



MONUMENTAL CEMETERY OF STAGLIENO
sculptural art in Genoa between 1850 and 1950



lovingenova
ART AND CULTURE



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from the left:
Pantheon,
Giuseppe
Benedetto
Badaracco Tomb,
Ammirato Tomb

“ONE OF THE WONDERS OF THE WORLD”

E. Hemingway

The Monumental Cemetery of Staglieno has often been called an open air museum due to the concentration of works by great artists and architects who worked to build the eternal resting places of the Genoese and foreigner alike.

Since its inception, prominent figures such as Nietzsche, Maupassant, Mark Twain, Empress Sissi of Austria and Hemingway have visited Staglieno and have left behind recollections of their walks along the monumental arcades, or among the tree-lined paths on the hill behind the Pantheon.

Each has mentioned how impressed and fascinated they felt by these places that combine public and private memories, in a unique fusion of monuments, sculptural art and romantic nature.

Today, as then, you can still immerse yourself in an atmosphere that seems to have remained unchanged for two centuries, characterised by a profound silence and the play of lights and shadows that change with the seasons. Take your time and admire how art celebrates not only the history and the culture of the Genoese bourgeoisie in its ascendancy, from the early nineteenth century until the tragic events of the World Wars, but all of Italy. During this interesting walk you can observe the artistic languages from over a century, from Neoclassicism

to Realism, from Symbolism to Art Nouveau and Art Deco. Do not be surprised if you find inscribed on many of the monuments the names of sculptors of national and international renown such as Santo Varni, Giulio Monteverde, Augusto Rivalta, Lorenzo and Luigi Oregno, Leonardo Bistolfi, Demetrio Paernio, Edoardo De Albertis, Eugenio Baroni and many others.

History

The idea to build a monumental cemetery for the city followed the decree by King Carlo Alberto of 1832 (which in turn was inspired by Napoleon's Edict of Saint-Cloud of 1804), which forbade burials inside the city walls, churches and parish cemeteries for public health reasons. In 1835 its design was entrusted to the Genoese architect Carlo Barabino, who had already produced neo-classical works for the city such as the Teatro Carlo Felice and the adjacent Palazzo dell'Accademia. The planned neoclassical structure was respected by Giovanni Battista Resasco, who continued the work after his master's death, which occurred prior to the approval of the project in 1840. The cemetery was opened to the public

HOW TO GET TO STAGLIENO

By car: Exit Motorway A12, tollbooth Genova Est, then follow the signs to the cemetery.

By bus: Lines 12, 13, 14 (Stops: Piacenza1/Cimitero Staglieno or Piacenza2/Resasco), 34 (Stops: Piacenza1/Cimitero di Staglieno or Resasco/Last stop), 48, 480 and 482 (Stop: Istria3/Ponte Monteverde).

By train: Brignole station and then by bus.

By plane: By Volabus to Brignole station and then by bus.

GETTING AROUND INSIDE THE CEMETERY OF STAGLIENO

Given the size of the Cemetery and, in some cases, the significant difference in height between the entrance and the areas on the hill, inside there are two convenient AMT shuttle bus lines (Ph. 848 000 030):

CF - from the western entrance, along the Veilino River to the Incinerator (Forno Inceneritore);

CS - from the western entrance, along the Veilino River, through the English Cemetery and Boschetto Irregolare (grove), to Campo delle Rose (rose field) (behind the semicircular gallery).

INFORMATION

Address: Piazzale G.B. Resasco 2
Ph. 010/87 01 84 - 010/87 01 85
Fax 010/81 59 60

Opening hours: Mon-Sun 7:30 - 17:00 (last admission at 16:30)
Closed on 1 and 6 January;
Easter Monday; 2 and 24 June;
15 August; 8 and 26 December

Open only in the morning:
Easter and Christmas 7:30 - 13:00
(last admission at 12:30)

Only vehicles with a special permit can access the cemetery.
Contact the Offices for the issue of a permit.



from the left:
Eastern Lower
Arcade,
Gorlero Tomb,
Celesia Tomb
below:
Ferrari Tomb

in 1851, although work continued for a long time afterwards and was completed only around 1880. Even today the visitor who enters through the main entrance is hit by a strong sensation caused by the perfect combination produced by the architectural complex designed by Barabino with the naturalistic aspect designed by Resasco. In its magnificence the Pantheon sits above a series of porticoes (termed "porticati inferiori / lower arcades"), while it is surrounded by another succession of porticoes (termed the "porticati superiori / upper arcades") all connected by a monumental staircase. This huge stage is set against a background of flourishing, sometimes wild vegetation, with a scattering of chapels and monuments.

Resasco managed to harmoniously combine the "Mediterranean" and "Anglo-Saxon" cemetery type: the first is more architectural and monumental, while the second has a more naturalistic structure. For this reason, since its opening Staglieno has distinguished itself as a reference model in Italy and abroad.

The Development

Parallel to the growth of Genoa, the cemetery also continued to expand, resulting in changes to the project already under construction. In the 1860s Resasco designed the semicircular arcade to the east, which also became a monumental gallery, while in the 1890s extensions were designed for the area dedicated to other religions and for the English cemetery, with a typically naturalistic style. In the early twentieth century

there was an expansion to the west with the Galleria Montino, rich in Art Deco works, the First World War Memorial (1930s) and the Porticato Sant'Antonino, which was concluded in the 1950s.

The Cemetery of Staglieno in Literature

In his novel-travelogue "Innocents Abroad, or The New Pilgrim Progress" (London, 1869) the American writer Mark Twain recalls his experience in the cemetery of Staglieno and reports the strong emotions that it conveyed: *"Our last sight was the cemetery (a burial place intended to accommodate 60,000 bodies), and we shall continue to remember it after we shall have forgotten the palaces. It is a vast marble colonnaded corridor extending around a great unoccupied square of ground; its broad floor is marble, and on every slab is an inscription - for every slab covers a corpse. On either side, as one walks down the middle of the passage, are monuments, tombs, and sculptured figures that are exquisitely wrought and are full of grace and beauty. They are new and snowy; every outline is perfect, every feature guiltless of mutilation, flaw, or blemish; and therefore, to us these far-reaching ranks of bewitching forms are a hundred fold more lovely than the damaged and dingy statuary they have saved from the wreck of ancient art and set up in the galleries of Paris for the worship of the world."*

A COMMON HERITAGE

The Cemetery of Staglieno is part of the *Association of Significant Cemeteries in Europe* (ASCE), a non-profit organisation that comprises over 150 cemeteries of historical or artistic importance, with the intention of promoting European cemeteries as a fundamental part of world heritage. <http://www.significantcemeteries.org>

A ROUTE THAT UNITES EUROPE

Since 2010 Staglieno has been included in the *European Cemeteries Route*, designed by the Council of Europe within the project of the Cultural Routes of Europe to promote the value of funeral art in European culture as a tourist attraction, providing itineraries and information and devising educational initiatives. <http://www.cemeteriesroute.eu>





from the left:
Molinari Tomb,
Casella Tomb,
Giuditta Varni
Tomb
below:
Lavarello Tomb

