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United States Department of the Interior
National Park Service

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NATIONAL REGISTER

National Register of Historic Places Multiple Property Documentation Form

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

CEMETERIES IN PUERTO RICO, 1804-1920

B. Associated Historic Contexts

FUNERARY ARCHITECTURE AND THE PRESERVATION OF CEMETERIES IN PUERTO RICO

C. Geographical Data

THE COMMONWEALTH OF PUERTO RICO

☐ See continuation sheet

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

MARIANO G. CORONAS CASTRO — MARCH, 1988

Signature of certifying official — Date

STATE HISTORIC PRESERVATION OFFICER

State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Amy Schlagel — 8/25/88

Signature of the Keeper of the National Register — Date

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

The historic context of "Funerary Architecture and the Preservation of Cemeteries in Puerto Rico" provides an introduction to cemetery design, funerary arachitecture, and memorials and monuments in the Puerto Rican tradition. There are a series of characteristi elements and motifs that appear in all cemeteries throughout the Island, and this work has attempted to trace the history of their development. The study underlines the important role that the cemeteries, being part of the urban and rural space, have played in history of Puerto Rico, and the ncecessity of preserving them as part of our cultural heritage.

The word cemetery comes from the greek "coimeterion" and describes a resting or sleeping place (Etlin, page 217). During the Middle Ages the latin word "cimeterium" was used to describe "an area of asylum around the church" (Aries, 1981, p. 63). This area is referred to today as a churchyard, and is different from the cemetery as we know it now.

When the Spaniards arrived in Puerto Rico, they brought with them their practices of burying their dead inside or in the inmediate surroundings of churches. At this time the Catholic Church had full control over the cemetery. This power had many influences on the outcome of the history of later times.

The first law regarding burials in the New World was approved in Spain during 1539. It states that anyone could be buried in the monasteries or churches they desired, as long as the place was blessed. This practice continued until the early nineteenth century.

The custom of burying the dead in temples or their annexes started to disappear gradually during the eighteenth century in Europe. This was caused mainly by new hygienic ideas, and also by a movement toward secularism proposed by the Academicists of pre-Revolutionary France. These theories were implanted in Spain by King Charles III. In Puerto Rico these ideas gathered strength during the first decades of the nineteenth century. At this time, a great desire to build new burial places was expressed on the Island.

The demand for new cemeteries in Puerto Rico occurred in response to the laws approved by King Charles IV in two royal decrees. The 1789 decree prohibited, as a general rule, burials inside churches or churchyards, and within the city limits. The priests were commanded by this law to carry out the cemetery projects.

The first cemeteries were built in towns that had recently suffered from epidemics, and then in the ones with high population. The burial site selected required good ventilation, and to be next to a parish church, but distant from the village houses. Construction had to be as inexpensive as possible, following the plans designed by the priests with help of the district leaders.

The funds for the construction of cemeteries would come from the construction budget of the church. In the event this was not enough, additional money was obtained from privat donations, as well as from local government. Finally, individuals could not build private cemeteries other than the ones built or authorized by the church. This was done to avoid additional cemeteries built by ecclesiastic communities.

The second law approved by the King that increased the demand for cemeteries in Puerto Rico was the Royal Decree of May 15, 1804. This decree ordered the enforcement of 1789 decree, in accordance to a master plan sent to all colonies. Burials inside churches were prohibited with no exceptions.

[X] See continuation sheet

During the nineteenth century, the cemeteries became places to be visited by the living. They were designed then in accordance with the idea of the cemeteries being a cultural institution. The cemeteries were seen as places where lessons of religion and philosophy could be taught. For this reasons, the cemeteries of the nineteenth century acquired the quality of gardens.

The plan prepared by the Spaniards in 1804 was the basic design to be followed in the construction of cemeteries in Puerto Rico. The drawings included the site plan and the typical facade. The site plan had an outline common to all Hispanic America.

