



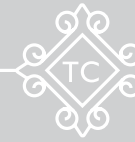
TORRERO CEMETERY  
WALKING ROUTES

# FUNERARY ART WALKING ROUTE

ISABEL OLIVÁN JARQUE



**Zaragoza**  
AYUNTAMIENTO



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## Walking route: funerary art

The old cemetery holds some of the best examples of funerary art created from the beginning of the last third of the 19th century to today. The twenty-five funerary pieces on this route can be found in the Torrero Cemetery, specifically along and near the two main walkways of the grounds: the Costa walkway, which is the oldest, and which runs from north to south from the main entrance to the mausoleum of Joaquín Costa; and the common grave walkway, which crosses the area from west to east.

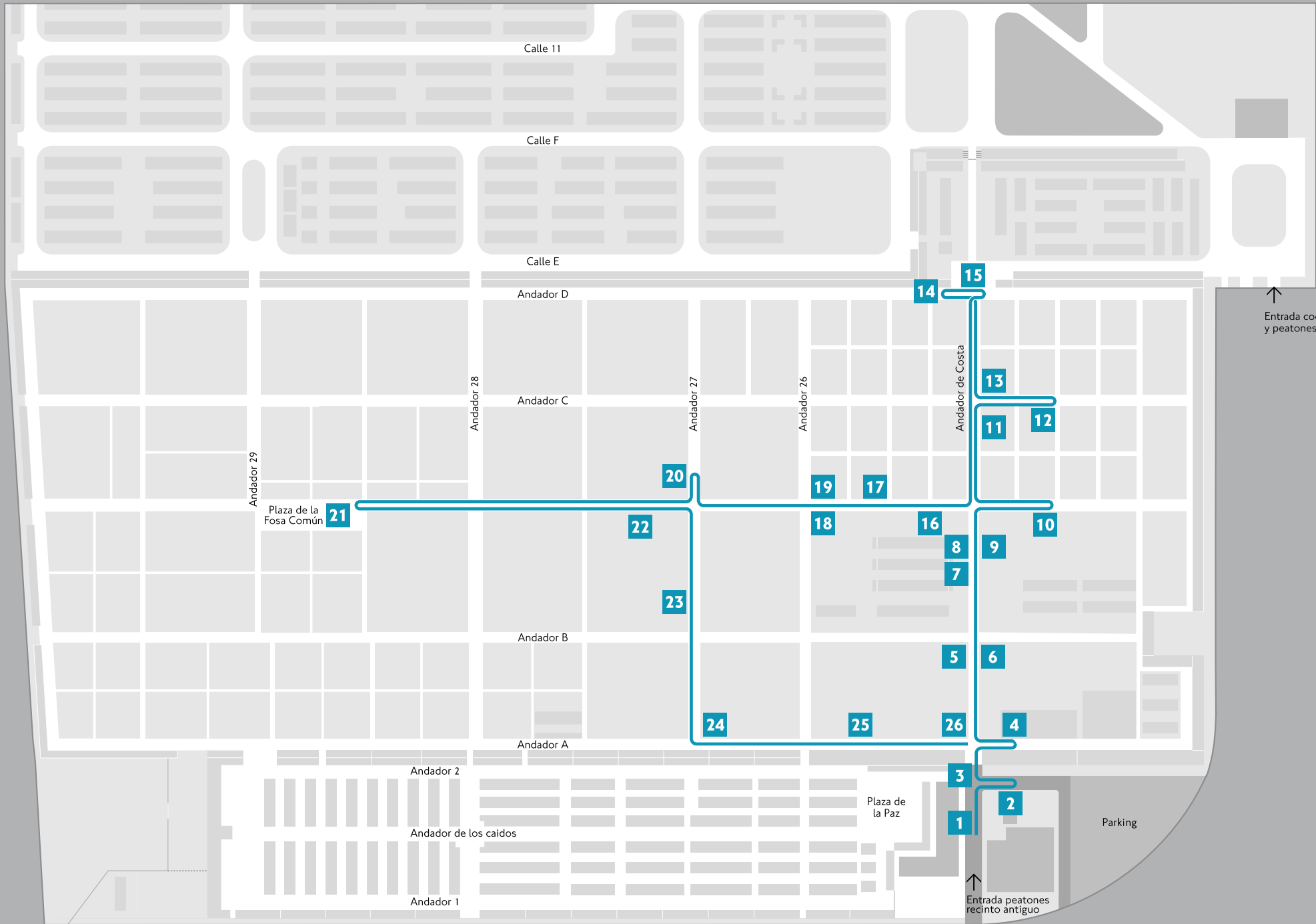
These pieces have been chosen with the distance and time limitations of a walking route in mind, and the route provides excellent examples funerary architecture big and small by some of the most interesting and recognisable architects from this period. Prime examples of different styles, including academist neoclassical, classicism, eclecticism, as well as historicism or revivals including neo-Romanesque, neo-Mudejar and the exotic neo-Egyptian can all be found along the route. The types of work found here are quite varied, the most predominant being small temples of different styles as well as an architectural style using structures without open space, which decorate and mark the crypts. All of these are the works of magnificent architects like Fernando and José de Yarza (father and son, in that order), Félix and Miguel Ángel Navarro (also father and son), Francisco Albiñana and Marcelo Carqué, and others. The great Ricardo Magdalena is responsible for the cemetery's dominant and unifying aesthetic that stems from the 19th century and lasted until the 1970s.

The Torrero Cemetery also houses sculptural masterworks both by local artists and those from farther afield. The theme of death is depicted in every expressive and symbolic possibility. There are also an abundance of religiously themed pieces with depictions of angels and the cross, as well as some exceptional pieces dealing with the death and resurrection of Christ. The depictions of people in different spheres of civic or public life are true memorials to these people's lives, among which the unique Costa mausoleum stands out.

The fabulous artists who have contributed these works of art are primarily from Aragon and include Ponciano Ponzano, Dionisio Lasuén, Carlos Palao, José Bueno, Domingo Ainaga, Gómez Ascaso and Manuel Arcón. Others are from elsewhere, such as Enrique Clarasó from Catalonia. Some of his best works can be found here in the cemetery. And we should not forget the Italian artists living in Zaragoza, Buzzi and Gussoni.

The fruits of these artists' talent are what make it possible for us to speak of the Torrero Cemetery today as an authentic space for art.

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Calle 11

Calle F

Calle E

Andador D

Andador C

Andador B

Andador A

Andador 2

Andador de los caídos

Andador 1

Plaza de la Fosa Común

Plaza de la Paz

Parking

Entrada coches y peatones

Entrada peatones recinto antiguo

Andador 29

Andador 28

Andador 27

Andador 26

Andador de Costa

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# 1 THE TORRERO CEMETERY

The Torrero cemetery opened in 1834 and was built in accordance with regulations inspired by the hygienist movement that began in 1787 and persisted until the beginning of the 19th century (1813), which prohibited interment in church cemeteries and convents within city limits. The site chosen was on Mount Torrero – hence its name – a half league to the south of the city in an elevated area with good ventilation, making it ideally suited for its purpose. Initially ownership of the cemetery was shared with the parishes in the city, but in 1867 it became exclusively city property.

Today the cemetery, the largest but not the only one in the city, covers an area of 500,000 square metres with little room for further expansion.

The layout is that of a cemetery-city, typical of Latin European cities. The area is delimited by streets – called *andadores*, or walkways – with benches, trees, lamps, and blocks or *cuadros* of tombs and niches. The layout and overall shape of the area is the result of additions and expansions that were built over the years

to meet the needs of the city's increasing population and the resulting increase in burial space requirements.

The cemetery has Protestant, Muslim, German and civil areas within its perimeter.

