

# EUROPEAN CEMETERIES IN THE EUROPEAN YEAR OF CULTURAL HERITAGE

ANNUAL GENERAL MEETING

Innsbruck, 20. - 22. September 2018



## WE TOGETHER!

Where is the dream that we dream?  
Where is the goal, we want to make?  
Where is the scene that we have seen,  
all the time that we forsake?  
We are searching for all our life,  
but please believe me,  
when we – in ourselves – arrive,  
we recognize – the answer is just:  
WE!

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Alexander Legniti

## PREFACE

The word culture derives from the Latin word cultura meaning „cultivation, care, farming“ and refers in the broadest sense to all that which humankind creatively produced. The preservation of said culture has always been the objective of humanity.

We commemorate this fact particularly this year, which is the European Year of Cultural Heritage.

Especially, in those spaces where humans have found their last resting place, and where – through stones and monuments – they have attempted to commemorate their times, we can find a number of artworks and structures that, beside said remembrance, are nothing other than a grand legacy and cultural heritage.

Beyond this, these cemeteries do not only offer park areas and are the „green lungs“ within the city space but also serve as a place of calm and tranquillity. These spaces too are worth preserving.

Thus, we are delighted that this year's annual meeting of the ASCE and the European Cemeteries Route takes place in Innsbruck, a city in the heart of Europe and the alps, which is equally steeped in history as all the other members of this beautiful European cultural route. Eighteen cemeteries grace our city with countless works of art and monuments. The preservation of this cultural heritage is dear to our hearts.

How is cultural heritage practiced in your city? We are delighted that you have followed our call and want to share your passion for the theme of the AGM 2018 with us. Together we can accomplish more and can preserve cemetery culture for future generations.



## **IMPRESSUM**

### **EUROPEAN CEMETERIES IN THE EUROPEAN YEAR OF CULTURAL HERITAGE**

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## THE CEMETERY HERITAGE BELONGS TO THE NOWADAYS EUROPEAN COMMUNITY

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### ABSTRACT

In 2017 I was in UK and Italy with the Melancholy Heritage Project - thanks to the support of the Fondazione Banca del Monte di Lombardia and other partners - to find out the best practices of the cultural valorization of the cemetery heritage. This experience made me think of the cultural potential of the cemeteries spaces as cultural institutions for the nowadays European community. In this perspective I'd like to share some of these reflections.

### KEYWORDS

places of memories / tangible and intangible heritage / individual and collective memory / cultural spaces / living spaces / multiethnic and intergenerational community / non-profit world / community engagement / identities / cemetery management

### THE CEMETERY HERITAGE BELONGS TO THE NOWADAYS EUROPEAN COMMUNITY

The cemeteries are the places of memories of the ones who have lived and of the gestures, values, ideals, feelings, relationships of the communities through the ages.

These memories are a tangible and intangible heritage for the nowadays European community. However, due to the fears and taboos of death, today's communities have moved away from the cemeteries spaces and a sort of rift between the city of the living and the city of the dead has been generated.

In the contemporary European scenery, however, we are experiencing a time of deep cultural transformation of the cemeteries spaces which is giving them back the social and cultural function they had in the past as spaces for individual and collective memory; a resource and a right of the community itself.



If we think, for example, to the Monumental Cemeteries, they were built in Europe between the nineteenth and twentieth centuries as spaces devoted to the secular cult of the memory of the disappeared affections (individual memory). At the end of the nineteenth century, the family became the group on which society was founded and within it the family feeling developed as well (collective memory).

The cemeteries were built, therefore, as places where the members of the family and community approached the tomb of the loved people and kept alive the memory of their dears' experience and story through this rite, giving them a sort of immortality. It's this feeling, expressed in the secular cult of the dead, at the origin of the cemeteries spaces throughout Europe as a worship both private and public.

The respect for this cult in the cemeteries and for the historical-artistic, cultural and landscape heritage of these places makes us reflect on how to give back these memory's places a central social role in the urban fabrics of the whole Europe. The cemeteries, in fact, should be increasingly valued as innovative cultural spaces and as living spaces for the community.

This is the clear perception that one has when visiting some European realities. I was lucky enough to do so thanks to the Fondazione Banca del Monte di Lombardia who in 2017 funded my project Melancholy Heritage. The project consisted of a 5 months visiting program at some cultural management organizations of the cemetery heritage which kindly supported me (London - The Royal Parks, The Friends of Brompton Cemetery; Bologna - Museo Civico del Risorgimento di Bologna, Associazione Amici della Certosa di Bologna, ASCE; in Genoa - Comune di Genova, Museo del Risorgimento Istituto Mazziniano, ARCI Genova; in Turin - AFC Torino S.p.A. Servizi Cimiteriali della città di Torino) and the participation in the Annual General Meeting of ASCE 2017 in Athens. The comparison with two so different cultures (Anglo-Saxon and Roman Catholic) was functional to reflect on how the different cultural background affects the management of these places of memory.

In London the management of cemetery heritage is moving into redeveloping projects of the cemetery areas, in which all the stakeholders are involved, starting from a visitor center and other spaces/services which are transforming the cemetery into a place of multicultural and intergenerational exchanges offered to the whole community, without neglecting the economic sustainability of these places. Brompton Cemetery Conservation Project at the Brompton Cemetery in London is a brilliant example of this approach.



Activities for families, Mission Invertebrate Project, Brompton Cemetery, London



Forest School, Tower Hamlets Cemetery Park, London



Forest School, Tower Hamlets Cemetery Park, London



Forest School, Tower Hamlets Cemetery Park, London



Public Screening of the movie "Nosferatu", Peckham and Nunhead Free Film Festival 2017, Nunhead Cemetery, London



Theatrical show, Shakespeare in death by Alessandro Tampieri in collaboration with Rimachèride and other partners, Certosa Monumental Cemetery, Bologna



In Bologna at the Certosa Monumental Cemetery a collaborative network of public and private organizations has been offered to the community a plan of cultural events all the year round since 2009 with a significative number of public followers. Bologna has become a very interesting national model for the management and valorization of the cemetery space, followed by other Italian cities such as Genoa, Turin, Milan.



*Theatrical show, Amore e Guerra by Teatro dei Mignoli, Certosa Monumental Cemetery, Bologna*

© Alessandra Bricchetti



*Theatrical show, Zanardi: pane, alfabeto e socialismo with Simona Sagone and Salvatore Panu by Youkali and other partners, Certosa Monumental Cemetery, Bologna*

© Alessandra Bricchetti

Therefore in Europe the re-interpretation of these places is proceeding towards an innovative way. New perspectives have been added to the traditional approach, capable of transforming these places into cultural and emotional spaces; places of knowledge of oneself and of the other human beings; places of inspiration of feelings, values, ideals, gestures for everyone "to be brought back at home" in the everyday life.

How can we make this important cultural change concrete and alive?

We can't deny we are living hard times for cultural heritage in both the private and public sectors throughout Europe.

In the cultural, social and creative sectors, the non-profit world plays an important role in order to face the crisis, mediating between the public and private sectors, in reaching the different stakeholders through co-planning projects and activities of the community engagement (citizens, schools...), fundraising, communication and network implementation. The non-profit world today inspires these good "community practices".

The European funds for the culture are devoted to projects involving the management of heritage and landscape and the re-use of places to create services for the physical and spiritual well-being of the community. The European community is the heart of all project today more than ever.

How and how much we use the potential of the non-profit sector to attract human and economic resources into the territories also for the benefit of the cemetery spaces of Europe as cultural resources for the community?

The cemetery heritage bears witness to the different cultural identities of all the communities that are part of Europe and can also become an opportunity to make reflect on universal humanistic themes that, in times of such great religious and cultural conflicts, can bring the comparison on an egalitarian human level. We are all equal facing life and death.

How many people in Europe really know the immense cultural heritage of their cemeteries? How can they use the tangible and intangible memory of these places as cultural resource that is, for example, a matter for life and teaching?

The hope is that all the stakeholders operating in the cemetery sector would create a united team with goals, strategies, common and shared action plans in order to be the spokesman of a new way of looking at cemeteries: spaces of culture and life able

to bring tangible and intangible well-being to the nowadays European community. By this approach it would be possible to support the cemetery management to adopt a participatory, truly functional and sustainable method of planning projects, suitable to face the needs, wishes, necessities and expectations of the multiethnic and intergenerational nowadays community. The community itself should share the whole cultural and creative process from the beginning through the participation of citizens in the projects. This is a way to contrast the processes of degradation and abandonment of the cemeteries in order to keep them alive.

In my opinion this is the cultural potential that has yet to emerge from many European cemeteries. I hope that a collective unitary movement can start involving also the communities in this cultural change. A movement that gives back to the cities of the living the heritage of the cities of the dead as places imbued of human culture to be used as a resource for all the communities that are part today of Europe. The places of memories in which to learn the value of life and its deep meanings. The only real heritage that remains, through all time, in the individual and collective memory and that we feel when we cross the threshold of a cemetery: life and its challenges.

A point for reflecting and for a call to act in the European Year of Cultural Heritage 2018.





Gisela Monteiro

## PHOTOCERAMICS: AN UNSUSPECTED CULTURAL HERITAGE

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### ABSTRACT

Photoceramics originated in France with patent no. 20230 dated 15th July 1854 by Pierre Michel Lafon De Camarsac and Joly De Saint François. It was first of all a decorating technique for pottery but it soon became a simple but significant way to represent the dead by adorning their gravestones and tombs with evocative and sometimes heart-breaking portraits. Even though photoceramics may be regarded as a minor art when compared to funerary masterpieces of great artists, nonetheless it is an important piece of a country's cultural heritage: it hands down memories of the dead and the society in which they lived in a sober and measured but remarkable and moving approach. Images allow to retrace habits and customs of the past and present, and even changes in fashion and lifestyle, and are an important legacy to future generations.

The Monumentale of Milan offers an extensive collection of fine photoceramics, of which the most beautiful were realized in the atelier of Leonida Pagliano and Giuseppe Ricordi. In particular, three large arcades and cryptoporticus of the Catholic Church are devoted to the portraits of young soldiers who died in the two World Wars. They make up a huge historic tapestry to remind the atrocity of war and witness the need to strongly foster a culture of peace for the entire mankind.

### KEYWORDS

photography, photoceramics, memorial portraiture, Monumentale cemetery, Milan, cultural heritage.

### HISTORY AND TECHNOLOGY OF PHOTO-CERAMIC MEMORIAL PHOTOGRAPHS

Memorial portraiture is an ancient art, but before the advent of photography only the rich could afford to commission sculptures or paintings of themselves. Portraiture became available to ordinary people when photo-porcelain portraits were employed. We use to refer to photo porcelain by many names – photo-ceramic, porcelain enamel portraits, ceramic pictures – but by any name, the tradition of transferring photographs to hard



surfaces is strictly associated with the history of photography. The photograph was the ultimate response to a social and cultural need for a more accurate and real-looking representation of reality. Photography was officially announced January, 1839, when both Daguerre's and Talbot's inventions were made public. Actually, permanently fixed images of the camera obscura had been made by Niepce in 1826 and by Talbot in 1835.

Similar to many inventions the basic fundamentals were known separately for years without anyone thinking to combine them. 1802 Thomas Wedgwood and Humphry Davy published a paper entitled, "An account of a Method of Copying Paintings upon Glass and of Making Profiles by the Agency of Light upon Nitrate of Silver, with Observations by H. Davy." Wedgwood was apparently the first to unite the two strands of knowledge. One source indicates he was a brother of Josiah Wedgwood the porcelain manufacturer. (Knight, 1867:466). Another source indicates he was the son of Josiah. (Ford, 1941:1)

1813 Nicéphore Niepce worked at the same conception of Wedgwood and used bituminous varnishes and metal plates to fix permanently the images of the camera. 1835 Fox Talbot developed a method consisting in washing letter paper repeatedly with alternate solutions of salt and nitrate of silver. 1839 Mungo Ponton discovered that solutions of potassium dichromate spread on paper were light sensitive. The so called "photoceramics on paper" flourished extensively in the 1880's until the end of the century and can be viewed as the more sophisticated forerunner of passport photo. (Gilardi, 2000:143)

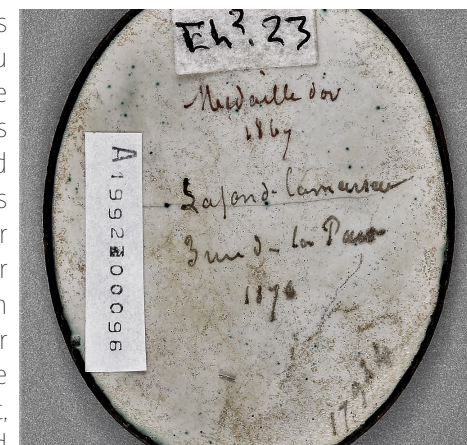
Europe during this time burst with new and exciting developments in photographic techniques. Two French photographers, Bulot and Cattin invented the process that would give rise to photo-ceramic portraits. They were the first to recognize the necessity of firing the image in a furnace or kiln to fix it permanently to enamel or porcelain. Their method of fixing, vitrifying, and colouring photographic images taken by Collodion process, which had been transferred upon enamel, metal, stone, porcelain, glass, china, and all kinds of earthen ware was patented in England on December 13, 1854. (Crawford, 1979:279). Bulot later presented this process at the 1867 Paris World Exposition.

The most famous among the producers of enamel photographs was Lafond de Camarsac (1821-1905), a Parisian photographer who 1855 described his processes both for monochrome and coloured enamel photographs to the Académie des Sciences. He brought photographic enamel miniatures to perfection, rivalling the finest ceramic paintings; in fact they were compared with Sevres porcelain paintings, and earned him a gold medal at the International Exhibition in Paris, 1867. His total output was said to be over 15,000 enamel photographs. (Crawford, 1979:280). In 1858 Henri Garnier and

Alphonse Salmon discovered a peculiar photochemical reaction: ferric citrate, exposed to light, changes its solubility and hygroscopic properties. This led to the invention of their "dusting-on" process with which they produced prints on paper and on glass. (Eder, 1945:566).

In 1860, Alphonse Louis Poitevin developed a carbon process that made use of the hygroscopic property given by light to a coating of perchloride of iron and tartaric acid. This carbon process gave excellent halftones. The picture was transferred from a glass plate on which it had been formed onto the enamel surface to be fired in. De Camarsac is said to have changed over to this. (Eder, 1945:281)

Several photographers employed Poitevin's method. One of his licensees was Mathieu Deroche of Paris (later of Milan) whose firm made coloured enamel portraits until the turn of century. De Camarsac and Deroche were the most known specialists in this kind of work and executed orders for French and foreign photographers. Their enamel pictures were usually inscribed on the back: "Procédé Lafond de Camarsac (or Procédé Deroche)" with the name of the photographer who took the original portrait, the town, the date of the photograph, and the serial number.



## FROM PHOTOGRAPHY TO PHOTOCERAMICS

The process of creating ceramic portraits varied from manufacturer to manufacturer, who each had their own carefully-guarded formulas. The basic procedure includes the following:

1. The original portrait was re-photographed onto a large negative, then retouched by experienced artists to present the subject at his/her best. The corrected photo was then photographed again and reproduced onto a glass plate.
2. The photo was put through a multi-step process of alternately washing and applying chemicals: silver nitrate, potassium cyanide, and other chemicals were applied. Various chlorides and nitrates were used (gold, silver, platinum, iridium, and palladium) to make the portrait resistant from chemicals, sunlight, and heat.



3. The image was then placed on ceramic and fired at very high temperatures - usually 900°C- in a kiln to bond the image to the ceramic. The ceramic portrait was subsequently fired five or six additional times, turning it into an impenetrable hard shell.
4. The image was sealed with a coat of transparent resin. A portrait made in this way can survive in a cemetery for well over 100 years.



*Original photo*



*Slide, softened colour*



*B/W Photoceramic*



*Coloured photoceramics*

In the late 1800s/ early 1900s the most common shape for portraits was the oval, usually in vertical format, but sometimes could be horizontal if more than one subject was present.

To complement and enhance the image thus obtained a brass frame was added. Frames could be plain or decorated with geometric elements, leaves or flowers.



*Decorated frame*



*Decorated frame*

### CERAMIC PORTRAITS AT THE MONUMENTALE CEMETERY

In Italy, photo-ceramic memorial portraits on tombstones started appearing around 1860. In 1889, various articles were published in scientific-artistic magazines, above all in Milan. In 1892, a "Dizionario fotografico ad uso dei dilettanti e professionisti" is issued by Hoepli and includes a chapter on photoceramics. In 1900, Hoepli again brought out "La smaltografia applicata alla decorazione industriale delle ceramiche e dei vetri".



*Pagliano's signature*

A vast majority of photoceramics were realized by Leonida Pagliano directly or the company Pagliano & Ricordi until 1930. Photo-ceramic memorial portraits displayed on tombstones of the benefactors of Ospedale Maggiore originate from photographs taken by Pagliano Atelier; his signature can be observed on the edge of the ceramic portraits. (Scala, 2009:43,44)



At the Turin National Exhibition in 1898, Leonida Pagliano is awarded a silver medal for his enamel and photoceramics works. His family portraits obtained the patent of the Kingdom of Italy. Between the end of the nineteenth and the beginning of the twentieth century, besides the Pagliano Atelier, Milan boasted several photographic factories specialized in photoceramics: Pilotti & Poysel, Fotografia Napoli, Mario Ganzini, Renato Consolaro & Co. with his photographic workshop for paintings, miniatures, ceramics and frames. However, the photographs Deroche & Heyland became by far the actual specialists in funerary photoceramics portraits, although their working relationship lasted few years only. They compared their ceramic pictures to the vitrified pieces made in Sevres because of their unlimited duration, perfect polish to which an absolute resemblance is added. As of today, no portraits by Deroche & Heyland have been tracked down at the Monumentale. Presumably, they were not signed or the author's name was written on the reverse of the portrait. (Scala, 2009:46)

Since 1870 the Monumentale boasts an interesting catalogue of photo-ceramic memorial portraits, is an honoured art form that represents the deceased as he or she appeared in life. Small, uniformly-sized, concave ceramic disks onto which timeless photographs of the deceased have been fired. Happy couples, glamorous ladies, innocent children, all immortalized on their tablets and headstones. Perhaps even more so than memorial sculpture, porcelain photographs connect the cemetery visitor with the cemetery resident, gazing out from the realm of years passed.



*Lady*



*Gentleman*



*Family Group*



*Child*

Like many other cemeteries, the Monumentale includes quite a good number of post-mortem photography, i.e. the art of taking photos after death. It came into being in the early nineteenth century whilst before photography paintings were commissioned of the dead. These portraits were precious keepsakes for families to possess. As the cost of photography lessened, the price for a post-mortem photograph actually increased, indicating its value, as well as popularity. Usually it was the only photograph ever taken of the individual, young or old. Most post-mortem photos are of children, due to the high mortality rates prevalent during the 1880s to early 1900s. The earlier photos often depict the subject in a sleeping posture, as if to depict the impermanence of sleep, rather than the finality of death. A symbol of some sort such as a rose held downward, or a broken stem was included to indicate that the child had in fact died. (Clarkson, 2008).



*Post-mortem*



*Post-mortem by Pagliano*



The Monumentale hosts also countless memorial portraits of soldiers who were killed in World War I and II. They are concentrated in three large arcades and the cryptoporticus of the Catholic Church. They make up a huge historic tapestry to remind the atrocity of war and witness the need to strongly foster a culture of peace for the entire mankind. Starting 1945, demand for photo ceramics increased significantly, and the first colour portraits began to make their appearance.



*Soldier*

© Carla De Bernardi



*Soldier in the cryptoporticus*

© Carla De Bernardi



*Brothers and soldiers*

© Carla De Bernardi

At the end of the nineteenth century, Milan numbered a large Jewish community led by Rabbi Alessandro Elishà da Fano (Florence 1847 – Milan 1935) who remained in charge from 1892 to 1935. He was quite worried about a low attendance at the synagogue; besides, there were quite a few indications of a cultural crisis among the Milanese Jews. For this reason, he decided to back the request of his community to combine modernity and tradition. At the time, it had become the vogue for people to set up images of the deceased upon their tombstones. Although the Jewish tradition based on the biblical injunction against creating idols, depicting angels or the heavenly spheres, or carving out the human form, did not contemplate placing a human image on gravestones, Rabbi Elishà endorsed the erection of statues, burial cells as well as the practice of having photos placed on headstones at the Jewish Section of the Monumentale. (De Bernardi, Fumagalli, 2017:109).



*Actress, Jewish Section*

© Carla De Bernardi



*Jewish Section*

© Carla De Bernardi

© Carla De Bernardi



## DIFFUSION OF CERAMIC PORTRAITS IN AND OUTSIDE EUROPE

From the 1860s onwards, photoceramics became popular in France, but also in the countries of the Austro-Hungarian Empire. Following its official presentation at the Universal Exhibition of Paris in 1880, it was at its height in between the two centuries. In general, the practice was more widely spread in – culturally speaking – Catholic regions than in Protestant ones. This feature is particularly obvious in countries like the Netherlands, Denmark, Germany, in which both religions are professed. In the late 19th and early 20th centuries, Italian and Jewish immigrants brought this practice to the United States. Memorial portraiture was a way for immigrants to maintain connections to family and culture in a foreign land. Prior to the 1890s, portraits would be purchased through retailers (often photographers) who placed their orders with specialists in Europe. Things changed in 1893 when Joseph Albert Dedouch established his own patents and company in Chicago, Illinois. Dedouch's company produced a vast number of porcelain photographs and he was so successful that his products were given a new name – “Dedos.” (Ford, 2016:2)

During the first decade of the 1900s, Sears-Roebuck, one of US largest corporations operating a mail-order business advertised: “Imperishable Limoges porcelain portraits preserve the features of the deceased. 11.20\$ for a photograph set in marble, 15.75\$ for one set in granite.” these portraits “competed with the cost of many burial plots.” Such prices were far cheaper compared to the cost of statuary. (Rogovin, 2010:2).

By the end of the 1990s gravestones with photoceramics were not that common in American cemeteries, mostly because Americans chose not to resort to this type of memorialization. The reason being that these monuments stood out against the surrounding landscape and were at odds with the natural environment that was the dominant ideal of American cemetery. As if the continued presence of the dead that the landscaped cemetery by design is meant to suppress would bring about a lack of “quiet and restful appearance”. (Matturri, (1993:23,24).

## PRESERVATION OF PHOTOCERAMICS

When prepared in a workman-line manner, ceramic portraits are impermeable to moisture, resistant to fading, and will last more than a century without deterioration. Nonetheless, they are exposed to many hazards: first of all, vandalism and theft. Many portraits bear evidence of cracking and chipping around edges, which indicates an attempt to pull the ceramic out of its setting. They actually suit a market of antique purchasers. Sometimes the entire portrait is taken away. Many portraits were originally fitted with brass frames that are often removed for the value of their copper. In some instances, the natural patina process of copper produces green stains that can spread to the gravestone. Damages originate also from improper cleaning, lawnmowers or other equipment. Preserving photo-ceramic portraits is a multi-faceted task. It shall be organized as a proper data-base including documentation, materials conservation, and skilled artisanship. It is essential in order to safeguard their cultural heritage for future generations. (Ford, 2016).



