NPS Form 10-900 OMB No. 1024-0018

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Casa Paoli

other names/site number

2. Location

street & number 14 Mayor Street not for publication

city or town Ponce vicinity

state Puerto Rico code PR county Ponce code 113 zip code 00731

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _x_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _x_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

_X_ national ___ statewide __local

Signature of certifying official

August 11, 2009
Date

State Historic Preservation Officer
Title

Puerto Rico State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper

10/9/09
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [x] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box)

- [x] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
0		district
0		site
0		structure
0		object
1		**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic / single dwelling

Current Functions
(Enter categories from instructions)

Recreation and Culture/ museum

7. Description

Architectural Classification
(Enter categories from instructions)

Mixed (Neo-Classical and other Twentieth century elements)

Materials
(Enter categories from instructions)

foundation: Rubble work, bricks
walls: Brick masonry
roof: metal
other: wood

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Casa Paoli, currently used as a museum to honor the great career of tenor Antonio Emilio Paoli y Marcano, located at #14 Mayor Street in the municipality of Ponce, is brick masonry, one story, compounded L shaped plan, flat with parapet metal roofed building. It sits in a rectangular lot of four hundred and eighteen (418) square meters. The residence itself, built in the late nineteenth century and remodeled during the early twentieth, is ten (10) meters wide and eighteen (18) meters in length. The exterior brick walls are covered with protective stucco.[i]

Narrative Description

The main façade faces west to Mayor Street (**Fig.1**). Pilasters projecting only slightly from the wall divide the main façade in two sections. The smaller northern section delimits an off-center entrance to the porch. Directly across from the entrance gate there is a wooden door that connects to an enclosed *zaguán* (vestibule), currently used as a small museum store. The main section of the façade is symmetrically organized with two doors. The doors are double-sided with wooden shutters, crowned with identical wooden transoms that allow the entrance of natural light. Equally distanced between the double doors, slightly higher, there is a large wind-hole, framed with a decorative molding, which provides natural light to the inside. Originally, the wind-hole was covered with decorative wrought iron (still in place), that allowed for natural ventilation, but it is now is sealed with a glass from the inside (as the transoms) to prevent the escape of air-conditioner.

[i] **Casa Paoli**, as we know it today, is the result of an intervention done by Civil Engineer, Manuel V. Domenech. In 1914, Domenech was contracted by the house owner, Julio Salicrup y Armstrong, to make changes and additions to the house. At the time, the house was a one story, brick masonry house. Salicrup acquired the residence from Gustavo Newman y Negron, who bought it in 1908, from Libertad Torres Grau. Torres Grau was the husband of Aida Braschi y Paoli, niece of Antonio Paoli, and daughter of Olivia Paoli, Antonio's sister. The Paoli family acquired the house in 1864. At the time, the residence was a single wooden dwelling. By 1870, Domingo Paoli (Antonio Paoli's father) inscribed the house as a two-story brick masonry and wooden building. By the beginning of the twentieth century, the property was appropriated by the government because the *Suseción Paoli* was many years behind on their taxes. The house was described at the time as a two level house: a lower brick masonry level and an upper wooden level. The upper lever was described as "in a ruin state". Apparently, the wooden upper level was demolished between the time of Grau Torres or Newman y Negron's ownership, as it was not longer mentioned by the time Salicrup acquired the property. The 1914 Domenech's blue print shows that the only change to the original brick masonry house was done at the frontal façade. Manuel V. Domenech's blue prints are located at Archivo Histórico de Ponce, Plano 22-1914. To trace the background of the property during the twentieth Century refer to: Registro de la Propiedad, Ponce 1: Tomo 145, Finca, 6467, Folio 61/ Tomo 145, Finca 6466, Folio 57/ Tomo 145, Folio 202, Finca, 6496/ Tomo 183, Finca 4696, Folio 194 / Tomo 632, Finca 6496, Folio 248 / Tomo 391, Finca 6496, Folio 113 / Tomo 433, Finca 6496, Folio 158 / Tomo 688, Finca 6496, Folio 212. To trace property development and ownership from mid nineteenth to the beginning of twentieth Century refer to: Archivo General de Puerto Rico (AGPR): Protocolos Notariales, Ponce, 97-6-2334, 96-J-2208/ Protocolos Notariales, Ponce, Año: 1872, Caja 2359.

