty’s power—and security. Its ground level resembles the New York Federal Reserve Building; this Palace once housed valuables similar in worth.

9. Although many artworks might fit the bill, take some time especially to see Botticelli’s *The Birth of Venus* in Florence’s Uffizi Gallery. Savonarola, who castigated the women of the city for their immodest dress, chastised other artists for dressing images of the Virgin Mary “like whores.” He found Botticelli’s painting “lascivious,” and according to some biographers, the monk’s ranting caused Botticelli to throw some of his own paintings on the 1497 and 1498 “bonfires of the vanities.”



The Birth of Venus

10. Like most wealthy dynasties, the Medici loved to escape the hustle and bustle of daily city life and spend time at one of their country villas. There are many, but the *Poggio Imperiale* may be the best to take in during a tour focusing on this fascinating family. Its sweeping neoclassical façade is a testament to the humanist values the Medici favored.

—Bethanne Patrick

ding *Leo XI*, who ruled for a month.

News, Tips, Deals

New Vatican Train Tour

For the first time, visitors to the Vatican can take a quick ride through the world's smallest state and experience a part of papal life previously closed to visitors: the state railway of the Holy See and the Pope's summer residence, *Castel Gandolfo*, 15 miles southeast of Rome. New train tours organized by the Vatican connect both of these two papal estates for the most comprehensive tour of the Vatican ever.



tourist train is an ordinary Trenitalia vehicle.

After visiting the Vatican museums and Sistine Chapel with an audio guide, guests tour the Vatican gardens, passing the monastery where former Pope Benedict XVI lives. The train departs from there — at the railway's only station,

Stazione Vaticana — and travels to the town of *Albano Laziale*, where Castel Gandolfo is located.

Guests then take a shuttle bus to Castel Gandolfo, where the manicured Barberini Garden, Roman ruins, olive groves, the Pope's helipad, and a farm — used by grazing cows that supply milk to the Vatican, as well as to raise honeybees and other small farm animals — are just part of the estate's splendor. You won't be able to catch a glimpse of the pontificate here, though, because although Pope Francis opened the grounds to the public in 2014, he does not summer here as previous popes did.

The Vatican train tour, which costs 40€ per person, takes place on Saturdays only and begins at the Vatican at 8 a.m. It includes a tour of the Vatican Museums and gardens as well as a tour of the grounds of Castel Gandolfo on a miniature train, and transportation on the Vatican railway. A tour of the interior of the Apostolic Palace at Castel Gandolfo, including a new papal portrait gallery featuring oil paintings of popes as far back as the 1500s as well as vestment displays, is also available but not included in the standard train tour. For more information and to reserve, visit www.biglietteriamusei.vatican.va

— Elaine Murphy

Previously used solely for the pope and his asso-

ciates, the Vatican railway opened in 1934 during the reign of Pope Pius XI. The .79-mile-long national railway is the shortest in the world. While the official papal train is an old steam train, the

New Casa del Vino in Arezzo

Who can even begin to taste a small percentage of the divine vintages available to drink in Tuscany? Well, some winer-

ies around *Arezzo* are making it easier to sample their wares with the recent opening of *Casa del Vino*, a wine-tasting center in the main square of the town, just across from the Arezzo Cathedral.

Visitors can purchase a rechargeable card and use high-tech machines to automatically taste wines from 18 local vineyards — all of whom are members of the local wine road, *Strada del Vino Terre di Arezzo*. *Chianti DOCG*, *Cortona DOC*, *Valdichiana Toscana DOC*, *Valdarno di Sopra DOC*, *Vinsanto del Chianti DOC*, *IGT* and some sparkling vari-

eties are among the offerings. If you have just a short time in Arezzo, a visit to Casa del Vino is a good way to try many wines at once as well as

narrow down which vineyards you might want to venture to visit later in your stay.