But Twain was not the only one who wanted to leave a record of his thoughts and emotions. The English writer Evelyn Waugh, a century later, when the purity and perfection that impressed Twain were no longer present, cannot help but praise the monumentality and artistic value of Staglieno, elevating it to a "bourgeois museum" of nineteenth-century art in his "A Tourist in Africa" (London, 1960):

"In Genoa for more than a hundred years professional and mercantile families competed in raising purely domestic temples. They stand round

two great quadrangles and extend along the terraced hillside beginning with the strong echo of Canova and ending in a whisper of Mestrovic and Epstein. They are of marble and bronze, massively and intricately contrived. Draped and half-draped figures symbolic of mourning and hope stand in unembarrassed intimacy with portrait-sculptures of uncanny realism. There stand the dead in the changing fashions of a century, the men whiskered, frock-coated, bespectacled, the women in bustles and lace shawls and feathered bonnets, every button

and bootlace precisely reproduced... There are tableaux almost vivants in which marble angels of consolation emerge from bronze gates to whisper to the kneeling bereaved. In one group there is a double illusion; a marble mother lifts her child to kiss the marble bust of his father. In the 1880s the hand of art nouveau softens the sharp chiselling. There is nothing built after 1918 to interest the connoisseur. It is as a museum of mid-nineteenth-century bourgeois art in the full, true sense, that the Campo Santo of Genova stands supreme. If Père la Chaise and the Albert Memorial were obliterated, the loss would be negligible as long as this great repository survives."

/ The sea where young Columbus dreamed new worlds, / See what they chiseled: "Contessa Navigato / Implora eterna quiete".

STONES TO BE REDISCOVERED

Within the project "Staglieno 2000", the City of Genoa and the University created the School of Stone Restoration aimed at training highly skilled professionals, specialised in the study, preservation and restoration of funerary monuments and other works of art.

GUIDED VISITS

One week-end a month the City of Genoa organises free guided tours to learn about the Cemetery of Staglieno in the company of an expert guide. Tours depart from the Statue of Faith (Statua della Fede) at the foot of the Pantheon and take place even if it is raining. For information about days and times: Direzione Servizi Civici (Civic Services Department), Ph. 010/55 76 874-909; e-mail: servcivici@comune.genova.it





- Historic-artistic Route
- Veilino Valley Route
- - - Variations to the Veilino Valley Route
- - - Link with Boschetto Irregolare Route
- Boschetto Irregolare Route
- - - From the Boschetto Irregolare Route to Campo dei Mille and to Campo delle Rose
- Bus stop



from the left:
Pellegrini Tomb,
Monticelli Tomb,
Sibilla Tomb,
below:
Campodonico
Tomb

HISTORIC-ARTISTIC ROUTE

This route is a walk through the original centre of the cemetery, as it was conceived by Barabino and Resasco.

The ideal starting point would be from the central entrance at Piazzale Resasco, but since this is only open on weekends and holidays, we will start from the western entrance. Take the covered walkway to the right through what was the first perimeter wall of the cemetery and go to the Western Lower Arcade (Porticato Inferiore a Ponente), whose arches overlook the fields of the large Barabino quadrangle.

You'll be immediately impressed by the collection of sculptures that greet you: at each niche, each pillar and each arch you will find one or more. Keep to the left and begin your tour in a clockwise direction.

Walking along, observe to your right the Monticelli Tomb, a classical structure, sculpted by G.B. Cevasco in 1863, and then to your left some examples of realism at its peak.

The Pellegrini Tomb, sculpted by D. Carli

in 1888, combines the themes of family and compassion for the poor: you will be impressed by the care with which the poor, the child and their clothing are represented. The Da Costa Tomb, a work by S. Saccomanno from 1877, exemplifies private grief: a son gives a final farewell to his father, the sculptor describes in detail even the dressing gown and slippers of the deceased. The Botto Tomb (1871), and the Tagliaferri Tomb (1866), both by G. Benetti, represent the importance that society attached to men in their profession. Towards the end of this first wing, stop to admire the Sibilla Tomb, created by Carlo Rubatto in 1852. It is an imposing composition of classical architecture and romantic features, characterised by a weeping female figure. Worthy of note, in front and to the side, are two tombs sculpted by Santo Varni: the Chighizola Tomb (1852) and the Petrusati Tomb (1855). The latter adopts a Classical concept, with a sarcophagus with a bas-relief decoration depicting a scene of grief around the deceased, while the former is more focused on Romanticism, with an angel caught in the act of writing.

Follow the portico, turn right and you will pass the monumental De Asarta Tomb, sculpted by Varni in 1879, and the Polleri Tomb by G.B. Cevasco from 1851, which was one of the first two to be placed in the western wing of Staglieno.

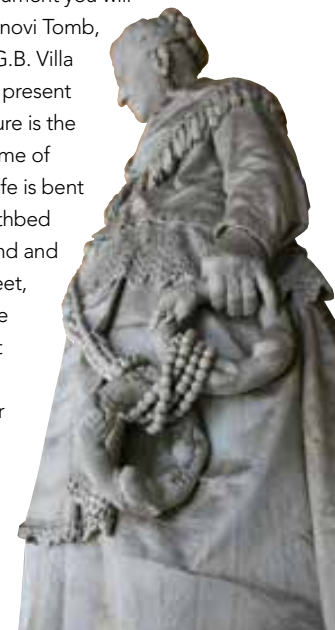
The peanuts pedlar

On the left side, at the base of the inner staircase leading to the Upper Arcade (Porticato Superiore), we find one of the most famous monuments: the tomb of Caterina Campodonico, nicknamed "the peanuts pedlar". As is evident from the representation, but also stated in the epitaph in Genoese dialect, recited in the first person, this is a woman of the people who used the money she earned by selling peanuts and doughnuts to have her own funerary monument built, while she was still alive, by one of the sculptors favoured by the bourgeoisie, Lorenzo Orengo (1881). This monument fits perfectly within the context of the period and represents it, with its realism, in the best possible way: in the same way as the rich bourgeois are portrayed with the symbols of the work that led to their success and social advancement (anchors, caduceus, gears, books ...), also the street vendor has herself portrayed with her goods. Note the care with which

Orengo sculpted the typical dress of the woman, with fringes and lace, her hair and her gnarled and old hands, holding the doughnuts and strings of peanuts. Exit from the portico and, keeping to the left, walk up the ramps that lead up to the Pantheon. Once at the top, start under the Western Upper Arcade (Porticato Superiore a Ponente) that will be in front of you.

Porticato Superiore a Ponente / Western Upper Arcade

The first monument you will see is the Pienovi Tomb, sculpted by G.B. Villa in 1879. Fully present in this sculpture is the recurring theme of *pietas*: the wife is bent over the deathbed of her husband and raises the sheet, with a gesture that does not make it clear to us whether she intends to cover the man after his last breath or uncover





from the left:
Dufour Tomb,
Pignone Avanzini
Tomb,
Gatti Tomb
below:
Pienovi Tomb

him in order to see him one last time. Also here, as in some cases in the Lower Gallery, we are at the peak of the late nineteenth-century Realism that the Genoese appreciated so much. Care is taken with every detail, from the clothing to the setting. The filters of Classicism have now been abandoned and death is represented in one of its most realistic and strongest forms.