The floor in the full-width porch is decorated with native hydraulic tiles (**Fig. 2**). The porch has a protective metal balustrade elaborated in a decorative pattern, topped with a wooden hand-rail. The porch was formed through by way of an addition to the roof that extends it and creates an inset space. The external house wall that formed the inset porch, shaped in an arc, which protrude as the main external façade, was added around 1914 to the original brick masonry house, which didn't have a front porch. A decorative molding, featuring garlands and a female face surround by a marine shell, crowns the external wall on the main façade (**Fig. 3**).

The inside, arranged in an L shaped compound plan, consist of nine room-sized units. The front four units sit at right angles from each other making a massed squared floor plan (**Fig. 4**). The remaining five units are arranged in single file, adding the leg to the L shape volume. These five rooms are joined end-to-end, with internal openings existing between rooms. A long, linear and narrow gallery provides a passageway between rooms (**Fig. 5**). The gallery is covered with an exposed half-gable wooden roof and is enclosed by wooden fixed-louver panels. There are wooden floors in the first four units, while the other five linear units have hydraulic tiles of different geometric motives. All the inside doors are double-sided louvered doors. Each door is crowned with a wooden transom. The ceilings are made of wooden planks, decorated with moldings. The covered gallery has three exits to access the inner courtyard (**Fig. 6**). The *zaguán* could also be access from the two northern room-units.

The house keeps great integrity when compared to the earliest architectural plan by Manuel V. Domenech (**Figs. 7-8**). Besides physical descriptions in official nineteenth century deeds, no graphic documents exist that date prior to Domenech's drawings. The intervention conducted around 1914 integrated the entire foundations and walls of the nineteen century residence.[ii]

When the property was acquired by the current owners in 1984, some rehabilitation was undertaken, mostly on the wooden components of the building. Deteriorated wooden planks were replaced in the roof and three inside wooden doors were removed and replaced with similar style louvered doors. In addition, all light fixtures and electrical riggings were replaced, adjusted to support new air-conditioning system installed.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [x] B Property is associated with the lives of persons significant in our past.
- [ ] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- [ ] A owed by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [x] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

[ii] Such is the comment on the 1914 deed inscribed by Julio Salicrup y Armstrong. Registro de la Propiedad (Register of Property), Tomo 183, Finca 4696, Folio 194. The wooden covered gallery is also mentioned as existing by 1914.

Areas of Significance
(Enter categories from instructions)

Performing Arts

Period of Significance

1871-1883

Significant Dates

1871

Significant Person
(Complete only if Criterion B is marked above)

Paoli y Marcano, Antonio Emilio

Cultural Affiliation

Architect/Builder

Domenech, Manuel V. (1914 intervention)

Period of Significance (justification)

1871- 1883 (Property is the birthplace and was the primary residence of Antonio Paoli y Marcano for twelve years)

Criteria Consideratons (explanation, if necessary)

As Antonio Emilio Paoli y Marcano developed his brilliant singing career entirely outside Puerto Rico, the property meets Criteria Consideration C as the birthplace of a significant person who lived elsewhere during his Period of Significance and there are no other properties directly associated with his formative years or productive life.

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of signficance and applicable criteria)

Casa Paoli is of national significance under Criterion B as the property is the birthplace of Antonio Emilio Paoli y Marcano (1871-1946), recognized as the greatest tenor born in Puerto Rico and one of the most outstanding opera singers of all times. Antonio Paoli, the Tenor of Kings and King of Tenors, was considered by many, at the height of his performing abilities, to have one of the most lyric and powerful voices in the highly competitive world of the opera, superior even to his contemporary rival, Enrico Carusso.

Narrative Statement of Significance (provide at least **one** paragraph for each area of significance)

Antonio Emilio Paoli y Marcano was born in the city of Ponce on April 14, 1871(**Fig. 9**). He was the seventh of eight brothers and sisters procreated by Domingo Paoli Marcatentti, born in Corsica, and Amalia Marcano Intriago, who was originally from Isla Margarita in Venezuela. The couple met in Caracas and instantly fell in love, but because of class-differences, Amalia's father, a rich landlord, was strongly opposed to the relationship. The young couple, breaking all class-protocols and nineteenth century moral-codes, escaped without getting married, first to the Dominican Republic and later to Puerto Rico.