*Broken portrait*



*Stolen portrait*



*Damaged portrait*

## PHOTO-CERAMIC PORTRAITS TODAY

Artisans are still manufacturing enamel photographs, but the process has changed significantly. Early 20th-century craftspeople used chlorides or nitrates of gold, platinum, palladium, and iridium—stable metals that resisted degeneration from heat, sunlight, and other chemicals and gave the photographs a sepia tone. These portraits could last more than 100 years. Contemporary artisans no longer use precious metals, which would make their products prohibitively expensive. Technical and scientific developments have improved quality of products significantly. Photoshop is employed to add or remove backgrounds and subjects, repair damaged photos, touch up subjects (eliminating scratches, wrinkles, blemishes, etc.), and even converting black and white photographs to colour or sepia, or vice versa.

Today's cutting-edge technologies include high-density ceramic toners, lead-free fluxing agents for porcelain, high-temperature electric ovens, laser etching to reproduce photos directly on headstones. Despite these advanced technologies, photoceramics has somewhat lost its peculiar elegance and refinement. In most cases, photos depict

the deceased in a favourite activity, such as playing the guitar or fishing, or on happy occasions thus providing a quite prosaic representation. Whereas previously formal portraits made by professional photographers were fixed upon the headstone, people now place informal snapshots taken by themselves at the grave, which reflects how this type of photography has come to dominate family collections and the gravesites are conceived of as an increasingly personalised space. (Kioersgaard, Venbrux 2016) On the other hand, use of ceramic pictures has extended to mausoleum doors, benches, cremation urns, and columbaria.



© Carla De Bernardi

*Contemporary portrait*



© Carla De Bernardi

*Contemporary portrait*

## CONCLUSIONS

By keeping alive the memory of the deceased, memorial portraiture helps maintaining the communion between the living and the dead upon which rests central family values of European culture. Such portraits try to synthesize a space that overcomes generational and geographical barriers thus affirming the integrity of the family and the traditional household.

In a world in which images have become ubiquitous yet ephemeral, photo-ceramic memorial portraits offer a connection to the most deeply personal and sentimental aspects of memorial art. The opposite of ephemeral, their tangibility and endurance create in our cemeteries a memory almost even more real than the people they memorialize. (Ford, 2016:3) In addition, they cover a broad cross-section of our society, customs as well as fashion in different periods giving us the opportunity to glimpse back into history. As the old adage goes, "The eyes are the window to the soul", and these ceramic memorial plaques allow us one more chance to look into the eyes of our past and identify personally with someone who lived in it.

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## HISTORICAL CEMETERY. KALEIDOSCOPE OF THE NARRATED MEMORY

A POSSIBLE PROTOCOL OF METHOD FOR THE KNOWLEDGE PLAN, PREVENTIVE AND PLANNED CONSERVATION, VALORIZATION AND MANAGEMENT OF BURIAL ASSETS



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### ABSTRACT

The methodological approach proposed aims at a twofold objective: to extend the strategy of «preventive and planned conservation» to the historical cemeteries and to involve the owners of the sepulchral assets in the preservation process, although they are not experts in cultural heritage. The protocol of method, prepared on a scheduling system, in a GIS environment, will allow to register, to manage, to compare and to provide a dynamic support to the decisions related to cemetery planning, planning of conservation activities, actions of protection and valorization.

### KEYWORDS

Planned Conservation, Integrated Conservation, Sepulchral assets, protocol of method, Knowledge plan, Strategic conservation guidelines

### INTRODUCTION

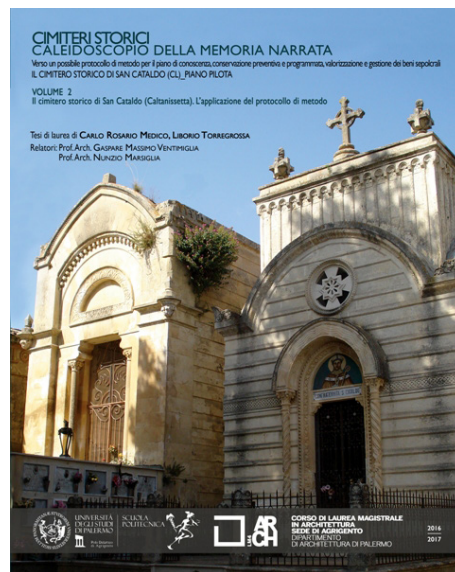
The cemeteries, within the terms established by the Charter of Krakow in 2000, are part of the cultural and environmental heritage of the peoples, worthy of being valued in their valences of place, landscape environment and sacral architecture. Places symbol of inner transcendence, ductile containers of historical memory, archives suggestive of art, cemeteries identify a «repertoire of knowledge», for which the recovery and preservation of their own and multiple expressions of civilization should necessarily be confronted with a more careful conservation planning of the cemetery spaces, however, still disregarded by local administrators.

The intent is to promote the concept of conservation and care of cultural heritage as a process, in order to follow and monitor correctly all the phases of the conservation process, and to extend the strategy of Preventive and Programmed Conservation - approach through which it is possible to manage the transformations of the cultural heritage over time, due to the passage of time - also to the burial assets, understood in their meaning of material assets and intangible assets.



The final objective is to provide an executive instrument that it can support the process of conservation of the funerary heritage (architectural and plant) up to the delicate phase of management and valorization and an operational structure that it can provide services of accompaniment and advice for the compilation/drafting of the Conservation Plan for both public and private property. Specifically, the research project has pursued the goal of developing a method protocol that, set up on a scheduling system in a GIS environment, it allows to register, to manage, to compare and to provide dynamic support to decisions related to cemetery planning, planning of conservation activities, protection and valorization actions. The applicability of the procedural aspects was also verified, so that the building model of the conservative process management can be used extensively to all the historical cemeteries, considering the specific needs of the cemetery studied. The reliability of the protocol has been ascertained making it operative to the most historic part of the municipal cemetery of San Cataldo, in the province of Caltanissetta, Sicily.

The following pages illustrate the methodological proposal, in its procedural phases, and the operational results obtained from the application of the method protocol to the pilot project. These research outcomes have been presented during the discussion of the Master's thesis in Architecture, Department of Architecture of the University of Palermo, done in Agrigento on March 14, 2018, together with dr. Arch. Liborio Torregrossa



Covers of the degree thesis in Architecture discussed by Medico Carlo Rosario and Liborio Torregrossa in Agrigento on March 14, 2018

## THE METHODOLOGICAL PROPOSAL

The methodological approach proposed aims at promoting the concept of «preventive and planned conservation», with the aim of involving the managers of the sepulchral assets, despite, not being experts in the field of intervention on cultural heritage. The planned conservation differs from the traditional restoration process as it does not intervene as a result of degradation, but it aims to prevent the degradation from triggering; this is achieved through a series of practices and continuous vigilance, which it allows early diagnosis and timely interventions. It is possible to consider, therefore, the drafting of the conservation plan as a way of making verifiable the cure applied to the sepulchral asset and to the cemetery heritage. Developing a conservation plan on the burial unit and the cemetery sector it is basically a process carried out in three phases related to each other:

1. Knowledge of the state of conservation and definition of the indexes and synoptic judgments of conservation and degree of urgency of intervention;
2. Evaluation of intervention priorities and definition of strategic guidelines;
3. Planning of preventive interventions and definition of inspection activities.

On the sector and on the sepulchral unit of study, the systematic collection of general information on the cemetery complex, with the construction of an informatics instrument, articulated through relational databases in textual and iconographic data, constantly updated, allows defining a complete cognitive panorama of conservative problems on the sepulchral heritage. It is essential preliminary to the technical solutions proposed, aimed to the planned conservation, to organize a careful study of anamnesis, based on the reconstruction of historical events, its environmental context and the processes of deterioration and instability in progress. These cognitive contributions are systematized in cataloging and conservation cards of the cemetery sector and sepulchral unit.

The «conservation Index» and the «degree of urgency Index» are closely linked to the state of conservation and to the seriousness of the damage in progress, through which they are assessed, respectively, the state of conservation and the urgency of the repair intervention of the sepulchral assets, understood in their meanings of sepulchral unit and cemetery sector.

The planning of the preventive interventions follows the phase of the knowledge and the consequent understanding of the current and expected damage. These are preventive conservation actions, hierarchically according to the urgency of the damage detected, for which verification methods and monitoring times are defined.



In this phase, it is critical the participation of the users/managers, who are not necessarily involved in the work, it is essential to process and to spread among users and managers of a vademecum, with the aim of providing useful suggestions on the use and the conservation of burial and cemetery assets: a «Guide for the care, cataloging and preservation of burial assets», with the aim of sensitizing the managers a greater awareness of the potential of programmed conservation practices, of the strategic role that continuous control plays for conservative purposes and of the attentions that the historical artefact constantly requires.

It is evident that the information obtained from the conservative process must be managed according to integrated and efficient approaches. The aim is to create a single «container» that managers to store a large amount of data concerning surveys, relational databases, photographs, orthophotos, historical cartography, scientific analysis, ect..., on the single burial property, on the cemetery sector and on the entire cemetery. It is necessary to arrive to an integrated and contemporary management of all the information obtained both in plan and in altimetry.

## STRUCTURE AND CONSTRUCTION OF THE METHOD

The method protocol has been structured in the following procedural steps:

### INSTRUCTORY PHASE. Readings of places of memory

The place of memory is a historiographic concept created by Pierre Nora, a French historian who directed and edited the work *Les lieux de mémoire*, (3 volumes 1984-1992). This concept has had great success and spread in historical and museum research. A place of memory is a space that is characterized of material or purely symbolic elements where a group, a community or an entire society recognizes itself and its history, consolidating its collective memory. Place of memory can be a museum, an archive, a monument, an anniversary, certain territories or locations marked by historical events and why not, also, a cemetery.

Cemeteries are not only the permanent conservation sites of human spores; they are «flexible containers of culture and historical memory». They offer one who crosses them, an extraordinarily evocative and fascinating archive of art, mentality, custom, contemplation, through the individual existences and the collective events gathered there. In essence, the cemetery becomes a form of language, where the tombs – symbolic objects, comparable and classifiable – take the place of words. Now, as the cemetery is identified as a «repertoire of knowledge», it can only be narrated through the «readings of the places of memory». Basically, they represent the knowledge plane, a cognitive apparatus in progress, always open to the inclusion of new insights innovative and cultural.

The cemetery identifies itself as a container of tangible and intangible values, of architectures, of spaces, of events, of characters and families that have left a tangible sign or that have contributed to the birth or development of the cemetery. But the conservation of memory also passes through the knowledge of materials, their state of conservation and the specificities and landscape values.

The following readings of memory locations have been identified:

- The story of memory. The burial sites. Historical narration of the formation and transformation processes that involved the cemetery.
- The space of memory. Architectural organization of spaces and their physical separation.
- The design of memory. Clients, designers and artists. Creators of this city of silence that in the tombstones have contributed to exhibit the testimony of stories, different times, social and artistic mutations.
- The forms of memory. Types of funerary architecture. They reveal different architectural styles.
- Landscapes of memory. Specificity and landscape values. Historical cemeteries have a landscape heritage that it must be considered of equal value with respect to the architectural and historical-artistic heritage.
- The materials of memory. The epidermis of the built. With a view to knowledge of the cemetery, the study of the materials is configured necessary and obligatory passage aimed to acquiring information related to the historical-artistic and technological values that it contains.
- The loss of memory. Amnesia and signs of time. The methodological process can only end with the recognition of the forms of deterioration present in the materials, instability and the main factors that it cause them.

### INSTRUCTORY PHASE. The plan of knowledge. Towards a possible cataloguing of the sepulchral assets

The activation of the conservation process presupposes that a congruous course of knowledge of the cemetery complex as a whole and its parts has been developed. It is an essential step in the process of analysis and understanding of the burial asset: building an analytical framework of reference, as complete and articulated as possible, it allows us to equip ourselves with the cognitive instruments necessary to improve the quality and quantity of the collected data, then, in inspection.

This phase is aimed to the census of the cemetery heritage and the definition of the summary evaluation of the state of conservation.

The main outcomes of this phase can be summarized in:

- Catalog card on the cemetery and on the cemetery sector;
- Expeditious card for identification of the burial artifact;

Before the preliminary phase, in order to facilitate the application of operational procedures, the cemetery is subdivided into several areas of investigation or monitoring (cemetery sector).

STEP 1A. Inspection activity of the conditions of deterioration and static instability on the sepulchral unit

Once the preliminary phase has been completed and the cemetery sector has been chosen, the strategies of planned conservation and forecasting of the interventions become necessary on the Sepulchral unit and on the Cemetery sector. This phase must prepare an analytical and overall account of the state of health of the burial organism, to be carried out for each identified technological element. The main outcome of this phase can be summarized in the analysis card of the damages in progress, that is, in:

- Expedition card for the evaluation of the state of conservation on the burial artifact;

STEP 1B. Definition of conservation indexes, degree of urgency on the burial artifact

From the elaboration of the precedents phases we reach:

- to the evaluation of the severity of the conservation status of the burial property, that it is defined Conservation Index; we are able to assign a synoptic judgment on the state of conservation to the sepulchral asset comparing the conservation index with the scale of values.
- to the evaluation of the degree of urgency of the intervention on the burial property, that it is defined Index of degree of urgency; we are able to assign a synoptic judgment on the state of urgency of reparative intervention to the sepulchral asset comparing the index of degree of urgency with the scale of values.

STEP 1C. Definition of the categories of intervention on the sepulchral unit

On the basis of the values assigned to each index, resulting from the comparison with scales of values, with reference to the burial artefact, three categories of intervention were identified, each of which indicating:

- Category of intervention 3
  - Urgent works for evident static risk conditions;
  - Urgent works for evident conditions of loss of material;
- Category of intervention 2
  - Works necessary to guarantee usability and security;
  - Works necessary to guarantee material conservation;
- Category of intervention 1
  - Areas at risk to be monitored;
  - Performance realignment works;
  - Inspection ability.

On the cemetery compartment, instead, the following cards have been processed in:

- Summary card of the state of conservation and intervention on the units of the cemetery sector;
- Summary card of strategic guidelines.

STEP 2. Programming of preventive and monitoring activities on the sepulchral unit

After completing the operations of filling of the cards in the technical manual, contained in the previous three sub-phases, we proceed with the elaboration of the conservation program. The program, constantly updated, consists of a plurality of summary cards that describe the necessary controls, define the consistency, the specific operating methodologies and the timing.

On the sepulchral artefact, the results of this phase can be summarized in:

- Programming card;
- Inspection card.

Referring, instead, to the cemetery sector, a summary card is prepared with the programmatic activities on more burial units. It has been set up to facilitate data management by the cemetery manager. The outcomes can be summarized in the

- Summary card of planning activities on burial units.

STEP 3. Good practices of care and conservation of burial artifacts

For each cemetery we will proceed with the redaction of the Guide for the care, cataloging and preservation of burial assets, extended to the entire cemetery complex and for use by users/managers, with the aim of providing useful suggestions on the use and to the conservation of sepulchral assets.

STEP 4. Synoptic frameworks and synthetic judgments on the cemetery sector and on the cemetery complex

From the summary data of the conservation status on the compartment cemetery it is possible to elaborate synoptic frameworks and synthetic judgments on the sector and on the cemetery complex, data expressed as a percentage:

- Synoptic framework card of the state of conservation of the cemetery sector;
- Synthetic judgment of the state of conservation of the cemetery complex;
- Synoptic framework card of the categories of intervention of the sector.

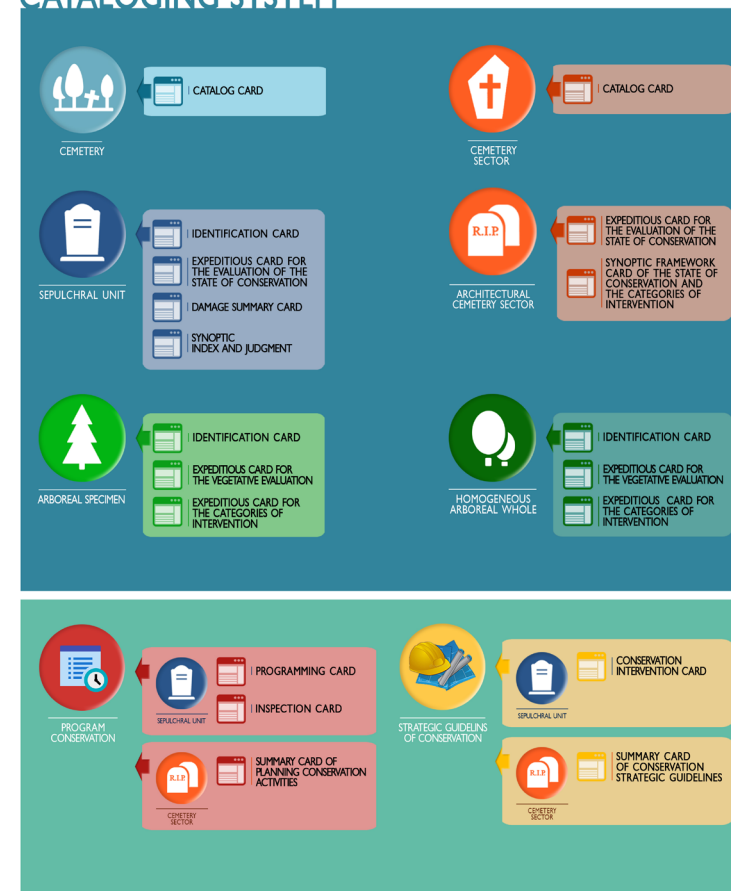


## CATALOGING SYSTEM

CEMETERY	Catalog card	CEMETERY-SECTOR	Catalog card
SEPULCHRAL UNIT	Identification card Expeditious card for the evaluation of the state of conservation Damage summary card Synoptic Index and judgment	ARCHITECTURAL-CEMETERY-SECTOR	Expeditious card for the evaluation of the state of conservation Synoptic framework card of the state of conservation and the categories of intervention
ARBOREAL SPECIMEN	Identification card Expeditious card for the vegetative evaluation Expeditious card for the categories of intervention	HOMOGENEOUS-ARBOREAL-WHOLE	Identification card Expeditious card for the vegetative evaluation Expeditious card for the categories of intervention
CONSERVATION PROGRAM	SEPULCHRAL UNIT	STRATEGIC GUIDELINES OF CONSERVATION	SEPULCHRAL UNIT
	Programming card Inspection card		Conservation intervention card
	ARCHITECTURAL-CEMETERY-SECTOR		ARCHITECTURAL-CEMETERY-SECTOR
	Summary card of planning conservation activities		Summary card of conservation strategic guidelines



## CATALOGING SYSTEM



## HISTORICAL CEMETERY KALEIDOSCOPE OF THE NARRATED MEMORY

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## INTEGRATED MANAGEMENT OF INFORMATION IN THE CONSERVATIVE PROCESS OF HISTORICAL CEMETERY. THE COMPUTERIZED APPLICATION

For the management of cemetery complexes, using a GIS it can guarantee a considerable support for many aspects, among which: to create a platform on which to register, to manage and to compare historical and architectural information; to provide information necessary for carrying out cemetery operations; provide support to decisions on protection or maintenance actions to be undertaken and cemetery planning; finally, to provide support to the communication for the usual visitors and the tourists. The use of specific systems for the computerized management of cemeteries represents, therefore, an effective and integrated instrument, able to provide a dynamic support both to the performance of administrative procedures and to the management of logistical and maintenance aspects. With reference to the cemetery architectural heritage, GIS technology can make a decisive contribution in the transposition of the cataloging and conservation cards on the cemetery in a georeferenced computerized application



Software application for integrated management of information in the conservation process of historical cemeteries.

The possibility of preparing a sort of computerized medical record of the burial asset is open. The hypothesis of the medical record presupposes, in fact, for each artefact the development of a GIS that, through the management and processing of the collected data, it acts as a suitable instrument to structure a plan of conservation and planning of future preventive interventions.



Graphic exemplification of application software for integrated management of information in the conservation process of historical cemeteries

## APPLICATION OF THE METHOD PROTOCOL. THE PILOT PROJECT

The protocol of method for knowledge, programmed conservation, management and valorisation of burial assets, widely illustrated in the previous pages, has been made operational, as a pilot project, to ascertain its reliability and possibility application, to one of the sectors of the most historic part of the municipal cemetery of San Cataldo, in the province of Caltanissetta, in Sicily (Figs. 6-7. Historic cemetery of San Cataldo - Caltanissetta). It was decided to divide the research work into two parts. In the first, we have dealt with extensively the „readings of the places of memory”: from the historical narration of the facts to the typological classification of the funerary architecture, to the materials and to the forms of degradation examined in the cemetery. In the second part, conversely, we were collected the schedographic elaborations, necessary for the applicability of the method protocol. First of all, we have drafted the cataloging cards of the cemetery and the compartments, and then, we have chosen the study sector and the sepulchral unit of conservative investigation actions after the subdivision in sectors of the funeral complex. In the survey area, we have selected three noble chapels, chosen for their historical-architectural value and for their poor state of conservation. For the Chapel used by the «Confraternita di San Giuseppe» (Figs 8-10) we proceeded to develop the scheduling system drawn from the method protocol, while for the other two, the «Baglio Crescimanno family» (Fig. 11) and «Antonino Salomone family» (Fig. 12) noble burials, it was developed the restoration project.





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Figs. 6-7 – Historic cemetery of San Cataldo - Caltanissetta.



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Figs. 8-10 – Chapel for the use of the «Confraternita di San Giuseppe» (1892), Historic cemetery of San Cataldo - Caltanissetta.





Fig. 11 – Noble chapel for the use of the «Baglio Crescimanno» family (1934), Historic cemetery of San Cataldo - Caltanissetta.



Fig. 12 – Noble chapel for the «Famiglia Antonino Salomone» family, Historic cemetery of San Cataldo - Caltanissetta.

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Figs.1-2. Covers of the degree thesis in Architecture discussed by Medico Carlo Rosario and Liborio Torregrossa in Agrigento on March 14, 2018. Source: Medico Carlo Rosario 2018.

Fig. 3. Cataloging system. Source: Medico Carlo Rosario 2018.

Fig. 4. Software application for integrated management of information in the conservation process of historical cemeteries. Source: Medico Carlo Rosario 2018.

Fig.5. Graphic exemplification of application software for integrated management of information in the conservation process of historical cemeteries. Source: graphical interface created by Medico Carlo Rosario 2018.

Figs.6-7. Historic cemetery of San Cataldo - Caltanissetta. Source: Medico Carlo Rosario 2018.

Figs.8-10. Chapel for the use of the «Confraternita di San Giuseppe» (1892), Historic cemetery of San Cataldo - Caltanissetta. Source: Medico Carlo Rosario 2018.

