

A decorative graphic at the top of the page features several blue film strips with white sprocket holes. These strips are arranged in a way that they appear to be overlapping and framing various architectural and historical scenes. One strip shows a large, ornate building with a dome, another shows a classical archway, and a third shows a street scene with buildings. The overall design is modern and cinematic.

DISCOVERING CAMPO VERANO CEMETERY

In 1804, Napoleon issued an order to be applied in all the States of his Empire, that the deceased were to be buried away from the towns, in areas set aside for this purposes and surrounded by walls of a height of at least two metres (the Edict of Saint-Cloud).

While Napoleon's institutions were often short-lived, this one is perhaps the most long-lasting. It drastically changed the people's attitudes and contributed to the creation of cemeteries as veritable open-air museums. These museums are not dead places. The members of the families of the deceased still come to the tombs and provide for their maintenance.

During the late nineteenth and early twentieth centuries, tombs were frequently commissioned from the most fashionable artists of the times. A brief scene from the film, "The Great Beauty", is set among these monuments. On the steps drenched by a violent rainstorm, Jep and Antonio mourn Elisa. Two nuns under an umbrella pass by. Sorrentino is uninterested in the tombs.

Mirko Basaldella, Duilio Cambellotti and Virginio Vespignani may be mentioned among the architects and artists who worked on the tombs of celebrities such as Peppino De Filippo, Vittorio De Sica, Mariano Fortuny, Aldo Fabrizi, Vittorio Gassman, Sibilla Aleramo, Natalia Ginzburg, Trilussa and Ungaretti.

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