In the island by the early 1850s, the couple established themselves in Yauco, but later moved to Ponce. Their first home in the southern city was a sugarcane farm, *Hacienda La Fé*, located on the banks of *Rio Portugués*. After having their first five children, Domingo and Amalia got married at the Ponce's Cathedral in 1864. As a wedding gift, Amalia's aunt (Teresa Intriago) presented the couple a house located at one of the main arteries in Ponce's urban core, *Calle Mayor* (Mayor Street), House #14. Another three children will be born at their new residence, including Antonio Emilio Paoli y Marcano.

The city of Ponce was the ideal place for the initial cultural development of young Antonio Paoli. During the nineteenth century, Ponce became the economical capital of the island. The city attracted a vast foreign population, which brought along their agricultural technical knowledge, investment capital, international commercial links and even, their human property. Through commercial ties and marriage arrangements, the foreign elite became entangled with the local one, composed of Creoles and *Peninsulares*. The economical strength of the city translated into an impressive urban and cultural development. The city became synonymous of high-class taste and cultural refinement.

By late nineteenth century Ponce enjoyed a full social life boasting local orchestras, re-known musicians that performed for the general public in a regular basis, festivals, an impressive casino, weekly music recitals at the town-square and a formal theater located a block away from Paoli's residence. Due to its sophisticated population, the city was continually visited by Spanish, Latin American and European performers. The *Teatro La Perla* (La Perla Theater) was the obligated site for Spanish zarzuelas, variety shows and opera companies.[iii] In 1879, at La Perla Theater, the young Paoli saw his first opera concert, Giuseppe Verdi's *Il Trovatore*, performed by the Italian tenor Pietro Baccei. Paoli expend the first twelve years of his life in this culturally-rich environment. But Paoli didn't have to leave his residence at #14 Mayor Street to find art. Antonio's ten-years-older sister, Amalia Paoli, demonstrated her soprano's abilities early on her life, taking private lessons in Ponce and San Juan. In 1880, Amalia, with only nineteen years of age, performed at *La Perla* in Emilio Arrieta's opera, *Marina*.

By 1878, the young Antonio had lost both of his parents. Amalia Paoli, although not the oldest, took full responsibility of her little brothers and sisters.[iv] In 1883, with the assistance of well-connected people, Amalia moved to Spain and was able to get an audition in front of Isabel de Borbón, Princess of Asturias, and sister of the King of Spain, Alfonso XII. Impressed with Amalia's singing abilities, the Princess took Amalia under her protection and sent her to received singing classes under the most famous singing teacher at the time in Madrid, Napoleon Verger. Amalia was also able to get royal assistance for her younger siblings, Rosarito and Antonio Paoli, which moved with her to Spain in 1883.

With a scholarship given directly by Maria Cristina de Habsburgo, Queen of Spain, Antonio Paoli was admitted to the *Real Colegio de los Padres Agustinos* in the Escorial Monastery. In the monastery's choir, Paoli started to show his impressive voice. After school completion, Antonio entered the Toledo's Military Academy, to follow in his brother Carlos' footsteps as a career soldier. In 1892, Paoli graduated with honors from the academy and was assigned to the Queen's escort, who made him personal custodian and guard of the child King Alfonso XIII. But his passion for the performing arts finally won.

In 1896, with the assistance of the Royal family and his already well-established sister Amalia, Antonio obtained a royal scholarship to attend singing classes in Italy. Returning to Spain in 1897, Antonio had his official debut as a tenor in Valencia, with the interpretation of Edward of Ravenswood in Gaetano Donizetti's *Lucia de Lamermoor*. In that very same year, the twenty-six years old tenor was invited to Milan, Italy, to sing in a concert in honor of Giuseppe Verdi. Paoli's interpretation of an aria from *Il Trovatore* put the entire opera house on its feet, including Verdi, for a standing ovation.