Fig.11. Noble chapel for the use of the «Baglio Crescimanno» family (1934), Historic cemetery of San Cataldo - Caltanissetta. Source: Medico Carlo Rosario 2018.

Fig.12. Noble chapel for the «Famiglia Antonino Salomone» family, Historic cemetery of San Cataldo - Caltanissetta. Source: Medico Carlo Rosario 2018.





## FUNERARY MILITARY MONUMENTS IN KOZALA CEMETERY, RIJEKA (CRO)



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### ABSTRACT

During the period between the two world wars (1920-1945) when the Italian administration ruled in Fiume, now Rijeka, the main architect of the City Hall Technical Office engineer Bruno Angheben made some plans and designs for the Kozala cemetery extensions. He then emphasised a few military memorial plots (as the Crypt under the Votive Temple, Altar of Brotherhood, Rotonda dei Granatieri and Field of German Soldiers) and close to the cemetery he constructed the Church of All Saints and St. Romuald (1928-1934) – Tempio Votivo. The church was erected for celebrating the 10th anniversary of the annexation of Rijeka to Italy. This sacral building, being a cultural heritage, is at the same time also a funerary monument erected on the military crypt with 458 to 474 soldiers' mortal remains that is bearing the inscription "Pro patria mortuis aeternum victoris". This monument is worth presenting as it is in accordance with the AGM 2018 motto – "The place where the past meets the future" and goes beyond all ideological limitations of that period's and later political avant-garde constructions.

### KEYWORDS

military tombs, votive church, military crypt, Bruno Angheben, Kozala, Rijeka

### INTRODUCTION

The port of Rijeka has undergone a very dynamic history owing to its geographical position where the culture of the east meets that of the west, being a melting pot of different languages and traditions. At the beginning of the 19th century, the use of steam-powered machinery as the replacement for human hands, significantly increased the production of labour and products leading to labour migration all over Europe and also in Rijeka. Encouraged by various conveniences, foreign investors came to Rijeka to build their production facilities and residential houses together with family tombs in Kozala Cemetery, as some of them had died in Rijeka.

The very intense history of Rijeka was unpleasant to previous city governments of different political beliefs, so that some of the military monuments in Kozala Cemetery

have remained unexplored places of memory, remaining such even today. The statement that cemeteries, especially so the military ones, are to be treated as true open-air museums is not true in the case of Kozala Cemetery, as there are still some graves or events of the 20th century that remain unclear, namely those of the armed conflicts and foreign soldiers as military victims. Speaking of foreigners buried in Kozala Cemetery, we are talking about local intellectuals, industrialists, scholars and artists but also of foreign soldiers. The sculptors invited to build or decorate their graves were also foreigners.

### **POLITICAL SITUATION**

After the First World War and the fall of the Austro-Hungarian Empire, the status of Rijeka becomes a major international problem, the so-called Question of Fiume. The town was placed under the international patronage of the League of Nations, however, this plan was not adopted by the Paris Peace Conference. That confusing situation was exploited by the Italian poet Gabriele D'Annunzio who, with about 2000 volunteers, seized the town in the September of 1919 and proclaimed the Italian Regency of Carnaro. Soon the Treaty of Rapallo proclaimed the *Stato libero di Fiume* in the November of 1920, which existed until 27 January 1924, when the Treaty of Rome was signed and Fiume was annexed to Italy.

During the period between the two world wars (1920 -1945), Rijeka was under the Italian administration. The main architect of the Technical Office of Fiume, engineer Bruno Angheben, worked for years on the Kozala Cemetery extensions, the need for that work having arisen owing to war victims and some mass diseases. Besides individual military graves in Kozala Cemetery, there are some military memorial locations to be pointed out, such as the Altar of Brotherhood, Rotonda dei Granatieri, Field of German Soldiers, Partisan Graveyard and the Church of All Saints and St. Romuald (1928 -1934) – Tempio Votivo. Today, the church is a cultural heritage, but at the same time also a funerary monument, erected upon the military crypt with 474 soldiers' mortal remains – nowadays without any ideological limitations of that period.

The military individual or mass graves in Kozala Cemetery were made for Austrian, Italian, English and domestic soldiers who were involved in war operations in and around Rijeka during the two world wars. All of those graves, mixed civilian and military, can be found in various parts of Kozala Cemetery, either in official massive tombs or in individual, private graves marked by gravestones specially designed in accordance with different religions (Protestant, Orthodox, Jewish).

### **SINGLE MILITARY GRAVES**

Even though Kozala graveyard was a communal, civilian cemetery of Rijeka, many soldiers found eternal rest there, namely those who had died in Rijeka or its surroundings in various war conflicts. On some occasions, the dead Hungarian marines were transported to their motherland through Rijeka (as then it was the Hungarian sea port) and returned home by a direct train to Budapest. Those foreign victims whose corpses were not sent to their cities were buried in Kozala, which also happened with some of the Rijeka residents doing military service.

What needs mentioning is the grave of the noble family de Thierry, namely, patrician Enrico (1886-1916), well-known for his military merit, who had disappeared in the so-called „Straf-expedition" on Pasubia (the Dolomites) and his successor, patrician Carl Laval de Thierry (1907-1938), who was secretary of the Embassy and was awarded for the military merit.

Another old grave from 19th century is that of Cornelius Ritter von Wurmb (1806 -1873), an Austrian K.K. field marshal lieutenant (Feldmarschal).

Among the oldest of the individual graves of military personnel is the tomb of Alexander Scott (1793-1870) , a British colonel who married Christine, daughter of the patrician Andrea Lodovico Adamich, a local well-known, respectable and rich merchant.

The second of the two tombs of British military personnel in ex Fiume belongs to another Englishman, Robert Christopher Morris Douthwaite (1897-1919), who was born on 12 March 1897 as a son of Robert Edward Douthwaite, a timber merchant living in Nottingham at 139 Musters Road. On 30 April 1909, when he was aged 12, he was admitted to the Nottingham High School, which he attended from 1909 to 1911. Afterwards, he enlisted and served the York and Lancaster Regiment United Kingdom. Soon he was killed in action on 19 June 1919 in Fiume, aged 22, and was buried in Kozala Cemetery . The Commonwealth War Graves Commission takes care of the grave that is also under the protection of the British-Serbian agreement, today taken over by Croatian legislation.



At the beginning of the First World War, still under Austro-Hungarian Empire, Rijeka was the Hungarian naval port and industrial city situated in the border area. Subsequently, there were some war events and even deaths among the stationary army. Aircraft pilot Francesco Caparello was wounded above Volosko (near Rijeka) and crashed on 1 August in 1916 in fight with the Austrian aircraft-ace Banffy / Banfield called the „Trieste Eagle“. The similar project for two dead D'Annunzio's pilots tombstone designed by Gastone Iscra Gambato is preserved in the Rijeka archives documentation, but Caparello's one had been outlined and computed differently.



*Gastone Iscra Gambato, Monument of the Granatieri di Sardinia*

There was another local military pilot, Ferruccio Mario Vio (1898 - 1917), who graduated from the Maritime Academy in 1915. Two years later, in 1917, he became an Austro-Hungarian Pilot, however, he soon died in the aircraft and was hailed a hero. He was awarded with one Small Golden and two Big Silver medals, which is written on his grave.

The Rijeka citizen Giovanni Battista Zanella (1875 -1919) thought of himself as Italian so that after he had deserted the Austrian army, he voluntarily joined the army of the Italian Risorgimento. Similarly, Alberto Zenier (1890-1927) born in Rijeka was D'Annunzio's follower as fervent legionary.

There are two tombs of aircraft pilots, namely, one is Travaglia's portrait in bronze relief on the niche plate made by R. Mihich 1924.



*R. Mihich: pilot Travaglia, 1924*

The other is a big marble cross with figure of the dead pilot Malusa protected by winged angel, by sculptor Edoardo Trevese, commissioned by Zagabria family in 1936.



*Edoardo. Trevese: pilot Malusa, 1936*

### Garibaldi Followers

Some members of the former Italian troops who had fought half a century ago by the side of Garibaldi in the period of the Italian Risorgimento, having become attracted by the 20th century propaganda on the benefits of warfare, arrived to Rijeka as Italian patriots, settled down, married, died and were buried, although not born here.

The graves of five Garibaldi followers, the so-called „Garibaldini“, are near each other in line, marked with simple head stones. Their names and basic data on the stones are: Gianbattista Lancetti (?-1910), Federiko Plona (1841-1923), Giuseppe Panciera (1843-1917), Aristide Dolenti (1848-1930) and Ubaldo Ballarini (1850-1915). The graves of those veterans, fighters for freedom in Italy, are now almost forgotten due to the change



*R. Mihich: pilot Travaglia, 1924*

of city governments, cultures and languages. They seem to be of no interest for today's public, as if they belonged to a remote, foreign and not a well-known and relevant to nowadays city history.

## MASS MILITARY GRAVES

After the end of WW1 and dissolution of the Austro-Hungarian Empire, there was an unclear political situation in Rijeka, which was exploited by the Italian poet and warrior Gabriele D'Annunzio, who triumphantly came into town and together with him also the unruly army of Arditi (Italian Army elite storm troops) and grenadiers. Some mass military graves were erected for a number of those who had died in Rijeka and surroundings at that time.

### The Round of Grenadiers (1919-1920)

By the Cemetery spatial systematization, Angheben had set points to extract special small spaces for the military content to be emphasised. One of the military plots in Kozala Cemetery is the so-called The Round of Grenadiers (Granatieri) with the stone monument erected for nine Grenadiers of Sardinia. Before the very end of the Great War, an Italian Grenadier unit took part in the battle of Vittorio Veneto in the summer of 1918, wishing to unite Italy. During the conflict, it was the Grenadiers' Brigade that was among those which suffered the heaviest combat losses. Some of them belonged to the group of Italian soldiers who came to Rijeka as D'Annunzio's political supporters. A number of them burst into Rijeka in the August of 1918, when some of them died. Due to international pressure, it was on 27 August in 1919 that the First Regiment of Sardinian Grenadiers had to leave Rijeka. This military unit moved to Ronchi near Trieste and subsequently became the nucleus of the troops that two weeks later had entered and seized Rijeka under D'Annunzio's command.



Monument of the Granatieri di Sardinia Postcard



Gastone Iskra Gambato,  
Monument of the Granatieri di Sardinia

There are not many archive documents about this military funerary monument so that nowadays its history, date of setting up, purpose and the author are not clear. From the proposed Angheben's cemetery enlargement sketches, the Round is placed in one corner of the cemetery with the monument in the middle of the circular field, elevated over some steps.

When the monument was finished, a photo postcard was printed, being today the only relevant evidence of the original outlook. At that time there was a big inscription „GRANATIERI DI SARDEGNA" on the top of the vertical wall and under it two plates with lists of soldiers' names. These plates are now missing and nobody knows when it happened or who had taken them away. In the middle, there is a sculpture, by Gastone Iskra Gambato, featuring a naked, exhausted and flabby body of a soldier with the helmet and a sword.

The extremely national idea as a background, originally built into this monument, is now (without the written parts and some exhumed bodies) partly lost due to the after-war social and political changes and new dominant memory politics. Thus, the question arises as to whether the monument can still be considered as a place of memory. If the public dimension is lacking, then the monument is only a certain mass, possibly good sculpture. The complexity of its history is intriguing "...because of the various historiographical interpretations of the events due to which the monument was raised, as well as the lack of concrete data on the reasons and the date of its construction." What can lead to its misunderstanding nowadays is that the signboards have been removed, so there are no original details of the tomb's purpose. In recent years there has been no willingness in Rijeka to launch a historical and archaeological research into the scientific knowledge of the origins and role of this monument, so that today many citizens of Rijeka know little or nothing about the Monument.



Gastone Iskra Gambato, The dayng soldier



### The Altar of Fraternity, 1919 -1920

The author of this common military grave, an ossuary in fact, is architect Bruno Angheben. He allocated it the very central part of the cemetery, on the occasion of the end of the war in 1919. In optimistic hopes that the hostilities of war enemies would vanish, on the top of the monument there is a Latin inscription: "HOSTES OLIM, NVNC FRATRES" ("Before enemies, now brothers") with the years MCMXIV and MCMXVIII. It was Ruggero Rovani who sculpted the big central figural motif of the suffering Christ, bent under the heavy cross on his back on this memorial, shaped as an elevated open air altar. There is the plaque with the inscription of Austrian Black Cross which cares about military graves. Under the Altar of Fraternity there is the crypt devoted to mortal remains of 941 soldiers as victims of the First World War.



*Bruno Angheben, The Altar of Fraternity*

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In 1923, after another after another armed conflicts in Rijeka, the local church expressed the desire to create a necessary memorial space for a bigger number of graves, which would be the burial place of the bones of all military victims, both of Rijeka and the wider surroundings following the tragic end of the Great War, the Bloody Christmas and the conflict of annexation.



*Ruggero Rovani, Christ with the cross*

© Miro Dežulović

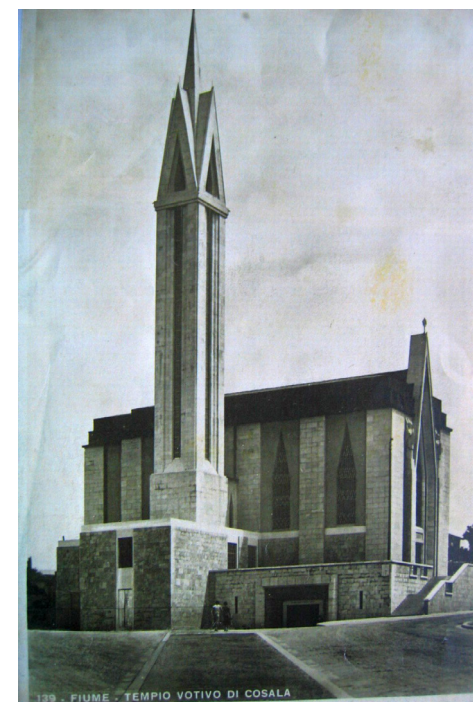
During the time between the two world wars with the ruling Italian administration in Fiume, engineer Bruno Angheben, the main architect of Technical Office, realized the construction of a new, monumental and modern church of St. Romualdo and All Saints (1928-1934) next to the Kozala Cemetery. This building was politically important for marking the 10th anniversary of the annexation of Rijeka to Italy (1924-1934). Angheben's design of the church started in the previous years (1925-1926), varying the original concept and appearance of the future church several times, namely, from a typically neo-Romanesque or the neo-Gothic Basilica over the crypt, inspired by the double St. Francis Church of Assisi.

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### Nowadays Church of **All Saints and St. Romuald** - Tempio Votivo (1928-1934),

by engineer Bruno Angheben is the final building of functionalist, purified forms with the single-nave hall of Christian church over the military crypt. It can be treated in accordance with the ASCE 2018 Conference motto "The place where the past meets the future", as the proposed church, situated within the complex of the main cemetery Kozala of Rijeka. The project of the Votive Temple, having the political background, was shown at the Exhibition of Revolution in Rome due to political reasons. It was there that Duce saw the project with such an important meaning, a place of commemoration to all Italian victims of the First World War, so that the project of the new church in Rijeka got the support of the ruling political structures, which accelerated the start of its construction. The new building



*The church of St Romuald and All Saints*

© Daina Glavčič

was erected in two phases, the first in 1928, the building of the lower church (crypt) having begun in 1930, while the upper one was completed in 1934 with the personal financial contribution of Mussolini, supported by important representatives of the local church and politics.

**The military crypt** in the foundations of this religious building, a cultural heritage, is at the same time also a funerary monument, bearing the inscription "Pro patria mortuis - aeternum victoris". After the official annexation of Rijeka to Italy, the city authorities backed the idea of the local committee of national honor (Comitato d'onore nazionale) to collect the remains of Italian soldiers of various combat units, including the grenadier, who died in the First World War in the narrower region, who would be buried in the same place as those who died in the days „Bloody Christmas". The mortal remains were exhumed from 1930 to 1932 and moved from the cemetery to the new built crypt. Now its niches lie 497 Italian soldiers gathered from the cemetery of Rijeka but also from various cemeteries of Istria and Slovenia. It is quite obvious that having gathered such a great number of tragic memories this monument embraces past with the future.



*Bruno Angheben, The crypt altar*

© Daina Glavčić

Every year those victims are visited by official Italian and domestic organisations who gather around the memorial plaque with the inscription in three languages: "To the Fiumans of every creed and race / perished in peace and in war / to whom the totalitarian violence denied / human justice and Christian burial / you, free from hate, here, for them / pause and pray".

The **Park of Remembrance** was created In 1936, between the church and the cemetery in honour of all the dead and as a landscaping complement to the whole Kozala memorial complex.

### German Soldiers' Field

Even though it was known among the citizens that Kozala Cemetery was overcrowded and that it was difficult to get a new grave plot, just by the entrance there was a green lawn with a solitary corner grave. Older visitors recalled that it was a tomb of a military priest M. Frankenberger who was connected with German soldiers and buried in the corner of the plot. In 2007 after mutual agreement of the states of Germany and Croatia, the remains of 396 German soldiers were exhumated and relocated to the Mirogoj cemetery in Zagreb. At the Kozala cemetery centre a memorial cross emerged with the engraved inscription: In memory of German soldiers killed in WW2 that were buried in this cemetery until November of 2007.



*ex German Soldiers Field*

© Miro Dežulović

On the occasion of the 70th anniversary of the end of the WW2, the data on the dead enemy's soldiers buried in various Croatian cemeteries were analysed, namely the killed soldiers of the Independent State of Croatia and those of German, Italian or Hungarian armies, which during the war represented the Forces of Axis, considered as enemies. Immediately after the end of World War II, the intent of a complete and radical confrontation of Yugoslav communists with the enemy is visible in the Order of the Croatian Ministry of Internal Affairs from May 1945 on the removal of the tombs of the „occupiers" and „nation enemies". The Order encompassed cemeteries and tombstones of German, and Hungarian armies, ustashas, chetniks and Slovene domobrans. The Order was addressed to the regional and district National Liberation Committees (N00s) of many areas in Croatia, also to the Croatian Littoral, explaining that „Every trace of the zealous fascist rule has to be wiped out. It is also necessary to align with the earth all the external signs, which would disclose the place where such cemeteries were lifted " Partisans' Field

Among various military victims who were buried in Kozala Cemetery, one field was separated for the killed WW2 Yugoslav soldiers. They stood up to defend their homeland and their city against the invaders, either Italian or German army. They joined the fighting as antifascists and partisans, predominantly in underground, while the Yugoslav army was not still organized. After the war some of them were proclaimed national heroes, so that the City of Rijeka and associated organizations have taken care of this special cemetery as an important part of the local cemetery where other soldiers are gathered.



Near the central cross and the ossuary under it, beside the main cemetery path, there is a rectangular field of so called Partisan Cemetery. Today there are about 70 equal graves of young antifascists, neatly arranged in two rows, opposite one another. In the middle of the plot a simple rocky monument was raised with an inscription on the events of the time of resistance to the occupier 1941-1945. On each individual grave there is a vertical simple square stone with the red star and personal data of the killed rebel. There are also several nameless graves.

## CONCLUSION

Being for centuries situated at the crossroads between the east and the west, the land and the sea, the historical-political situation of the city of Rijeka often changed in the period from the mid-19th to the mid-20th century. Namely, in 1868, the town fell under the Hungarian rule and remained so until the fall of Austro-Hungary in 1918, between the two world wars it belonged to Italy by the annexation of 1924, after the end of World War II in 1945 Rijeka became part of Yugoslavia, while today it makes part of Croatia. The geopolitical changes were often accompanied by armed conflicts resulting with victims who have found their final rest in Kozala Cemetery either as residents or foreigners. Kozala was not a military cemetery, although due to some tragic events in the past we can today detect military graves and some military war memorials belonging to various military formations, states and nations that have been united in death. By setting up a memorial site in the form of military monument, with the rise of the heroes dedicated to them, the states so create and maintain a certain version of history, images of the past, so legitimizing established order of social and political power.

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## THE CULTURAL HERITAGE OF EUROPEAN CEMETERIES AS AN EMERGING TOURISTIC INTEREST

### THE CASE OF THE GREEK CEMETERIES

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### ABSTRACT

European cemeteries are considered as open-air museums. Some of them are also equipped with museums. There are organized various cultural events in cemeteries, too. Besides, the Association of Significant Cemeteries of Europe promotes the cultural heritage of cemeteries. Even in countries where cemeteries were not yet considered as places of touristic interest, as in Greece, recently began a growing interest towards that direction. The present paper discusses the existing conditions, focusing on the rich heritage of the various kinds of Greek cemeteries and refers on the perspectives of cemetery tourism.

### KEYWORDS

Cemetery tourism, Cultural Heritage, European cemeteries, Greek cemeteries, War Cemeteries, Jewish cemeteries, Cultural Routes

### INTRODUCTION

The European cemeteries are considered as cultural sites and open-air museums, as they contain interesting monuments, often works of significant artists or belonging to eminent personalities, and as they provide valuable information through their inscriptions. So, cemetery tourism has been emerged and cemeteries, as the Pere Lachaise in Paris, the Monumental Cemetery in Milan, and many others, attract a great number of tourists. Cemetery tourism is usually considered by contemporary tourism literature as a kind of dark tourism or thanatourism. Other researches argue, though, that these studies have underestimated the value of cemeteries as cultural products; according to them, cemetery tourism should be rightfully placed in heritage and cultural tourism, because it makes a fascinating cultural display for tourists, offering both nature-based and cultural activities (Pécsek, 2015: 44-61; Paraskevopoulou, 2018). Researches have found out that some visitors regard cemeteries as complex attractions representing both natural and cultural values, while for others, their main motivation is to learn more about the history of the cemetery and of the country. In general, a cemetery can be interesting for the



tourist provided it has significant historical, cultural, artistic or natural qualities (Pécsek, 2015: 44-61; Mundt, 2016: 81-82. Tanaš, 2004: 71-87). It has also been observed that, although cemeteries are usually associated for most people with visitors is increasing (Sharpley, 2009: 3-22). Even in countries where cemeteries were not yet considered as places of touristic interest, as in Greece, recently began a growing interest towards that direction and constant steps are being done. The present paper discusses the existing conditions and refers on the perspectives of tourism concerning Greek cemeteries.

### THE CULTURAL HERITAGE OF EUROPEAN CEMETERIES

Cemeteries preserve a considerable part of the cultural heritage, as they include sculptural and architectural monuments of artistic and historical value. Cemeteries in European cities are particularly distinguished for their rich cultural heritage. The Association of Significant Cemeteries in Europe (ASCE) is the European network comprising those public and private organizations which care for cemeteries considered to be of historical or artistic importance. The Association has as objective the promotion of European cemeteries as a fundamental part of the heritage of the humanity. ASCE also aims to raise European citizen awareness of the importance of significant cemeteries. The Association has put together the European Cemeteries Route, a thematic route that is one of the certified Europe Cultural Routes; it is a touristic route across European cemeteries. (<https://www.significantcemeteries.org>).