Casa del Vino

Via Ricasoli, 36
Arezzo

(39) 331 5756364

www.stradadelvino.arezzo.it

Open Monday to Friday, 2 p.m. to 8 p.m. and Saturday and Sunday, 11 a.m. to 8 p.m.



1€ = \$1.14 at press time

In 2015, Italy regained its title as



Reopenings at Florence's Duomo

The Museo dell'Opera del Duomo and the Duomo's Baptistery — both under renovation for 18 months — will reveal their new updates in late October.

As Florentines prepare to welcome Pope Francis on November 10, the city's holiest sites are getting a makeover. The *Museo dell'Opera del Duomo* and the Duomo's Baptistery — both under renovation for 18 months — will reveal their new updates in late October.

Established in 1296, the *Opera del Duomo* (Workshop of the Cathedral) oversaw the church's construction, and the museum originally opened in 1891 to house and preserve sculptures and art that had been removed from the main cathedral building over the centuries. Currently, the museum displays these pieces of artwork, including Michelangelo's *Bandini Pietà*, as well as liturgical objects, architectural items such as reliefs and choir lofts, and construction tools used for the massive dome, such as pulleys.

The museum will reopen on October 29 with a new focus on the connections between faith and art and between the Duomo's past and present. Realizing that the museum generally appeals to educated visitors who want to gain a deeper cultural and historical understanding of Florence, the museum's operators aimed to frame its artifacts into a context that helps visitors understand the connection between Piazza del

Duomo's past and present and to see the bigger picture of the piazza's history.



Works in the collection include pieces by *Arnolfo*, *Ghiberti*, *Donatello*, *Luca della Robbia*, *Antonio Pollaiolo*, *Verrocchio* and the aforementioned Michelangelo. Visitors can further explore the story of the collection with a smartphone app.



The museum changed its layout and doubled its space by acquiring an adjacent former 18th-century theater, the *Teatro degli Intrepidi*. Experts believe it is likely that the theater space was, in the 15th century, the workshop where *Michelangelo* carved his *David*, bringing even more meaning to the new complex.

The new space will now recreate the *piazza* as it was during Dante's time

in the Gothic period, with a reconstruction of the façade from that era (including the *Madonna degli Occhi di Vetro*, a group of sculptures by *Arnolfo di Cambio* from the original façade) and three original sets of doors from the Baptistery.

Now spanning more than 55,000 square feet, the museum comprises 25 rooms on three levels, with each room's size and design dictated by how the artworks they contain were originally used and/or displayed. For example, the Baptistery doors will be hung in a room large enough to mimic an outdoor piazza. Most of the sculptures and art will be

icated to original sculptures from the *Campanile*.

Meanwhile, the Baptistery is restoring the roof, lantern, and exterior marble to spruce up the façade, and will unveil its updated look on October 25. That restoration cost 2 million euros and focused on scrubbing pollution from the surface of the marble and restoring marble details that had deteriorated, ensuring the façade will soon look shiny and new. As only the exterior was being renovated, the baptistery remained open during construction.

—E.M.

THE DETAILS

Museo dell'Opera del Duomo
Piazza del Duomo, 9
(39) 055 230 2885
www.operaduomo.firenze.it

One 15€ ticket gains access to all of the Piazza del Duomo monuments: the baptistery, museum, dome, bell tower and crypt (as of Oct. 30, the price of the all-inclusive ticket will go up from 10 to 15€). Entry to the cathedral itself is free.

Another option is to purchase The Firenze Card for 72€, which provides 72 hours of unlimited access to a huge number of the city's museums, including everything at Il Duomo. Find out more at www.firenzecard.it



moved to redesigned areas. One new area will resemble a church with an altar, and another hallway will be ded-



the world's largest wine producer.

with its beautiful courtyard, and the elegant *Sant'Agnese in Agone Church* that looms over Bernini's Navona fountain. Borromini may have suffered from bipolar disorder, and in 1667 he had just finished work on the high altar in *San Giovanni dei Fiorentini* when he committed suicide at age 67 by falling on his own sword.