A few steps ahead is the Dufour Tomb, made between 1859 and 1865, which is distinguished by its peculiarity. In this work the sculptor Santo Varni chose a Renaissance structure, positioning the statue of the deceased on a sarcophagus, which in turn is placed on a decorated base, within an alcove in fifteenth-century style. Only the clothing of the



deceased, a dressing gown, allows us to place him in his time.

Further along, on the left hand side, is the Pignone Avanzini Tomb, sculpted by Giuseppe Benetti in 1867. The artist is ahead of his time by providing, under a traditional architectural approach, a representation of death that breaks away from the classical concept and shows it in its raw and dramatic appearance.

Over the following two decades it becomes one of the recurring themes that will denote the so-called Bourgeois Realism. A woman is lying, lifeless, on a nineteenth-century chaise lounge, covered with a dishevelled bedspread, her face showing the signs of illness and long suffering.

The Gatti Tomb, sculpted in 1875, is by the same author. Also here, against the background of a traditional structure (the door of a chapel, a symbol of transition from earthly life to the afterlife),

Benetti introduces the theme of naturalness and realism, depicting two figures with modern features: the widow, in contemporary dress but barefoot, is sitting on the steps in a state of

profound suffering. Standing beside her is another figure, which represents Grief. Above, crowning the work, one of the healings of Jesus is represented. In front, under the arch, is the Rolla Tomb, sculpted by the Tuscan artist G. Isola in 1865. A woman is lying on a Renaissance-style sarcophagus with floral themes, in an almost sleeping pose and in a timeless dimension.

Following along the portico, which curves to the right, we reach another funeral monument sculpted by Varni in 1864, the Bracelli Spinola Tomb. A figure representing Faith surmounts the sarcophagus (in purely neoclassical style) and is surrounded by two allegories: Eternal Sleep (recognisable by the crown of poppy seeds and the circle) and Hope (who is looking at Faith and holding an anchor). The most specific and realistic aspect of death is reserved for the bas-relief on the front of the monument, which depicts the deceased surrounded by relatives.

On the same side we find the Raggio Tomb, by Augusto Rivalta, which dates back to 1872. It is fascinating how the sculptor is able to represent the family context and bourgeois setting in a realistic and engaging way. The deceased lies on a bed and in the room there are

his two sons and five women, one of whom is sitting on an armchair. It is a hyper-realistic scene, where attention to detail is not only applied to the furniture and clothing, but also to the reproduction of the sensations and feelings experienced by the characters, with obsessive care taken with the hands and faces.

Continuing the route clockwise, you will spontaneously stop in front of the angel of the Oneto Tomb, sculpted in 1882 by Giulio Monteverde. Against a sober background, moved only by the presence of the linear sarcophagus and the bas-relief of a cross, the sculpture expresses all the concerns that were beginning to be felt at the end of the century about life, death and the uncertainty of the afterlife. The angel, in an almost sensual pose, is holding a trumpet that will announce judgement, without offering consolation or hope, but with an absorbed and distant look. This theme became a great success not only in Staglieno, but also outside Italy and overseas, where it was often revived and revisited.

Towards the end of the portico two tombs can be found, one preceding the Oneto Tomb by twenty-one years and the other built fourteen years



from the left:
Raggio Tomb,
exterior and
interior of the
Pantheon
below:
Oneto Tomb

later, allowing us to understand the modernity and the changes introduced by Monteverde, but which had not been adopted by all contemporary artists. In the Gambaro Tomb (G.B. Cevasco, 1861) we have a solid example of the noble funeral monument. Represented here is the family and the deceased, dressed



in a tunic, embraced by an angel who is showing him that it is time to go to Heaven and Eternal Life. On the other hand, the Rivara Tomb sculpted by G.B. Villa in 1896 is still firmly rooted in the hyper-realism that characterised the funerary sculpture of the bourgeoisie in the late 1860s. The deceased is lying on a sarcophagus, surrounded by family members holding a wake, and they are all faithfully portrayed with a wealth of detail that borders on obsession. Villa has distanced himself from the old model by removing the scene from the bourgeois setting found for example in the Raggio Tomb, but reintroduces the classic motif of the renaissance sarcophagus and the religious symbol of the Virgin of Consolation. Now retrace your footsteps and leave the portico and head towards the Pantheon.

Pantheon

You are in front of the temple of the collective memory of the Genoese. The building, conceived in the first version of the cemetery design by Barabino as pyramid-shaped, was changed by Resasco, who was inspired by the Pantheon in Rome. Originally it was intended as a chapel for requiem masses,

but with the implementation of the project the structure assumed a central role in the overall scenic installation, as a result of both its central location opposite the main entrance and of the monumental aspect it assumes overlooking the impressive lateral arcades. The City Fathers decided to designate it as a burial place of the most “deserving” citizens and so the Pantheon, like in Rome and Paris, became a Memorial Chapel, a place of recognition on behalf of the Nation to the children that had brought her prestige, as is written between the architrave and pediment supported by six white marble Doric columns: “Deo domus claris memoria Genuensibus” (Temple dedicated to God and to the memory of the illustrious Genoese). From the portico there are impressive views over the fields and the lower arcades, dominated by the imposing staircase and the statues of the prophets Job and Jeremiah. Entering through the great bronze door you can observe the building’s interior, characterised by a circular floor covered with polychrome marble, by sixteen black marble Ionic columns, and by a flattened dome, with a coffered ceiling decorated with rosettes and plaster cornices. Along the external corridor you can see the graves of the

illustrious people buried here: heroes from the Risorgimento such as Bixio and Canzio, the architects Barabino and Resasco, politicians such as De Ferrari, Ricci and Bensa or writers such as Barrili and poets such as Sanguineti. Along the perimeter wall there are four altars each flanked by two statues of biblical figures, sculpted by different artists between 1876 and 1878. The central altar, under a glass lantern, is surrounded by a neoclassical white marble balustrade that supports eight massive bronze candelabras, while the statue of the Christ Blessing above it (1925) is the work of Francesco Messina. Now, exit the Pantheon. Here you can decide whether to end your tour and return to the entrance by going down the monumental staircase or to continue your visit of the eastern arcades.

Porticato Superiore a Levante / Eastern Upper Arcade

To reach the eastern portico cross the field to the right of the Pantheon. Amongst the cypresses you will see the Lavarello Tomb, sculpted in 1926 by Brizzolara, which represents the deceased surrounded by several mourners, almost fused into one, and two children. Once under the portico, the first tomb on your right is that of the Montarsolo



from the left:
Celle Tomb,
Ratto Tomb,
Montanari Tomb
below:
Patrone Tomb

Family, which stands out due to its unusual representation: Chronos (Time) is throwing a rock, as if in the act of wanting to demolish a chapel that seems to be sculpted out of the rock, surmounted by an allegory of the virtues.