The cemeteries present similarities with the museums, since they both deal with the material presence of absence and they can offer us some sense of continuity when faced with the temporality of our mortal condition (Meyer & Woodthorpe, 2008). They also hold significant interpretive and educational value, because they serve communities as outdoor museums (Meyers, 1996: 277-297). In that context, many cemeteries across Europe are offering museumlike tours and programs to educate and entertain the public. There are mentioned as a characteristic example the events offered by the Monumental Cemetery- Open Air Museum in Milan, namely guided walks, concerts, documentary films and theatrical plays. (<https://www.significantcemeteries.org/2018/07/cemetery-monumentale-open-air-museum.html>)

Moreover, some European cemeteries are equipped with museums. The Glasnevin Cemetery in Dublin, is provided with the Glasnevin Cemetery Museum, founded in 2010, which includes a museum- shop and a café. The cemetery museum also runs tours, offers educational programs for all ages and has support for genealogists and those studying family history. Besides, the documentary One Million Dubliners was released in 2014, featuring stories about the history and operation of the cemetery (<https://www.glasnevinmuseum.ie>).

Another cemetery museum, the Piety Museum and Collection of Funeral Culture, is adjacent to the oldest cemetery in Budapest, the Kerepesi Cemetery. The Piety Museum, founded in 1992, regularly runs contemporary art manifestations and thought-provoking programs ([fumeiutisirkert.nori.gov.hu/en/piety-museum](http://fumeiutisirkert.nori.gov.hu/en/piety-museum)).

In Amsterdam, there is the Dutch Funeral Museum, founded in 2007, which is located at the „De Nieuwe Ooster”, - it means “For so far” or „For so long”- cemetery. The Dutch Funeral Museum is also provided with a café. In addition to its collection, the museum hosts temporary exhibitions of art and history (<https://www.totzover.nl/english>).

A unique kind of cemetery museum, called the “Funny cemetery without any dead persons”, is located at Kramsach, in Tyrol. It is an open- air museum that includes witty epigrams and wrought-iron grave crosses from the entire Alpine region, but nobody has been buried on the ground. It was founded by the metalsmith and stone carver Hans Guggenberger from Kramsach in 1965/66. Today more than 200,000 people visit the “Funny cemetery” every year. (<https://www.tyrol.tl/en/highlights/museums-and-exhibitions/cemetery-museum-kramsach>) .

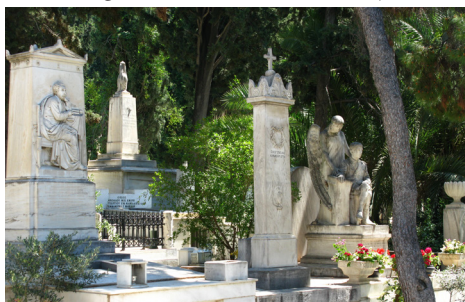
Let's also mention the so-called Merry Cemetery at Săpânța, in Maramureș, Romania. This cemetery, famous for its colorful tombstones with naïve paintings and funny epigrams referring to the deceased, has become an open-air museum and a national tourist attraction. The first woodcarver was the local craftsman Ioan Stan Pătraș, who, in 1935, started carving these crosses (<https://unusualplaces.org/the-merry-cemetery-of-sapanta-another-kind-of-cemetery>).

The above mentioned actions aim to the promotion of the cultural heritage of European cemeteries and to making people consider them not as places of mourning, but as places of historical and artistic value, which merit a visit as museums, as places of experiential learning and as proper frameworks of cultural events.

## THE CASE OF GREEK CEMETERIES

### History and kinds of Greek cemeteries

Greek cemeteries present an interesting case study, because, although a great number of them are of notable artistic and/ or historic value, and therefore they constitute a significant part of the cultural heritage, they were not given the concern that they should. The history of Greek cemeteries goes back to the 19th century and their construction, according to European models, was one of the first concerns of the modern Greek state, which was created in 1830. The oldest cemetery is the First Cemetery of Athens, established in 1837 (Kardamitsi-Adami & Daniil, 2107: 16)



*The First Cemetery of Athens*

Soon, big and smaller cities in the Greek mainland and the islands acquired cemeteries, as those in Piraeus, port of Athens, Nauplion, Patras, Volos, Tripolis, Leonidion, Pyrgos, Chalkida, Messolonghi, of the islands of Syros, Skiathos, Kefallonia, Kerkyra, Zakynthos, Andros, Hydra, Poros and many others. There is, thus, a considerable number of cemeteries across Greece which are decorated by notable monuments. Their creation was supported by the rising urban classes during the 19th and the first decades of 20th century, who preferred the erection of artistic funerary monuments (Markatou, Mavromihali & Pavlopoulos, 2015: 31, 344-358).

Besides, in Greece existed many traditional marble sculptors, who were very quickly adapted to European artistic styles. Most of them originated from the Cycladic island of Tinos in the Aegean, where existed a long tradition in the art of marble sculpture. A large number of these craftsmen came to Athens, after its nomination as capital in 1834 by the first king of Greece, Otto of Bavaria, in order to work in the erection of the neoclassical buildings. It has to be mentioned that special courses were given at the Polytechnic or the School of Arts (founded in Athens in 1837), which were addressed to craftsmen who wanted to learn how to apply neoclassicism. European artists were their first teachers. More particularly, neoclassical funerary sculpture was introduced in Greece by the Bavarian Cristian Siegel (1808-1883), first professor of sculpture at the School of Arts in Athens. Young boys also, often sons of craftsmen, started studying sculpture in the School of Arts in Athens and several continued their studies in various centres abroad, mostly in Munich or in Italy. A characteristic case is that of Yannoulis Chalepas (1851-1938), the most important Greek sculptor (Christou & Koumvakali- Anastasiadi, 1982 : 31-32 ).

The establishment of the First Cemetery of Athens gave the opportunity to many sculptors to create splendid funerary monuments inspired by the ancient Greek monuments that surrounded them and by European masters. Famous is the "Sleeping Maiden", created by Yannoulis Chalepas. (Kardamitsi- Adami & Daniil, 2017:35-37; Christou & Koumvakali- Anastasiadi, 1982 : 21-22, 27-38, 53-54 )



*Yannoulis Chalepas, The Sleeping Maiden, First Cemetery of Athens*

Except of Athens, many sculptors were also installed in other urban centers of Greece, as in Piraeus, Nauplion, Patras, Syros, Tripolis, Messolonghi, and others. A major part of their work were the funerary monuments (Markatou, Mavromihali & Pavlopoulos, 2015: 27-358).

Moreover, a large number of Greek sculptors were installed in neighboring countries, where existed flourishing Greek communities and they were mostly occupied with monuments in cemeteries. They were installed in Constantinople (Istanbul), Smyrna (Ismir) in Asia Minor, Alexandria and Cairo in Egypt, in many cities of Romania and Bulgaria, as also in South Russia (Florakis, 2008: 94-97; Georgitsoyanni, 2015). So, there is also an interesting number of significant cemeteries of the Greek Diaspora, as the Greek cemetery of Sisli in Constantinople and the Greek cemeteries of Cairo and Alexandria (Papazoglou, 2005; Nobilakis, 2009).

Several cemeteries in Greece, except of their major part which is addressed to Greeks and to other people of Eastern-Orthodox rite, they contain sectors for religious minorities and foreigners, as the First Cemetery of Athens, which contains an Orthodox, a Catholic, a Protestant and a Jewish sector (Paraskevopoulou, 2015; Kardamitsi- Adami & Daniil, 2017: 25-33); the Third Cemetery of Athens, which includes an Orthodox and a Jewish sector, which is nowadays in use and it also contains a Holocaust Memorial



*The Holocaust Memorial, Jewish sector, Third Cemetery of Athens*



The Cemetery of Anastasis in Piraeus and the Cemetery of Saint George at Hermoupolis on the island of Syros, both with an Orthodox and a Catholic Sector; the Old Cemetery of Taxiarchs in Volos, Thessaly, with an Orthodox, a Jewish, a British and a Muslim sector; the Cemetery of Evangelistria in Thessaloniki, with an Orthodox, an Armenian and a Protestant sector, and many others. Moreover, there



*Muslim Cemetery, Chios*

are also distinctive cemeteries of religious minorities, as the Catholic Cemetery at Old Iracleion in Athens, established by the Bavarians who followed King Otto and were installed in Greece; the Jewish Cemetery in Ioannina; the New Jewish Cemetery in Thessaloniki; the Catholic Cemetery in Thessaloniki; the Muslim Cemetery on the island of Chios, Muslim cemeteries in Thrace, and others. It is also worthwhile the multicultural character of several cities, expressed in the co-existence of cemeteries of various rites and religions.

All cemeteries are interesting not only for their monuments, but also for providing valuable historical information. An indicative case is that of the Jewish Cemeteries. In many Greek cities and islands exist Jewish cemeteries, either independent or sectors of larger cemeteries, that betray the long and tragic history of the Jews in Greece, who were in large numbers deported by the Nazi during the Second World War. The most characteristic example is the history of the Old Cemetery of the Jewish Community of Thessaloniki, which was the largest Jewish community in the Balkans. The cemetery was destroyed in 1943 during the Nazi Occupation of the city, few months before the deportation of the Jewish population. The cemetery included very old tombs, dating from 15th century, when a large number of Jews came to Thessaloniki expelled from Spai. (Saltiel, 2014: 1-35). Few tombstones have survived in situ. A memorial was erected on its place in 2014. (<https://www.auth.gr/news/articles/17833>).

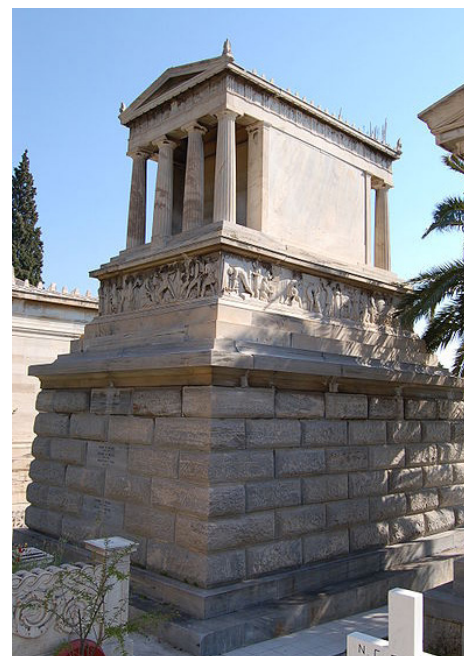


*Tombstone, Old Jewish Cemetery, Thessaloniki*



*Memorial, Old Jewish Cemetery, Thessaloniki*

It has also to be noticed that many cemeteries contain tombs of eminent citizens, either Greek or foreigners, who played an important role in local societies or even in national level. Of course, the most renowned ones, politicians, artists, scientists, economic agents, benefactors, religious rulers, heroes of the Greek War of Independence (1821-1828), are buried in the First Cemetery of Athens. Among them, are some internationally renowned personalities, as Heinrich Schliemann, excavator of Troy and Mycenae, the actress Melina Mercouri and her husband, the film director Jules Dassin, the archaeologist Carl Blegen, and others (Kardamitsi-Adami & Daniil, 2017: 102-121). Besides, the city of Messolonghi in Western Greece, notable for a dramatic siege during the Greek War of Independence, is connected with the death of the famous romantic poet and philhellene Lord Byron, who died there in 1824. He is commemorated by a cenotaph, containing his heart, and a statue located in the Garden of Heroes.



*Tomb of Heinrich Schliemann, First Cemetery of Athens*



*Tomb of Melina Mercouri and Jules Dassin, First Cemetery of Athens*





Statue of Lord Byron, Garden of Heroes, Messolonghi



Tomb of Marcos Botzaris, Garden of Heroes, Messolonghi



Memorial of the German philhellenes, Garden of Heroes, Messolonghi

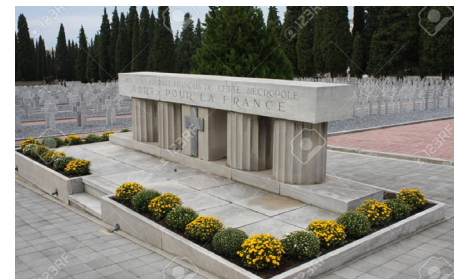


Phaleron War Cemetery, Athens

The Garden of Heroes is a Memorial park with tombs and monuments dedicated to Greek fighters and to philhellenes, Europeans and Americans, who fell there.

Every year are organized memorial celebrations, which attract many Greek and foreign visitors (<https://www.discovermessolonghi.com/garden-of-heroes>).

In Greece there are also many Commonwealth War Cemeteries, as the Phaleron War Cemetery in Athens, which also contains an Indian sector and the Souda Bay Cemetery in Crete; the Mikra Cemetery and the Kirechkoi – Hortakoi Military Cemetery in Thessaloniki; the Monastir Road Indian Cemetery of Thessaloniki; the Doirani and the Sarigol- Kristoni Cemeteries in central Macedonia; the East Mudros and the Portianos Cemeteries, as also a cemetery for the Ottoman opponents, on the island of Limnos in north-east Aegean, related with the murderous Battle of Gallipoli (1915-1916) (<https://www.cwgc.org>).



French sector, Zeitenlik War Cemetery, Thessaloniki

There is also the Allied War Cemetery and First World War Memorial park of Zeitenlik in Thessaloniki, which is the largest of the Balkans and includes a Serbian, a French, a British, an Italian and a Russian sector, as also graves of Bulgarian prisoners of war (Vlasidis, 2017).

Besides, there are two German War Cemeteries, one in Athens (Dionyssos) and another in Crete (Maleme), concerning the Battle of Crete (1941) (<https://www.volksbund.de/nl/volksbund.html>). All these cemeteries have a significant value for the history of the two World Wars concerning all the nations that participated.

There are also 67 Greek military cemeteries, as the Military Cemetery at Pylaia in Thessaloniki, the Military Cemetery in Xanthi, the Military Cemetery at Doirani, the military sector at the Third Cemetery of Athens, and many others. They present a great historical interest, since they concern the military history of Greece ([armyold.army.gr/default.php?pname=cemeteries&la=1](http://armyold.army.gr/default.php?pname=cemeteries&la=1)).



Indian sector, Phaleron War Cemetery, Athens



### Actions for the promotion of Greek cemeteries

According to the above mentioned information, there is a high variety of Greek cemeteries. However, they were not considered as places of touristic interest. Very recently though began a growing interest towards the promotion of the cultural heritage of cemeteries and constant steps are being done towards that direction. So, it has to be noticed that, although only the First Cemetery of Athens had been a member (in 2004) of the Association of Significant Cemeteries in Europe, in the last three years, other five Greek cemeteries became members of ASCE. They are: the cemetery of Skiathos, island in the Aegean (in 2015), the cemetery at Argostoli, on the island of Kefallonia in the Ionian Sea (in 2016), the cemetery of Kifissia, historical suburb of Athens (in 2017), the cemetery of Metamorphosis in Tripolis, in central Peloponnesus (in 2017) and that of Saint-George at Hermoupolis, on the island of Syros in the Aegean (in 2018), while several others are candidate. The above cemeteries are now included in the European Route of Cemeteries (<https://www.coe.int/en/web/cultural-routes/the-european-cemeteries-route>).

Moreover, the organization of the ASCE Annual General Meeting and Conference in Athens by the Harokopio University of Athens entitled "Ancient Greek Art and European Funerary Art" (5-7 October 2017), contributed a lot to the promotion of the heritage of Greek cemeteries and made them largely known (<https://www.significantcemeteries.org/2017/08/agm-2017-program.html>).

Besides, recently many actions are taking place in cemeteries that intend to attract people. There are organized guided tours in several cemeteries, mostly in the First Cemetery of Athens, but also in Piraeus, in Kifissia, in Patras, in Skiathos, in Chalkida, etc., under the initiative of Municipalities or cultural societies.

In addition, some cultural events have started taking place in cemeteries. The event „The City of the Sleeping- Sound Walk and Sound Installation at the First Cemetery, Athens“, was realized by a visual artist and a musician, who set up a sound installation with voices and phrases of eminent personalities buried in the cemetery and a sound walk among the important artworks. The events, organized by the Onassis Cultural Foundation, were in the context of the main exhibition of the "Hypnos Project", broadening the notion of sleep. People were invited to: "a sound and kinesthetic encounter with this 'sleeping'" (28.05- 19.06.2016) (<https://www.sgt.gr/eng/SPG1657/>).

Another one is the event "Funerary Epigrams" that took place at the Old Cemetery of Taxiarchs in Volos (13.06.2018) and included reading-recitation of selected epigrams on tombstones of ancient Greek, hellenistic, early Byzantine and contemporary period, by the Theater Workshop of Volos (<https://e-thessalia.gr/proti-ekdilosi-sto-palaio-koimitirio-tis-neas-ionias-gia-ta-epitymvia-tafika-epigrammata>).

In addition, the events "The Outdoors Glyptotecs of Memory" were organized on the island of Skiathos by the Cultural Association of Skiathos, in the context of the Week of Discovery of European Cemeteries of ASCE (15-22.05.2018) ([www.thetoc.gr/politismos/article/to-koimitirio-tis-skiathou-mia-glupthiki-mnimis](http://www.thetoc.gr/politismos/article/to-koimitirio-tis-skiathou-mia-glupthiki-mnimis)).

Also, the Municipality of Kifissia organized an exhibition of photos of funerary monuments from selected Greek cemeteries at the Cemetery of the town (01.02.2018) and the meeting „Cemetery tourism and its contribution to a broader touristic development. A first approach" (21.06.2018)

As about the War Cemeteries, there are taken place official celebrations and visits of foreign associations and personalities, as the visits attributed to the Phaleron War Cemetery by the Prince of Wales, Charles, in 2018 and the President of India, Dr. Abdul Kalam, in 2007 (Winter, 2011: 462-479). It is interesting the case of the Zeitenlik War Cemetery in Thessaloniki, a significant cemetery concerning the memory of the First World War in the Oriental front (Vlasidis, 2017). Many people visit the cemetery that includes also chapels and memorials. In particular, the Serbian sector is an important national site of pilgrimage for the Serbs, since it contains 7.500 soldiers. It also includes a mausoleum, a chapel and a crypt with an ossuary, where are also exposed photos and personal objects of the deceased (<https://www.svudapodji.com/en/thessaloniki-2>).



*Serbian Mausoleum, Zeitenlik War Cemetery, Thessaloniki*

Moreover, in 2014, on the occasion of the 100th anniversary of the beginning of the First World War, at the entrance of the French sector, the Museum of the French military cemetery of Zeitenlick was erected at the initiative of the Consulate General of France in Thessaloniki ([www.cheminsdememoire.gouv.fr/fr/le-cimetiere-militaire-francais-de-zeitenlick-salonique-thessalonique](http://www.cheminsdememoire.gouv.fr/fr/le-cimetiere-militaire-francais-de-zeitenlick-salonique-thessalonique)). Slightly, there have began educational programs, as experiential history learning school courses concerning Second World War in the Phaleron War Cemetery. Besides, an educational program for students entitled "Salonica Remembers" was launched by the British Council of Thessaloniki, aiming to mark the centenary of the Salonica Campaign 1915-1918 during the First World War (<https://www.britishcouncil.gr/events/salonika-remembers>). All these show an increasing interest concerning Greek cemeteries, expressed not only by locals but also by foreigners. It is also characteristic that very recently was published a map concerning Historical and Military Cemeteries of Thessaloniki, a city extremely rich in cemetery heritage, since it includes a multicultural heritage of many urban and military cemeteries.

## CONCLUSIONS

The above mentioned actions may appear few comparing with the events concerning cemeteries that take place in Western Europe, but they are a remarkable start for Greece, a country where visits to cemeteries were till recently connected only with burials and mourning. They show a dynamic towards the promotion of the rich cultural heritage of Greek cemeteries. Greece contains, indeed, a considerable number of cemeteries, worthwhile for their monuments, expressions of the artistic trends of European art, and also notable for their significance concerning the history of local societies, the history of foreigners and minorities, the history of Greece, as also the European military history of the 20th century. This sector of tourism, the cemetery tourism, can be developed in Greece in connection with city- break tourism and with alternative forms of tourism. Greek cemeteries can refer to visitors as destinations that are little known and authentic. Besides, Greek cemeteries included in the European Route of Cemeteries can have a special touristic interest. Therefore, there can be proposed several thematic routes, as: the artistic route, the route of personalities and local history, the route of War Cemeteries and Memorial Parks, the route of the cemeteries of the Greek diaspora, the route of the cemeteries of the minorities. In particular, the Jewish cemeteries in Greece can be included in the European Route of Jewish Heritage (<https://www.coe.int/en/web/cultural-routes/the-european-route-of-jewish-heritage>).

Moreover, citizens have started to consider cemeteries as places where cultural events can occur; so cemeteries can participate in the cultural life of the cities. Finally, cemeteries have become parts of educational programs and they can serve as places for experiential learning concerning art, history and society. Greek cemeteries have a progressive tourism potential, majority of which is still unknown to local and foreign visitors, but it has all the possibilities to be developed.

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Fig. 1 – The First Cemetery of Athens

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Fig. 2 – Yannoulis Chalepas, The Sleeping Maiden, First Cemetery of Athens

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Fig. 3 – The Holocaust Memorial, Jewish sector, Third Cemetery of Athens

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Fig. 4 – Muslim Cemetery, Chios

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Fig. 5 – Tombstone, Old Jewish Cemetery, Thessaloniki

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Fig. 6– Memorial, Old Jewish Cemetery, Thessaloniki

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Fig. 7 – Tomb of Heinrich Schliemann, First Cemetery of Athens

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Fig. 8 – Tomb of Melina Mercouri and Jules Dassin, First Cemetery of Athens

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Fig. 9 – Statue of Lord Byron, Garden of Heroes, Messolonghi

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Fig. 10 – Tomb of Marcos Botzaris, Garden of Heroes, Messolonghi

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Fig. 11 – Memorial of the German philhellene, Garden of Heroes, Messolonghi

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Fig. 12 – Phaleron War Cemetery, Athens

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Fig. 13 – Indian sector, Phaleron War Cemetery, Athens

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Fig. 14 – French sector, Zeitenlik War Cemetery, Thessaloniki

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Fig. 15 – Serbian Mausoleum, Zeitenlik War Cemetery, Thessaloniki

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# THE PORTUGUESE HOUSE IN THE CEMETERY

TRADITION AND POPULAR CULTURE



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## ABSTRACT

The proposed presentation is a study about the presence, in the Portuguese Cemeteries, of a type of construction, based on the architectural work of the Portuguese architect Raul Lino (A:1879 - Ω:1974), author of several studies on art and architecture and creator of the Portuguese House – Casa Portuguesa – style.

These constructions are based on the design of regular mausoleums but adapted to fit the Portuguese architectural style that was advocated from the 1920's onward as representative of a "real" Portuguese House. They mimic the civil edifices growing outside the cemeteries: they have doors and windows with lace curtains, tiled roofs in red clay, porches with cylindrical columns and, usually, are decorated with an abundance of Portuguese tiles in white and cobalt blue, depicting saints and religious scenes – these mausoleums also manifest a very interesting connexion between the patron saints painted on the tiles above the entrances and the name of their proprietors.