The master plan was developed with a concern for hygiene and a deep conviction about a decent burial for everyone. Mass graves were then seen as unhygienic and a threat to human dignity. The 1804 master plan was certainly used as the basis for cemetery design in Puerto Rico. It was never carried out exaclty as drawn, but the basic concept of a centralized plan was retained.

The site for the cemetery was a walled rectangle which was intersected, from north to south, and from east to west by two axes. The two axes created four spaces with equal dimensions. A circle with an uncovered well would be created in the center to be used as the ossuary. The facade was very simple. It had a portico as the main entrance gate adorned with columns and an elegant pediment. Over the gate, the fronton was topped with a Latin cross.

In direct axis with the entrance, on the opposite side of the cemetery, was the chapel. Its design followed the same lines of the portico, with the addition of a second story to achieve more slenderness. The second central story had an oval opening over the door and a fronton topped with a Latin cross. The mourning atmosphere was complemented with rows of cypress or pine trees that would surround the precinct.

A design plan was submitted during 1806 by Puerto Rico's Chief of Engineers D. Tomás Sedeño based on the 1804 master plan sent by Spain. The plan submitted by Sedeño was to become the new master plan for the construction of cemeteries in Puerto Rico. Sedeño's plan followed the same grid pattern as the 1804 master plan, having the ossuary in the center of the composition. The gateway's facade was simplified by eliminating the pediment and giving it the same height as the closure walls. The rooms for the chaplain and the gravedigger were incorporated into the entrance gateway. The chapel was eliminated from the plan due to the lack of funds.

Chapels of nearby parishes could be used as needed. In towns too poor to build any of the above mentioned structures it was enough to build a fence around the cemetery's site, and to place a cross in the center of the precinct.

The royal decree signed by King Charles IV in 1804 stipulated that a licensed architect, or master mason in the case the first was not available, had to be in charge of the design of the cemeteries. In the colonies, licensed architects were scarce, and so it is most probable that the first cemeteries were assigned by the priest in charge of the

parish church. As the century progressed and the towns grew, master masons acquired more importance in the town and were in charge of the design of cemeteries. In bigger cities such as San Juan and Mayagüez, where there were more resources, there were local architects who had been trained in Spain. These architects were then in charge of designing those cemeteries.

The master plan for the cemeteries required a wall to be built around the precinct in order to keep out unwanted elements. The main practical reason, however, was to mark the cemetery boundary. The walls of the cemetery provided a sense of protection, as the walls of the church did before. They were very simple, requiring no ornamentation. They were, however, the only absolutely necessary construction for the cemetery, while the other structures were optional. Originally, most of the cemeteries in Puerto Rico Rico had only wood or iron fences of temporary nature. As small towns grew economically, the masonry walls were substituted for the original iron or wood fences.

Before the nineteenth century, in Puerto Rico the church and its burial grounds were the center of social life. They were where the living, like the dead buried there, sought peace of God. The new cemeteries, then, were planned according to the Catholic tradition of bringing the living closer to the dead. The cemeteries were to be special spaces of commemoration and public morality. The prototype for the cemeteries established by the 1804 master plan was designed in the form of public gardens.

The cemetery as a peaceful landscape garden became the best alternative for graveyard design due to its association with the themes of death and commemoration. The Spanish cemetery drew its inspiration from the gardens of ancient Rome. This was probably due to the Roman heritage of Spain, and the Neoclassical movements of the time. Individual tastes and caprices insured a variety within the formal cemetery design.

The new cemeteries were always established outside the city limits, usually at more than 50 yards from the town periphery. Today, in most cases, the cemeteries have been absorbed by the city or town, but in some cases they are still isolated. About the size, the law required the area to be calculated in proportion to the number of deaths in one year term. This amount multiplied by three, plus extra space for any emergencies, was the area required. Finally, the cemeteries were always located in a site where the wind usually blew away from the town.

