



FUNERARY ART WALKING ROUTE

The Torrero Cemetery comprises an excellent collection of artistic production – both from local artists and those from farther afield – dating from the last third of the 19th century until today. It includes outstanding examples of architecture and sculpture, which have converted it into a space for art.

From these, 25 enclaves have been selected (plus one as an introduction) which offer the most interesting examples of the funerary sculptural production conserved in the cemetery and of the architectural types found here. Some of them are also authentic monuments to the memory of outstanding citizens from different spheres of local or national life.

We will see the works of Ponzano, Lasuén, Clarasó, Palao and Bueno and large and "small" buildings by Fernando and José de Yarza, Félix Navarro, Ricardo Magdalena, Miguel Ángel Navarro and Marcelo Carqué, among others, in a selection that is only limited by the natural restrictions of time and space for a walking tour.

THE TORRERO CEMETERY: A PLACE OF MEMORIES

The remains of several thousand people killed during the Spanish Civil War of 1936–1939 and under the dictatorship of Franco lie in this cemetery. We remember them today, after decades of silence and neglect, offering information about where they were executed and the graves in which they were buried. And along with that past, the memories of the victors of the Civil War also appear, who honoured with monuments and commemorative plaques only their own dead, only the "heroes and martyrs fallen in the Glorious Crusade". They are different memories of that war and of the long post-war period – some omnipresent, while others silenced. There are six different locations that evoke the time of the forgotten and the remembered from July 1936 until November 2010.

TORRERO CEMETERY

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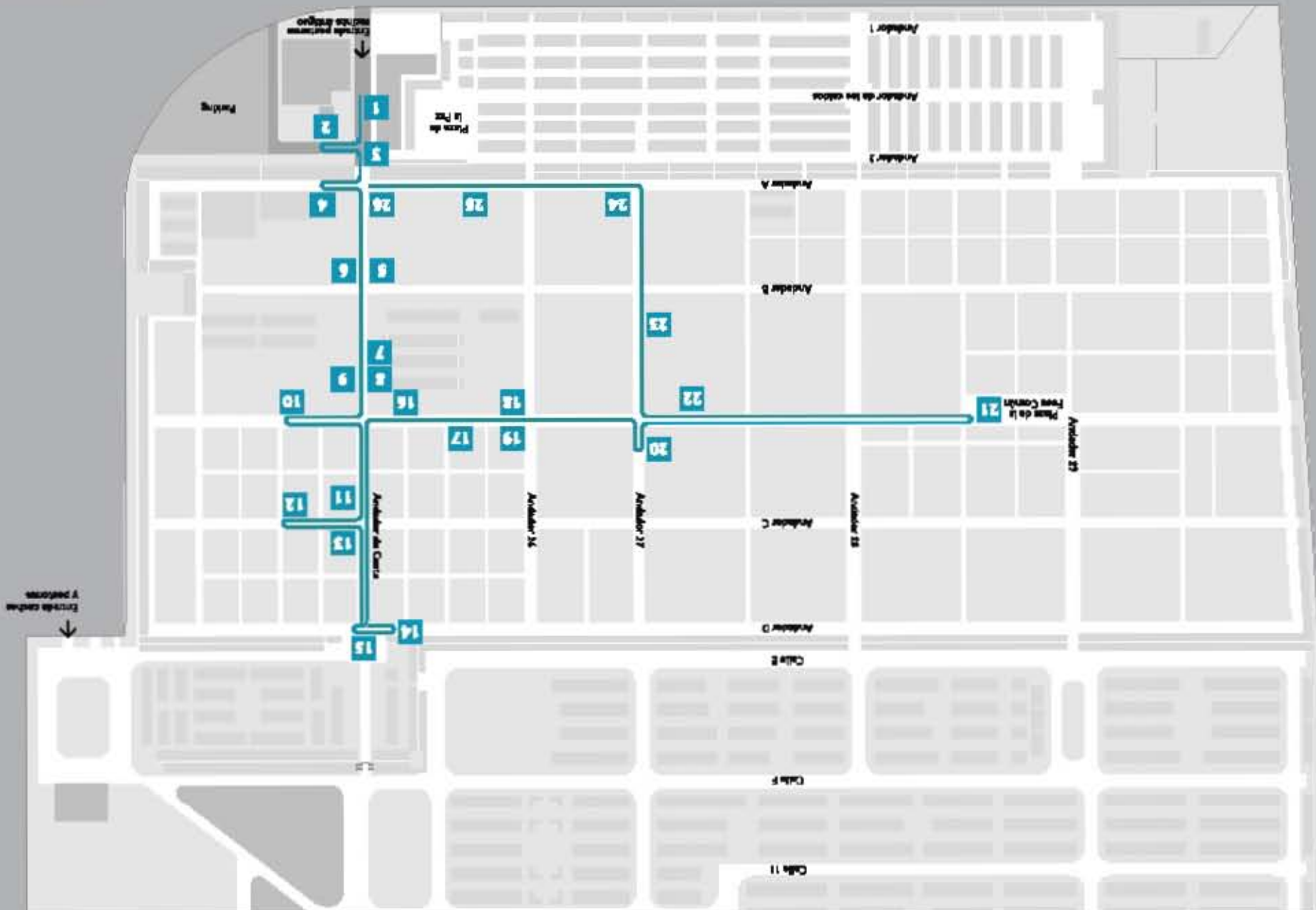
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1. THE TORRERO CEMETERY

The cemetery was opened in 1834 on the land of Mount Torrero, a high and well ventilated area ideally suited for its purpose. Owned exclusively by the city since 1867, its space is organised in streets or walkways and blocks occupied by tombs, graves and niches. The cemetery has Protestant, Muslim, German and civil areas within its perimeter.