Some of the most significant stages and architects:

## Old cemetery:

- 1834 Fernando de Yarza and Joaquín Gironza planned and directed the construction of the cemetery, giving it an academist layout.
- 1875 Expansion by Segundo Díaz, employing the same aesthetic.
- 1883 New expansion and renovation by Ricardo Magdalena. This established the configuration of the old cemetery and established the direction that would be followed for decades. This expansion played a key role in determining the later development of the cemetery.
- 1911 Expansion by Felix Navarro to the east (without zoning permits).

## First expansion:

- 1937 José de Yarza y García extends the cemetery to the north, in an area designated as a park next to the main entrance.

## Second expansion:

- 1958 Marcelo Carqué created this expansion to the south which included the Costa Mausoleum, which gives us its name, the Costa Expansion.

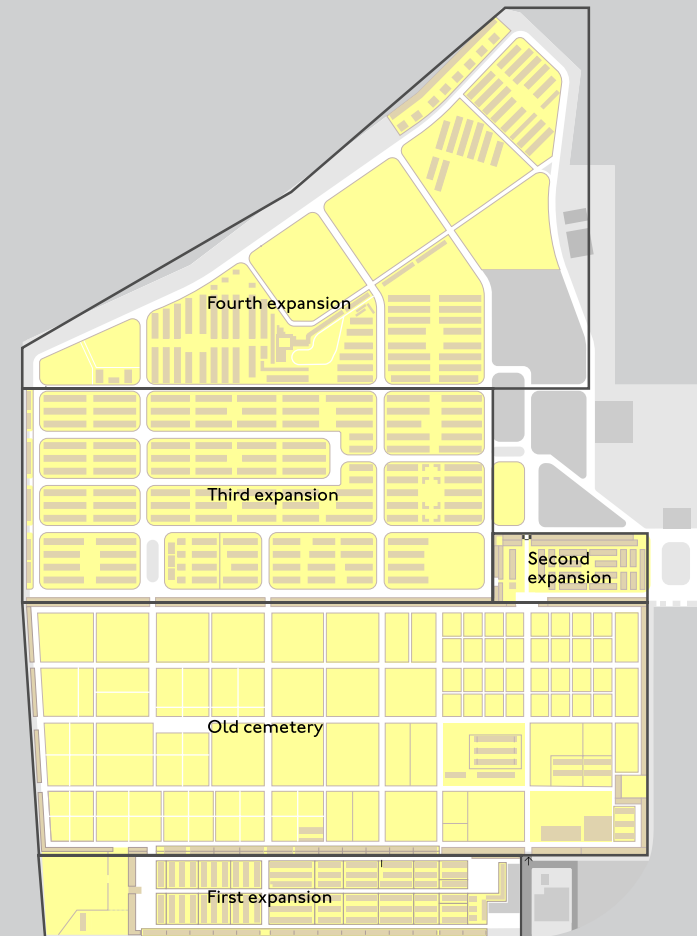
## Third expansion:

- 1970 José Beltrán. This expansion was in the south. It is also the largest of all

of the expansions. It was finished with a funerary complex by J.L. Sáenz de Cenzano in 1979.

## Fourth expansion:

- 1990 Elvira Adiego expanded the cemetery to the south to the Barranco de la Muerte, giving it a landscaped treatment which assimilated the adjoining forest with a series of architectural masterpieces including the porticoed walkway, the viewpoint and the collective tomb of illustrious persons.



## 2 EXTERIOR CHAPEL OF THE CEMETERY

After the demolition of the dilapidated cemetery chapel in 1913, the chaplain Manuel Lario Cortés requested that the city council construct a new chapel in which to hold mass for the faithful. In 1914, municipal architect José de Yarza Echenique (1876–1920) created the design for the project and presented his plans, his budget and his proposal for the location of the chapel on the cemetery grounds. The location was rejected by the development commission and they selected the current location outside the cemetery walls, between the walls and the caretaker's house. Bernardino Estella Castelló – the only person to submit a bid – won the competitive bidding and was awarded the construction contract for 10,252 pesetas. Work finished in August of 1915 and the final construction price was 10,580.39 pesetas. The increase in price was due to an increase in the overall height of the structure by 0.2 meters.

The project was completed in accordance with the plans: masonry trench foundations with stone from Tafalla used for skirting, elements of the façade (bases, shafts, capitals and cantilevers) and the finishing touch, the cross. The walls are made of

facing brick with plaster on the interior, the wooden joinery and framework and the roof supports are finished with Arab tiles.

The chapel is a small temple (12.5 m by 6.5 m) with a rectangular floor plan in a single nave and polygonal apse. The walls delineate the interior and exterior through the use of pillar-buttresses and the lateral and main walls have vertical rounded arch openings with a border highlighted in decorative rowlock brickwork. A border with several rows of projecting brickwork with modillions on the last row crowns the entire perimeter of the building except the main façade. This has a rounded arch doorway which is highlighted by an exterior archivolt made entirely of brick, except the columns and their bases, carved capitals and corbels which are made of stone. An open belfry with a small hole for the bell rises over the oculus and this is topped by a cross.

The chapel, in a state of gradual renovation, offers a curiously pleasant synthesis of historic styles, a Romanesque revival interpreted in Mudejar materials, techniques and forms.



### 3

# THE MAIN ENTRY, ADJOINING CHAPELS AND CEMETERY WALLS

In 1883 the architect Ricardo Magdalena (1849-1910) presented the plans for the New Expansion and Reform of the Torrero Cemetery, certainly one of the most important developments after the original construction of the cemetery. In this complex process Magdalena made further additions to the cemetery with his meticulous design of the exterior walls, entryways and adjoining chapels along the wall, creating the magnificent ensemble of elements at the main entrance to the cemetery which constitutes the defining image of the Torrero Cemetery. He designed the main entry in 1896 and the adjoining chapels in 1901.

The composition of the doors, chapels and rear wall is unbroken and homogenous and is clearly in keeping with the ideas on historic architecture of the day, in this case of clearly inspired by the Mudejar style. Bare brickwork is employed for its expressivity in the composition of the facades and as an ornamental element in the decoration of arches, spandrels and eaves with recesses and crenulations.

The chapels are in a row, creating a façade of continuous arches divided by pillars which delineate the separate chapels. In front of the chapels there is an open space, a walkway enclosed by wrought-iron fencing with individual entries to each of the crypts located below.

The architectural style employed by Magdalena in his design set the theme which was used in the construction of subsequent chapels. This style was repeated using the same motifs with little variation for decades, giving the area an aesthetic and visual unity that was honoured by all of the municipal architects until the 1970s. After this, structures that were more modern and more rationalist and also less expensive began to appear in the cemetery.



# 4 TOMB OF THE VILLARROYA FAMILY

Cuadro 2, nº 183

The Villarroya family tomb is located on the west side of the Costa walkway very near the entrance to the old cemetery. The tomb is in an excellent state of preservation. It was designed by the prolific and renowned master Antonio Miranda Fondevila (1849-1920) near the end of 1882 and was commissioned by Josefa Cartié.

The architectural style of the tomb is one without interior space; it is a solid structure with a crypt with burial spaces underneath. Made in stone, it is absolutely faithful to the project as a whole with a square layout surrounded by an enclosed area with sandstone pillars and decorative ironwork.

The composition and decoration are both rich and complex and employ several types of formal resources. The structure has four small porticos over a tiered and raised foundation in which four bronze tombstones rest. An octagonal tambour rises above these crowned with a cupola topped with a cross and halo and the head of Christ in high relief.