The main purpose of the entrance of the cemetery was to provide a place for the burial procession to stop, temporarily, before proceeding to the grave. The simple entrance gate presented in the 1804 master plan was small in scale, and contained sober ornamentation. Generally in Puerto Rico's cemeteries, the entrance gate acquired larger proportions, and was in some cases built on a monumental scale. This was probably done as an evocation of the funerary triumphal arch adopted from antiquity.

Passing under an arch in the initiation of ceremonies is symbolic of being born again, leaving behind one's old nature. For this reason it is very understandable that the triumphal arch was chosen as the prototype for the cemetery's gateway. As the Neoclassical style developed, proportions were diminished, and the idea of using an arch for the initiation of a procession was adapted to the local styles. Some parishes, too poor to afford a roofed gate for their cemeteries, provided some flat steps at the entrance on which the coffin could be placed.

The nineteenth century cemeteries in Puerto Rico were arranged around a centralized point. In Christian architecture the centralized plan was traditionally used in funerary buildings. This has its roots in the Death and Resurrection tradition of Christian faith. The circular form symbolizes eternity and was considered sacred as the most natural shape. In the nineteenth century the form was widely used in funerary buildings in Puerto Rico's cemeteries.

Due to the irragularity of Puerto Rico's topography, it is not unusual to find cemeteries which have been built on steep slopes. In such cases, stairs are used for a functional reason. The steps in the cemetery could also be given the meaning of a procession through a difficult journey, due to their relation with Christ's passion.

The introduction of cypress walks in the master plan was intended as a reference to the burial practices of the ancients which were regarded as funerary gardens. In Puerto Rico, cypress and pine trees were replaced by other trees that provided more shade and comfort to the visitor. Thus, trees are more than symbolic or decorative elements in the cemetery: they form an integral part of the design. Shady trees were commonly planted along the major walks, and lower foliage usually bordered the secondary footpaths.

The 1804 master plan did not require any specific materials to be used in the construction of cemeteries. There were three other factors that determined the character of the cemeteries in Puerto Rico. These factors were the availability of materials, the types used, and the ability the local masons had acquired to work with them. Other factors affected what was done with the materials available. Some of these were the wealth of the particular town, artistic influences from the outside, and religious influences in the case of funerary furniture.

The traditional material used in Puerto Rico to build cemeteries was brick. This was probably due to the lack of quarried stone on the Island, which made it very expensive. The practice was to build to build in brick, plastering and painting it later to make it look like stonework. The use of ordinary sandstone taken from local quarries was limited to the walls' foundations.

In poorer towns wood was used because it was plentiful and readily available. Soon, however, this practice was discontinued because the climate of the Island made it an impractical material for fences. When the use of steel became widespread in Puerto Rico, it was substituted for wood rapidly, since it was not as expensive as masonry.

A popular practice of the times was to raise the coffin chamber over a low podium. This was done mainly for compositional reasons, but one practical reason was to protect the coffin. It is difficult to analyze many of these tombs today because of their sinking below the ground level. Some of them have sunk so much that it is even difficult to read the inscription.

A great problem that cemeteries are confronted by today is the state of ruin of their monuments. This, however, cannot justify their description. It is necessary to develop a plan for the conservation of such important part of our heritage, the cemetery.

Within the advent of Modern movement, the image of the cemetery changed drastically. The desire to preserve old monuments was overshadowed by the desire for economy and practicality. Old cemeteries were modified to satisfy these necessities. Others were destroyed or abandoned.

Cemeteries in Puerto Rico are part of the city plan, although their relationship with the living communities is unclear. During the nineteenth century, when manual labor was inexpensive, the cemeteries were easily kept neat and clean. Individuals kept their graves of relatives clean and placed fresh flowers on them regularly. When families started to move away, nobody was left in charge of caring for the graves in the traditional manner, and cemeteries started to decay.

Generallly, individual plots in cemeteries are held under private ownership. This is true for both municipal cemeteries and those under church control. One of the greatest problems in the maintanance of cemeteries is the determination of ownership. Responsability for a particular memorial becomes an unsolved conflict when families scatter or move away. Cemetery authorities refused to take care of these plots, leading to a fast deterioration of the memorials.