Immediately afterwards is the Celle Tomb, cast in bronze by Giulio Monteverde in 1893. This work is well known for the strength of its message: a macabre, rigid and ghostly figure is holding the wrists of a young woman whose strength has abandoned

her, but who is in a sensual pose trying to free herself from the

figure's grasp; both are wrapped in the same veil that binds them together. It is an allegory of life, which tries in vain to escape death in a sort of macabre and eternal dance.

Note the sharp contrast with the Patrone Tomb, sculpted by Varni seventeen years earlier: in front of a chapel surmounted by a sarcophagus with two allegories, there is a grieving woman sitting on the steps with two children next to a standing angel who is indicating Heaven and the path of Eternal Life in a gesture that is full of hope and meaning. The contrast is even stronger with the Rossi Tomb, sculpted by G. Benetti in 1878, modelled on the funerary monument of Christine of Austria by Canova. It exasperates the classical structure, representing a pyramid with a bronze entrance, in front of which there is a young woman accompanying an old lady, the deceased, with elements

of Realism added, which even involve the angel sitting on the right of the tomb, who seems to participate in the scene with a grieving and almost melancholic expression.

At the corner with the gallery, note the small sculpture that rests on an elliptical base. This

is the tomb of Giuditta Varni (1873), the wife of the sculptor. The work is inspired by the Paradis tomb, which he sculpted in 1865 and is located in the Western Upper Arcade. Both depict a young girl with her dog, a symbol of Loyalty.

In front of you now is the Pallavicino Tomb, sculpted by Rivalta in 1883 to celebrate the noble Genoese family. This work combines architecture and sculpture on a monumental scale: against the background of a neo fifteenth-century chapel, with the symbols of death (the owls), shoots of vegetation and the noble insignia of the family, an angel is guarding the door, while above there is a seated woman absorbed in prayer. A little further on, under one of the arches on the left, note the dignified despair expressed in the Ammirato Tomb, sculpted by Edoardo De Albertis in 1917. We cannot see the face of this woman who is bending forward with her hair falling over her knees, but her stance makes it possible for us understand and share her feelings.

In the middle of the portico, on the right, we find the Ratto Tomb, sculpted by Lorenzo Orenco in 1890, which combines Realism and Classicism. It depicts the deceased in the guise of his profession (he is wearing a lawyer's toga) on a base

that contains the symbols of life and death (alpha and omega) and also those of justice (scales and tables of the law); it simultaneously enhances his role as a benefactor, as on the steps there are the statues of a woman and a girl who are evidently poor, but also an angel holding a shield with the words "*Sola nobilitas virtus*".

The next tomb, built for the Montanari Family by G.B. Villa in 1888, revisits the model of the Pallavicino Tomb, placing the scene against the background of a neo fifteenth-century chapel dedicated to the Holy Cross, but unlike the work of Rivalta, it is more tied to Realism: a woman supplies the candelabrum with the oil contained in a vase. In this work Villa reinforces the atmosphere of mystery that he had already addressed in the Pienovi Tomb in 1879, moving towards the Symbolism that completely fills the scene: the flame as a symbol of the eternal memory of the deceased, the seven-branched candelabrum as a point of connection between Christianity and Judaism, the palm and the olive tree as symbols of glory and peace.

Now exit the portico and go down the ramps keeping to the left, until you reach the Eastern Lower Arcade (Porticato Inferiore a Levante).





from the left:
Queirolo Tomb,
Orsini Tomb,
Croce Tomb
below:
Ribaudo Tomb

Porticato Inferiore a Levante / Eastern Lower Arcade

From the first monuments that are found in this part of the portico, you are faced with works by artists who have interpreted the new feelings that emerged among the bourgeoisie in the late nineteenth and early twentieth century. In fact, most of the sculptures placed here date back to the last decade of the nineteenth century and the first decades of the twentieth century and, in most cases, the models of Neoclassicism and Realism seem to be something from the distant past.

Immediately to the left, the "gigantism" of the Lavarello Tomb stands out, sculpted by Demetrio Paernio in 1914 and his last work, which definitively marries Symbolism: a girl (Life) observes a skull (Death) in a sort of mute dialogue. On the opposite side, a little further on, you can see the first of a series of 5 tombs created between 1914 and 1916 by the sculptor Giacinto Pisciuti for the Rebora Family. In these works, all similar and with the clear hallmark of Art Nouveau, the sorrowful figures seem to emerge from the stone hewn into a sort of "unfinished" fashion, which aims to leave more room for emotions than formal composition. The Capessa Tomb (Pittaluga, 1893),

a few steps ahead on the left, revisits the model of the Oneto Tomb by Monteverde, a sign that eleven years later the influence of his innovative work was still strong.

At the end of this wing of the arcade turn right and immediately on your left you can see the Queirolo Tomb, sculpted by G. Navone in 1901. It is an extremely innovative sculpture for its time. Death is represented in a macabre and raw way: a decaying skeleton, which still has pieces of flesh attached. But the significance of this complex group of sculptures can be found in the epitaph: "*Fulminata è la morte: eterno impera il regno della vita*". ("Death is conquered: the kingdom of life reigns eternal"). By contrast, the Pietrafraccia Tomb, also by Navone but created eight years later, deals with another subject that is more sober and more tied to religion and which was quite successful in that period: the mystical marriage.

The second work by Leonardo Bistolfi at Staglieno definitely deserves a stop: the Orsini tomb, sculpted in 1906. The symbolistic concept of death reaches its peak here, with a series of secular allegories gathered around the cross, the only religious symbol: *Thought, Filial Love, Youth, Childhood, Grief,*

Motherhood, Faith and Labour (from left to right).

Continue along the portico and head towards the end. On your left there are three works almost in succession. The first two are overtly symbolist, despite the attention to detail. One is the Croce

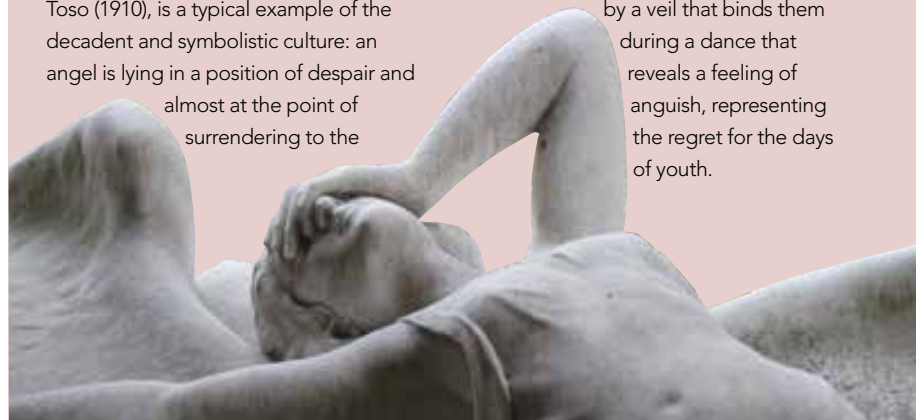
Tomb, sculpted by Giacomo Moreno in 1889, representing an angel in the act of unlocking a sarcophagus, while with a gesture indicating the way to the Eternal Father; the other is the Carpaneto Tomb, sculpted by Giovanni Scanzi in 1886, representing an angel in the

RIBAUDO TOMB AND CAPRILE TOMB (SEMICIRCULAR GALLERY)

Divert for a moment from your path along the gallery and, after the Orsini Tomb, take the left hand passageway that will take you into the space defined by the Semicircular Gallery. Walk along the entire section of the transverse gallery on the right and, at the end, there are two interesting monuments.