The ornamentation employs all types of elements, some of which are structural, which are all skilfully distributed and crafted with meticulous technique, employing a distinctly eclectic aesthetic. Among the more striking elements are the beautiful Corinthian capitals which are adorned with poppy flowers and their characteristic leaves, which are a symbol of eternal sleep. This tomb stands out precisely for the rich symbolism of many of its elements, all related to the theme of the end of life, or death. On each side of the foundation the letter omega (the last letter of the Greek alphabet) appears, symbolising the end of life. The winged owls on each of the small porticos symbolise night, the darkness of death, and the urns that are partially covered with a cloth have clear funerary symbolism.

This is an excellent, stately piece and offers one of the best examples of the eclectic aesthetic within this genre of funerary art.





# 5 TOMB OF THE MURILLO PORTOLÉS FAMILIES

Andador Costa, Cuadro I, nº 149

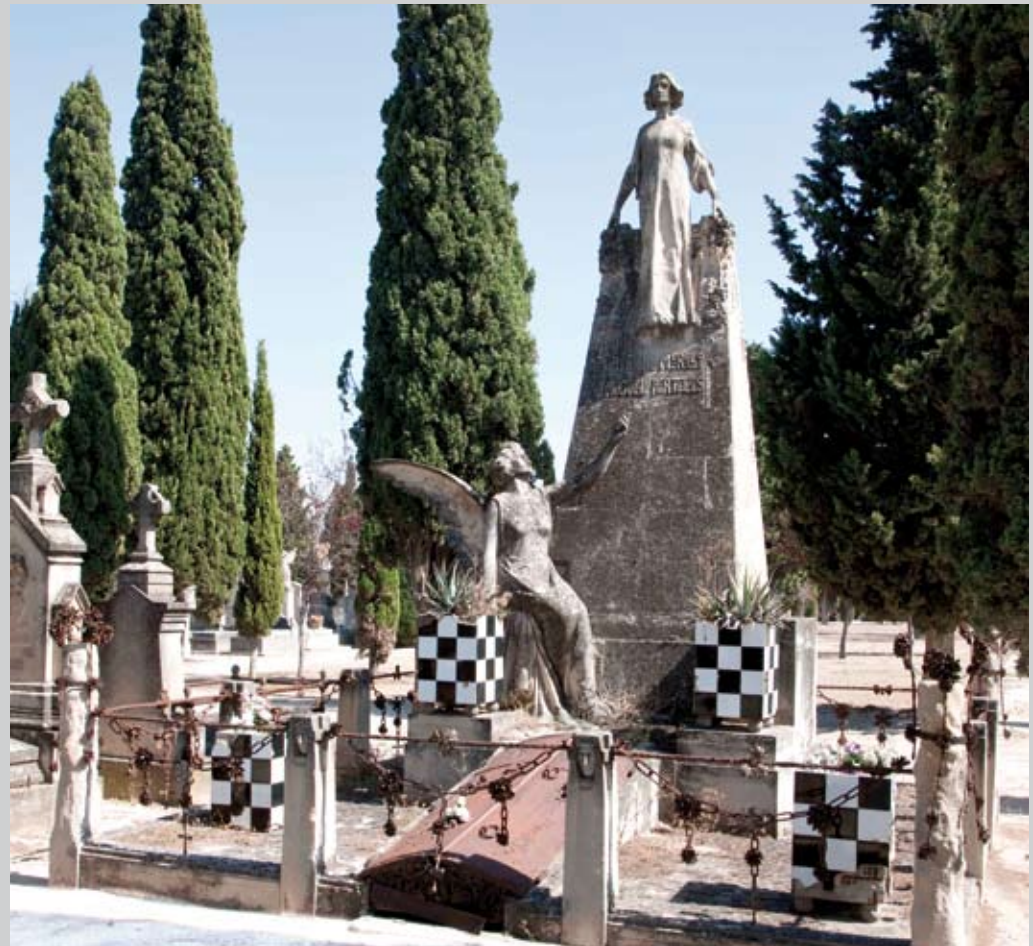
Mariano Murillo Pardina initially commissioned the construction of this tomb designed by the architect Domingo Prada in 1909. Shortly thereafter, in 1911 stonework that had been damaged by nitre was repaired and the feet of the main figure were removed in order to inscribe the names of the families whose remains were to occupy the tomb on the lower section of the wall: the families of Mariano Murillo and Miguel Portolés.

This is an original and diaphanous space, made up of pillars with flowing forms in the angles and others with recessed sculpted faces in the upper sections supporting "cords" and chains adorned with wrought iron floral elements delineating the square form of the tomb in a clearly scenographic composition. Surrounding this are striking ceramic flower pots with prismatic forms and a black and white chequered pattern motif, certainly added subsequent to the time of the original construction.

Among the highlights of this work are the two sculpted figures which dominate the scene, the creators of which are unknown.

They have been given somewhat different sculptural treatments. One of them depicts a seated female angel wearing a tunic, done in rounded and well-defined forms. She looks out serenely and gestures with her left hand to another ethereal female figure draped in evanescent robes who seems to be floating over a high wall on a hillside, symbolising the resurrection of the dead. This wall is covered with rich and meaningful floral decoration in relief, similar to the treatment typically seen on columns, which spills over the back side creating a cross with the two upper arms ending in cardinals and the lower one in a cartouche.

The ensemble is an excellent example of the modernist aesthetic in a scenographic composition rich in symbolism.



# 6 TOMB OF THE GARDETA-GUINDA FAMILY

Andador Costa, Cuadro 2, nº 150

This unique tomb, one of the most interesting in the cemetery, was built for the family of Antonio Morón Lázaro in 1904. Ownership of the property later passed to the Gardeta-Guinda family.

This tomb has a square layout and a combined artistic treatment which employs both architecture and sculpture in a scenographic composition. The tomb is made of limestone, enclosed by a wrought iron chain on three sides supported by stone pillars. The pyramid shaped crypt is crowned by a cross adorned with flower and palm garlands. The entry to the crypt is covered by a barrel vault and the façade has an elliptical arch shaped like the letter omega, the last letter in the Greek alphabet and a clear funerary reference. The iron door is well-preserved and decorated with floral themes, cardinals and the characteristic modernist coup de fouet, the work of the ironsmith Pascual González.

The arch impostes are quite long on both sides and one of them serves as a pedestal for a sculpture which plays the pivotal role in the asymmetrical

composition of the tomb. This allegorical figure, *El Silencio*, has been skilfully incorporated in this singular modernist work and is the work of the sculptor Dionisio Lasuén (1850-1916).

The near life-sized expressive sculpture is also made of limestone, which explains the deterioration of the right hand and the missing index finger, which placed over the lips of the figure, invited silence. The figure wears flowing sculpted robes in the Florentine style of the 14th century and holds a basket of flowers in her left hand. The head of the figure is covered with a cornet surrounded by autumn leaves whimsically placed like a crown of laurels. The piece has been compared to Gustavo Doré's drawings for the *Divine Comedy*.

The sculpture is rife with symbolism and expression of eternal sorrow in a surreal and phantasmagorical setting. This figure is one of the best examples of aesthetic modernism in this Zaragoza cemetery.



# 7 GRAVE OF THE GINÉS Y GINÉS FAMILY

Andador Costa, nº 369

The tomb of the family of Gregorio Ginés y Ginés dates to 1905 and provides one of the best examples of modernist sculpture in Zaragoza. It is the work of the Catalan sculptor Enric Clarasó i Daudí (1857-1941), the architect of three additional tombs in the cemetery.

It is small – only 3.25 m<sup>2</sup> – because it is truly a perpetual grave. The structure has a richly decorated sloping slab with a Greek cross on the top. The cross is adorned with flower garlands in relief and funerary inscriptions are carved into this with further sculptural elements on the head of the tomb.