2. EXTERIOR CHAPEL OF THE CEMETERY

Designed by the municipal architect José de Yarza Echanique in 1914, it is shaped like a small temple with a rectangular layout and polygonal apse. It is built in bare brick and stone, in a pleasant synthesis of neo-medieval styles – a revival of the Romanesque reinterpreted in neo-Mudejar materials and forms.



3. THE MAIN ENTRY, ADJOINING CHAPELS AND CEMETERY WALLS

In 1883 the municipal architect Ricardo Magdalena began the great remodelling and expansion of the old cemetery in which he organised the space in keeping with European principles of hygiene. He regulated burials and incorporated attached chapel-crypts along the cemetery walls, shaping the magnificent entrance ensemble within a Mudejar-inspired historicist aesthetic.



4. TOMB OF THE VILLARROYA FAMILY

Designed by Antonio Miranda in 1882, this is a solid building, a structure without open space, underneath which lies a crypt with burial spaces. A fully eclectic style, its composition and decoration are complex, executed with refined technique and full of funerary symbolism: poppies, the letter omega, winged owls...



5. TOMB OF THE MURILLO AND PORTOLÉS FAMILIES

This tomb offers a modernist-inspired scenography composed of two figures created by means of different sculptural treatments. A sedentary and rotund female angel points to an ethereal and evanescent female figure that seems to be floating above a high wall on a hillside, symbolising the resurrection of the dead. The work was designed by the architect Domingo Prada in 1909.



6. TOMB OF THE GARDETA-GUINDA FAMILY (BEFORE ANTONIO MORÓN LÁZARO)

Dating to 1904, this unique tomb holds one of the best works of the sculptor Dionisio Lasuén. The delicate figure of a woman invites the visitor to remain silent with her index finger (now broken). With an expression full of melancholy and fluidly sculpted robes, it is one of the best examples of the modernist aesthetic in this cemetery.



7. GRAVE OF THE GINÉS Y GINÉS FAMILY

Dejando la Tierra (leaving the earth) is the title of this exquisite 1905 sculpture by Enrique Claresó. Done in Carrara marble, it is a sculptural representation of the soul in its ascension to heaven in the form of a young, nude woman covered only by a transparent shroud which allows her sensual feminine form to show through.



8. TOMB OF THE ALADRÉN FAMILY

This is conceived as a countryside space that evokes a small cemetery in which the vigorous and tensed figure of a semi-nude man is digging graves. He is the eternal gravedigger that reminds us that after death everything turns to dust. Work of the sculptor Enrique Claresó, it won the Medal of Honour in the 1900 Paris Exposition.



9. TOMB OF THE GÓMEZ AND SANCHO FAMILIES

Also the work of the sculptor Enrique Claresó dating from 1904, this sculpture represents Time, the ancient yet vigorous man who tears out the pages of the book of life, symbolising the passage of time. Done in white marble, the figure, indifferent to his surroundings and fixed in eternity, displays excellent anatomical skill and is clearly inspired by Michelangelo.



10. TOMB OF THE ALADRÉN MATUTE PÉREZ FAMILY

The Angel of Prayer is a work created in 1898 by Dionisio Lasuén. The artist represents a young angel kneeling alongside the sarcophagus and eternally praying the rosary wearing a sublime expression of serenity and spirituality. This is a very well-executed example within the body of well-balanced and classicist works created by this artist in the funerary sculpture genre.



11. TOMB OF MIGUEL FLETA

On the one-hundred year anniversary of the birth of Miguel Fleta (1997-98), the city council placed a commemorative bust on the tomb in which the most universal of our lyrical singers was inhumed in 1959. It is done in bronze in the classical aesthetic but finished in a modern and synthetic manner. It is a work of the sculptor Alberto Gómez Ascaso.



12. TOMB OF THE ASCASO AND MONCASI FAMILIES

Of magnificent and well balanced proportions, this tomb has the structure of a diaphanous shrine in the style of a baldachin or calvary. Done in stone with some details in marble, this work was created by the architect Félix Navarro Pérez in 1862. Its splendid architecture is suspended between sobriety and an elegant classicist aesthetic.



13. TOMB OF THE CATHEDRAL CHAPTER

The architect Fernando de Yarza designed this original octagonal tomb in 1877 for the Cathedral Chapter. Done stone masonry, it combines classicist elements within a generally neo-Romanesque conception. At the back of the building there is a modern and well-executed relief by the sculptor Manuel Arcón, which represents the Virgin of Pilar in keeping with the iconography of the original image.