In 1898, encouraged by his sister, his singing instructor and even the Royal family, Paoli moved to Paris, France. He was told that he needed to prove himself out of Spain and Italy, where he was already known. Paris was the opera's Mecca (besides Milan) and the public was known as one of the most critical and hard to satisfy. After expending rigorous time studying French, Paoli was accepted to sing at the *Palais Garnier* (also known as the *Academie de la Musique)* to interpret the character of *Arnold* in Gioacchino Rossini's *William Tell*. Consider one of the most demanding characters in opera, *Arnold* was a role that scared-away some of the greatest tenors, and still does today. Paoli's debut in the *Theatre National de L'Opera* in Paris was on April 26, 1899 and it was tremendous. The following day, Paris newspapers commented on Paoli's success: the *Les Temps* exclaimed that "*Thank God...William Tell has his tenor*"; *Le Figaro* expressed that "*we should declare Paoli the Tenor of France*"; the headline in *Cahiers du Opera* read "*Antonio Paoli, la*

[iii] Emilio J. Pasarell, *Orígenes y desarrollo de la afición teatral en Puerto Rico*. Santurce: Editorial del Departamento de Instrucción Publica, 1970.
[iv] Domingo Paoli died on March 21, 1876 and Amalia Paoli on October 20, 1878.

Nouvelle Sensation De L'Opera Moderne".[v] Paoli did five more function in Paris before going in a tour through different cities in France.

Paoli's great talent quickly brought about recognition and acclaim across Europe. From France, Paoli returned to Italy to perform at the *Teatro Reggio* in Parma, in front of a public that had a reputation of physically attacking singers whose performances were not up to their standards. On January 25, 1900, Paoli sang the character *Manrico* in Verdi's *Il Trovatore*, in an interpretation that was described by Verdi himself as "*a complete triumph, Paoli is exciting and unique*".[vi]

By 1900, Antonio Paoli was ready to take on the world of the performing arts. Between 1900 and 1914, Paoli's career sky-rocketed. His "*lungs of steel and voice of gold*" would take him to the most important opera houses around the world. Paoli became the most acclaimed tenor, and by 1910, was consider the best paid singer in the world.

Within those fourteen years, Paoli performed in Europe, America, Africa and Asia in one of the most demanding schedules ever accomplished by an opera singer. During 1900, after his brilliant performance in Italy, Paoli startled Luxemburg and swept England with brilliant performances at London, Scotland, Edinburgh, and Brighton, closing the year with concerts in Corsica (his father's homeland) and Turkey. In 1901-1902, Paoli performed in Havana, Cuba; Port Au Prince, Haiti and the Dominican Republic. He visited Puerto Rico in 1901, after almost twenty-years of absence, and performed at the San Juan and Ponce's Cathedrals, the old- San José Church and the city of Mayaguez. From Puerto Rico, Paoli departed to Venezuela (his mother's country), Colombia and Mexico. In this last country, Paoli performed in a private session for Mexico's president, Porfirio Diaz.

The singer went back to Spain to performed in Cádiz, Malaga and Córdova; later Pamplona and Madrid, where he presented a private concert for the king, Alfonso XII and the Royal family. By 1902, Paoli was back in America to sing in New York, Boston, Philadelphia, Albany, Providence, Grand Rapids, New London, Detroit, Cleveland, Indianapolis, Buffalo, Pittsburg, Syracuse and Chicago. By 1903, the strong performer was in Italy, singing in Milan, Bologna and Venice, and later moved to Austria, Rumania and Bulgaria, and then back to Italy and Spain. By the beginning of 1904, Paoli was in Portugal, inaugurating the opera season. In Lisbon, the *Divo* performed eighteen functions of four different operas and a private concert for Prince Carlos de Braganza, ending this year with an exhausting tour of Spain.

In 1905, Paoli astonished the Russians with his powerful voice with concerts in Odessa, where he performed *Il Trovatore* six times in eight days and in the Grand Theatre du Conservatoire in St Petersburg, concert attended by the Russian Czar, Nicholas II, who invited Paoli to a private concert at the Winter Palace. The Czar honored Paoli with the title *Cammer Sanger* (Chamber Singer) and the Medal of the Saint Maurice Order. The tenor was back in Russia the following year, 1906, to sing in Moscow, Kiev, Kharkov, St Petersburg, and Odessa. He also performed in Valparaiso, Iquique, Concepcion and Santiago in Chile.