Four round, conical stone pillars supported the wrought iron enclosure. The sculptural treatment of these pillars is very original as they feature a series of plant elements which contain bands of skulls with the tops covered with a cloth – it is an ensemble rife with funerary symbolism. One of the pillars no longer stands, and the other pillar and the tomb itself are showing signs of their age. The wrought iron work has also deteriorated somewhat.

The predominant element of the ensemble is the female figure seated on the head of the tomb and done in Carrara marble. This sculpture is called *Dejando la Tierra* (Leaving the Earth), about which Clarasó himself said, “This sculptural representation of the flight of the soul that takes the form of a mystical and vaporous woman who leaves behind the quagmire of the earth and lifts herself to the serene regions of infinity.” This is a sculptural representation of the soul in its ascension to heaven in the form of a young, nude woman covered only by a vaporous and transparent shroud which allows her sensual feminine form to show through. Her head is tilted back and her arms fall to the side, held close to the body, making her look as though she is fainting, seemingly floating, but yet still joined to the earth at one point by delicate white lily stems that symbolise virtue.

The fluid forms of the figure and undulations of the draped shroud and the overall arrangement of the ensemble clearly refer to a modernist aesthetic. This work is one of the most interesting examples of this style in the cemetery.



# 8 TOMB OF THE ALADRÉN FAMILY

Andador Costa, nº 127

In 1903, Alberto Aladrén Mendivil, member of the Zaragoza bourgeois and one of the most luxurious jeweller's shops in the city (which remains standing today as a cafe), commissioned the construction of one of the most interesting tombs the Torrero Cemetery. The tomb is an excellent example of the work of the Catalan sculptor Enric Clarasó i Daudí (1857-1941). It is one of two replicas that the artist created of this work, which won a First Class Gold Medal at the International Paris Exposition of 1900; the other of the two replicas, from 1902, can be found in the Montjuïc Cemetery in Barcelona.

The work was conceived as a rolling landscape, a closed structure made of Tuscan stone which brings to mind a small cemetery with small inclined iron crosses. Simple stone pillars that are connected to one another with ironwork surround a square area where a statue of a semi-naked young man stands. The sculpture captures the young man's exaggerated musculature

in a moment of utmost exertion as he digs his own grave (his pick has disappeared in the last few years). The piece is done in white-streaked marble, which adds even more to its expressivity. There are a few variations from the original plan, one being an added pillar. This was very likely added to give the sculpture more stability and strength as the area is frequently buffeted by strong winds. According to the project specifications, "the figure represents a summary of human life: honours, riches, pride... everything is reduced to the same thing: dust. It is the eternal gravedigger."

The symbolism and of the composition is made clear in the text engraved in the tombstone, set like a stele on top of the statue's main supporting pillar (on one side of the pillar the sculptor has engraved his name), "*MEMENTO HOMO/ QUIA PULVIS ES/ ET IN PULVEREM REVERTERIS.*" (Remember, O man, that you are dust, and unto dust you shall return.)

The sculpture is characterised by a meticulous anatomical treatment and faithful depiction of an able-bodied man. It is based on a concept of highly detailed realism that also includes latent symbolic elements.

The work was very highly valued by its creator for having achieved a synthesis of form and thought and is certainly considered a masterpiece of funerary sculpture, both in this cemetery, and in general.



# 9 TOMB OF THE GÓMEZ AND SANCHO FAMILIES

Andador Costa, nº 128

This splendid tomb for the families of Gómez Arroyo and Sancho Arroyo was built in 1907 by the Catalan sculptor Enric Clarasó i Daudí (1857-1941) and can also be found on the Costa walkway, across from two works by the same artist.

As with the previous tomb, it is made of white-streaked marble which skilfully crafts and presents the figure of "Time", an allegory to the passage of time based on traditional iconography inspired by verses of the Book of Job, "Seeing his days are determined, the number of his months are with thee..."

The work depicts the figure of an elderly but healthy man, with exaggerated treatment of the musculature. He sits in the middle of the square tomb on a huge block of marble which rests over the crypt. The elderly man is tearing out the pages of the Book of Life, which fall to his feet, symbolising the inexorable passage of time. The composition culminates with an hourglass at the feet of the statue which has now disappeared. He wears an expression of being lost in thought,

indifferent to his surroundings, set in eternity. The piece has a clear feeling of majestic gravity.

His torso is naked, covered from the waist down by a long cloak. The piece's voluminous and well-rounded forms, powerful musculature and the long-bearded face of the figure reveal the influence of Michelangelo.

It is a magnificent composition.



# 10 TOMB OF THE MATUTE PÉREZ FAMILY

Andador de la Fosa Común, Cuadro 6, nº 104

Aquilino Matute and Narciso Pérez commissioned this tomb in 1898. It is undeniably one of the most beautiful in the cemetery. It is located in the oldest part of the cemetery near the intersection of the Costa and common grave walkways on the west side. It was created by the sculptor Dionisio Lasuén (1850-1916), whose work is also displayed in various other places in the cemetery. His signature is carved in the lower right corner of the sarcophagus.

The piece is made of limestone and occupies a square space of 5m in length. It is a fairly simple composition, yet full of expressivity. A finely detailed sarcophagus covered in ivy garlands rests atop a large tiered square foundation. Next to the sarcophagus sits the figure of an angel, the guardian angel in prayer, who wears a sublime expression of serenity and spirituality. The sculpture depicts the figure of a kneeling adolescent angel, eternally praying the rosary while she brings a small crucifix to her lips. This is a fabulous example of the body of well-balanced and classic works created by Lasuén in the funerary sculpture genre.

The beautiful feminine face of the angel, the delicacy of her hair, the musculature and strength of her great wings as well as the folds of her ample and heavy garments show the greatness of this work and are characteristic of the artist's style.

The iconographic theme of the angel is one of the most reiterated themes in the sculptures found in the Torrero Cemetery and is representative of an iconography created by Lasuén for this tomb. It is one of the best and oldest examples of funerary sculpture on the premises. This work brought the artist critical acclaim in the press and the recognition that his sculptures transformed the cemetery, which up to then been a cold and dreary place, into a setting that would gradually become a space for the arts.



# 11 TOMB OF MIGUEL FLETA

Andador Costa, Cuadro 18, nº 25

The most universal of Spain's lyrical singers, the tenor Miguel Fleta (Miguel Burró Fleta), was born in Albalate de Cinca in the province of Huesca in 1897 and died in La Coruña in 1938, where he was buried. His remains were transferred to Zaragoza in 1941 where they were interred definitively in this tomb in 1959.

On the hundred year anniversary of his birth, the city council commissioned the creation of a bust of the singer to place in his tomb. A design competition was held and the winning Zaragoza sculptor, Alberto Gómez Ascaso (born 1966), produced this piece. In 1999, to prepare the tomb for the arrival of the sculpture, a granite slab was added with the inscription "ZARAGOZA A / MIGUEL FLETA / 1897-1998 / EN SU / CENTENARIO" (Zaragoza to / Miguel Fleta / 1897-1998 / on his centennial).

The tomb is located on a corner of the second stretch of the Costa walkway and is recognisable by its stark simplicity. In the centre, in an emphatically tiered placement is the tomb itself, made of polished granite. On a pedestal also

made of polished granite, in a corner made of two formwork concrete walls, rests the bust of the tenor, made of cast, patina bronze (Villaguz de Villanueva de Gállego Foundry).

Gómez Ascaso made the bust from photographs provided by the tenor's older brother and depicts the singer when he was still young (Fleta died when he was 40) and healthy, dressed in a suit and tie in the style of his time. He wears a noble and serene expression with a hint of a smile, giving the bust a certain timelessness and simplicity and endowing the work with lasting sculptural qualities. The design of the bust is classic, but the result is modern and synthetic.