Our cemeteries tell us something about ourselves by teaching us about those who lived before. From the social stratification to the evolution of art styles, every aspect of society is reflected in cemeteries. Cemeteries, like every type of architecture, are full of symbols. They carry messages which reflect the cultural expressions of a group of people. It is a site which contains the memorials that remind the living of a past time.

The conservation of cemeteries is something that has not given proper importance in the preservation movement, but cemeteries do exist and will probably continue to do so as long as man exists. Through cemeteries one may begin to understand a society, because they reveal the concepts and ideals that the society has about the world and about life. Puerto Rico's unique history, as well as its special architecture style, can be revealed through their manifestations in cemeteries. This alone is a good reason to preserve our cemeteries as living monuments of mankind.

F. Associated Property Types

I. Name of Property Type CEMETERIES IN PUERTO RICO

II. Description

The cemeteries of 19th century Puerto Rico followed a master plan prepared by Spain for the construction of cemeteries in the Island. The site plan had an outline common to all Hispanic America.

The master plan developed in Puerto Rico for its cemeteries was designed in the form of public gardens. The site for the cemetery was usually a rectangle which was intersected from north to south and from east to west, by two axes. The two axes created four spaces with equal dimensions. A circle with an uncovered well was created in the center to be used as the ossuary.

III. Significance

Necropolis is a word derived from the Greek, meaning "city of the dead". As the necropolis is the underground replica of the world of the living, one finds physical similarities between the two. The cemeteries are the ideal space where civilization can find its expression: a city within a city. The nineteenth century cemeteries in Puerto Rico tried to fulfill the role the parish church played; they represented the society's interests and concerns. As such, they became the identifying symbol of the culture of their time. Although they were placed outside the city, they were by no means avoided. They represent the bond between the living and the dead.

Cemeteries are authentic representations of the different movements that have taken place in Puerto Rican architecture throughout the course of history. Every cemetery reflects its local characteristics in form, materials, and methods of construction. Based on this, a cemetery can be seen as an explicit architectural catalog.

IV. Registration Requirements

1) Cemeteries must have been built under the Spanish rule in Puerto Rico, between 1804 and 1898; or between 1898 and 1920 in the same European tradition

2) The cemetery must always be in its original site

3) All cemeteries share a basic concept of a centralized plan

4) The basic form of the site is usually a rectangle, but varies from place to place, according to the topography of the area

5) The center of the plan's composition is emphasized by an important architectural element (grave, a cross, a chapel, etc.)

6) The intersection of pedestrian axes create divisions which are utilized as grave's sites

[X] See continuation sheet

[ ] See continuation sheet for additional property types

Although the rectangular form of the cemetery varies from site to site, the basic concept of a centralized plan remains the same in all of them. The ossuary located in the circular point in the center of the cemeteries has been substituted throughout the years for either an important grave or chapel, always emphasizing the center of the precinct.

Everything in the Puerto Rican cemeteries is organized along a major axis. This long alley provides an element of beauty and pleasure by means of an uninterpreted view of the site. Tall, shady trees are commonly planted along the major alleys, and lower foliage usually borders the secondary footpaths. The parterre, shaped according to the circular geometry of the center and the rectangular form of the site, is filled with graves in these cemeteries.

The site for the cemetery was always located outside the city limits, at least 50 yards away. In most cases, the cemeteries have been absorbed by the city or town, but in some cases they are still isolated from the town. The size of the precincts varied from town to town because it was usually proportioned to the town's population. Finally, cemeteries are always located in a site where the wind blows away from the town.

The Puerto Rican cemeteries are always enclosed by a wall along the perimeter to mark their boundaries. The fence was built out of masonry, usually brick, and is very simple with no ornamentation. The wall in the cemetery is used mainly to terminate the composition.