## KEYWORDS

Funerary; Symbolic; Death; Cemetery; Portuguese architecture; Raul Lino

## INTRODUCTION

In the beginning of the 20th century a new type of mausoleum emerged in the Portuguese cemeteries. Replicating the key characteristics of some of the most fashionable houses of the time, these mausoleums followed the rules applied to the houses built outside the cemeteries and recreated the style known as the Real Portuguese House.

Even though this style has been studied by several researchers, being abundantly described in books (including those authored by Raul Lino, the architect that made it famous), the mausoleums of this type have not yet been featured in noteworthy studies. There are several works that mention the existence of this type of mausoleum, naming them as Portuguese House Mausoleums or Raul Lino Style Mausoleums but we could not find any published material regarding this specific subject.

These mausoleums are present in numerous Portuguese cemeteries but for the purpose of this preliminary study on the subject we will consider exclusively the ones existing in Prazeres Cemetery and Alto de São João Cemetery (both in Lisbon, capital city of Portugal), totalling 40 mausoleums.

The mausoleums were identified considering the elementary key characteristics of the style and photographed in detail for further study; the cemetery records regarding the said mausoleums were analysed to retrieve supplementary information, including dates, size of plots, and prices, amongst other relevant details. From the comprehensive study of the mausoleums a sum of characteristics was identified and quantified for the identification of patterns. All this information integrates this initial study.

All the references, as well as sources, accessed for the writing of this paper are listed in detail in bibliography section.

## **RAUL LINO: THE CREATOR OF THE PORTUGUESE HOUSE**

### **The Man and His Work**

Raul Lino (A: 1879 - Ω:1974) is considered one of the most singular and controversial personalities in the field of Architecture in the 20th century (Pereira, 1999: 377). He is considered artistically unique, especially in the articulation of the Portuguese tradition with the cutting-edge European artistic tendencies at the beginning of the 20th century (Fernandes, 2006, 93)

One can ascribe this to the fact that he was sent to study at Windsor at a very young age (he was 10 years old at the time) and stayed there until he was 14, when he was sent to Germany, to study architecture. In Hanover he started to work under the tutelage of Professor Albrecht Haupt (A: 1852 - Ω:1932), a German architect specialized in Portuguese architecture who was a great influence in the young Raul Lino. Outside Portugal, Lino received a decidedly romantic education (Ribeiro, 1994: 27-28).

Returning to Portugal in 1897, he started his first projects without completing his degree in architecture; in fact, only in 1926 was he given the official title of architect, because of a new law that forbade all persons from working as architects without a diploma from the national Fine Arts academies. He started to travel, writing and drawing what he saw, first in Portugal, but then also in Morocco and other places (Ribeiro, 1994: 27-31).

In the beginning of the 20th century, Lino started to design several houses in the coastal



*Raul Lino*

resort towns of Estoril and Cascais – deeply influenced by the culture of Portugal's southern region of Alentejo and also of foreign Morocco in their regional use of tiles –, creating singular dynamics between the interior rooms and the outdoor sceneries, bringing forth games of light and shadow and developing the crucial role played by porches and verandas. However, it was a commission dated from 1904 by the minister José Relvas of the fledgling Portuguese Republic, asking Lino to build him a house in the rural municipality of Alpiarça, that allowed the architect to create one of his most iconic works, the Casa dos Patudos: presently it serves as a historic house museum for the Relvas estate, for which Lino designed the whole furniture, the lamps and other ornamental pieces. During the following years, Lino would design numerous houses including his own Casa do Cipreste in the old civil parish of São Pedro de Sintra, near Lisbon: by means of the morphology of the place and its unusual assembly of steep rocks and luxuriant trees, Lino unfurled his house from the central patio, allowing it to whorl on itself like a "kitten sleeping in the sun" (in Lino's exact words). Thus, the Casa do Cipreste is considered one of the most faultless ventures from Lino and pictures widely as a perfect example of his work (Ribeiro, 1994: 35-41).

Starting in 1918 with the very popular book *A Nossa Casa: apontamentos sobre o bom gosto na construção das casas simples* (Our House: notes about good taste in building simple houses), Lino embarked on a mission to instruct the taste of the Portuguese people in regards of architecture and house building. In 1929 he published *A Casa Portuguesa* (The Portuguese House) and in 1933 *Casas Portuguesas: alguns apontamentos sobre o arquitectura das casas simples* (Portuguese Houses: some notes about architecting simple houses). Through the years, he wrote further works concerning architecture and culture, plus newspaper articles, but the said books are the most pertinent for the present study.



*Casa do Cipreste, or House of the Cypress Tree, by architect Raul Lino*

In 1949 he was nominated Director for the National Monuments; since he was an unforgiving critic of modern architecture, the architects of his time considered his activity as somewhat censorial regarding their own projects. Even though Lino was not directly responsible for the creation of the Estado Novo style of national architecture, his work provided some important conceptual foundations in which it was built (Pereira, 1999: 377).



In 1970, some years before his death, the Calouste Gulbenkian Foundation made a grand exhibition of Lino's architectural labours throughout the years, highlighting some less known aspects of his life's work (Pereira, 1999: 378).

He died in Lisbon, in 1974.

### Cemeterial Creations

Raul Lino did some work for the Prazeres cemetery. Gathering from what is presently known, Lino did not design himself any of the Portuguese House style mausoleums – even though they unashamedly display his artistic ideas – but was responsible for the design of one of the most original mausoleums at the Prazeres cemetery: the tomb of the Countess of Edla (A: 1836 – Ω:1929) the second wife of D. Fernando II (A: 1816 – Ω:1885), king consort of Portugal.

Several years after the death of the queen of Portugal D. Maria II (A: 1819 – Ω:1853), D. Fernando II married Elise Hensler (Countess of Edla), an actress and opera singer from Switzerland (Lopes, 2013; 326). D. Fernando and Elise lived in a beautiful chalet in the Sintra Mountains. At the time, D. Fernando oversaw the construction of his dreamlike Pena Palace and also the profuse planting of several new species of trees all over Sintra (Lopes, 2013; 190-195). Lino refashioned Sintra in the funerary monument for the Countess, mirroring the mountain's capricious landscape and topping it with a replica of the Cruz Alta.

Another funerary piece by Lino in the Prazeres cemetery is a monument celebrating the valorous dead of the political movement of the Ressurgimento Nacional.



*Mausoleum of the Countess of Edla by Raul Lino at the Prazeres Cemetery*



*Monument for valorous dead of the political movement of the Ressurgimento Nacional by Raul Lino at the Prazeres Cemetery*

## THE PORTUGUESE ARCHITECTURE FOR THE 20TH CENTURY

### The Portuguese House Style in the Cemetery

In his book *Casas Portuguesas*, Lino defined some of the characteristics that became part of the popular Portuguese House style. Almost mockingly, he quotes an anecdote about clients and architects: "I want a pretty little house, with a door-window, with little clay roofs above the windows, and a panel of tiles with a lamp" (Lino, 1954: 72).

Even though this was not his view, these were some of the characteristics that were recognized as part of his architecture style and copied in the cemetery, as observed. They comprise:

- Door windows
- Clay tiled roofs, as well as above the windows
- Painted Portuguese tiles, together with decorative panels of saints or other religious motifs
- Lamps
- Porches: plain or with columns
- Flower beds

### The author defended that the Portuguese

House style should be based on character and that enhancements of that ilk should only be used to heighten the already present character. (Lino, 1954: 73) In his books about architecture, written for the public, he explains how to fashion internal harmonies within the different rooms of the houses, were to better place the bathrooms and the stairs, the importance of designing a house adapted to the local weather and winds. (Lino, 2015: 21-27) But since the constructions we are examining are mausoleums erected inside cemeteries, many feature supplementary trappings unusual in common housing designs. They are

- Crosses on top of the roof
- Presence of bells

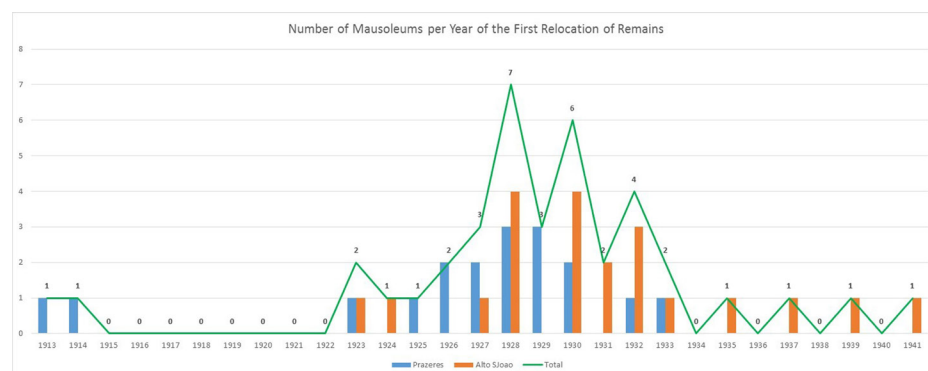


*Example of a Portuguese House Mausoleum at Prazeres Cemetery*

## The Portuguese House in the Prazeres and Alto de São João Cemeteries

The incidence of mausoleums mimicking the Portuguese style houses seen outside cemeteries is predominant in several national cemeteries, but for this preliminary study on the subject we will focus on the ones existing in the Prazeres cemetery and the Alto de São João cemetery, in Lisbon. These cemeteries were created in 1835, the same year that Rodrigo da Fonseca Magalhães (A: 1787 – O:1858), Ministry for the Business of the Kingdom, created the first Portuguese law regulating cemeteries.

The Alto de São João cemetery was dedicated to the population in the Oriental side of the city and the Prazeres cemetery, was for the population of the Occidental side of the city. The aristocracy and the wealthy had their mausoleums built in the Prazeres cemetery, since in the Occidental side lived the more affluent social groups (Ferreira, 2009: 1045). In fact, considering the main characteristics listed in the chapter II. 1., one can identify 40 Portuguese House mausoleums in these two cemeteries: 18 in Prazeres cemetery and 22 in Alto de São João Cemetery. However, even though there are more of this type of mausoleums in Alto de São João, the official dates show that Prazeres was the first to feature this kind of buildings, beginning in 1913, and the first ones in Alto de São João only date from 1923.



Number of Portuguese House Mausoleums per Year of the First Relocation of Remains

Considering the information available from cemetery records, it is hard to pinpoint the date of construction of the mausoleums: the registered official dates are related to the acquisition of the cemetery plot – its size, price and ownership. However, there is a tradition of reallocation of old family remains in new mausoleums as soon as possible; sometimes several years before the first burial takes place. These reallocations are all inscribed in the cemetery records; thus, for this study we are considering the year of the first reallocation of remains as the year of conclusion of the mausoleum.

Bearing in mind the year of construction as described above, one can detect that from 1923 to 1933 there were 33 mausoleums of Portuguese House style built in the two cemeteries, representing 82,50% of all the Portuguese House monuments built there.

That decade embodied the more popular time for the style; it is important to recall that the publishing of the most representative books about this style by Raul Lino are from 1918 and 1922. The year of 1933 signals the date of the last mausoleum of this style erected in the Prazeres cemetery but in the Alto de São João cemetery the style prospered until 1942.

During the 1923-1933 period some of the monuments had a very visible reference to the builder, highlighting the location of the workshop responsible for the piece, and usually there are in close proximity some clusters of this kind of monuments by the same builder.



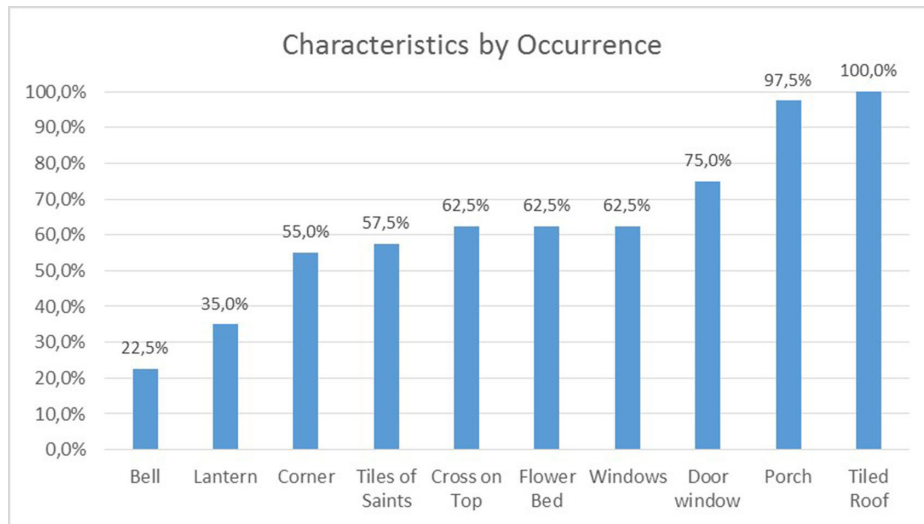
"Constructor Guilherme Saraiva in front of this cemetery" announcement recorded on stone



Small cluster of Portuguese Houses in Alto de São João



In both cemeteries the first monuments of this style are more inventive in form, although the core characteristics of the style persist in those that came after. Even though, there are some features more frequent than others.



*Portuguese House characteristics by number of occurrences*



*Example of Portuguese House with white stone roof tiles*

In his book *A Nossa Casa: apontamentos sobre o bom gosto na construção das casas simples*, Lino affirms the importance of choosing the correct roof for a house; not only from an aesthetic point of view but also from the perspective of functionality, emphasizing the function of protection and shelter it provides (Lino, 2015: 35). The second most common feature in the Portuguese House mausoleums are the



*Example of Portuguese House with red clay roof tiles*

existence of a porch. Raul Lino considers that, in view of the Portuguese weather, it is essential to have a good, solid porch; especially if the house does not have a garden (Lino, 2015: 44). In fact, when the size of the plot of the mausoleum is not big enough for the development of a columned porch, the builder creates a small simulated one just above the door. It keeps the essence of a porch when is not feasible to build a real one



*Example of Portuguese House with symbolic porch*



*Example of Portuguese House with real porch*

Even though the existence of flower beds, windows and crosses on top of the mausoleums are shared equally throughout the mausoleums – and appear in more than half of them – the remarkable presence of panels of painted Portuguese tiles is a very important feature. Usually painted in white and cobalt blue, sometimes with hints of yellow, there compose three main types of panels: i) the large, ornate side panels depicting religious scenes from the Bible, from hagiographies or related to death, ii) the small crest-like front panels with a figure of a saint or an angel, usually placed above the door and iii) the thin tile flowery borders just below the roof.





*Example of Portuguese House with side panel and crest-like panel*



*Example of Portuguese House with crest-like panel and top border*

Regarding the side panels, these are usually seen in mausoleums built in corner plots, when at least two sides of monument are clearly visible. Some of the work depict Portuguese religious scenes; like the apparition of Our Lady of Nazareth to the Portuguese medieval knight D. Fuas Roupinho, stopping his horse from chasing the Devil disguised as a stag and rescuing him from a dreadful death by plunging into an abyss. Other panels represent Christ welcoming a soul to Heaven or the lives of the saints.



*Side panel from a Portuguese House Mausoleum representing the legend of D. Fuas Roupinho*



*Side panel from a Portuguese House Mausoleum representing Christ welcoming a soul to Heaven*



*Side panel from a Portuguese House Mausoleum representing Saint Anthony with a child*



*Front panel to Saint Carlos Borromeu in the mausoleum of Mr. Carlos Diogo*

For the frontal crest-like panels in approximately 40% of cases the saint portrayed above the door is the patron saint of the mausoleum owner, sharing the same name. This happens in mausoleums with tile decorations for Saint Cristina, Saint Susana, Saint Carlos, Saint António, Saint Leopoldina, Saint Amélia, amongst others. Almost all these cases are in Alto de São João cemetery; there is only one occurrence in Prazeres cemetery.

The last significant feature is the presence of a bell, like the ones used in small chapels. An hypothesis for these cases are the need to associate the mausoleums with the churches, related to the fact that Portugal practiced *ad sanctos* and *apud ecclesiam* burials until the 20th century (Ferreira, 2009: 1051). This hypothesis can also be used to explain the existence of the crosses on top of the roof.

Some of these mausoleums have been donated to the Santa Casa da Misericórdia de Lisboa, a charitable entity created in 1498 by the Portuguese queen D. Leonor, responsible for the maintenance of the mausoleums. In these cases, there are no longer new burials. For the mausoleums that are still private property, most of them are still in use: the most recent burial (at this time) is from 2016, in a mausoleum built in 1923 in the Prazeres cemetery.

Unfortunately, and as stated above, the construction of Portuguese House style mausoleums in these cemeteries stopped in 1942.



## CONCLUSION

From this preliminary study of the mausoleums identified as Portuguese House in the Prazeres and Alto de São João cemeteries we can highlight several important conclusions:

- These types of mausoleums were built during the 1st half of the 20th century;
- The height of its popularity occurred between 1923 and 1933;

The key characteristics of the style are:

- Tiled roofs, either in red clay or stone (the same material used for the walls of the mausoleums) but with the same effect: replicating the old traditional clay roof tiles used in the Portuguese Houses;
- Porches, either large, and supported by columns, or small, almost vestigial;
- Door-windows;

Other important characteristics of the style include the presence of:

- Windows;
- Flower beds;
- Crosses on top of the roof (this is a characteristic specific of mausoleums, not present in the houses of the style);
- Painted Portuguese tiles representing religious scenes from the Bible, from hagiographies or related to death;
- Lamps;
- Bells (this is also a characteristic specific of mausoleums, not present in the houses outside cemeteries);

One interesting recurring characteristic was the fact that the owner (or first occupant of the mausoleum) shares the name of the saint depicted on the small crest-like front panels. This did not occur in all the mausoleums with saints.

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[Fig. 1 – Raul Lino \(Wikicommons\).](#)

[Fig. 2 – Casa do Cipreste \(House of the Cypress Tree\) by architect Raul Lino \(photo from Fundação Calouste Gulbenkian – Biblioteca de Arte\).](#)

[Fig. 3 – Mausoleum of the Countess of Edla by Raul Lino at the Prazeres Cemetery \(photo by the author, 2018\).](#)

[Fig. 4 – Monument for valorous dead of the political movement of the Ressurgimento Nacional by Raul Lino at the Prazeres Cemetery \(photo by the author, 2018\).](#)

[Fig. 5 – Example of a Portuguese House Mausoleum at Prazeres Cemetery \(photo by the author, 2018\).](#)

[Fig. 6 – Number of Portuguese House Mausoleums per Year of the First Relocation of Remains \(chart by the author, 2018\).](#)

[Fig. 7 – "Constructor Guilherme Saraiva in front of this cemetery" announcement recorded on stone \(photo by the author, 2018\).](#)

[Fig. 8 – Small cluster of Portuguese Houses in Alto de São João \(photo by the author, 2018\).](#)

[Fig. 9 – Portuguese House characteristics by number of occurrences \(chart by the author, 2018\).](#)

[Fig. 10 – Example of Portuguese House with white stone roof tiles \(photo by the author, 2018\).](#)

[Fig. 11 – Example of Portuguese House with red clay roof tiles \(photo by the author, 2018\).](#)

[Fig. 12 – Example of Portuguese House with symbolic porch \(photo by the author, 2018\).](#)

[Fig. 13 – Example of Portuguese House with real porch \(photo by the author, 2018\).](#)

[Fig. 14 – Example of Portuguese House with side panel and crest-like panel \(photo by the author, 2018\).](#)

[Fig. 15 – Example of Portuguese House with crest-like panel and top border \(photo by the author, 2018\).](#)

[Fig. 16 – Side panel from a Portuguese House Mausoleum representing the legend of D. Fuas Roupinho \(photo by the author, 2018\).](#)

[Fig. 17 – Side panel from a Portuguese House Mausoleum representing Christ welcoming a soul to Heaven \(photo by the author, 2018\).](#)

[Fig. 18 – Side panel from a Portuguese House Mausoleum representing Saint Anthony with a child \(photo by the author, 2018\).](#)

[Fig. 19 – Front panel to Saint Carlos Borromeu in the mausoleum of Mr. Carlos Diogo \(photo by the author, 2018\).](#)



## "THE VALUE OF TALLINN'S MULTI-CULTURAL CEMETERY HERITAGE IN POST-SOVIET ESTONIAN SOCIETY"

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### ABSTRACT

This presentation attempts to assess the multitude of Tallinn's historical and multicultural cemeteries and their contemporary value. Burial traditions in old Hanseatic city Reval (Tallinn) substantially changed in 1772, as Catherine the Great's cemetery reform banned burials in churches and church gardens. In 18th century Tallinn, this resulted in the rapid development of cemeteries located at least half a kilometre from settlements, suburbs and townships. Exceptional cemetery culture evolved in independent Estonia with the National Minorities Act of 1925, which allowed local minorities to establish ethnically and religiously based cemeteries. Catholic, Jewish, Orthodox, Old Believer, Lutheran and Muslim cemeteries were founded, some of which were destroyed in the Soviet era.

### KEYWORDS

Tallinn, cemetery culture, multiculturality, Baltic German heritage

The commercial relations of Tallinn as an old Hanseatic city Reval allowed the city's population to gain an air of multiculturality, which was dominated by the wealthy Baltic German nobility and merchants. However, trade routes also enabled the movement of various diseases and in the Middle and Modern ages, Tallinn was repeatedly struck by a number of epidemics, collectively known as Pestilenz in those days. We can say without exaggeration that old Tallinn is built on Medieval and Modern burial grounds as demonstrated by the insides of old churches (wealthy citizens were buried inside churches) as well as the surrounding areas. As such, it is characteristic that the most famous artwork in Tallinn is the Danse Macabre by Bernt Notke, which dates back to the late 15th century and is the only known surviving medieval dance macabre painting in the world, painted on canvas.



In 1772 Catherine the Great, Empress of Russia, issued a decree that substantially changed burial traditions in Old Tallinn. Her decree prohibited burials in churches and church yards within the city for reasons of hygiene and as a result, new cemeteries were constructed in the areas surrounding the city. This signifies the initial establishment of burial grounds specific to particular religious associations and ethnic groups that shaped the unique cemetery culture of Tallinn, which gave way to and sometimes combined the various Baltic German, Orthodox, Catholic, Lutheran, Jewish and Islamic cemetery and funeral customs. This exceptional cemetery culture evolved in independent Estonia with the National Minorities Act of 1925, which allowed local minorities to establish ethnically and religiously based cemeteries. A big break in this diversity came with the Soviet era, which lasted nearly 50 years and during which time many ethnic groups faded away and their cemeteries were destroyed. For reference: during the pre-war independence years from 1918 to 1940, the Republic of Estonia was home to about 88.1% Estonians, 8.2% Russians (92.000), 1.5% Baltic Germans (15.300), 0.7% Swedes (7.600) and less than 0.5% Latvians, Jews and Muslims and they each had their own cemeteries. As of 2018, Estonia is home to 1.319.133 people, the largest ethnic group among whom is comprised of 330.206 Russians, whereas the other above-mentioned ethnic groups have mainly disappeared from Estonia after World War II and their burial traditions have faded as well. The latter was actively facilitated by the Soviet authorities, who most likely proceeded from the fact that the cemeteries of several ethnic groups had been abandoned after the war. But they also considered it unacceptable for cemeteries to bring together people with a similar heritage and a common identity and for them to maintain shared values.