The Ribaudo Tomb, a work by Onorato Toso (1910), is a typical example of the decadent and symbolistic culture: an angel is lying in a position of despair and almost at the point of surrendering to the

inevitability of death, on top of a sarcophagus decorated with Egyptian symbols, a sign of mystery, but also of a more secular culture. In front there is the Caprile Tomb, sculpted by E. De Albertis in 1924, which explains itself through the engraved epitaph: "The Graces came down to visit the grave of one who was good and covered it with love". Three figures in white marble stand on a black marble background. They are united by a veil that binds them during a dance that reveals a feeling of anguish, representing the regret for the days of youth.





from the left:
Pastorini Tomb,
Pietro Badaracco
Tomb,
Gnecco Tomb
below:
Carpaneto Tomb

of lowering the sails of a ship, a symbol of life arriving at its final port. In fact the phrase engraved here, also caught the attention of Empress Sissi of Austria during her visit: *"Avventurato chi nel mare della vita ebbe nocchiero sì fido"*

(Fortunate is he who has such a trusty helmsman when on the sea of life).

The third, the Piccolo Tomb (G. Moreno, 1891), although a later work, maintains a background of classical approach, while the



scene is typical of Realism.

This is probably a sign of the still uncertain taste of the commissioning families in the last decade of the nineteenth century, caught between searching for the new and the ties of tradition.

Continuing along, after turning the corner to the right, note the Pastorini Tomb (Navone, 1902) depicting the theme of charity, much loved by the Genoese and the De Barbieri Tomb (L. Brizzolara, 1918), in which a sensual woman under a veil is raised in flight, representing the soul moving towards God.

The Delmas Tomb on the right hand side deserves a stop. It is a symbolist work by Luigi Orengo from 1909, sculpted for a young woman who died in a road accident aged 25. The sculpture consists of two figures: a vigorous, seated naked man holds a half-naked woman and is kissing her on the head, holding her tight against him, in a sort of melancholy farewell that amplifies the dramatic charge of the whole work.

A little further on, where the portico crosses Viale della Fede, we find the Parpaglioni Tomb (Federico Fabiani, 1884), still immersed in the romantic

style. At the request of the client, the sculptor revisits one of his works from 1872 (Castello Tomb) with the theme of soul being raised to Heaven. In front, almost in direct conflict, the raw and realistic Queirolo Tomb, representing an angel sitting on a wicker cradle with the sheets unmade, holding a dead baby in its arms.

Porticato Inferiore a Ponente / Western Lower Arcade

After crossing Viale della Fede, continue along the portico. Immediately to your right, you will find the Pietro Badaracco Tomb, which combines classical symbols (the door and the winged hourglass) with Realism (the representation of the woman knocking on the door).

On the opposite side is the Podestà Tomb, built for the spouses who are portrayed each standing in front of their own chapel. In this work from 1892, the sculptor D. Carli is still tied to classical tradition for the architectural setting, while the representation of his clients is hyper-realistic, but you can see how this work is on the threshold of Symbolism, by the way in which its message is revisited. Other sculptures of note in this section are the Drago Tomb (right), which depicts a man in grief, with his hat in his hand and

leaning against a wall, and the Casella Tomb (left), where one of the maximum points of Hyperrealism is reached: a woman is holding a little girl in her arms, and the child is kissing an image of her late father sculpted on the tomb. Each figure in the scene is portrayed in minute detail.

On the same side, a little further on, is the Gnecco Tomb, sculpted by Antonio Rota in 1882. In this work the Genoese sculptor uses white marble and bronze, in the pursuit of the typical features of late nineteenth-century Realism, not only to faithfully portray the figures represented, but with the aim of creating a true narrative structure. The soul of the mother of the two children rises up in flight and an angel points to the sky, where everyone will be reunited. At the top four cherubs are ready to receive the soul: these are the four children who died before their mother.

Moving on, notice how with the G.B. Badaracco Tomb (G. Moreno, 1878), the sculptor wanted to exacerbate the search for reality, even going to the trouble of sculpting the tears on the face of the woman weeping for her husband. Further on, there are three tombs, all dedicated to the Piaggio Family, but sculpted at different times by different



from the left:
Da Passano
Tomb,
Erba Tomb,
Gallino Tomb
below:
Amerigo Tomb

artists, clearly representing the changes in art corresponding to the changing relationship of bourgeois society with death.

The tomb sculpted by Benetti in 1873 for Giovanni Battista Piaggio, is an imposing example of neo-fifteenth-century architecture, with messages assigned to the bezel at the top, showing the professional symbols that distinguished the ship-owner and thus his role in society, and the realistic grieving figure captured in the act of leaving the chapel with a prayer book in her hand, evidently suffering both physically and emotionally. The second tomb, that of Rocco Piaggio, begins to mark the departure from the concepts of *pietas* and both public and private remembrance of the deceased. An angel with a trumpet indicates that the Day of Judgement has arrived, while the uncovered grave means that the resurrection of the dead has taken place. Further along is the third tomb, sculpted by Saccomanno in 1877. The representation of *Chronos* (Time) as a winged old man sitting on a sarcophagus with his arms folded, in a disturbing position of waiting, leaves no room for any hope and there is no symbol that may give any comfort. Death is a passage, awaiting the Day of Judgement

and Resurrection, which remain, however, only a human expectation.

Particularly poignant for its intrinsic meaning is the Da Passano Tomb, sculpted by P. Costa in 1870 and located in one of the last arches before turning the corner on the right.

The sculptor depicts a young woman on an unmade bed who is alive and in the act of holding the hand, in a gentle and almost pleading way, of another woman who is standing in front of her, pointing to the sky. This work is dedicated to a woman who died shortly before her wedding, in the bloom of youth, and for this reason Costa immortalized her as if she were asking for more time.

Turn the corner and on your left you can see the austere Erba Tomb, another work by Saccomanno (1883). Here the author has further evolved with respect to the representation of *Chronos* in the Piaggio Tomb, reflecting all his pessimism. The sleeping, almost sensual woman, reproduces death in an even more secular and mysterious vision, distant even from the concept of any expectation of Universal Judgement: poppy seeds represent eternal sleep and eternal oblivion.

Two works by G. Moreno follow on the same side. They are examples of how the

sculptor was closely tied to the Bourgeois Realism of the 1880s and 1890s, but was also searching for the representation of the most intimate aspects related to death and suffering.