The year of 1907 found Paoli starting his tour in Italy, then Russia and Crimea. Back to Italy, the tenor performed, on September 5, a private recital for the Pope Pio X at the Sistine Chapel in the Vatican. This year was also crucial as, for the first time, a studio attempted to record an opera. *Estudios Gramophone* in Milan, Italy, put a team together of engineers and musicians to record Leoncavallo's *I Pagliacci,* with Leoncavallo himself directing and a brilliant cast of performers. Antonio Paoli was selected as the First Tenor in the main character, becoming the first opera artist to record an entire opera and beginning a highly successful career as a recording artist. Because of his powerful voice, it was necessary to arrange the singers and musicians in a particular way during the recording sessions. The recording equipment was placed on front, and then the singers in a semi-arc in front of the gramophone, then the musicians, and, at the end of the recording room, twenty-feet away from the gramophone, Paoli stood alone. The tenor powerful notes were cracking the carbon filters in the recording equipment and the engineers finally figured that twenty-foot was a safe distance for Paoli to sing.[vii]

During the following years Paoli's fame and fortune kept increasing. Paoli became the most recognized tenor and the best paid artist in the world. He performed in Greece, Palestine, Poland, Egypt, South America and his beloved Spain and Italy, where he established his permanent residence. In 1910, the singer was signed as the First Tenor by La Scalla (Milan), the most prestigious opera company in the world at the time. For the next four years, his reputation and performing scheduled reached new heights.

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[v] Jesús M. López, *Antonio Paoli, "El León de Ponce"*. Waterbury, CT: Ediciones Líricas Puertorriqueñas, 1997, 60.
[vi] Ibid, 66.
[vii] Jesús M. López, *Antonio Paoli*, 268. Jorge Martínez Sola, *Antonio Paoli, el Tenor Puertorriqueño*, Instituto de Cultura Puertorriqueña, 2003, 25.

But the strenuous singing agenda of so many years started to take its toll on the man with the "lungs of steel and the voice of gold". In 1914, just before the official beginning of the First World War, the great tenor lost his voice. To make matters worse, *the War to end all Wars* shut down every single opera house in Europe. Paoli moved to Spain, a neutral country in the conflict, leaving all his properties unattended in Italy. By 1915, the prolific singer, who was also a prolific expender and a bad investor, found himself without economic means.

Paoli's life took a strange detour. To make a living, the great tenor became a professional boxer. With his voice gone, Paoli used his well-known physical strength and size to become a prize fighter. After a period of training in Spain, Paoli moved to England to start his new "career". The tenor actually fought five times and won all the fights. On his sixth challenge, Antonio broke his right wrist putting an end on his boxing days.

While Europe was being devastated by the war, Paoli lived an errand life; sold his properties in Italy to get some flowing cash, acquired a small country-house in Spain and stayed few months with his brother Carlos in the Philippines. All comments from the artistic world were pretty much the same: Antonio Paoli's brilliant career was over. But during this very hard period, Paoli was medically treating his vocal cords and slowly, but daily, was conducting singing exercises with his beloved sister, Amalia, who moved to her brother's country house.

In January 1917, it was announced that the forty-six-years-old Antonio Paoli was going to perform the opera *Samson and Delilah* at the Constanzi Theater in Rome. Among the many presents on the night of January 17, 1917 was the soprano Elvira de Hidalgo, who later became the singing coach of the great Maria Callas. Hidalgo remembered that:

> No one suspected that Paoli was coming back to the stage; we all knew that he has lost his voice. People were there to see him fail; I saw some guys with tomatoes and rotten eggs, ready to throw them as soon as Paoli made his first mistake. But when he came out singing his initial aria, the public went crazy and stood-up in a standing ovation. Paoli's voice sounded like one of those trumpets that you expect to hear in the day of the final judgment. His debut was tremendous. He had to repeat twice every single aria that he performed that night, because the public furiously demanded it. He performed for seven consecutives nights with the theater at its maximum capacity. I attended every single function. Every night he sang better than the night before. I always dreamed to sing with Paoli, but I don't think my voice was good or strong enough to sing with him. I think he was the greatest tenor ever.[viii]

During the early 1920s, Paoli kept busy performing in Italy, South America and the United States. He returned to Puerto Rico in 1923. At the time, Amelia Paoli was residing in San Juan (in the ward of Santurce) where she was running a singing school (*Academia Paoli*). Antonio conducted a few performances around the island and then departed to sing at the Brooklyn Academy of Music, at the Manhattan Opera House and at the Metropolitan Opera House in Philadelphia. From the US, the tenor will visit Curacao, Cuba, Colombia, Haiti and Ecuador. But even with this busy agenda, Paoli's financial situation remained strained. After living in New York City for almost the entire year of 1927, Paoli decided to come back to Puerto Rico to live and work with his sister Amalia.