The facade of the entrance gate to a cemetery in Puerto Rico is usually of large proportions and in some cases of monumental scale, but always very simple in its decoration. It usually had a portico as the main entrance gate adorned with columns and an elegant pediment. Over the gate, the frontispiece was often surmounted by a cross. Some parishes, too poor to afford a roofed gate for their cemeteries, used a set of steps at the entrance to mark the start of the burial grounds.

The cemeteries of wealthier towns, often provided a chapel to be used for funerary rituals. These chapels are located either at the end of the main axis, as they are commonly found, or in the central focal point of the site's composition.

Frequently the cemeteries provide spaces for the autopsy room and gravedigger's office. These spaces are usually incorporated into the entrance gate structure. In other cases, the service rooms are located at the left and right extremes of the front wall, separated from the entrance gate. On rare occasions, these structures are placed as independent buildings, separated from the entrance gate and wall.

The architecture of the cemeteries in Puerto Rico is recognized by its sober and restrained ornamentation. The visual splendor of the public garden is displayed mainly in the private memorials. Among these, there are several typologies that can be distinguished. The brick vault was the most tomb form among the upper class during the nineteenth century. Its main purpose is to protect the coffin. Some kind of monument usually rose above each vault.

In the case of private memorials, it was in the hands of the family to decide the materials to be used. Brick was the most common material used for funerary architecture in Puerto Rico. Marble or granite, however, stand up better to weather, and although usually more expensive, were always used for inscription of lids. Some wealthier families were able to afford the construction of the whole monument in marble or granite.

Since the nineteenth century, tombs of the rich have been designed by architects and sculptors. Symbols of death and mourning, such as broken columns, weeping figures, and urns began to appear in the cemeteries. The rich could buy pieces of property in the cemetery in which to build their own mausoleum. For them, the moving of the body was like an invasion of privacy. Even today, the modern tomb has an effect on the living. Its presence has survived for more than a century and should last for future civilizations.

The purpose of the tomb is to preserve the cadaver. In ancient times, a tomb was a privilege reserved only for the patriarchs and heroes. As society began to grow, burials became a generalized necessity for everyone regardless of social status.

The word tomb comes from the greek "tumba" meaning tumulus. It consisted of a rectangular stone whose size was proportioned to the human body. The brick vault was a very popular tomb among the upper class during the nineteenth century. Its main purpose was to protect the coffin which in turn protected the corpse. Some kind of monument usually rose above each vault.

The brick tombs were not always as they appear today. They were originally plastered all above the ground and then whitewashed so as to have a very solid and permanent appearance. One of the favorite materials for tombs has always been marble. This, however, was very expensice so the tombs were built out of brick, simulating marble construction. Only the inscription slabs and the ornaments were done in marble.

The earliest brick tombs were very simple in their design. Since the vaults were all above the ground, those who could afford them could avoid being buried underground. These early memorials were not very high, usually two and a half or three feet above the ground. It was also very common, however, to build them with two or more horizontal or vertical chambers for multiple burials. The body was placed in the vault through an opening in the front. This opening was then covered with stone and plastered over. An inscription or relief was finally placed on this lid.

The niches in the cemetery were wall vaults built by the graveyard administration for rent or sale. They usually had a double function: that of burial chambers and also serving

as the enclosure of the graveyard. They were usually built of stone, using brick for the vaults, interior walls, and roof. They could have columns in the corner, podium and frontis. Niches are very common and can still be found in their original form in most cemeteries throughout Puerto Rico.

Underground burial was the other major form of grave. A tombstone or sarcophagus usually rose above them. The tombstone in many instances took the form of columns, obelisks, crosses or statues. Most of the sarcophagui can be readily identified by an acroterium motif.

One of the most commonly used monuments for family or societal mausolea in Puerto Rico were structures patterned after Roman Classical temples. Other fine examples of the house-tomb type were built in the Gothic and Baroque styles.

All of the typologies mentioned varied according to the owner's tastes and caprice. The most popular styles were the Gothic and Baroque Revival. A style made popular at the turn of the century for funerary architecture was Egyptian Movements, especially in the Art Deco style.