The tomb as a whole is a commemorative monument to the memory of the singer.



# 12

## TOMB OF THE ASCASO AND MONCASI FAMILIES

Cuadro 20, nº 26

The memorial tomb of the Ascaso and Moncasi families is located on the west side of walkway C near the Costa walkway. The construction of the tomb was commissioned by Francisco Moncasi y Castel in 1879 after the purchase of the plot "in the expansion of the cemetery". Work was done in 1882 following the design created by the versatile architect Felix Navarro Pérez (1849-1911).

The tomb is of magnificent but balanced proportions; it is 5m in length, and made of stone, with some ornamental features in white marble.

Its structure is that of a diaphanous shrine in the style of a baldachin or calvary. It is supported by four large Tuscan pillars which hold an entablature crowned by a curious tiered roof also made of stone. On each of the four sides the opening is partially blocked by two pillars. These are done in the same style as the four Tuscan pillars but are smaller in size. They support a moulded archway whose keystone is embellished with the beautiful face of a woman sculpted in high relief in white marble.

Inside there are two large graves with gravestones. On the head of both there is a large cross which occupies most of the opening. The lower parts of these are decorated with crowns of crossed tefillins framing a heraldic shield.

This is a fabulous work of absolute clarity and elegance – steeped in the idiom of the classicists – with an unadorned and monumentalist treatment which exemplifies a style that is unique within the cemetery.





# 13 TOMB OF THE CATHEDRAL

Andador Costa, Cuadro 26, n° 17

Fernando de Yarza (1841-1907), the Zaragoza Cathedral Chapter architect, designed this tomb in 1877. The construction contract for the tomb was awarded to the master builder of the Santa Iglesia Metropolitana, José Aguilar and the tomb was built on a plot that was slightly larger than usual (52.78 m<sup>2</sup>), using one of the plots specifically designated for associations and governmental bodies in the section of the Segundo Díaz expansion. The plot and the tomb are both in the shape of a regular octagon and the structure was made with Floresta stone ashlars.

This chapel or small temple is a stylistic hybrid, combining classicistic components in a general neo-Romanesque concept. The exterior wall is made of pillar-buttresses on the corners of the octagon which support a plain moulded entablature covered with acroterions. A classic pediment crowns an entry with a slightly flared round arch. The refined columns and capitals are the structure's most neo-Romanesque element. The roof is made of zinc with a simple cross on the ridge.

An iron fence surrounds the area around the tomb, underneath which there is a crypt that can be accessed from the interior.

Inside, a depiction of the crucifixion of Christ hangs above the altar in a Baroque frame featuring a tall crest with the chapter's coat of arms.

There is a white marble relief located on the rear part of the wall, on the side opposite the entrance in the opening formed by the round arch. The relief was created by the sculptor Manuel Arcón (1928) and depicts Our Lady of the Pillar in accordance with the iconography of the original image.



# 14

## BLOCKS OF NICHE IN PERPETUITY (1924)

Andador Costa, Entrada Mausoleo de Costa

At the end of the cemetery's main walkway – the layout for which dates to the expansion carried out in 1875 by the architect Segundo Díaz – is the Costa Mausoleum, for which this path is named. When this great Aragonese figure died in 1911, a committee was formed to come up with ideas for his mausoleum. The committee reached its decision in 1912 and construction of the tomb began. The tomb was completed with a modernist gate by José de Yarza Echenique (see 15 – Mausoleum of Joaquín Costa).

The location chosen for the structure was a space to the south, outside of the cemetery walls. Decades later, in 1958, this area was made part of the cemetery proper in the second expansion, also known as the Costa Expansion, thereby losing its initial secular nature.

At first, the mausoleum was like a type of addition outside of the cemetery, but in 1924 the then municipal architect Miguel Ángel Navarro Pérez (1883-1956) drafted plans for “Blocks of Perpetual Niches in the Catholic Cemetery of Torrero”. These blocks were to be constructed at the

end of the main walkway, providing the cemetery with a dignified entrance in the area near the mausoleum.

The blocks of niches are to either side of the mausoleum and are made of brick. They also have a peristyle-like porch under a monumentalist roof, all of which is done in stone. Dorian columns and pillars on both sides support a classic and elegant entablature which is crowned with a symmetrical composition with matching triangular pediments (also on both sides) which delineate a space covered with copulas and adorned with torch holders. The decoration is given a finishing touch with palmettes and a cross – the only religious element – in the centre of the composition and the letters Alpha and Omega on the tympana of the pediments.

The result is spectacular and undeniably neoclassical and French. The piece breaks with the aesthetic template established by Magdalena which was followed by the majority of his successors.



# 15 MAUSOLEUM OF JOAQUÍN COSTA

Andador de Costa

At the end of the walkway which bears Costa's name is the mausoleum of the Huesca politician, jurist, economist, anthropologist and historian – and a critical figure in Spanish Regenerationism – Joaquín Costa Martínez (Monzón 1846 – Graus 1911). When his remains were to be transferred to Madrid for interment in the Tomb of the Illustrious, the people of Zaragoza, in a great outpouring of grief, put a stop to the removal of this great figure from Aragon and his remains were then interred provisionally in the Torrero Cemetery.

Afterwards, donations were collected from the public to construct his final resting place. A design competition was announced, which was won in 1912 by the project signed by the author Manuel Bescós (a.k.a. Silvio Kosti) (1866–1928) and the painter Felix Lafuente Tobeñas (1865–1927) who reworked some of the utopian ideas expressed by Costa himself on burial.

The location chosen for the structure was a space to the south, outside of the walls of the Catholic cemetery.

The structure was integrated into the cemetery proper decades later in the second expansion, called the Costa Expansion. This expansion, designed by Marcelo Carqué and carried out in 1958, placed the mausoleum on the inside of the cemetery, thereby changing its original secular positioning. The entrance to the mausoleum had already been dignified with the construction of the block of porticoed niches which flanked the entry, designed by Miguel Angel Navarro Pérez.

This monument was conceived as an artificial rustic mountain, with rock outcroppings, culminating with the bust of Costa, work of the sculptor Dionisio Lasuén (1850–1916). The original project was quite ambitious and aimed to “revive nature in a Hellenistic atmosphere” in memory of Costa's fervour for Greek thought, however, the project was simplified considerably. The work was meant to be finished with depictions of the Pantheon, the Trial of Demosthenes and the votive Platean Tripod, although only the first of these, the Pantheon, was completed by the marble sculptor Beltrán. Other elements in the original



design were also eliminated, for example, a reference to water policy, a key element of Costa's regenerationist platform. However, some ideas were kept, such as the idea of using the previously mentioned utopian proposals involving the construction of an internal vaulted space with an entry flanked by two fluted marble pillars finished with a tombstone of the same material in which the epitaph written by Bescós is engraved:

Original:

ARAGON  
A  
JOAQUIN COSTA  
NVEVO MOISÉS  
DE VNA ESPAÑA EN ÉXODO  
CON LA VARA DE SV VERBO INFLAMADO  
ALVMBRÓ LA FVENTE DE LAS AGVAS VIVAS  
EN EL DESIERTO ESTERIL  
CONCIBIÓ LEYES PARA CONDUCIR SV PUEBLO  
A LA TIERRA PROMETIDA  
MDCCCXLVI NO LEGISLÓ  
MCMXI

Translation:

ARAGON  
TO  
JOAQUÍN COSTA  
A NEW MOSES  
OF A SPAIN IN EXODUS  
WITH THE STAFF OF HIS WORD INFLAMED  
HE ILLUMINATED THE FOUNT OF LIVING  
WATERS  
IN THE INFERTILE DESERT  
HE CONCEIVED THE LAWS TO LEAD HIS  
PEOPLE  
TO THE PROMISED LAND  
BUT HE DID NOT LEGISLATE  
MDCCCXLVI - MCMXI

The project was executed by the architect José de Yarza in 1916. He completed and enclosed the monument with an artistic wrought iron grille integrated with a rustic stone wall, work of the ironsmith Francisco Pradilla. The wall is now open in the rear to allow access to the Costa expansion.