But has any of this diversity survived today? Now, let us move on to take a closer look at whether cemeteries in Tallinn today show any signs of the diversity and plurality of the past. For this purpose, it is undoubtedly best to introduce the oldest cemetery used in Tallinn – the historic Siselinna Cemetery (Inner-City cemetery) that was established in 1775 and is located just a short distance from Tallinn Old Town.

This cemetery complex comprises six completely different cemeteries: an Orthodox cemetery, a Catholic cemetery, a Lutheran cemetery, a Jewish cemetery, an Islamic cemetery and a cemetery for soldiers. The picturesque and historic Siselinna Cemetery spans 18.3 acres and includes rare cultural monuments under heritage protection and a number of trees that produce oxygen as a modern-day green belt in the downtown area.



*View of old Tallinn in the 19th-century*

© Tallinn City Archive

The oldest section of the cemetery is the Orthodox Aleksander Nevski Cemetery that was established in 1775. Many well-known Orthodox social and cultural figures were buried here, such as Jaan Poska, the first Minister of Foreign Affairs of the Republic of Estonia and the parents of Patriarch Alexy II of Moscow and all Rus'.

The next cemetery in the timeline was the Muslim cemetery that was built next to the original Orthodox cemetery in the 18th century. Starting from the beginning of the 18th century, Islamic Tatars served in the military of the Russian Empire in Tallinn and stayed in Tallinn permanently. By the early 20th century, Tallinn was home to about 2.000 Tatars. One of the wealthiest Muslims in Tallinn at the time, a Tatar businessman called Sigbatulla Magdejev, had a prominent iron gate with decorative Islamic symbols – crescents – forged for the Muslim cemetery. The cemetery was disposed of during the Soviet Era and the prominent forged gate has been lost.

The Old Jewish Cemetery Jews, who numbered to about 3,000 people in Tallinn before World War II, had a synagogue in Tallinn that included the Siselinna Old Jewish Cemetery, opened in 1790. This housed a limestone Historicist guard house and chapel. The most noteworthy structure in the cemetery was the Levinovitsch mausoleum. The Old Jewish Cemetery was demolished in 1963 when



*Levinovitsch mausoleum in Old Jewish Cemetery, 1920*

© Internet

a motor depot car park and repair shops were constructed on the plot of the cemetery. In 1840, the Catholic or Polish cemetery was added to the Siselinna Cemetery complex. The most decorative element in this cemetery was the Bahrynowsky family chapel built in 1853 and a cemetery custodian house with a peculiar layout. The Catholic cemetery was destroyed during the Soviet Era, the last chapel ruins were demolished in the beginning of the 1950s and a park by the name of Poolamäe was established on the site. The Vana-Kaarli cemetery section of the Siselinna Cemetery was established in 1864. This section was predominantly used for burying Lutherans. The gate structure of the Vana-Kaarli cemetery has been preserved to this day and it is considered the oldest surviving cemetery chapel in Tallinn.

Even now, after Estonia regained its independence in 1991, this beautiful old cemetery located in the centre of the city is in use and family grave sites are used for burials. The border between the Lutheran and Orthodox cemeteries is distinct in the cemetery. However, other sections of the cemetery lack clear markings because, for various reasons, the religious associations and ethnic groups that once used the cemetery (such as Poles or Muslims) are no longer present in Tallinn after World War II. But the cemetery still holds the graves of honourable citizens in relatively good condition in testimony to the

long and multicultural history of Tallinn, making the Siselinna Cemetery one of the most remarkable cemeteries in all of Tallinn, right alongside the well-known Metsakalmistu Cemetery that was established in 1939 but lacks the accents of ethnic or religious groups so characteristic of the Siselinna Cemetery. It must be said, however, that the cemetery would currently benefit from better marketing among the population of Tallinn as well as people visiting the city.

During the Soviet Era, four of Tallinn's cemeteries were destroyed. One of these cemeteries, the historic German Cemetery established in 1778 in Kopli, was destroyed and turned into a park in 1951. Another, Kalamaja Cemetery, also established in the 18th century, was destroyed in 1964. The latter was redesigned into a memorial park in 2009. The tombstones from the Kopli cemetery were used to reinforce the coastline of Tallinn. Since a new road is currently under construction in the area, Tallinn plans to return the tombstones to their original location and thus establish memorial areas of the German and Jewish cemeteries. Some of the tombstones from the historic German cemetery are displayed in the sculpture tunnel of Tallinn City Museum.

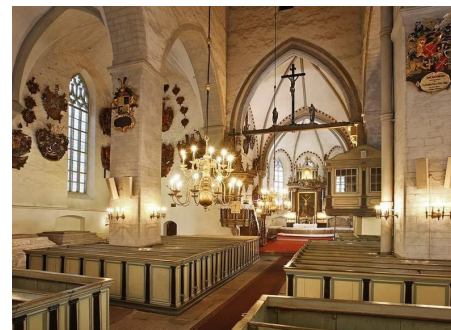
Another prominent German cemetery, the Mõigu Cemetery, was located five kilometres outside the city and dates back to the end of the 18th century. This cemetery belonged to the German Dome Church congregation and housed a number of stunning graves, underground tombs known as grotto chapels, family chapels, monuments, sculptures and forged crosses. The cemetery was ransacked in 1940 after Estonia was occupied by Soviet forces because the Baltic Germans left Estonia and resettled between 1939 and 1940. This cemetery was disposed of in 1951 by the Soviet authorities. What remains today is the former cemetery area, overtaken by undergrowth and devoid of grave markers.



Grotto Chapel in Mõigu Cemetery

Left: Tombstone detail in Mõigu Cemetery

As can be seen, cemeteries in Tallinn have had different histories. Various ethnic groups have left and even though other groups may have replaced them under the Soviet occupation, the distinctions between burial areas were less obvious than those witnessed in the earlier development stages of the city. During the Soviet regime, the destruction of cemeteries served the apparent purpose of severing the ties that the citizens of Tallinn had with their past. Steps are now being taken to restore this connection little by little in the form of heritage conservation and assigning newfound value to such heritage. What remains is the written heritage of Old Tallinn that needs organisation and uncovering, for example, with regard to the grandiose Baltic German nobility funerals in Tallinn where the funeral procession would include the coat of arms epitaph, flags, armour, headgear and weapons of the deceased, cannon and gun shots as well as a plentiful funeral feast. Indications of the funeral culture of the Baltic Germans who dominated in Tallinn, can be found in old churches. As such, 109 coat of arms epitaphs carried in funeral processions are on display on the walls of St. Mary's Cathedral in Tallinn and the graves of several noblemen have been designated with skilful sculptures that seem to carry a message: regardless of everything changing around us, birth and death will always accompany humankind.



Coat of arms epitaphs carried in funeral processions are on display on the walls of St. Mary's Cathedral in Tallinn

To sum up, it can be said that Tallinn wants to work with different cultural and educational facilities and tourism companies to develop the multicultural heritage connected to cemeteries and the tourism service related to it. One of the top cemetery information systems in Europe, "Haudi", has already been developed for Tallinn's cemeteries. The on-line database and public website are available at <http://www.kalmistud.ee>. The site also contains further information about graves of cultural importance located in Tallinn, and the site is regularly updated.

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## MANAGEMENT AND HERITAGE PRESERVATION: THE TWO SIDES OF THE SAME COIN



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### ABSTRACT

With this communication, we intend to bring to acquaintance the management model that has been applied in the Municipal Cemeteries of Porto (Portugal), from the conservation of cultural goods to the administrative management, from the cemetery daily activity to the abandoned burial graves, demonstrating how conservation of the heritage is not dissociated from the management and this in turn, is deeply linked to cultural tourism in cemeteries. The pros and cons of disclosure of the historical-patrimonial as well as the socio-cultural value of the municipal cemeteries of Porto.

### INTRODUCTION

The objective of this communication is to show the type of management carried out in the municipal cemeteries of Porto and to demonstrate that the management of this equipment is unquestionably linked to the administration of the „Open Air Museums“, which are the municipal cemeteries of Porto.

The society that generates experiences in a community, proceeds through its own organs, to the legislation with the purpose of protecting these elements, which it considers relevant for its existence and identity physical, aesthetic and intellectual.

A walk through the cemeteries of Porto shows us the existence of innumerable works of art and heritage, material goods of great value, representing the position of society before death and patrimonial assets.



## CEMETERY MANAGEMENT

The management of the Municipal Cemeteries of Porto is part of the Municipal Directorate of Environment, whose activity is regulated by the Cemeteries General Regulation, now inserted in the Code of the Municipality of Porto, an aggregating document of the entire legislation of the Municipality.

The Regulation provides that the President of the Municipality may grant graves or land for its construction, through public auction or during a year after the public act, by direct administration, whose grant has not been fulfilled. In both cases, the works must be carried out within one year, after the grant.

The prohibition of „... damaging graves, burial mounds and any other objects“, as well as „... the removal of objects of ornamentation or worship, without authorization ...“ from the cemetery administrator. The request for the realization of works, is subject to the opinion, supervision and guidance of the technicians, which becomes essential for the stability of the patrimonial set of the cemetery.

According to the same Regulation, it establishes that „abandoned burial ...“ are those whose concessionaires do not know or do not exercise their rights, nor do they appear to claim the grave. On the other hand, even deposits that are not in the possession of the Autarchy and its poor state of conservation and / or state of ruin, are the subject of an unfavorable technical opinion, by the Autarchy, may be subject to a subpoena for works conservation and restoration, or even the performance of the necessary works at the concessionaire's expense, if the notification is not fulfilled.

In 1989, on the 150th anniversary of the Prado do Repouso Cemetery, a visionary city councilor, Eng. Luís de Oliveira Dias, determined through the Rule number 2/89 of June 1st that „The Porto cemeteries are also places of culture where thousands of sculptures are concentrated, highlighting a very high level of works of inestimable value „and so that it is not possible“ ... to lose or even destroy works of art that, even when integrating private spaces, will have to be recognized as constituting cultural heritage of the city and the country.“ He stated that, together with public or private entities, the classification of works of historical and patrimonial interest located in the municipal cemeteries, as well as in other cemeteries of the city, was started, but in these cases only by recommendation.

The classification would start in the graves with a prescription procedure in progress, this is declared in a situation of abandonment and whose ownership was in the process of returning to the possession of the City Council. On the other hand, the works to be carried out should be object of an analysis, not only structurally but also artistic.

This Rule denotes a concern in safeguarding the Cemeterial Heritage, unprecedented for the time, which proved to be successful, first of all because it pointed out clear guidelines, in the way to follow, but also because it marked the beginning of a dynamic cultural activity, taking a closer look at the works of art and the cemetery as cultural heritage of the city and country. On the occasion of the same commemoration, a photographic exhibition entitled „Art and Silence“ was held, the first of its kind in Portugal, gathering around 80 photographs.

### Case 1

In 2012, the grave 1935 / 37th Section (Agramonte Cemetery), was considered abandoned because its owners did not make use of their rights and did not present themselves to claim them, prescribing their concession in favor of the City Council. The grave was again granted by public auction, with specific conditions of „preserving integrally“, indicating the impossibility of any alteration. The works to be carried out were subject to a project presentation and a direct contact with the new owners, being object of inspection by the municipal technicians. In this particular case, one of the main concerns was the correction of the stability problem, which was manifested in the coverage.

Three years later on the declaration of abandonment, the grave gained „life“ through the restoration, a new concessionaire that will give it usefulness, the cemetery has one more grave conserved and restored, contributing to the improvement of the appearance of the cemetery and in economic terms the city council raised income.



Grave 1935/37ª Section - Agramonte (2012)



Grave 1935/37ª Section - Agramonte (2015)



## Case 2

The grave 1715 / 38<sup>a</sup> Section in the same cemetery was considered abandoned, reversing its concession in favor of the City Council. The grave was again granted by public auction, with specific conditions of „preserving integrally“, implying the impossibility of any alteration. The works to be carried out were subject to a project presentation and a direct contact with the new owner, being object of inspection by the municipal technicians. In this particular case, of a construction built in the 1930, example of “Casa Portuguesa” (Portuguese House) stands out the work of conservation and restoration of the romantic panels of tiles, as well as the reconstruction of the roof in Portuguese tile.



Grave 1715/38ª Section - Agramonte (2012)



Grave 1715/38ª Section - Agramonte (2012)

In the same way, we also pass in this case from an abandoned deposit to a „family house“. The cemetery has one more grave conserved and restored, contributing to the improvement of the appearance of the cemetery and in economic terms the City council has raised funds.

## Case 3

Not all of the graves considered abandoned result in a new concession, since the listing of the graves in these conditions is published in newspapers of great circulation, after which the heirs can claim their right through the presentation of legal documents to authorize heirs. On average this type of situation occurs in 1% of the published graves list. However, this type of situation and the low average, are not without interest, because the fact is once again to raise funds for the City Council, in the awareness of the owners and use of their duties, to keep the grave construction in good conditions.

## Case 4

As we said earlier, not all deposits considered abandoned give rise to a new concession, since as we have been reaffirming the management of space and conservation of property, are interconnected, the deposits of notable people, are not again granted, although they can be declared abandoned and reverse in favor of the City Council, we believe that the individual must maintain his place of burial and the conservation of the grave should be of the City Council itself, mainly because we are caring for our history and heritage. It's not an obligation is our duty.



Grave 197/16ª Section - Prado do Repouso (2010)



General Sebastião Drago de Brito Cabreira

In this grave is buried since 1833, the liberal General Sebastião Drago de Brito Cabreira, born in the Algarve and deceased during the Cerco do Porto (Siege of Porto) - 1832/1833.



Grave 197/16ª Section - Prado do Repouso (2017)

## HERITAGE PRESERVATION

Renowned academics have been devoting their attention to the study of cemeteries, in 1994 the first thesis of „Porto Cemeteries: History and Art“ by Gonalo Vasconcelos e Sousa arises, focusing for the first time on the relevance of the Cemetery as an important source for the study of the History and History of the Art of an era.

The interest in the subject grows in academic circles, with the defense of theses and the presentation of seminars. The multidisciplinary articles are multiplying, since the study of the romantic cemetery has several perspectives, historical, conservation and restoration, urbanism, genealogical and biographical, sociological, heraldic, artistic and iconographic.

In 2000, it was edited the Guide to Porto Cemeteries, now sold out, but unpublished at that time in Portugal. Since 2003 CMP has been carrying out various cultural activities, inserted in the Cultural Cycles of the Cemeteries of Porto, including not only the Municipal Cemeteries, but Private Cemeteries as well, like the British Cemetery and the Lapa Cemetery, this only until 2015, consisting of the various programs, concerts, exhibitions, day and night guided tours, photographic raids, informal meetings and hosting of international events like OPEN HOUSE PORTO (2017 and 2018) and the International Urban Sketchers Symposium (2018).

The visits cover topics such as photographers, architects, musicians, where they are interpreted pieces of the composers; the poets and the writers, theatrical visits with the presence of relatives or scholars, who give testimony.

All activities are free, but it is our mission to welcome visitors and interested in this trip to the Cemetery-Museum, in the best way, to welcome them in our house, implies an endless work of constant improvement. We have been preparing to restore abandoned pieces, such as vases and arms stones, to be included in the interpretive center and museum nucleus. Some of these pieces were part of the „Art in the Cemeteries“ Exhibition held in 2007.

In 2010, a network of informative signage was created, which intends to mark remarkable deposits, works of art, characters linked to the history of the city and evocative monuments, counting on about 120 plaques in each cemetery. A leaflet was issued with information from both cemeteries. Later this year a new Roadmap will be printed, more directed to the visit, with itinerary proposals (Notables and Works of Art) and a small dictionary of symbols. In September, another open-air exhibition of photographs by the participants will be inaugurated. Two fund projects are being awarded, a 25-minute documentary for each cemetery and the publication of a book are being edited.

If it is true that an inventory in this type of space is never completed, it is also true that thanks to the work done for the New Guide that will be edited this year, the inventory of marble workshops and artists who worked for municipal cemeteries, at the turn of the 19th century to the 20th, is a finished work. The dictionary of symbols will bring numerous possibilities of cultural activities.

## CONCLUSION

It is the duty of all of us citizens to protect and value the testimonies of society and culture, whether directly through cultural activities or through other ways, such as operational management, the most important thing is to safeguard our heritage, whatever path we choose to get there.





## NOT AT HOME? THE MARBLE AND BRONZE CENOTAPH OF EMPEROR MAXIMILIAN I IN INNSBRUCK



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### ABSTRACT

In the past people often chose their own burial site and monument. Sometimes such a sepulchre became a cenotaph when the destined occupier was buried elsewhere. Yet the case of Emperor Maximilian I (d. 1519) is exceptional. He planned his grand tomb to be the culmination of a series of Burgundian monuments in bronze, e.g. that of his wife Mary (d. 1482) in Bruges, but it took 80 years to finish. It was ultimately erected as a cenotaph in Innsbruck while his body remained in Wiener Neustadt. Although ancestral bronze figures surround his tomb and effigy, the emperor himself is not at home.

It is not unusual for people to choose their last resting place within their lifetime, or to commission a monument. It is less usual for such a monument to end up as a cenotaph because the destined occupier was buried elsewhere. We may find examples of a change of plan on tomb stones in churches and cemeteries, sometimes due to a surviving spouse not joining their predeceased partner: this may be evident in the fact that the second name and/or date of death was never added.

Yet the case of the monument to Emperor Maximilian I (d. 1519) is exceptional. It was intended to be the culmination of a series of Burgundian tomb monuments in bronze, including that of Maximilian's wife Mary (d. 1482) in Bruges. However, not only did his own grand monument take 80 years to construct, thereby becoming the responsibility of his descendants, but his body was left lying far away in Wiener Neustadt while his tomb in Innsbruck became a cenotaph – grand, but empty: although it is surrounded by life-sized statues of his ancestors, the emperor himself is not at home.





## VULNERABILITY AND SUSTAINING OF A HISTORIC CEMETERY



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Cemeteries are considered among the most important historical sources. Particularly, the relationship between Cemetery and City is archetypal, deep and unchanged; therefore, the Cemetery is important for contributing to the identity of the city (Stefanou.I, (2001<sup>β</sup>), pp.46-52). Additionally, over the years the cemetery since the 19th century and for two centuries was formed as a unique area with monumental elements.

Last years, social approaches to death have led to a decline in the state of the cemetery. Especially, the cemeteries of the 19th century through the years, they are often threatened to distort its morphology and to harm significant historical data.

In this paper, we focus on the First cemetery of Athens, the largest and most remarkable cemetery in Greece, as a case study, examining the threats that are caused and the problems that emerged from its management and the need for sustaining, while the cemetery has been in a continuous operation for almost 180 years.



*View of First Cemetery of Athens*

During the years, from around 1840 to the present day a large number of elaborate monuments and notable various types have been created in the cemetery. Management and monuments

Today, regarding to the vulnerability of the Athens cemetery we could observe factors that pose a threat to the morphology of the Cemetery as follows.



1. The descending course of the appearance of notable types, leads the First Cemetery to the alteration of its character. These are remarkable architectural and sculptural types that have defined the classical and romantic style of the Cemetery and have prevailed until the middle of the 20th century. In the present situation, in the First Cemetery of Athens, the modification of funerary formations occurred up in the interwar period and followed the appearance of new types without special morphological elements.
2. Secondly, the interventions of old and new owners, also, contribute to the destruction of important historical and aesthetic elements. Moreover, the elimination, in simple tombs, of the secondary classical elements alter the style of the Cemetery.
3. In addition, damages from natural factors, such as plants and birds, cause alterations to burial monuments.
4. Another factor of the neglect of tombs is due to the lack of descendants or the graves given to honor.



*Damages from natural conditions*

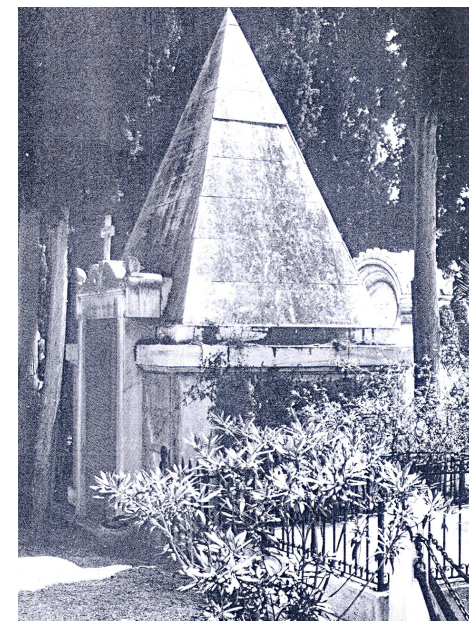


*Damages from human interventions*

In these circumstances, we need to examine the interventions due to the new owners, particularly, of the reuse of old graves that entails a serious problem that contributes in small proportion but continually to the alteration of feature of the First Cemetery of Athens.

In the case of First Cemetery of Athens, the significant elements that characterize the types and the general texture of romantic cemetery disappear and are replaced by new ones, creating gradually a completely different modern cemetery, with no special identity. The grave reuse it seems more to be as a kind of reproduction of the grave. However, replacing an original monument with a reproduction always involves loss of information.

First of all, the tombstones are changed entirely, destructing a lot of information of the graves, containing inscriptions and names of the previous family. Apart from the names, the overall shape of the grave is undergoing possible harms.



*Destroyed Monument after reusing of grave*

All the functional elements of the tomb are destroyed, such as the old marble crosses with large dimensions, as they used to be made in the past, usually width of 9-11 cm. or the marble burial slabs, with particular dimensions and decorations.



*Marble elements of old graves*



*Tombstone of the 19th century*



It is argued, that often underestimated feature of cemetery is the grave enclosures. These usually consist of marble or iron fencing of some kind. On individual graves the surrounds are obviously part of the original design, as much as the small marble columns that contribute to the character of a grave, and therefore to the period of his construction but in the modern type of graves they have no place anymore.

In addition, the dimensions of the graves are exposed to serious alterations; the new constructions intend to be created higher than the low-underground level of the past graves.



*Marble elements of old graves*

Except from all these essential elements of the grave, one might take into account the quality of the marble in this cemetery. Since the foundation of First Cemetery in 1840 until recently, there was in use the kind of marble from Mount Penteli, the known white marble that used even for the Parthenon, in ancient Athens. Today, this kind of marble is considered a very valuable material that disappears while it is no longer mined.

It is obvious, that all these harms stem from the management of purchase of graves because an acute shortage of burial space has developed and it is a pragmatic situation and almost necessity for the economic situation of the Cemetery. On the other hand, there are also excellent examples of good practice of reusing of graves.