The brick tombs were not always as they appear today. They were originally plastered over so as to have a very solid and permanent appearance. One of the favorite materials for tombs has always been marble. This, however, was very expensive so the tombs were built out of brick simulating marble construction. Only the inscription slabs and the ornaments were done in marble.

It is even easier to associate the monuments with specific architectural styles when practically all of the tombs have the inscription with the date of death which usually corresponds to that of the tomb's construction. With this information, one may relate the development of funerary architecture and site planning to that of the city. The demand for new cemeteries in Puerto Rico occurred in response to the laws approved by King Charles IV in two royal decrees. The 1789 decree prohibited, as a general rule, burials inside churches or in churchyards, and within the city limits. The priests were commanded by this law to carry out the cemetery projects.

The second law approved by the King that increased the demand for cemeteries in Puerto Rico was the Royal Decree of May 15, 1804. This decree ordered the enforcement of the 1789 decree, in accordance to a master plan sent to all colonies. Burial inside churches were prohibited with no exceptions.

The plan prepared by the Spaniards in 1804 was the basic design to be followed in the construction of cemeteries in Puerto Rico. The drawings included the site plan and the typical facade. The site plan had an outiline common to all Hispanic America.

The master plan was developed with a concern for hygiene and a deep conviction about a decent burial for everyone. Mass graves were then seen as unhygienic and a threat to human dignity. The 1804 master plan was certainly used as the basis for the cemetery design in Puerto Rico. It was never carried out exactly as drawn, but the basic concept of a centralized plan was retained.

The 1804 master plan, then, was designed and developed in Puerto Rico as a formal garden. The regularity of the design lent an air of dignity that was much appreciated at this time. In comparing the structure of the cemetery with that of a garden, the similarities become obvious. The parterre was shaped according to the circular geometry of the center and the rectangular form of the site. The arrangement of plants in the parterre of the formal garden was mimicked by that of the graves in the cemeteries.

As in the classic formal garden, everything in the Spanish-Puerto Rican cemeteries was organized along a major axis. This long alley provided an element of beauty and pleasure by means of an uninterrupted view of the site. Most common on the Island, however, was to emphasize the center of the precinct, in accordance with the master plan.

The fountain sculpture one found in the center of the garden was replaced by the ossuary in the master plan of 1804. In Puerto Rico's cemeteries it was the mortuary chapel or an important grave that replaced the fountain. Probably, many of these were placed over the basis of an earlier one.

Contrary to the splendor of the classical formal gardens of the Italian Reneissance, the 1804 master plan for the construction of cemeteries called for a simple architecture with sober and restrained decoration. The visual splendor of the garden would be displayed in the cemetery only in the private memorials. These memorials were often designed to convey a sense of intimacy to the landscape.

A feature of the Italian formal garden that was transferred to the cemeteries by means of funerary architecture design was the "bosket". The "bosket" was an intimate area within the garden, designed to be used only by the family who owned it. It was usually a cleared area, closed by a dense planting. In funerary architecture it was a graveyard within a graveyard. The "bosket" was designed as a type of family altar, where the future generations could pay their respects to their ancestors.

The chouie of the classic garden as the prototype for Spanish cemeteries would appear too strict and formal to a modern critic. With today's burial practices, such a choice would probably result in boring designs. In the nineteenth century, however, individual tastes and caprice insured variety within the formal design.

Memorials, mausolea and cemeteries of 19th century Spanish Puerto Rico are a tribute to the race of men that lived on this Island since the beginning of the sixteenth century. Nineteenth century cemeteries in Puerto Rico contain some of the finest structures erected during Spanish sovereignty. These structures are truly monuments to the competence of local brick masons due to the skill required for this type of building technique. When death is studied from the viewpoint of architecture, urbanism, and decoration the cemeteries provide a magnificent network of places and objects which trace a specific path in history. The category of monument, then, may be used in reference to cemeteries. Its importance as a monument makes it part of our cultural heritage.