In this way, the Amerigo Tomb (1890) represents the mourning for the deceased in his social role as benefactor. At the foot of the pedestal with a bust portraying him are, in fact, a blind man and an orphan portrayed in great detail. The Gallino Tomb (1894) is devoted to private sorrow, which is no longer represented in the moment of death, but as a later memory that can already be found around the grave. Moreno focuses on the hyper-realistic depiction of the family, not only in its physical appearance, but also by trying to capture the soul of each person.

Returning to the starting point of your tour, you can see the Taliacarne Tomb, one of the works by Santo Varni that most bears the features of Neoclassicism (1868). There are the classic symbols of death, the hourglass and the owl, in addition to the broken pillar, a symbol of the transience of life and earthly things, and the allegory of Faith that embraces the monument, to emphasise the contrast between material things and those that are heavenly and immortal.

At the end of this section of the arcade is the Priaro Tomb (1880), in which Demetrio Paernio reconciles the public and private memories of the deceased: at the top he is represented in his role of lawyer and great speaker, while below the grieving wife prays for him with a breviary in her hand. To exit, turn left and leave the portico, and you will be back in front of the west entrance of the Cemetery.





from the left:
Viale agli Eroi
caduti in tutte
le Guerre
(Avenue of the
Heroes Fallen
in all Wars),
Jewish Cemetery,
Scorza Tomb
bottom left:
Monument
to the Bersaglieri

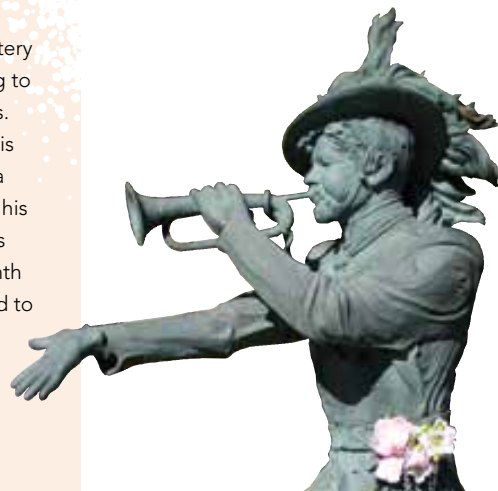
VEILINO VALLEY ROUTE

The Cemetery of Staglieno, besides being a place where you can admire the sculptural art of the past two centuries, is also a “Memorial Park”. For this reason the second route is more scenic, a walk among arcades, monuments and memorials along the river Veilino valley and climbing along the hillside.

The route begins at the western entrance of the cemetery, in the avenue named after the Fallen Heroes of War (*Eroi Caduti in Guerra*). Following the road that turns left you can see several monuments dedicated by the Nation to her sons who died in her defence or for her prestige. There are statues and plaques that remember the Armed Forces: Air Force, Police, Customs Service, Carabinieri, Bersaglieri (Italian infantry soldiers), the Fire Brigade, etc. Three monuments are perhaps more suggestive than the others: two for the soldiers fallen in Russia and one for those missing in action, who as

OLD PHOTOS

To the right of the Jewish Cemetery there is another opening leading to the area reserved for protestants. Just inside the gate, on the left, is the tomb of Alfred Noack, with a bronze bas-relief that decorates his gravestone. Noack was a famous photographer from the nineteenth century and even then he helped to make Staglieno immortal with his artistic photographs of the most beautiful and suggestive tombs.



such do not have a cross to remember them. The latter can be recognised by the statue of a crucified Christ, but without the cross, and by the Latin phrase *Crux abest Christus adest* (The cross is absent but Christ is not).

Continuing along the avenue of memorials, you will approach the Montino Gallery, built in the early decades of the twentieth century as a western expansion to the Resasco design and whose alcoves were quickly bought and decorated by prominent families of the emerging Genoese merchant and entrepreneurial class. Under these arches, there are many works of art that stand next to each other: some echo the styles of the past, while others tend towards the modernist style that characterised the turn of the century. Along the right wing several severe and composed tombs stand out, such as the Inga Tomb - where two static angels, standing on a black sarcophagus, support another sarcophagus which is resting on their bent heads and folded wings. Typical of the late Art Déco are the Scorza Tomb - sculpted by E. De Albertis in 1931, which is modelled on the Caprile Tomb from 1924, representing three almost stylised figures, echoing Canova's Three Graces, but with an air of sorrow - and the Perani Tomb (1927) by the same author. Typical

JEWISH MEMORIAL

Hidden by the Secular Temple is the entrance to the “Israelite Section” or the old Jewish Cemetery that was already planned in the design phase of Staglieno. For a few centuries before the construction of Staglieno the Jewish Community had its own cemetery near the Portello area until 1705, then in Castelletto for about a century and then here since 1886, as remembered by a plaque. On the walls of the covered entrance, built according to the Middle Eastern style, three large marble plaques remember those deported by the Nazis and who died in Germany. We approach an area that looks like a wild garden, surrounded by a wall, where the tombs are inspired by the greatest simplicity and bear inscriptions in Hebrew and Italian, mostly from the late nineteenth century and early twentieth century. They lean against each other and are covered with natural vegetation.





of the twentieth-century is the Coppa Tomb, from 1930, where we see the use of very different materials and a detachment from the sobriety of white marble. Two bronze figures, a mourner and a pensive angel, are leaning against a marble sarcophagus, and in the background there is a mosaic depicting a landscape using bright tones (pink, gold, blue). Along the left wing, note the Isolabella Tomb (Baroni, 1930) with its modern and poignant style. The sculptor depicted the child to whom the monument is dedicated in almost suspended running. Surprisingly solemn and austere is the Homberger Tomb, in black marble, depicting an organ. Next to this is the Dolcino Tomb (Gaggero, 1918), which stands out due to its ties to classical tradition and to the school of Santo Varni and which depicts Faith. On the other hand, Art Nouveau characterises the Ivaldi Tomb, where a woman, covered with a veil that allows a glimpse of sensual forms, has her arms open towards the sky and is surrounded by grieving girls. At the end of the gallery, turning left, there are many tombs that will amaze you with their "gigantism", a phenomenon that was common in the early twentieth century. Past the central archway of the Gallery,

head along Viale Inferiore Veilino. At the beginning, on the left, almost hidden from view, there is the De André family Chapel. Here lies the famous Genoese singer-songwriter who died in 1999, and his tomb is a pilgrimage site for his many fans. Even without reading the name, you will recognise it because kept inside is one of the singer-songwriter's guitars and several symbols of Genoa (his favourite football team). Often a heavy smoker, as he was, leaves a pack of cigarettes at the entrance.