The mausoleum was conceived with a clearly symbolist character, in which the architect and the sculptor are subordinate to a complex design that is more picturesque and literary. The work is crowned by the bust of Costa, an expressive but restrained work by Lasuén which contrasts with the grandiloquence of the structure as a whole. The lush surroundings confer a fresh and pleasant air to the tomb, although creeping vines also cover a good part of it, including part of the bust itself.

This is definitely amongst the most famous and emblematic mausoleums in the cemetery, a stunning work, one that is atypical in the body of Spanish funerary art.



# 16

## TOMB OF THE GERARDO MERMEJO FAMILY

Andador Fosa Común, nº 102

On the east side of the common grave walkway, almost at its intersection with the Costa walkway, rests the magnificent tomb of the family of the Alderman of the Zaragoza Consistory (from 1895 to 1898), Gerardo Mermejo. The tomb was designed in 1914 by the architect Miguel Ángel Navarro Pérez (1883-1956), and construction was concluded in 1915. The company Rocañín y Bayod Constructores built the structure, with the exception of the figure of an angel, which is the work of the sculptor Carlos Palao Ortubia (1857-1934). The constructors' engraved signatures can be found in the lower left corner of the two pillars of the enclosure which surround the figure of an angel. The sculptor's signature can be found on the rear lower part of the angel figure.

The tomb is done in Floresta stone, except for the figure of the angel which is made of Carrara marble, and is a structural composition based around a central elevated shrine with the door to the chapel and crypt, and two wings or lateral structures of lesser height and a tumulus or sarcophagus in the rear. An open wall of pillars surrounds the structure, which

covers an area of 5 square metres. This is a clearly eclecticist work and the quality of the architecture is fabulous, with an astonishing and abundant decorative repertoire employing panels, garlands, crowns, ringed columns, floral and plant capitals, torch holders, etc. The iron work of the central shrine is also richly decorated and skilfully crafted.

On the raised tumulus in the rear rests the life-sized figure, carved in Carrara marble, of a winged male angel who is sitting, dressed – almost wrapped – in a classic tunic with angular folds. Palao juxtaposes the overall vigour and strength of the angel's shoulders and body with a delicate treatment of his face and hair. In his right hand, the angel holds a cross while his left arm rests on the tumulus. This meticulously detailed image has been interpreted as a guardian angel that is lost in deep thought after the completion of his task.

Palao's work is a stunning classicist piece that is extremely well executed, making it the star of this magnificent, scenographic and very well-preserved tomb.



# 17 TOMB OF JUAN BRUIL

Andador Fosa Común, Cuadro 15, nº 34

Juan Faustino Bruil y Olliarburu, one of the most revered and influential figures of bourgeois Zaragoza, died in 1878. A financier and politician, he founded the Caja de Descuentos de Zaragoza (1854), the first credit institution in the region, and held the offices of Senator, Parliamentary Representative and Minister of the Treasury. He gave the city the gate called the Puerta del Duque, constructed in honour of Espartero, the famous owner of the Torre de Bruil, which after many trials, tribulations and changes of ownership, is now a public park in memory of its original owner.

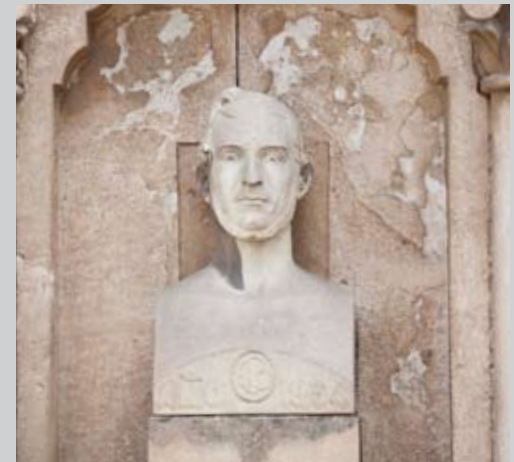
In 1879, the city council approved a motion presented by Deputy Mayor Anselmo Pamplona y Fortea to cede land, free of charge, to Ángela Mur Mendoza, Bruil's widow, for the construction of a tomb, and to transfer the remains of this illustrious figure in recognition of the numerous services he provided to the city and the region. One year later, the widow commissioned the construction of the tomb in which she was later interred.

The tomb is located on the east side of the common grave walkway and occupies an area of four square metres. It is surrounded by a wrought iron fence with a tumulus in the centre featuring four magnificent torch holders, one on each corner. Rising up in the front there is an aedicule, and two columns crowned with Corinthian capitals support a simple triangular pediment adorned with a Greek cross with the initials J.B. engraved in the tympanum. The restrained ornamentation is limited to two small funerary crowns over the capitals flanking the letter Omega, a clear funerary reference.

On a tombstone placed in the lower part an inscription records the public offices that Bruil held in his lifetime as well as the accolades he received.

The aedicule has an academist aesthetic and holds a bust of Juan Bruil sculpted in Carrara marble in 1854. The piece is the work of the Zaragoza sculptor Ponciano Ponzano y Gascón (1813-1877) and was not originally intended as a funerary piece, but was put into service as such by Bruil's heirs.

The bust is life-sized and depicts Juan Bruil facing forward in a rigid position. Ponzano's treatment is realist in a neo-classicist aesthetic. It is an excellent piece, with a grave expression and penetrating gaze. The figure is nude, without references to attire, and has a certain sense of timelessness. It is one of the few pieces by Ponzano preserved in the cemetery. The artist spent most of his life in Madrid and was one of the best-known and most prestigious Aragonese sculptors of the 19th century.



# 18 TOMB OF ANTONIO PORTOLÉS

Andador Fosa Común, nº99

In 1911, Antonio Portolés Pérez commissioned the construction of this tomb, which on the whole constitutes one of the most interesting works in the Torrero Cemetery. The tomb was constructed in accordance with the plans drawn up by Francisco Albiñana (1887-1936) but corresponds more to the formal characteristics of Félix Navarro. The work was carried out by Rocañín y Bayod Constructores and includes some exceptional bronze reliefs by the sculptor Carlos Palao Ortubia (1857-1934), forged in Barcelona at Fundición M. Ballarín y Cia, S.L.

The tomb is done in Floresta stone in the style of a small temple with a smallish rectangular floor plan and high walls that hold Palao's reliefs. The general air of the structure is classicist and restrained and the ornamentation is skilfully crafted. One of the most interesting elements on the façade is the oculus over the entry with plant and fruit decoration (*cabezuelas*) and richly crafted poppy flowers, a funerary reference to eternal sleep, over a background of diamond points. Matching angel figures are located on either side,

done in a formal treatment which tends towards simplicity.

The lateral and rear walls of the tomb hold large bronze bas-reliefs by Palao. They depict the iconography of the Holy Burial and Resurrection of Christ. This is also the theme of the two meticulously executed lateral panels by the sculptor based on a composition organised around figures whose actions are depicted in light relief. In the burial of Jesus, which occupies the centre of the composition, the apostles are placing the body of Christ in a tomb under the watchful gaze of three Marys and Joseph of Arimathea. The forms are delicate and soft and their clothing is in very light relief. The scene expresses pain and solitude. The scene on the opposite side presents the triumphant image of Christ in a very symmetrical, almost closed, composition. The second, in contrast, presents a scene of triumph, in which the resurrected Christ is elevated between luminous rays of light causing unease among the Roman soldiers who are watching over the sepulchre. In the rear of the tomb, four additional reliefs round off the piece. In the upper part three

small reliefs, their form conditioned by the architectural design, provide different depictions of angels. In the lower section there is another symmetrical composition; two kneeling angels adore the depiction of the Holy Form – the body of Christ – with the inscription *Spirituale / aeternum* beneath.