Nineteenth century cemeteries are very important in telling the present generations of Puerto Ricans about the people of the past and their history. During this century the cemeteries were seen as patriotic and civil precincts. Thus, the cemetery provides a sense of historical continuity.

One way of looking at history is though the reading of epitaphs, the main purpose of which was to get a message across to the passerby. There were many ways of doing this. Almost every epitaph tried to teach some type of lesson. Sometimes the deceased was trying to obtain a prayer of intersection from the living person, by which he could escape purgatory. Most usual to find, however, are epitaphs containing a word of praise for the deceased. In family mausolea it is very common to find inscriptions showing the virtue and happiness of the deceased's life. These epitaphs usually reflect a strong sense of family unity. Regardless the type of epitaph, the most important piece of information for the historian is perhaps the brief statement of identity such as name, date of birth and death, and sometimes place of origin in all inscriptions.

Disasters and historic events are often recorded in tombstones and memorials in the

cemeteries. These monuments are very important in reminding the visitors of events that took place in their towns. The tombs of the great personalities, however, attract the most visitors to a given cemetery. The easiest way to locate them is by asking the caretaker of the cemetery or local citizens for their location. The patriots and other Puerto Rican celebrities buried in the cemeteries throughout the Island are too numerous to be listed here. It is important, however, to note that these tombs convey a message of glory in death to the passerby.

Our cemeteries tell us something about ourselves by teaching us about those who lived before us. From the social stratification to the evolution of art styles, every aspect of society is reflected in these cemeteries. The cemetery, therefore, is a site which contains the memorials that teach and remind the living of their predecessors and their previous eras.

7) Everything in the precinct is organized along a major axis, where the most prominent tombs are usually found

8) Cemeteries should be enclosed by a historic masonry or iron fence along its perimeter.

9) A prominent main entrance gate which opens to the central axis

10) Provide masonry structures for the autopsy room, the priest and/or the gravedigger's office.

11) Visual splendor is displayed by the private memorials which provide great variety within the precincts

12) The presence of vaulted tombs of masonry construction

13) The presence of columbarium or masonry niches within the precinct.

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

The multiple property listing for cemeteries in Puerto Rico initially includes sites which were selected as representatives of the type. Their selection was based on a previous survey of cemeteries which serve important urban centers. Smaller urban areas were not included in this survey, however, the historic research proves that many of the areas posses cemeteries which present similar characteristics as the one surveyed. Therefore, smaller cemeteries with similar characteristics may also be part of this thematic nomination.

The data collected to prepare the multiple property submission includes material regardin history, geography and the fine arts. The history of each cemetery was based on archival research and interviews with local citizens. The cemeteries were recorded within the context in which they occur, the site. The field survey includes information on the cemeteries' plan, the service buildings within the precincts, walls, fences, gates, sculptures and other ornaments, vegetation, spatial relationships between the graves, and the memorials individually. The historic context is the analysis of the data recorded on these surveys and a complete research study on funerary architecture in Puerto Rico.

[X] See continuation sheet

H. Major Bibliographical References

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-Aries, P. (1981). The hour of our death. (H. Weaver, Trans.). New York: Alfred A. Knopf. (Original work published 1977).

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-Bayley, H. (1912). The lost language of symbolism (Vols. 1-2). London: Williams and Norgate.

[X] See continuation sheet

Primary location of additional documentation:

- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: Marta Cruz Cassé

I. Form Prepared By

name/title Marta Cruz Cassé/Graduate Architect
organization State Historic Preservation Office date March, 1988
street & number San José Street 109 telephone (809)721-3737
city or town San Juan state Puerto Rico zip code 00901

The standards of integrity were based on the National Register standards for assessing integrity. Information from research literature and survey data was also used to assess the condition of each cemetery, and to determine the degree to which allowances should be made for alteration and deterioration.

-Carlos II. (1971). Recopilación de leyes de los Reinos de las Indias [Collection of the Laws of the Indias] (Vols. 1 and 3). Madrid: Imp. Vda. de D. Joaquín Ibarra.

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