Apart from the above, another serious problem that arises is the problem of assessing the details of each tomb and to which extent it is necessary to preserve them. There are disagreements and discontinuities in the appreciation and preservation of the monumental values that govern the Cemetery.



*Good practice of reusing of grave*

So far the most important, positive effort to control the new structures in Cemetery, in particular the reusing of graves, it was, the Athenian Monuments Committee, however, the ongoing control protocols do not cease to doubt whether the overall shape of the grave should be maintained unaltered.

In conclusion, in the First Cemetery of Athens, significant damages of the monuments are occurred due to continuous operation of the site. In this case, it is required to be supported maybe policy formulation for revised practices or even the prohibition of the Cemetery as burial site.

Reusing of graves as practice without real planning and management consideration become a major destructive force of the site, as a result in a wide scale the morphology of cemetery is undergoing radical changes by this way, contributing it in its vulnerability. Therefore, it is noted mainly that the protection and preservation of the significance of the Cemetery is that will ensure its sustainability (Cleere, H. (2006), pp.85-87). Apart from aesthetic significance of the remarkable monuments of the site always add to whatever else is considered heritage.





Renata Santoro

## THE „NON-CATHOLIC“ CEMETERY IN TURIN

WITNESSING THE  
WALDENSIAN PRESENCE  
IN 19TH CENTURY  
PIEMONTESE SOCIETY



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### ABSTRACT

The purpose of this paper is to describe and analyze the preliminary results of a project dedicated to the mapping and filing of the 19th century tombs in the „non Catholic“ cemetery in Turin. After receiving civil and political rights by king Charles Albert of Sardinia in 1848, Waldensian families were granted access to this burial site which nowadays is still bearing witness to their rich history and heritage.

Those families were part of the most ancient Protestant denomination in Italy and they played an important and active role in shaping Turin's business community during 19th century. Thanks to the analysis of archival materials, it was possible to rediscover the histories of several families such as the Caffarel family - founder of the eponymous chocolate factory - the De Fernex family - bankers - and the Peyrot family, engaged in cotton production.

This project, endorsed by the Waldensian Historical Archives of Torre Pellice in collaboration with AFC Cimiteri Torino, is part of a larger ongoing project dedicated to inventory, catalog, communicate and give value on-line to the Waldensian cultural heritage.

### KEYWORDS

Protestant cemetery; Waldensians; Waldensian Historical Archives of Torre Pellice; Turin

## THE „NON-CATHOLIC“ CEMETERY IN TURIN

### WITNESSING THE WALDENSIAN PRESENCE IN 19TH CENTURY PIEDMONTESE SOCIETY

Federica Tammarazio

#### THE CEMETERY

The Cimitero Monumentale of Turin was built and open in 1828 in the ancient Parco delle mezze Lune, outside the city walls, as ordered by Napoleon in 1804 with the Décret Impérial sur les Sépultures (the Edict of Saint-Cloud, subject of inspiration for Ugo Foscolo's poem Dei Sepolcri), with a law remained in force under the monarchy of Savoy.

Since the Waldensians had no right to bury their dead in the catholic cemetery, the bodies had to be transported to the valleys of Luserna, in the countries of the so-called "Alpine ghetto", or they were buried in a field intended for "non-Catholics, not baptized infants, the impenitent and the suicides".

A burial place for the Protestants became necessary in the city in the early Forties of the Nineteenth century, when the chaplain of the Camposanto reported that the area previously used was no longer available.

At the same time, Waldensian Pastor Amedeo Bert asked an exclusive area to bury deads of the Waldensian community, not shared with the burials of unbaptized infants and suicides.

In response to this request, the Municipality of Turin entrusted the architect Carlo Sada (author of the first expansion of the Camposanto) with the project of the area: it included two twin buildings for functional use (not for the worship) at either side of the entrance of the Non-catholic cemetery.

The project was carried out in 1844 and completed by 1845.

According to the maps, the cemetery consisted of a quadrangular area, divided into four major sections on the ground (fields 88, 89, 90 and 91 divided into rows and pits) and eighty-seven spaces for family graves.

#### THE FAMILIES AND THE GRAVES

The need to bury the Waldensian deads in Turin also witnessed the growth in the city of the Protestant population, which was further increased in 1848, after the issuance of the King Carlo Alberto's Lettere Patenti, the laws that granted the Waldensians the civil and political rights.

Many Waldensian families belonged to the Piedmontese upper bourgeoisie: they had become important traders in the textile and chocolatier branch, metallurgical industrialists, bankers, publishers.

Among the families who decided to have their loved ones buried in the non-Catholic cemetery in Turin, there were the Peyrot, the Biolley, the De Fernex, the Bass Kuster, the Mestrezat, the Caffarel, the Leumann.

The celebration of the families with the construction of a monumental graves testifies the influence of the trends adopted by the catholic Turinese upper class: free to profess their faith, the Waldensians affirmed their success even in the commission of the family graves.

The choices reflected the taste of the time: according to the style of the Gothic revival the graves showed decorations with floral motifs and spiral columns, inspired by the triptychs of the late Middle Age.

An important example is the family grave of Michel Peyrot and Caroline Arnaud



*Detail of the family grave Bass Kuster*

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*Detail of the family grave Peyrot Arnaud*

© Federica Tammarazio

Michel Peyrot was a textile merchant and manufacturer; in 1836 he married Caroline Arnaud, descendant of the pastor Henri Arnaud (1641-1721), protagonist of the Glorious Repatriation in 1689.

They had eleven children. In 1849 Michel Peyrot was elected in the first Consistory of the Waldensian Church of Turin, with Giuseppe Malan, Enrico Geymet, Alexis Biolley, Giacomo Bosio and Eugenio Vertù; the pastor was Amedeo Bert.



The Peyrot Arnaud family grave, marked by the number 31, was purchased on August 2, 1869 for 650 lire by the widow Caroline Arnaud and her sons Ottavia, Enrico, Giulio, Jenny, Nancy, Arturo, Giuseppina, Noemi, Melania and Alberto.

The grave was purchased for the death of Michel, who was the first to be buried there. The next year, when Caroline died, the sons commissioned the diptych decorated with floral motifs and the parents' marble busts. In the central area the sons dictated the inscription:

ALLA CARA E VENERATA MEMORIA DI MICHELE PEYROT / MARITO E PADRE AMOROSISSIMO / NELLA MERCATURA INTEGERRIMO / NATO A TORRE PELLICE LI 6 FEBBRAIO 1806/ MORTO A TORINO LI 28 GIUGNO 1869 / LA VEDOVA ED I FIGLI DOLENTISSIMI PER TANTA PERDITA

IDDIO NON CI HA POSTI AD IRA MA AD ACQUISTO / DI SALUTE PER GESÙ CRISTO IL QUALE È MORTO / PER NOI, ACCIOCCHÈ, O CHE VEGLIAMO, O CHE / DORMIAMO, VIVIAMO INSIEME CON LUI / PAOLO EP. TESS 1 9-10

QUIVI / ACCANTO AL MARITO A CUI PER 34 ANNI / ESSA FU COMPAGNA OLTRE OGNI DIRE AFFEZIONATA / E PIETOSA / GIACE LA SPOGLIA MORTALE / DI / CAROLINA PEYROT ARNAUD / DI TORRE PELLICE / RAPITA IL DÌ 22 MAGGIO 1870 / ALL'AFFETTO DELLA SUA NUMEROSA FAMIGLIA / NEL LVI ANNO DELLA SUA ETÀ

IDDIO HA TANTO AMATO IL MONDO CHE EGLI HA / DATO IL SUO UNIGENITO FIGLIOLO ACCIOCCHÈ / CHIUNQUE EREDE IN LUI NON PERISCA MA ABBIA / VITA ETERNA. / GIOV III 16

Over the years, other descendants have been buried in the tomb, which is one of the most fascinating in the non-catholic cemetery.

The Mylius Pellegrin family grave is much more austere.

The burial was purchased on December 14, 1849 for 250 lire by cousins Enrico Pellegrin and Davide Pellegrin.

Here lies the young Jules Michel Pellegrin : born in 1825, he was wounded in the battle of Novara on March 21, 1849, during the First Italian War of Independence . The papers of his family is kept in the Archive of the Society of Waldensian Studies.

Actually the tomb has a sarcophagus on the ground surmounted by two bronze rings and three tombstones on the wall, including that one of the young man, on which it is written:

ING. MICHELE PELLEGRIN / CADUTO PER LA PATRIA A NOVARA / 1824 - 1849



*Detail of the family grave Pellegrin*

© Federica Tammarazzo

## THE NON CATHOLIC CEMETERY IN TURIN TODAY

What we have, what is lost: the actual situation of the waldensian heritage in the non-catholic cemetery.

The families living during the XIXth century are extinct or very fragmented, with heirs scattered around the world. The graves of the Protestants passing through Turin (which at the time was the capital of the Savoy kingdom and then of the Kingdom of Italy) do not have heirs who take care of their maintenance; many agreements have expired, so the ancient burials have been dismantled and replaced by new ones.

Now in the cemetery there is a small nucleus of original family graves (except in a few cases they are all leaning against the perimeter wall) and individual burials on the ground. The oldest burials are realized in the Forties of the Nineteenth century, while the majority of the still existing tombs were built between third part of the Nineteenth century and the first decade of the Twentieth century.

The condition of conservation is variable between good and poor: there are sculptures eroded by atmospheric agents, collapsed tombstones, damaged and illegible inscriptions, along with well-preserved bas-reliefs and plaques.

The individual burials on the ground have had a shorter existence, since they are bound by usually thirty-year agreements. Currently there are some examples that demonstrate the influence from models of international Protestant cemeteries.

In this regard it is also useful to point out how the non-catholic cemetery in Turin is a polyglot land: the gravestones are usually written in French and Italian, but there are examples in English, Hungarian and Swedish.

This multilingualism depends on the fact that Turin was indeed capital of the kingdom and therefore there were different embassies.

Finally, there are the cases of famous

travelers who disappeared in Turin, as happened to the Swedish actress Emilie Högvist (1812-1846).

### **BETWEEN PRESERVATION AND LOSS: HOW TO SURVIVE TO THE EXTINCTION (OF THE FAMILIES)**

This research about the history of the Waldensian cemetery is part of the project of inventory, catalog, communicate and give value on-line to the Waldensian cultural heritage.

The mapping of the tombs will become part of the portal <http://patrimonioculturalevaldese.org/it>

The condition of the non-catholic cemetery reflects the situation of the catholic Camposanto plagued by historical distance and by the lack of living heirs who could take care of the burial sites.

Facing this situation, we must ask ourselves what the feasible solutions can be for the maintenance and conservation of the existing and historical memory of the site.

What is lost can be reconstructed with an archival and historical research, through a



*Detail of the family grave Peyrot Arnaud*

© Federica Iannarazio

catalog of the deads and the families, an analysis of the agreements, the requests for placement of gravestones and artworks.

What remains is to be protected through the awareness of the heirs and the cooperation of local authorities (the City of Turin, AFC Torino S.p.A. manager of the cemeteries of Turin and the Archive of the Waldensian Table); also for these tombs the cataloging is in progress, in order to have all the historical tools to make a good maintenance of the memory and of the existent.

## **COOPERATION BETWEEN AFC AND ARCHIVIO DELLA TAVOLA VALDESE**

### **A PROJECT OF PRESERVATION AND PROMOTION OF THE "NON-CATHOLIC" CEMETERY IN TURIN.**

Renata Santoro

As already noted, the well-kept tombs inside the non-Catholic cemetery of Turin are few, while the majority are in a poor state of repair. As a rule, it is families who have to take care of the decoration and maintenance of the greenery on the burial of their loved one, while the municipality only provides for the maintenance of the common parts. (photo evangelical field) The abandonment of the tombs also causes the poor sealing of the boundary wall which is affected by some weeds that break even the stone.

Precisely because of a problem with one of these plants we started this path of understanding with the Waldensian community. In fact, on the tomb of the Malan family the plant of „ailanto“ had taken root inside the wall where there were the plaques that reminded the famous character making them fall to the ground inexorably. (photo) Unfortunately, however, it was not possible to find alive heirs and before activating the administrative procedure that makes the Municipality of the untreated tomb become owner, we tried to interest the local Waldensian community. From there the cooperation was born for the arrangement of that first grave. Later we found several other common interests aimed at the historical-cultural enhancement and it was useful to share with the Waldensian Historical Archives of Torre Pellice, also the ten-year cooperation with the Penthesilea cultural association with which AFC had already started a project of mapping the burials of that field. And „networking“ brought us here to Innsbruck together.



The AFC Torino SpA manager of the cemeteries of Turin, to highlight the stories of these ancient Waldensian families and attract the attention of the common people visiting the cemetery, already started to arrange the first information tables in front of the graves of high interest that refer to an in-depth page on the website of the cemetery. (examples)

Soon following the itinerary of the visit with the Waldensian Historical Archives and Pentesilea, AFC will set up new information tables and then add multimedia tools to make the visit in the non-catholic cemetery of Turin more formative and attractive.

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## WARRIORS' SECTION OF VARAŽDIN CITY CEMETERY

ON THE OCCASION OF THE CENTENARY OF THE  
END OF THE FIRST WORLD WAR



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### ABSTRACT

In this paper the author addresses the process of creation, landscaping as well as the present state of the Warriors' section of Varaždin City Cemetery. As the 100th anniversary of the end of the Great War is to be marked, the author gives basic information on the total number of buried soldiers, special attention being paid to the soldiers of Austrian nationality.

### KEYWORDS

Varaždin; cemetery; First World War; Herman Haller

### INTRODUCTION

States, whose soldiers participated in battles of the Great War, are to mark the 100th anniversary of the end of the First World War in December 2018. Until then, that was a war conflict with the largest number of killed soldiers and victims are counted in millions. A part of them was buried in Varaždin.

According to currently available information from the Directory of Foreign Warriors Buried at City Cemetery in Varaždin, there were 204 foreign soldiers from Austria, Italy, Hungary, Germany, Poland and Russia, their personal information such as name, surname, place of birth and burial date being known as well. Furthermore, the Knjige mrtvacah (Eng. Books of the Dead) also provide personal information about the 214 buried soldiers – victims of the Great War born in the area of today's Bosnia and Herzegovina, Croatia, Slovenia and Serbia. Thus, at Varaždin cemetery 418 soldiers – victims of the Great War were buried; however, this is not a definite number as further research is to be continued.



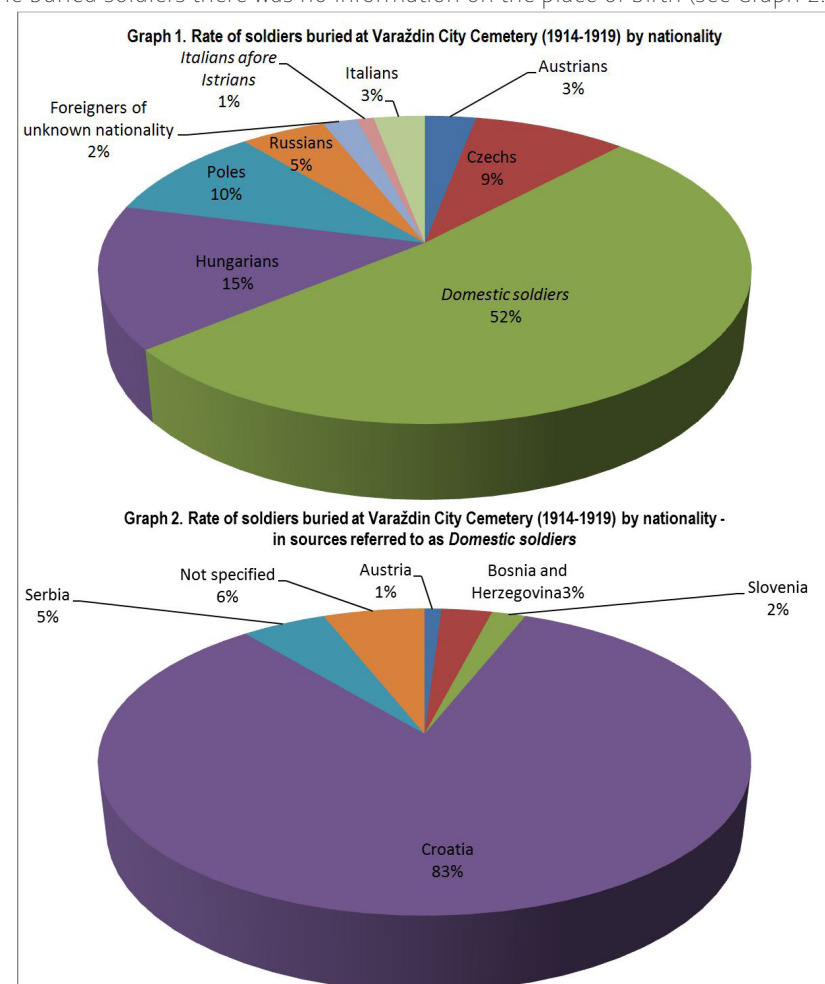
Except the analysis on the victims of the war, this paper comprises the landscape design blueprint of the Warriors' Section of Varaždin Cemetery during the 1930's and explains the manner in which it was carried out in reality. Today's state of the site is presented at the end.

## CREATION OF THE WARRIORS' SECTION OF VARAŽDIN CITY CEMETERY

Not long after the Great War began, on 29 August 1914, Varaždin Municipal Government notified the then director of the cemetery, Herman Haller, (Varaždin, 1875 - Varaždin, 19 February 1953) that all dead soldiers are to be buried for free in the II field. Throughout the years, the number of buried soldiers was increasing and in May 1917 a proposition to erect a monument to them after the war was accepted. That part of the cemetery was being maintained during the war but after the war one ceased to take care of it. Namely, in the new Yugoslav state there were the winners and losers of the Great War, and thus the Karađorđević Dynasty was not interested in maintaining the cemetery of the yesterday's enemy. Varaždin Municipal Government concluded already on 12 April 1929 that the Warriors' Section was neglected and should definitely be taken care of. There was a suggestion to level the entire surface out, plant shrubs and erect concrete slabs with numbers (as markings of cemetery cadastre), another suggestion was to put an obelisk in the middle of the field and a plaque made of artificial stone on each grave. The activities began and by September 1929 the Warrior's Section of the cemetery was arranged: the terrain was levelled out and circular flower beds and paths covered with small white stones were built. In the coming months, in the middle of the cemetery field a birch tree was planted, an obelisk and a prayer kneeler were added, whereas Karl Steinkust's company from Graz made iron and brass holders for numerical grave markings. After the Warrior's Section had been redone, director H. Haller asserted that the cemetery now was harmonious in appearance: „ (...) as a flower garden, offering much solace for the grieving and the unfortunate (...) The warrior's cemetery represents a segment of the front after the combat. The peace. Under a large birch tree, which is a symbol of Slavic love, rest warriors of all nations joined in death."

However, the peace did not last long. Soon, the Second World War began and there were new victims: "Immediately after the Second World War the authorities in Varaždin had the cemetery of their war enemies ploughed and the memorial insignia (obelisk made of stone from Vinica) removed from Varaždin cemetery of the First World War warriors, discarding it on a waste ground in the nearby Motičnjak."

In relation to the soldiers buried at Varaždin cemetery one should point out that nearly all of them died in the city hospital or buildings temporarily adapted for the purpose. Only a few soldiers were buried in the hinterland of the battlefields, being exhumated and buried in Varaždin at a later time. By nationality, domestic soldiers, as they are referred to in the sources, make up 52 percent of the buried, while the rest are Hungarians, (15 percent), Poles (10 percent), Czechs (9 percent), Russians (5 percent), and Austrians and Italians (3 percent). Istrian Croats make up 1 percent, being referred to as Italians afore Istrians in the document due to the fact that at the time Istria was occupied by the fascist Italy (see Graph 1.). In relation to the buried domestic soldiers, they can be divided according to today's borders of the states of birth into: Croatia (83 percent), Serbia (5 percent), Bosnia and Herzegovina (3 percent), Slovenia (2 percent) and Austria (1 percent). For 6 percent of the buried soldiers there was no information on the place of birth (see Graph 2.).



## PERTINENT INFORMATION ON AUSTRIAN SOLDIERS

In the Warriors' Section of Varaždin City Cemetery there are 13 buried Austrian soldiers altogether. Their names, surnames, places of birth, the burial date and the exact place of the burial are entered in the table below.

Ord. no.	Name and surname	Place of birth	Burial date	Field, row and grave no.
1.	Franz Henz	Pirckhof (near Graz)	02. 04. 1915	3, 10, 58
2.	Adolf Eckel	Wurmbrandt (near Zwettl)	27. 05. 1915	3, 9, 62
3.	Johan Steinparzer	Neustift (Styria)	01. 05. 1917	3, 10, 11
4.	Johan Habelfelder	Amstetten	26. 05. 1917	3, 10, 45
5.	Josef Ernst	Schwechat	27. 05. 1917	3, 11, 11
6.	Paul Haminondes	Bruneck (Tyrol, Italy)	10. 11. 1917	3, 9, 42
7.	Gotfried Zwieschbauer	Sankt Pölten	01. 07. 1918	3, 8, 55
8.	Jakob Rozman	St. Georgen (near Wolfberg)	06. 07. 1918.	3, 8, 17
9.	Michael Aschauier	Pak(?) Berg	12. 07. 1918	3, 8, 60
10.	Franz Hofstätter	Lilienfeld	30. 10. 1918	3, 6, 56
11.	Ludvig Thalner	Palfau (Styria)	09. 01. 1916	3, 12, 60
12.	Josef Oberhauser	Bruneck (Tyrol, Italy)	27. 10. 1916	3, 13, 61
13.	Geisler Ludvig	Salzburg	01. 07. 1918	3, 8, 57

## INSTEAD OF CONCLUSION – WARRIORS' SECTION TODAY

The Warriors' Section of the Varaždin City Cemetery is adequately landscaped today. At the entrance to the cemetery there is an information board with the Warriors' Section marking, but if a visitor misses to notice the board, nothing at the site indicates that soldiers – victims of the Great War are buried there.

The terrain is rectangular in shape, bordered by 3-metre-high thuja trees. The Section can be approached from four sides, gravel paths intersecting in the middle of the field where the birch tree is planted. Along the edge of the field red roses are planted. The only thing indicating that this part of the cemetery was once carefully landscaped is a single remaining plaque with number 23 which is thrust into the ground.

As in 2018 the aforementioned anniversary of the end of the Great War is to be marked, in the Warriors' Section of Varaždin City Cemetery a pertinent commemorative military

program is going to be organized in order to pay due respect to all the victims of the Great War.

## SUMMARY

At the end of 2018, the centenary of the end of the Great War will be marked through various events, including those being held in the Warriors' Section of Varaždin City Cemetery due to the fact that a part of the war victims is buried there. According to preserved information, 418 soldiers – victims of the Great War are buried in Varaždin; however, this is not a final number as the research is to be continued. Those soldiers were born on the territory of today's 10 European countries, mostly members of the European Union. Familiar personal information on the victims comprises: name, surname, place of birth as well as the date and place of interment.