The ensemble is in good condition despite being exposed to the elements and is considered to be one of the most successful examples of the modernist aesthetic.



# 19 TOMB OF THE MAYNAR FAMILY

Andador Fosa Común, Cuadro 17, n° 33

The magnificent tomb of the family of Inocencio Maynar Barat was constructed in 1890 on a plot that is larger than most (5.8 square meters) and designed and drafted by the architect Félix Navarro Pérez (1849-1911).

The structure uses stone from both Floresta and Calatorao and through this combination achieves a two-tone expressivity that enriches the resulting aesthetic. The structure is built in the style of a small, solid and compact temple that differs somewhat from other tombs designed by the same architect.

It has a square floor plan with a tiered, moulded foundation on which sloping walls are placed. The walls are expertly decorated with beaded moulding on the corners and are completely opaque except in the rear section where the door to the chapel and crypt are located. A slender cupola with external ribbing rises over an entablature – reinterpreted as an overhanging, solid cornice – crowned with a skilfully cast statue depicting a praying, kneeling angel. The angel takes the place of the obelisk planned in the original design.

The decoration is centred on the section above the entry, which is crowned with tefillins from which a bouquet of poppies emerge – a clear funerary reference to eternal sleep. This theme of poppies is repeated in the lower part of the piece. Two cast torch holders flank the partially deteriorated zinc entrance door framed in a restrained and slender doorway.

The piece makes for an excellent monument: the effect of the solidity of the exterior is adeptly juxtaposed with the slenderness of the structure accentuated by the composition of the doorway, the top of the entryway and the cupola which crowns the structure. It combines a neo-renaissance aesthetic with elements of the neo-Egyptian monumental style (sloping walls and obelisks), a unique and skilful eclecticist piece by Félix Navarro.





# 20 GRAVE OF JAIME BALLESTEROS, “HERRERÍN”

Cuadro 65, nº 513

The apprentice bullfighter (he never achieved the next ranking) Jaime Ballesteros was born in Villanueva de Gállego (Zaragoza) in 1891 and died tragically in 1914 after he was gored by a bull in the Plaza de Campo del Sur in Cádiz. He was given the nickname Herrerín because he worked in his father's blacksmith shop (*herrería*) in the Plaza de las Tenerías. He was famous for his bravery and for the rivalry with his contemporary – who at the time was also an apprentice – Florentino Ballesteros, who is also buried in this cemetery. When he died, two bullfights were held in his honour, one in Cádiz and one in Zaragoza, to collect funds to transfer the remains of the young bullfighter to Zaragoza and provide him with a dignified burial at the initiative of bullfighting fans, as inscribed on the front of the pedestal.

The sculptor Domingo Ainaga, who designed the tomb, applied for the permits in July 1915, submitting the plans of the architect Francisco Albiñana (1887-1936).

The decoration and exterior of the grave is made of Floresta stone and marble. Marble was used for the bust of the bullfighter which presides over the elevated pedestal at the head of the tomb in the style of a funerary stele. Ainaga depicts the bullfighter in *traje corto* (traditional bullfighting attire) with a fixed and penetrating gaze. It is located over his floral cape “hung” on one side of the pedestal in the manner a bullfighter would drape his cape. The attractive figure of a woman with an expressive and pain-filled face mourning the death of the bullfighter kneels on the tomb supported by the bottom of the pedestal. She is dressed in the traditional *de manola* style with a bullfighter's trousers, and comb with mantilla. Popular legend has identified her as the fiancée of Herrerín.

This skilfully executed funerary piece is a true commemorative monument to the figure of the young apprentice whose famous rivalry with Florentino Ballesteros was the talk of the town in the bullfighting world of the day.



# 21 COMMON GRAVE MONUMENT

Andador de la Fosa Común

The monument of the common grave is located on the walkway of the same name. It is the work of the sculptor José Bueno (1884-1957) who initially modelled it in plaster while he was at the Academy of Fine Arts in Rome. The government of Spain provided him with financial support while he was at the academy from 1913 to 1916. The piece drew critical acclaim and received the second place medal at the National Fine Arts Exposition in 1922. The work's reputation – then called Humanidad and also Infortunio (humanity and misfortune) – led to a public initiative to collect donations to have the work done in stone and placed at the Torrero Cemetery's common grave. Finally, in 1918-1919 the sculpture was made in limestone from Alicante by the Italian sculptors in Zaragoza Buzzi and Gussoni under the direction of the designer. The piece was unveiled on 15 June, 1919.

The work was not meant by its creator to be a funerary monument; it was meant as an expression of the artist's interpretation of nudity, and the piece demonstrates his excellent formal treatment. The work reflects his classicist training and

the enormous influence of the Italian sculpture of the Renaissance, especially that of Michelangelo, and a thorough mastery of technique. However, there are also signs of the influence of Christian iconography of the Holy Burial, according to evangelical texts.

The sculptures are slightly larger than life-sized and have been placed on a very low foundation without a pedestal in accordance with the innovative techniques of Rodin meant to bring the work closer to the viewer and foster its contemplation. It depicts two nude men holding the lifeless body of another nude man before his burial; the shape of the composition forms a "V".

The anatomical treatment is very accomplished. The athletic bodies of the erect figures are muscular and tense with exertion with the torsos taking on the leading role as the central element of the composition. They are contrasted with the legs and arms of the lifeless body, which manage to give the sensation of the weight of a dead body. The heads of the figures have similar formal characteristics, but differing expressions, they are not

looking at each other and their contrasting positions invite the viewer to move around these dramatic sculptures in order to fully contemplate them.

This is one of the most important sculptures of its era and is absolutely unique in funerary iconography. It is doubtless one of the most interesting sculptures in the cemetery.

At the foot of the sculptural ensemble the epitaph written by Juan Moneva y Puyol reads:

YOU  
WHOSE ANONYMOUS REMAINS LIE HERE  
WHO WERE  
MADE EQUAL BY  
HUMAN NATURE,  
DIVINE REDEMPTION,  
AND THE GREAT EQUALISER, DEATH.  
YOU ARE NOT FORGOTTEN.  
THE CITY  
EGALITARIAN THROUGH CHRISTIAN FAITH,  
JUST AND PIOUS, REMEMBERS YOU,  
PROCLAIMS YOU ONE OF THEM  
AND COMMENDS YOU TO GOD.



# 22 GRAVE OF FLORENTINO BALLESTER, “BALLESTEROS”

Cuadro 61, nº32

The Zaragoza matador Florentino Ballester, or “Ballesteros”, died tragically in Madrid after he was gored by a bull in 1917. Born an orphan in 1893, he was one of the most important Aragonese bullfighters in history. His body was brought to the Torrero Cemetery where he was interred in a niche.

Forty years later, the Commission for the Florentino Ballesteros Mausoleum was formed with the goal of perpetuating the memory of the young, ill-fated and skilled bullfighter. With funds collected from a benefit bullfight and other cash contributions from public, indicative of a general mood sympathetic to the bullfighter, the construction of a mausoleum was commissioned for which the Zaragoza City Council donated the land. In January 1958, the commission requested a permit to construct and decorate the mausoleum on the 3.25 square metre plot granted by the council on the common grave walkway. The architect Marcelo Carqué (1902-1967) and the sculptor Angel Bayod Usón (1899-1979) had submitted a project for approval in November 1957.