Porticato Sant'Antonino / Sant'Antonino Gallery

Continue to walk along the avenue, passing under the arches of the old aqueduct and immediately after the pillar to your left, take the road that takes you to the Sant'Antonino Gallery. This is the last monumental expansion built at Staglieno, designed by the architect Michele Fenati. Begun in 1937 but only opened in 1955, it is immediately striking for its spaciousness and brightness, clear signs of a significant departure from the other galleries and porticoes. The wide arches and monuments hosted here are characterised by a more sober style as well as by more markedly religious



subjects, which have replaced the allegories or realistic representations of the clients. In fact, Christ is one of the most recurrent figures. Note, for example, the Bibolini Tomb in slate and bronze (by A. Barabino), the Peschiera Tomb in slate and marble (by Galletti, 1957) and the Conti Tomb in green marble and granite (by Garaventa, 1963). Having reached the centre of the semicircular gallery, you will find to the right of the staircase the tomb of one of the greatest dialect actors of the twentieth century, Gilberto Govi, who commissioned his monument to the sculptor Guido Galletti in 1963, three years before his death. It is easy to recognise the tomb as it shows the hallmarks of the theatre: the masks of Greek tragedy and comedy resting on a black marble sarcophagus.



from the left:
Coppa Tomb,
Dolcino Tomb,
De André
Chapel
below:
Govi Tomb

HISTORIC AQUEDUCT

The Historic Aqueduct is a structure that has its origins some two thousand years ago, when the Romans built the first water mains to bring water from the Bisagno valley to the docks of today's Porto Antico. Over the centuries the aqueduct has been modified and expanded, reaching beyond the boundaries of the city. The part that we see today in the cemetery of Staglieno, the bridge-siphon over the Veilino river, is the most impressive and best preserved. The bridge is 380 m long, and the central part is supported by nine spans with stone pillars and brick arches. This was accomplished before the approval of the Monumental Cemetery project, between 1837 and 1840, based on an idea by the designers themselves. Carlo Barabino and G.B. Resasco exploited the principle of communicating vessels and succeeded in overcoming the deep valley between the hills.





from the left:
Protestant
Temple,
White Tomb,
Mary Costance
Lloyd Tomb
below:
Bentley Tomb



The Protestant Cemetery

Continue along the gallery to the end and then turn into the main avenue with the aqueduct on your right. After just a few steps, on the right, there is the entrance to the Protestant Cemetery. Like the Jewish cemetery, also this cemetery, founded by the Swiss community, had been in the Carignano district from 1782 to 1888, when it was transferred here following the concession by the City Council of this flat area and the hill leading up to the Grove, now divided into three terraces.

As soon as you go through the entrance, despite only being separated by a low wall, you will notice how the atmosphere is different from the fields you have just crossed: you will find yourself in a late nineteenth century romantic setting. Here the graves are less monumental and have a more classic English style with simple low crosses that are almost absorbed by the vegetation.

One of the first tombs you come across, a few steps from the entrance, is a Celtic cross, with the sole ornament of a branch of ivy. It is the tomb of Mary Constance Lloyd, who was Irish, the inscription reminding us that she was the wife of Oscar Wilde. The woman, a writer and journalist, left London as a result of

disagreements with her husband and moved to Liguria, where she died in 1898. A little further, on your right, stands the Whitehead and Bentley Tomb, a complex formed by two statues sculpted by Lorenzo Orengo in 1885-87, but positioned in Staglieno in 1898. The artist, in line with late nineteenth-century views, which identified man with his work, portrayed the engineer Whitehead next to a work bench and on the base, in bas-relief, he sculpted the invention that made him famous: the steam engine. To the man's right is the statue of his wife, portrayed with an almost extraordinary fidelity both to the physiognomy reproduced to perfection, and the precise work that distinguishes the details of her clothing: hat, laces and folds of her dress or the parasol, on which the woman leans gracefully. With these works Orengo achieves one of the most significant expressions of Bourgeois Realism of the late nineteenth century. Passing in front of the Protestant Temple and turning to the right we reach the bank, where there are two very interesting tombs. The first is Berthe Grosso Bonnin, characterised by a bronze sculpture, the work of Eugenio Baroni, the author of the Monument to the "Mille" of Quarto, which dates back to 1921. With the

WHITE TOMB

If the vegetation is not too thick, you can continue along the ramps that reach the terraces on the hill of the Grove, opposite the Protestant Temple. Here are the tombstones transferred from the old eighteenth-century cemetery.

On the second terrace is the monument of William White, sculpted in 1905 by the Venetian sculptor Luigi De Paoli in white marble and natural rock. The work represents a scene full of symbols typical of the Art Nouveau and Symbolist trends common between the late nineteenth and early twentieth century in Liguria and opposed to the Monteverdian culture of research into the contrast between life and death.

Two young girls, one kneeling and one with her arms around the other girls' neck, are in an obvious state of pain (almost personified) and melancholy, with flowers on their lap, a symbol of "youth cut short", on the wave of the theme of "Young Death" initiated by Bistolfi.



from the left:
Commonwealth
War Graves,
Bauer Tomb,
Memorial to the
Fallen of the First
World War
below:
Grosso Bonnin
Tomb

typical expressionist language of Baroni's last fifteen years, the statue represents a standing woman, experiencing pain, with her arms at her sides and in her right hand a baby's bonnet, while under her simple clothes you can imagine a belly

ENGLISH CEMETERY AND COMMONWEALTH WAR GRAVES

Along the avenue to the left of the Protestant Temple we head towards the English Cemetery, which is accessed by a long stairway in the wall that surrounds the hill. This part of the cemetery was built in 1902 following the design by Gino Coppedé, who also designed the Davidson Tomb at the top of the stairs, and is divided into six terraces. The first houses the oldest tombs, transferred here from the cemetery that was located on the outskirts of the city, in the Sampierdarena district; the third and the fourth house the British soldiers who fell in Genoa during the First World War, and the sixth keeps the remains of soldiers who contributed to the liberation of Italy from Nazism and Fascism during the Second World War.

still swollen by pregnancy. In fact, the client asked the sculptor to remember the tragedy that marked the woman's life: her daughter's death on the same day she was born in 1912.

The second, on the left, is the Bauer Tomb, the first work of Leonardo Bistolfi at Staglieno, dated 1904. The artist, who heavily influenced sculpture in Liguria in the years that followed (probably also as a result of his success at the Venice Biennale in 1905), represents here the new symbolist concept of death, inaugurating the theme of "Beautiful Death", where mystery and sensuality combine: a dying man is surrounded by three girls, but the four figures seem to merge into one.

The Cemetery of the Greeks and the Orthodox

Retracing your steps and exiting the Protestant Cemetery, along the main avenue keep right and head for Viale Superiore Veilino. After a few steps on your right you will see the Cemetery of the Greeks and the Orthodox, which until 1882 was located in the Foce district and is distinguished by its simplicity. The oldest tombs date back to 1852-1889 and include not only Greeks, but also Russians, Bulgarians,

and in general the dead of the Orthodox religion.

Continuing along the avenue that runs alongside the wall, you will reach Piazzale Trento e Trieste. Here are some of the monuments dedicated to the fallen of the two World Wars, the Ossuary of the French Soldiers (1922) and the Ossuaries of the Fallen from World War II.