14. BLOCKS OF NICHE IN PERPETUITY (1924)

The Costa Mausoleum is found the end of the main walkway. It was initially located outside the cemetery until in 1924 Miguel Ángel Navarro designed these blocks of niches built into an arcade in the classicist and monumental style. Located at the end of the road, they dignify the entrance to the area of the Mausoleum and frame the perspective from the walkway.



15. MAUSOLEUM OF JOAQUÍN COSTA

The most emblematic enclave in the Torrero Cemetery, it was built by popular commission in recognition of the values of this eminent Aragonese politician, economist, anthropologist and unforgettable leader of Spanish Regenerationism. The bust of Costa, work by Dionisio Lasuén, crowns the mausoleum, which is conceived as a steep and rustic mountain and is rife with symbolic elements alluding to his ideology.



16. TOMB OF THE GERARDO MERMELO FAMILY

This monumental composition was conceived as a funerary scenography and is excellently executed. It is a 1915 eclectic work by the architect Miguel Ángel Navarro and the sculptor Carlos Palao, the artist who created the figure of the guardian angel who sits on the tumulus, perhaps meditating on the end of his charge.



17. TOMB OF JUAN BRULL

Juan Brull was one of the most influential figures of bourgeois Zaragoza. He died in 1878 and his remains were interred in 1880 in this tomb which houses an excellent life-size portrait created by the sculptor Ponciano Ponzano in 1854 – a work which serves to remind us of the man who was a Senator, Parliamentary Representative and Minister of the Treasury.



18. TOMB OF ANTONIO PORTOLÉS

This unique shrine-like tomb, designed in 1912 by Francisco Albiñana, stands out for the great bronze bas-reliefs that decorate it. By the sculptor Carlos Palao, these works represent an iconographic programme with scenes about the Holy Burial and the Resurrection of Christ, one of the most accomplished works of the modernist aesthetic.



19. TOMB OF THE MAYNAR FAMILY

Félix Navarro designed this tomb in 1890 as a small temple whose use of two tones and materials give it special expressivity. Through a certain synthesis between the neo-renaissance aesthetic that dominates the structure and the neo-Egyptian fashion of the time – inclined walls and obelisks – he achieves an excellent formal eclecticism.



20. GRAVE OF JAIME BALLESTEROS "HERRERÍN"

A figure of a woman with an agonised expression dressed in a bullfighter's jacket, comb and mantilla sits on the tomb mourning the death of "Herrerín", one of the matadors that brought excitement to Aragonese fans at the beginning of the 20th century. This grave, presided over by the portrait of the novice bullfighter, is the 1915 work of the sculptor Domingo Ainsa and the architect Francisco Albiñana.



21. COMMON GRAVE MONUMENT

This is one of the most emblematic enclaves in this cemetery both because of its function and its meaning, memorialized in the epitaph written by Juan Moneva and in the fine art of the group of sculptures that marks it. This work by José Bueno created in 1919 was placed here by popular commission and is one of the most interesting sculptural ensembles of its time.



22. GRAVE OF FLORENTINO BALLESTER "BALLESTEROS"

This is another case in which bullfighting fans promoted the construction of a memorial grave. This time the monument was erected in homage to Florentino Ballesteros, one of the most important bullfighters in history, forty years after his death. It is the 1958 work of the architect Marcelo Carqué and the sculptor Ángel Bayod, although the bust of the matador was done by Domingo Ainsa in about 1917.



23. TOMB OF THE JUAN GUITART FAMILY

This original tomb in the modernist style is the 1911 work of the architect Miguel Ángel Navarro and the Italian sculptors Buzzi and Gussoni. The vigorous figure of a male angel emerges among the winding plant decorations that conceal the upper part of a diminishing "column" decorated on the bottom with fluid forms.



24. TOMB OF THE HERRERO FAMILY

The neo-Egyptian fashion also reached the Torrero Cemetery, where one can see isolated elements integrated in the decoration of tombstones and tombs near this one, the most significant and defined work in this style. The tomb was constructed in 1920 by Miguel Ángel Navarro and reinterprets the traditional Christian tomb using formal and ornamental elements of Egyptian inspiration.



25. TOMB OF THE REPULLÉS-DE LA LLATA FAMILY

In 1939, the architect Marcelo Carqué designed this tomb which gives expression to a scenographic composition on death. It represents the moment in which an angel, dressed in a tunic and with a serene expression, announces the arrival of the Final Judgement. The ensemble is well made and also features decorative elements of neo-Egyptian influence.



26. TOMB OF THE COUNTS OF FUENTES

This small shrine in white marble was constructed in 1870 to hold the remains of the Count of Fuentes, José M^o Pignatelli de Aragón y Autentas, who died in Paris in 1862, and his wife Rosa Cavero y Álvarez de Toledo, who died in Zaragoza in 1898. Designed by the architect Fernando de Yarza, it stands out for its elegant neoclassicism.