The mausoleum is truly a perpetual grave, which in this case consists of a single floor beneath the ground, meant for a single burial. It is made of stone and the bust and funerary stele are made of bronze. The structure consists of a plinth, a foundation and funerary tumulus covered by a traditional bullfighter’s cape and cap symbolically placed upside-down. Over this is the bust of the bullfighter cast in bronze and signed by the sculptor Domingo Ainaga, ca. 1917. The bust was made in the Fundación Codina Hnos. and depicts Ballester wearing a serene expression and dressed in his traje de luces, the traditional bullfighter’s attire. A funerary cartouche acts as the foundation for the bust, and above both, presiding over the ensemble, is a fluted and truncated column, the symbol of a life cut short.

This tomb is an authentic commemorative memorial, similar to the mausoleum of his great bullfighting rival, the apprentice bullfighter Jaime Ballesteros “Herrerín”.



# 23 TOMB OF THE JUAN GUITART FAMILY

Cuadro 6I, n°528-529

The family tomb of the industrialist Juan Guitart Escobet was constructed in 1911 based on one of the first designs of the architect Miguel Ángel Navarro Pérez (1883-1956) and features the work of the Italian sculptors living in Zaragoza, Buzzi and Gussoni.

The plot on which the tomb is built is 3.5 metres by 2.5 metres and is actually the area of two perpetual grave plots plus the space between them. The piece is done in Floresta stone. The tomb was recently cleaned and restored as some of the more deteriorated components of the ironwork had disappeared.

The decoration of the tomb was conceptualised as a large column comprised of stone blocks of decreasing size stacked one atop another. The piece is quite tall and is covered with colourful decorated stalactites and forms which fade near the lower section but continue upwards with meticulously detailed vegetation, cardinals and flowers. From among these emerges the vigorous figure of the top half of a winged male angel holding in his right hand a crown

of flowers and in his left a cross. This has been interpreted by some as the Angel of Redemption.

The doorway to the crypt has beautifully decorated hinges and a cross whose upper arms end in flowers with different elements related to the Passion of Christ (a crown of thorns and nails). There are also elements with funerary symbolism, such as an hourglass and floral wreath. The piece has a modernist aesthetic which pervades and envelopes this spectacular tomb in its entirety.



# 24 TOMB OF THE HERRERO FAMILY

Cuadro 51, nº 177

Another industrialist, José Herrero Íñigo of Zaragoza, purchased this plot in 1916 for the construction of a family tomb which today is found on the eastern side of walkway A, fairly close to the cemetery entrance. The tomb was designed in 1919 by the architect Miguel Ángel Navarro Pérez (1883-1956) and built in 1920.

This well-preserved tomb in Floresta stone covers an area of 5 square metres. The tomb's style reinterprets – both in volume and form – some of the other works by the same architect in this cemetery, a style that he would use again shortly after the construction of this tomb.

It is a small structure in the form of an elevated shrine, with a rectangular floor plan and sloped walls to which wings are attached on the sides in the form of small arcades supported by lotiform columns. A cross with arms in the form of a lotus flower crowns this shrine over the entrance. In the back a rectangular component was attached that in this case is occupied by a sphinx of considerable size. Two pillars in the rear part of the plot complete this funerary structure.

The overall effect of the tomb is a reinterpretation of the Christian tomb in the neo-Egyptian style of the end of the 19th century and beginning of the 20th. It adapts and incorporates elements of the formal idiom with Egyptian architectural ornaments in lieu of religious or funerary architectural styles.

The tomb of the Herrero family is undeniably the most significant and defined example of the Neo-Egyptian aesthetic in this cemetery, but the style can also be seen in individual elements incorporated in the decoration of some of the tombs and even in some of the niche tombstones located nearby.



# 25 TOMB OF THE REPULLÉS-DE LA LLATA FAMILY

Cuadro 3, nº III

This spectacular and grandiose structure can be found on the east side of walkway A opposite the series of chapels at the entrance to the cemetery. It was commissioned in 1939 by José Repullés Ronzano and his wife María de la Llata. The design is by the architect Marcelo Carqué (1902-1967).

The tomb is located on a plot measuring 5 square metres and is done in Floresta stone with some sculptural components, including the angel, in marble.

It was conceived as a scenographic piece that occupies all of the available space. The access to the crypt is in the rear and the main area is covered by a half barrel vaulted roof.

The composition is arranged on a plinth with two focal points. On the bottom an angel dressed in a tunic carries a cross in the right hand and a laurel wreath in the other. The figure is descending a small Baroque staircase which is topped with a cross in a tiered composition. Two sphinxes, in the form of winged lions with the women's faces and breasts in

the classic style flank this part of the scene. At the first end there is a richly and profusely decorated sarcophagus with the funerary inscriptions of the owners, they are "caught" in this original structure, and flanked by two torch holders. The scene represents the moment in which the angel comes to announce the Final Judgement.

The piece is spectacular and skilfully executed, although stylistically it is somewhat behind the times (1939-1940) in its conception and in the use of certain ornamental elements which are reminiscent of the neo-Egyptian style, which can also be found in the cemetery.



# 26 TOMB OF THE COUNTS OF FUENTES

Andador A, Cuadro I, nº 182

Despite an unfavourable report by the municipal architect Segundo Díaz which opined that the design submitted by Fernando de Yarza – which he created in September of 1870 – did not have an appropriately “sombre character”, the tomb of the Counts of Fuentes was built as set forth in the plans. Commissioned by the widow Countess of Fuentes, Rosa Cavero y Álvarez of Toledo, it was to hold the body of her husband, the Count of Fuentes, José M<sup>a</sup> Pignatelli of Aragon and Autentas. The count died on 18 July 1869 in Paris and his embalmed remains remained in the Church of Santa Maria Magdalena in that city until they could be transported to Zaragoza.

In 1878 a stone step outside the perimeter of the wrought iron fence was added, and in 1886 the tomb – somewhat dilapidated from water seepage – was taken apart and renovated after it had been cleaned. The countess died on 15 September 1898 and her remains were placed in the tomb in that same year. Ownership of the property was then passed to the executors in accordance with the countess’s bequest. The tomb is made of white marble in the

style of a small neoclassical temple. It has a rectangular layout and a gable roof with palmette antefixes on its perimeter. The tympanum of the pediment is decorated with the traditional funerary wreath with tefillins, and the piece is finished with a Latin cross.

The opaque walls are comprised of pillars with carved faces which create three spaces on each side housing tombstones with funerary inscriptions in relief. The count’s grave is on the east side and is flanked by biblical texts from the Book of Job. The countess’s grave (inscribed) is flanked by two texts from psalms 51 and 54. A space in the front has been reserved for a large relief of the counts’ coat of arms.

The wrought iron fence of the original plot still stands.

The tomb is in the neo-classicist style that survived well into the second half of the 19th century, and it and the adjoining Alicante temple represent the best preserved and oldest temples in the cemetery.



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## TORRERO CEMETERY WALKING ROUTES

### 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, Felix 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.

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#### TORRERO CEMETERY

##### Administrative offices

Avda de América, 94, 50007 Zaragoza  
Tel. 976 259297. Fax. 976 388109  
[www.zaragoza.es/ciudad/cementerio](http://www.zaragoza.es/ciudad/cementerio)  
Office hours: 9 a.m. to 1 p.m.  
**Municipal brigades:** Tel. 976 377605

##### Funerary complex

SERFUTOSA  
Servicios Funerarios de Torrero, S.A.  
Fray Julián Garcés, s/n, 50007 Zaragoza  
Tel. 976 388012. Fax. 976 252498