The Memorial to the Fallen of the First World War

Going up the monumental staircase on the right, in a typical rationalist style, we reach the Memorial to the Fallen of the First World War (1935-36). Buried inside are brave men, whose names are inscribed on the slabs of green marble lining the walls.

The ceiling is decorated with mosaics on a green and gold background depicting the soldiers of all Arms both alive and those deceased accompanied to heaven by angels.

Here ends the route along the Veilino river.



You can retrace your footsteps to reach the exit, or decide to continue climbing up the stairs that lead to the higher terraces or along Viale Testero, which goes up the hill to the new Jewish Cemetery that dates back to the beginning of the twentieth century. In both cases, take the arch

of the aqueduct as the reference

point that you need to reach. Once you passed the latter, you will find below you on your right the English Cemetery with the Commonwealth War Graves and a little further, on the same side, the "Ventaglio" (Fan) behind the Pantheon. Following Viale Brian, you will pass between monuments and chapels as you enter into a grove known as Boschetto Irregolare. Soon after you will see an arrow to the tomb of Mazzini, which lets you join route No. 3.



from the left:
Savi Tomb,
David Chiossone
Tomb,
Michele Novaro
obelisk
below:
Burlando Tomb,
Mausoleum
of G. Mazzini

BOSCHETTO IRREGOLARE ROUTE

This route has its starting point at the Eastern Upper Arcade (Porticato Superiore a Levante).

Once you reach the Pantheon and after walking along the first section of the portico, keep to the right,



head towards the gallery and climb the stairs that take you outside; then take the stairs to your left until you reach Viale Superiore Pontasso. From here follow the brick path that leads into the so-called Boschetto dei Mille (Grove of the "Mille"), a part of the Boschetto Irregolare where numerous graves of the patriots of the Risorgimento are arranged. Continuing up the

stairs, keeping left and following the directions, you will reach the tomb of Giuseppe Mazzini. This tomb in neoclassical style, which seems to have been sculpted into the rock, was designed by Gaetano Vittorio Grasso in 1874 and was completed in 1877. One can recognise it easily, not only because of the name in bronze letters surmounted by a palm branch, but also because of its severe simplicity. Two massive Doric columns hold up the granite lintel and surround the portico through which you enter the crypt, where the tomb is surrounded by the republican flags that accompanied Mazzini during his funeral. Both inside and outside you will notice many plaques dedicated by Mazzinian and republican groups, or individual personalities such as British Prime Minister Lloyd George, the poets Carducci, Guerrazzi and D'Annunzio, the Russian writer Tolstoy. In front of the monument is the tomb of Maria Drago, Mazzini's mother, who played a major role not only in the patriotic education of her son, but also in the inspiration of the political

movement "Giovine Italia". As you enter the grove, follow the path to the right of Mazzini's memorial, which will lead you in a circle and take you back to this point. You will see headstones, obelisks and busts of men in uniform: they are the martyrs who died for their ideals during the Risorgimento or the fallen who fought for the unification of Italy. After just a few steps you can see the Savi Tomb by Rivalta, depicting an angel in the act of writing

the date of death of the patriot on the marble, as well as the anvil-shaped tomb of Federico Campanella, a symbol of the work of forging the minds of the Italians. Going up the stairs, you will reach the obelisk sculpted by G.B. Cevasco in 1888 to decorate the tomb of Michele Novaro, who wrote the music of the Italian national anthem. At the top, now on the paved road,





on the right there are the busts of David Chiossone, sculpted by Lorenzo Orongo in 1883, and of the poet and patriot Paolo Giacometti sculpted in 1884 by Santo Varni, who wanted to reproduce the symbols of classical culture. Keep to the left of the brick obelisk decorating the tomb of the martyrs of "Giovine Italia" who were shot in 1833 and continue along the paved road.

After the tomb of the athlete Gargiullo (Bartalai, 1928) go down the stairs on the left until you reach the first



path on the left. Here you will easily recognise the Rubattino Chapel, due to the alternating white and grey decoration, the Gothic spires and the central cusp made of marble and glass that make it stand out. The tomb is by Resasco, the same architect who supervised the construction of Staglieno, and is home to the remains of ship-owner Raffaele Rubattino, who provided the ships used by the "Mille" leaving from Quarto.

Opposite, is the Sorrentino Tomb, in white marble, sculpted in 1922 by Luigi Orongo. This work, with its pyramid structure, emphasises the soul's desire to soar towards the sky and consists of a sarcophagus surmounted by a statue of a woman in a plastic pose wrapped in a veil lifted by the wind. It is this wind that seems to lift her, symbolising the soul's ascent from earth towards God. With this work Orongo joins the modernist art movement and exaggerates symbolism, hiding the allegorical meaning in search of a more subjective and intimate relationship with death.

Continuing along the gravel path, we come back to the Tomb of Mazzini. Here you can choose between two alternatives.



If you want a shorter route, retake the stairs that you went up to get to the Boschetto dei Mille, returning to the starting point.

If you want to take a nice but long walk, you can continue walking along Viale Mosto (the road that you encountered after the tomb of Novaro) dotted with elegant and monumental private chapels, belonging to the wealthy middle-class families from the late nineteenth and early twentieth century or walk along the trails that lead across the hill-side, passing through the Grove and the Valletta Pontasso. In both cases, the arrival point that should be kept as a reference is Largo Francesi. At the crossroads, the road going uphill will take you to the "Campo dei Mille e dei Reduci Garibaldini" (Field of the Thousand and the Veterans of Garibaldi). Buried here are the remains of those who participated in the expedition that left from Quarto to unify Italy. At the centre of the field there is a small memorial obelisk. The road downhill or, alternatively, the many steps will lead you down to Campo delle Rose and Viale Perrone (the terrace to the right of the Porticato Superiore a Levante, your starting point).



from the left:
Gargiullo Tomb,
Campo dei Mille,
Raggio Chapel
below:
Sorrentino Tomb

RAGGIO CHAPEL

Along Viale Perrone there are some graves of illustrious people like Captain D'Albertis, the first Italian to cross the Suez Canal and the only man to retrace the voyage made by Columbus after reproducing the same nautical instruments. Further on, you will be intrigued from afar by a tomb which is very recognisable for its many white marble spires. This is the Raggio Chapel, a family tomb that Commander Armando Raggio commissioned the architect Luigi Rovelli in 1896. This is the same architect who designed a castle for his brother, the ship-owner Edilio Raggio. Today Raggio Castle in Cornigliano no longer exists, but the style was the same: Rovelli, one of the greatest exponents of eclecticism, was inspired by the neo-Gothic style of the Duomo in Milan. Despite the obvious state of neglect, the building stands out for its size (28 metres in height above the crypt and a base of 35 square metres) and its stately elegance.

Editorial production:

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Edited by Comune di Genova -

Ufficio Sviluppo e Promozione del Turismo

Cartography: M&R Comunicazione based on the maps of the Comune di Genova - Direzione Servizi Civici - Servizi Cimiteriali.

Cover photography: Pietrafraccia Tomb (G. Navone 1909)



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