The Warriors' Section of Varaždin City Cemetery is adequately landscaped today. The terrain is rectangular in shape, bordered by 3-metre-high thuja trees. The Section can be approached from four sides, gravel paths intersecting in the middle of the field where a birch tree is planted. Along the edge of the field red roses are planted.

As in 2018 the 100th anniversary of the end of the Great War will be marked, in the Warriors' Section of Varaždin City Cemetery a pertinent commemorative military programme will be held in order to pay due respect to all the victims of the Great War.

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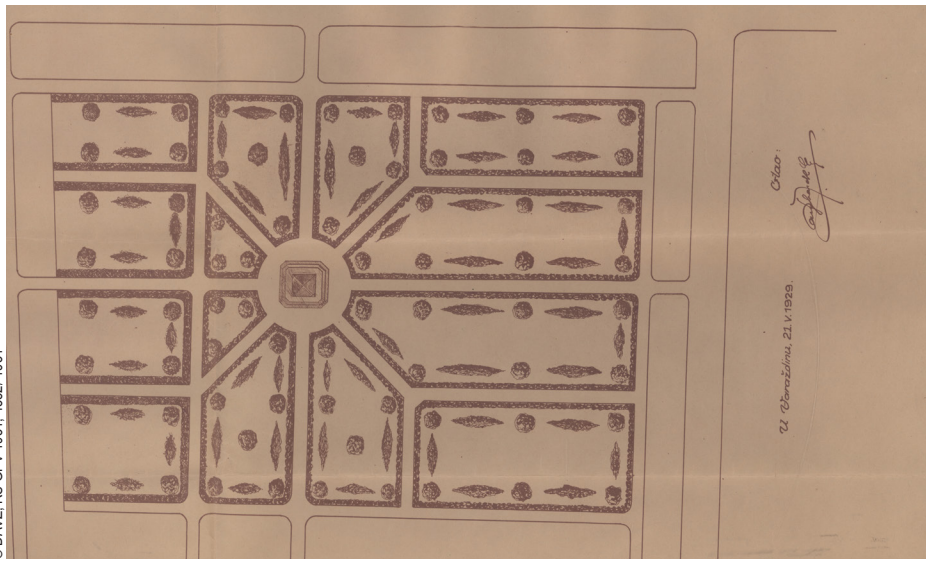




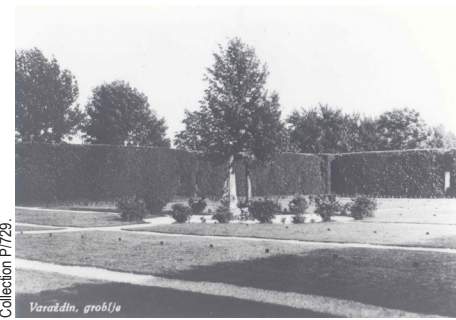
Ernest Schmidt's grave before the landscaping of the Warriors' Section



Johann Steinparzer's death certificate



Blueprint preview of the city cemetery for the Fallen Heroes



Warriors' Section of Varaždin cemetery



Last remaining plaque with ordinal number 23



Obelisk and the birch tree in the Warriors' section of Varaždin Cemetery



Present state





## HARIŠ CHAPEL IN ZEMUN IN THE LIGHTS OF INTERACTION AND INTELLECTUAL EXCHANGE IN THE HABSBURG EMPIRE



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### ABSTRACT

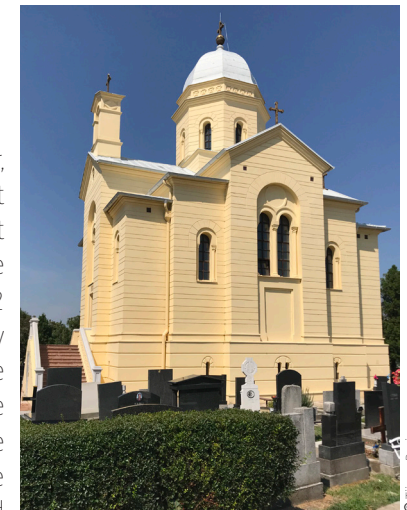
Theophil von Hansen was one of the most important and influential architects of the 19th century Viennese architecture. In our comparative study we will observe how this architect's deep understanding of the Antique heritage as well as medieval and classical inspiration opened space of a tremendous impact when it comes to transferring his teaching in Serbia. We will observe the Hariš Chapel in Zemun, Serbia a piece of Hansen's devoted student Svetozar Ivackovic to understand resonance and impact of the Historicist Viennese style in the second half of the 19th century in the field of funerary architecture.

### KEYWORDS

Hansen, Hansenatics, Ivackovic, Historicism, Serbia, Hariš Chapel

### SOCIAL AND CULTURAL – HISTORICAL FRAMEWORKS FOR RAISING THE HARIŠ CHAPEL IN ZEMUN

The chapel of St. Demetrius the Great Martyr, better known as the Hariš Chapel is an important 19th century cultural and memorial monument located at the Orthodox cemetery within the Zemun cemetery at Gardoš Hill (Dabižić, 2015: 12 – 16). Today, Zemun is a municipality of the City of Belgrade, but in the beginning it was a separate town on the river Danube (Detelić, 2007: 478). Due to its strategic location near the confluence of the Sava and Danube rivers, speaking in terms of the late modern period, Zemun was set in continued border conflicts between the Habsburg and the



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*The Hariš Chapel at the Zemun Cemetery*



Ottoman Empires. Since the 18th century, from 1717, Zemun fell to the rule of the Habsburgs and it stayed integrated into the Monarchy for the following two centuries (Škalamera, 1966: 5). Having in mind the problems Austrians faced in conquering Belgrade, Zemun became the most protruding imperial city facing the Ottomans. Furthermore, after signing the Treaty of Belgrade in 1739 which finally set the border between the two empires, the Military Frontier was organized and the town of Zemun was granted the rights of a military commune in 1749 (Najhold, 1993: 9).

All of the above affected the urban development of the city. The prominent geopolitical role made the city an important military and commercial seat wherein sanitary cordon, headquarters of the military command and customs were located (Škalamera, 1966: 8). Additionally, having gained such a crucial importance, Zemun experienced a period of economic expansion and population growth. Therefore, it developed into a multiethnic, multi – confessional and multicultural space. Regardless of migrations, the Orthodox community (mostly Serbs, and few Greeks and Aromanians) has almost continuously represented the majority of Zemun's population while the rest were Catholics (mostly Germans), Protestants and Jewish (Ibid: 9 – 18). Zemun remained one of the most important seats of Serbs within the Habsburg Empire (Najhold, 1993: 18 – 25). In such a complex ethnic and confessional society, the act of raising religious buildings and cemeteries held a profound role of self manifestation and affirmation. On the other hand, although the court in Vienna advocated promotion of religious tolerance, the Magistrate carefully monitored and took care of the „proper“ distribution of permits for raising religious edifices. This specific close scrutiny of the state authorities in particularly with reference to the construction activities of church buildings caused the prevalence of single – nave churches with one or two western towers shaped in classicistic architecture (Jovanović, 1987: 15, 46). Thus, in the 18th and the first half of the 19th century, the Serbian Orthodox churches didn't differ from churches of other confessions relating to their architecture, keeping them integrated into the greater community of the Habsburg Empire.

An important change occurred in the middle of the 19th century. Zemun had a key role during the Serbian Revolution and 1848 – 49 Serbian revolts in Vojvodina (Gavrilović, 1981: 15 – 22, 45 – 54). The outcome of the revolutions in the southern parts of the Habsburg Empire was the abolishment of feudalism, creation of the Austro-Hungarian Dual Monarchy, cancellation of the Military Frontier and the Magistrate as well, and Zemun was also granted a free royal city status in 1871 (Škalamera, 1966: 22). Additionally, after signing the Croatian-Hungarian Settlement in 1868, many Hungarians and Croatians inhabited Zemun so the society became even more complex and multilayered (Milovanović, 2017: 186 – 188).

Therefore, the overall climate conditioned a rising national awareness and brought a shift in style toward Romanticism and a specific reviving of the past (Kadijević, 1997: 11 – 14;

Jovanović, 1987: 67 – 81). The reawakened identity, both religious and national, needed to be confirmed through architecture as well. However, the process of visual (re)affirming of the national identity faced a dichotomy. The self difference within a community needed to be visualized in an authentic architectural style, but at the same time there was a persistent attempt to be acknowledged as a member of the modern European family. Ethnic uniqueness sought its contextualization within the national modernity. Artists and architects played a key role in this course. Thus, according to the current ideas of the Historicist movement in Europe, Serbian artists started searching for their distinctive national traits in medieval experiences and that was imposed in particular within religious architecture (Makuljević, 2007: 219 – 224).

Serbian inhabitants in Zemun looked closely at the events in the neighboring Belgrade wherein newly established Ministry of Construction enacted a decree by which Serbian Orthodox churches had to be built in Byzantine – like style (Ibid: 220). However, this process faced many technical, objective and ideological difficulties and it developed rather gradually (Kadijević, 1997: 11 – 14). Researches needed to be conducted, architects needed to be trained, formulation of the desired style needed to be precisely put together. A serious influx of understanding what should be regarded as Byzantine architecture came through the filter of European Historicism, from teachings of Viennese intellectuals. This orientation was additionally supported by the state as the Serbian king Milan Obrenović (1868 – 1889) acted under Austrian influence. Many talented Serbian students were sent for their education and training in Vienna. The most prolific and the most influential state architects of the Kingdom of Serbia who were appointed during the last quarter of the 19th century at the Department of Architecture of the Ministry of Construction were students of Professor Theophil Hansen: Svetozar Ivačković, Jovan Ilkić, Dušan Živanović and Vladimir Nikolić. Due to their special praise and implementation of Hansen's teachings and stands, the entire opus of his Serbian students is named Hanzenatika (Hansenatic style) (Jovanović, 1985: 235 – 236). All of them were born in what is today Vojvodina, at the territory of Habsburg Empire. The invention of neo – Byzantine style in architecture of Professor Hansen as well as his broad eclectic approach that enabled creation of a suitable “national” style certainly attracted these students from multi confessional and multinational outskirts of the empire. Byzantium tradition was regarded as a keeper of Orthodoxy and imperial past, and that is why the neo – Byzantine style was so appealing for Serbian architects and important factor of their quest for national identity in architecture at the time.

## SVETOZAR IVAČKOVIĆ – THE MOST INFLUENTIAL DISSEMINATOR OF HANSEN'S IDEAS

With around 40 church projects he designed, and influential positions he held within the Ministry of Construction, wherein he had prospered to the position of the head of the Department of Architecture, Svetozar Ivačković was without a doubt the dominant architect in the field of religious architecture in Serbia of the last quarter of the 19th century (Nikić, 1978: 273 – 283; Maskareli, 2003: 416 – 419). Svetozar Ivačković (1844 – 1924) (Nestorović, 1937: 78) was the first Serbian student who studied under Professor Hansen just a year after he had initiated a course named Byzantine Architecture at the Vienna Academy. Ivačković entered the Academy of Fine Arts in Vienna in 1869 (Nestorović, 1937: 78) when this imperial city experienced ongoing transformations and experiments with styles from the past and their modern reinterpretation (Šorske, 1998: 24 – 43). His talent was recognized in the early stages of his studies. It was already in 1870 when Ivačković received a prize for his design of a library and in the following year he was rewarded for his design of „a Serbian church in Byzantine style“ (Stanić, 2010: 138 – 139). The latter prize encompassed a study tour in Italy with Professor Hansen. This was certainly a great opportunity for the young Serbian architect to be familiarized with his professor's ideas, and also a unique chance to get an immediate and direct insight into classic resources (Kadijević, 1997: 38). He graduated in July 1874 with excellent grades and official recognition for his work (Nestorović, 1937: 78). It was in April 1874 (Škalamera, 1969: 200), hence prior to Ivačković graduation, when he finished a plan for a family chapel of Grigorije Hariš, a notable trader in Zemun and Novi Sad (Najhold, 1993: 73).

Corresponding to the increased level of individualization and self – identification within the 19th century European society (Thomas, 1980: 20 – 22), privately commissioned family funerary chapels and mausoleums at the territory of the Austro – Hungarian Monarchy, represented important features of remembrance culture peaking in popularity in the second half of the century after revolutionary events in 1848 (Damjanović, 2016: 35, 38 – 41). The enduring custom of burying the deceased as close as possible to the cemetery church that was grounded in medieval practice (Dabižić, 2015: 11) was now shifted toward growing popularity of raising the monumental family funerary chapels. What was once in recent past an exclusive privilege of rulers and nobility of the highest rank, now became a desirable priority of wealthy patrons coming from both nobility and prosperous citizens. Besides their private (mourning and memorial) function, family chapels were commissioned as public visual references of the newly acquired status and aesthetic preferences of the middle class.

The widespread adoption of the domed form of the funerary family chapels in European funeral culture coincided with important discoveries of funerary monuments of both European and non – European civilizations (Damjanović, 2016: 38 – 39). Also with the dome being such a powerful and durable symbol ever since the Antique and Early Christian tradition (in particularly referring to its symbolic reference to the idea of Resurrection), it isn't coming as a surprise that the domed design dominated in the European architecture of the family mausoleums in the late 19th century (Ibid: 39).

At the time when Grigorije Hariš decided to fulfill his wife Marija's testamentary will to raise a family chapel, he lived in Budapest (Najhold, 1993: 73). Therefore, he was acquainted with significant contemporary ideas in the field of funerary architecture. It is unknown how he became in touch with Svetozar Ivačković, but it isn't hard to guess that as a member of a notable wealthy family (Dabižić, 2009: 80) he wanted to employ the best artists, and Ivačković was already a well known architect having won important architectural competitions, such as the funerary chapel and ossuary in Unterfrauenheid (1872), and the Church of the Transfiguration in Pančevo (1873) (Stanić, 2010: 139). It was probably due to the architect's engagement in construction of the church in Pančevo that he did not finish detailed plans, nor able to supervise the construction process of the Hariš Chapel, and so it was executed by Joseph Marx, a builder from Zemun (Anonim, 1881: 174).

### FORMAL FEATURES AND SYMBOLIC CAPITAL OF THE HARIŠ CHAPEL

The construction of the Hariš Chapel dedicated to the family patron St. Demetrius the Great Martyr in Zemun started in 1874 and it lasted until 1876 (Dabižić, 2015: 11). With the above-mentioned political and social changes in Zemun, this funerary chapel inaugurated an influential model, Byzantine yet modernized, that would prove suitable and applicable for Serbian Orthodox churches both at the territory of Austria – Hungary and Kingdom of Serbia. The Hariš Chapel demonstrates a series of references to the Hansen's solutions he had used on the similar type of objects such as the chapel in the park of the House of Invalids in Lviv (1855) and the cemetery chapel at the Matzleinsdorf Cemetery in Vienna (1857) (Jovanović, 1985: 245 – 246).

The Hariš Chapel is a cross-in-square church with a single dome rising at the crossing on a tall drum. Its cruciform floor plan is logically and effectively reflected in the elevation. This specific gradual cascading growth of roof masses develops into an attractive silhouette focusing at the dome and creating a visually prominent building. Ivačković paid special attention to this feature and even invented the term gamma – shaped churches for those whose corners in exterior and interior projected as if they were creating the shape of the Greek letter "γ" or the Cyrillic "Г". (Ivačković, 1893: 109)



The façades are simplified, decorated only with shallow horizontal grooves. Reducing the façade decorations to a minimum, the architect highlighted the structural aspects of the building, its blocky symmetry and solemn simplicity (Kadijević, 1997: 42). Echoing the Hansen's concept used at the chapel in Lviv, Ivačković emphasized the entrance façade with the flanking staircase ramps. Additionally its vertical contour is stressed with a bell – gable, a feature that Hansen used at the chapel at the Matzleinsdorf Cemetery. Since spikes, pointed arches and towers that Hansen frequently used when designing family chapels were associated with Gothic, thus western tradition, Ivačković omitted them here using exclusively round semicircular windows and distributing them functionally to contribute ritual needs in interior. Their symmetrical layout disciplined the rhythm of the façades creating well-balanced and harmonious impression. The church is crowned with a tall eight-sided drum so the dome receives the full attention of a viewer. This feature Hansen didn't use that often, but we find the polygonal drums in his designs for the Greek Orthodox Church in Fleischmarkt, Vienna (1858) and the Filišanu Chapel in Filasi.



*The Hariš Chapel, view of the entrance*

Taking into account the function of the building and its liturgical requirements, as Hansen advocated, Ivačković here created a well-organized, rationally-unified and highly acoustic interior. Organic flow of masses expanding from the dome, drum and pendentives to the barrel vaults, blind calottes, and four massive round columns with simple cubic capitals adds to harmonious spatial distribution. This impression is further highlighted with alternation of dark and light revetments. The architect intentionally let the space breathing allowing good visibility and readability of iconostasis from various standing points within the church and creating vast spaces for visual images within the interior. The central dome holds an image of the Eye of Providence in the technique of fresco-



*View of the Interior of the Hariš Chapel*

secco. The eye is enclosed within a triangle representing the Holy Trinity, surrounded by rays of light and angels. Four blind calottes are decorated with individual images of the four Evangelists and their associated symbol. The semi-calotte of the apse has a much damaged image of the Pentecost. These monumental images, as well as all other images in the interior of the Hariš Chapel, are works of Pavle Simić (Šelmić, 2013: 131 – 218), a notable painter from Novi Sad and one of the most significant representatives of the Nazarene painting which he had adopted during his studies at the Vienna Academy of Fine Arts.

The founder's inscription plaque is located on the west wall of naos, on the right side from the entrance. This pink stone plaque testifies that the chapel of St. Demetrius the Great Martir is raised to honor the Petrović family (father of Hariš's wife Marija was Dimitrije Petrović owing to whom Grigorije prospered), but also to be a place of worship for the faithful (Dabižić, 2015: 43). On the left side, there is a stone plaque containing the names of the members of families Petrović and Hariš buried in the crypt. The Episcopal and Virgin's thrones are decorated with Pavle Simić's icons of St. Gregory the Theologian and St. Demetrius, the patron saints of Grigorije Hariš and Dimitrije Petrović. Iconostasis made by Jovan Kistner, a woodcarver and Samuel Kolmajer, a goldsmith, encompasses 17 Simić's pictures made in technique oil on canvas glued to board (Ibid: 60 – 63).

The family crypt is located beneath the sacred space occupying the same area as the ground floor. The floor is covered with mosaic decorations. There are two semicircular images in fresco secco above the central burial places. Due to the high humidity that was present over the long period of time they are extremely damaged. Considering some remnants, we can conclude that on the north wall there is a scene of the Lamentation of Christ. On the opposite wall is probably depicted Noli me tangere. Such vis-à-vis positioned images in the crypt offered thematic and symbolic links with this architectural setting for private mourning and provided a relief to the suffering via the idea resurrection. Next to the chapel, a house for the priest was built. The overall cost for raising the Hariš Chapel was around 36.000 forints (Najhold, 1993: 73) which was a considerable amount of money for that type of object (Damjanović, 2006: 168). The use of luxury materials in the interior, undoubtedly contributed to the high expenses.

Besides the memorial function, the chapel of St Demetrius the Great Martyr was turned into a public church and important topos of Serbian community. There is a visitor's book preserved from 1875 (Najhold, 1993: 73) witnessing on visits of many renowned Serbs, members of the intellectual elite and ardent advocates for the Serbian national cause such as: Ilarion Ruvarac, a historian and archimandrite of Grgeteg monastery, Jovan Subotić, a lawyer, playwright and member of the Serbian Learned Society, then Milorad Popović Šapčanin, a dramatist, educational reformer and also member of the Serbian Learned Society, Steva Todorović, a notable painter and Petar Ubavkić, a sculptor who created many public Serbian monuments at the time. Those visitations continued in

the following years, and soon the entire area around the Hariš Chapel and the priest's house was encircled with a decorative iron fence and arranged with grass planted areas intersected with brick paved paths. There is a record witnessing that the Hariš Chapel was a popular venue for a field trips or just a walk (Dabižić, 2015: 21).

The position of the church was carefully chosen and its pedestal purposefully elevated so it showed up clearly in panoramic view of Zemun. By mapping the area of historically important and culturally multi – layered Gardoš Hill (next to remnants of the medieval fortress) with such a representative and dominant church that stood out among uniformly modeled churches of other confessions, the Hariš Chapel also implied the intact power and prosperity of the Orthodox community in Zemun. This obvious affirmation of national and political identity in the area that Hungarians considered as their-first class political landscape didn't stay unnoticed. In this regard, when about two decades later, Kálmán Thaly, a Hungarian poet and politician, visited Belgrade Fortress to check the Millennium Tower in Zemun, he wrote down an important remark that the Orthodox building in Zemun strikingly dominated the skyline and the entire area, and so he immediately ordered the architect to change the design of the millennium memorial in order to overcome the Hariš mausoleum (Milovanović, 2017: 204).

The Hariš Chapel was badly damaged in September 1914, during the WWI. Later, in 1931 (Najhold, 1993: 73 – 74) it was renovated and consecrated, and since then was used as the funerary chapel of the Zemun cemetery. The funerary chapel of the Hariš family is of wider European significance in the context of its artistic accomplishment. For its extraordinary cultural, artistic and historical values it was declared in 1993 as a cultural monument of the Republic of Serbia. Since 2017 the chapel has undergone detailed renovation.

## INSTEAD OF CONCLUSION

The Hariš chapel prove that the historicist Rundbogen style, or to be more precise its idealized version of the neo-Byzantine style, left a significant mark on the sepulchral architecture at the territory of the Habsburg Empire. Orthodox communities didn't have their own national architectural language that they could have applied when constructing churches or chapels. The 19th century marked a great awakening and quest for national styles. The neo-Byzantine style, as defined by Theophil von Hansen, was widely accepted and easily adapted to the functional demands of the time and identity of different communities for which they were built. Interestingly enough, Professor Hansen never considered this to be a genuine national style. For him, choosing a style was a matter of function, so the style chosen for each building was the one that was held to best express its purpose. And yet this eclectic supra-national vocabulary was recognized as an

appropriate architectural appearance used to express a distinctive local style for so many different nations across the Central Europe, with slight changes as shown on our example, the Hariš Chapels. The Hariš chapel is a product of a characteristic cultural climate of the second half of the 19th century. Being an impressive reminder of the local elite families, this mausoleum demonstrate how it had a capacity to be turned into important ideology topos showcasing its carefully chosen position vital for the local community. It was a powerful emblem, visually compliant, yet distinctive in its immediate surroundings. The applied visual uniformity and diversity demonstrate how architecture took an active part in shaping national identities, and how Orthodox community recognized a (re)invented Byzantine tradition as key strategy in this process.

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## IMAGE SOURCES

Fig. 1 – The Hariš Chapel at the Zemun Cemetery, photo from the private collection of the author

Fig. 2 – The Hariš Chapel, view of the entrance, photo from the private collection of the author

Fig. 3 – The interior of the Hariš Chapel, photo from the private collection of the author