Borromini tomb

Testaccio, and it treats visitors to a fascinating walk through a more recent layer of Rome's history: that of ex-pat artists and writers. John Keats, Percy Bysshe Shelly and his son William Shelley,

William Wordsworth (the poet's grandson), Goethe's son August, American sculptor William Westmore Story and many more are buried here. Over 100 years ago, one visitor described it as "the only joyous cemetery I know of!"

British poet Keats, suffering from Tuberculosis, came to Rome for his health but died four months later on February 23, 1821, at age 26. His headstone is located in the *Parte Antica* area of the cemetery, which stands in the shadow of Cestius' Pyramid. The tomb doesn't have his name on it, but instead an inscription that reads, "This grave contains all that was mortal of a young English poet who, on his deathbed, in the bitterness of his heart at the malicious power of his enemies desired these words to be engraven on his tomb stone: Here lies one whose name was writ in water."

His friend, English painter Joseph Severn, who had been with him when he died, was laid to rest beside him more than 50 years later. His tombstone pays tribute to Keats, stating he was "among the immortal poets of England." Talk about a good friend!

Shelley's tomb is in the *Zona Vecchia* area nearby. The author of *Ozymandias*

and other poems drowned in July 1822, at age 29, when the boat he was taking from Livorno sank in a sudden storm. His wife Mary Shelley wanted his ashes interred in the Non-Catholic Cemetery beside their son William, who'd died three years earlier. Unlike Keats, Shelley's stone does include his name along with a few lines from Shakespeare's "The Tempest."

There are many other notable graves in the cemetery, including the striking *Angel of Grief*, created by sculptor William Story in tribute to his wife Ellen. (*Via Caio Cestio, 6; open 9 a.m. to 6 p.m., Sundays 9 a.m. to 1 p.m.; you can pick up a map at the main office. Entrance is free, but a donation is requested.*)



Angel of Grief

Finally, the **Rome War Cemetery** (*Via Nicola Zabaglia 50*), down the road from the Protestant Cemetery, is a quiet place to appreciate Britain's World War II soldiers, about 400 of whom are buried here. Situated in the shade of the Aurelian walls, it's a true oasis. Though sometimes padlocked to prevent vandalism (the lock code is online at www.cwgc.org), visitors are welcome to enter at any time. "It's special for what it stands for: All these young kids who gave their lives," says Elyssa Bernard, who notes that visiting Rome's



Keats tomb

many and diverse memorial sites provides a little peace from the hectic buzz of the city. "I'm always looking for these quiet places to be in Rome," she says, "places where you can see something special."

—Lisa Chambers

At the time of his death Borromini asked to be buried in the tomb of *Carlo Maderno*, a fellow architect interred in San Giovanni dei Fiorentini, but he didn't want his name added to the tomb. His wishes were initially observed but now there is a simple marble slab below Maderno's tomb inscribed with Borromini's name. (*San Giovanni dei Fiorentini, Via Acciaiuoli, 2; open daily 7:30 a.m. to noon and 5 to 7 p.m.*)

Bernini, likewise, barely has a memorial. Inside *Santa Maria Maggiore*, to the right of the main altar on the steps, he is buried with his parents. A plaque in Latin reads, "Gian Lorenzo Bernini, who brought honor to art and the city, here humbly rests."

It seems incredible that these larger-than-life artists, who had transformed the face of Rome with their art and architecture, not to mention having designed elaborate memorials for popes and noblemen, would have no grand tributes themselves. Perhaps all of Rome is their tribute. (*Santa Maria Maggiore, Piazza di S. Maria Maggiore, open daily 7 a.m. to 7 p.m.*)

Poets and Soldiers

The **Non-Catholic Cemetery**, also called the **Protestant Cemetery**, is situated down a quiet street in

The Protestant Cemetery is 300 years old.