In late 1927, the great tenor returned to his homeland. For the next two decades Paoli's main concerned will be teaching at the Paoli Academy with Amalia. In 1928, the tenor performed in San Juan Verdi's *Otello* entirely for the last time. The tenor was invited to recitals, radio interviews were he was always asked to sing and he also took part of concerts with his students, but his last years were mostly dedicate to his students. His last singing performance was given in 1942, while commemorating the one-year anniversary of the death of his beloved sister, Amalia Paoli. The service was conducted at the Chapel of the University of the Sacred Heart (Santurce). Those present commented that Paoli's voice "*shook the walls*". He was also deeply involved in lobbying for the creation of a Music Conservatory in Puerto Rico, which was established in 1959. But the tenor didn't lived to see this last wish. Antonio Paoli died of cancer on August 24, 1946.

In Antonio Paoli, the island had the first Puerto Rican to reach international recognition in the performing arts. His powerful and lyrically rich voice established new standards, hardly followed, in the world of the opera. The man with the lungs *of steel* gave 1,725 performances between 1888 and 1942. Paoli interpreted Verdi's *Otello* five hundred and seventy-five times (575); Verdi's *Otello* was really Paoli's *Otello*. Through-out his life, titles and honors were bestowed upon Paoli from several European princes, kings and emperors. In 1904, María Cristina de Habsburgo, Queen of Spain, declared Paoli *Cantante de Cámara de la Corte* (Chamber Singer of the Court) and gave him *La Gran Cruz de Isabel la Católica*. Carlos de Braganza, Prince of Portugal, named the tenor *Caballero Comendador del Cristo de Portugal* y *Cantante de Camara*. The same title of *Cammer Sanger* was given to Paoli by Franz Joseph, Emperor of Austria, in 1906. In 1909, Paoli received *La Cruz de Alfonso II* from Alfonso XIII, King of Spain and was declared *Honor Singer of the Vatican* by Pope Pio X. In 1910, the great tenor was honored with the title of *Hijo Predilecto de España* (Favorite Son of Spain), and Wilhelm II, Kaiser of Germany, declared Paoli *Kammer Sanger of the Empire* in 1911. In 1920, the tenor was

[viii] Jesús M. López, *Antonio Paoli*, 469, (the traslation is ours).

knighted by Vittorio Emmanuelle III, King of Italy, making him *Cavaliere De La Corona Italiana* and *Commendatore Dell Popolo Romano.*

Paoli resided in Puerto Rico the last nineteen years of his life. From 1927 until 1929 he lived with his sister Amalia at # *14 Calle Dos Hermanos* in the ward of Santurce (San Juan) and later, from 1930 until 1946, at # *53 Fernández Juncos Avenue*, also in Santurce. All those years, Antonio Paoli worked with his sister at the Paoli Academy, located at Amalia's residence. Both residences (including the Academy) had disappeared. Both locations are occupied by modern buildings that have no association with Paoli's life. As Paoli's productive years as an opera singer took place elsewhere (Europe), the house located at #14 in Mayor Street in Ponce is documentally-proven the only surviving property in Puerto Rico associated with Antonio Emilio Paoli y Marcano. Also very significant it is the fact that in people's mind, the house is the only property related to the great tenor, reflected in the popularly-given name to the residence, **Casa Paoli**. It is the place where Paoli was introduced to the arts and to opera in particular.

As previously stated, in early twentieth century the building was structurally intervened resulting in the loss of the wooden-second level, described in a 1904 document as "in a ruin state". As local ordinances, since 1894 until 1918, prohibited the construction of wooden residences within Ponce's urban core, the second plant wooden-level was not rebuilt. It is documentally sustained that the 1870's brick masonry building survived into the twentieth century and became the essential plan for Manuel Domenech's 1914 design. Domenech's changes to the nineteenth century residence consisted mainly in the addition of the balcony and the exterior façade properly aligned with the balcony. Interior spaces are intact, with spatial arrangements the same as when the Paoli family occupied it. As such, even with the lost of the upper wooden-floor, the residence retains most features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling and association.

Casa Paoli is the birthplace of a historical figure, not just significant in our past, but one of nation-wide outstanding importance uphold by Paoli's great personal accomplishments. As such, **Casa Paoli** it is of national significance as the birthplace, and only extant associative property, of the greatest tenor born in Puerto Rico and one of the greatest opera singers that ever lived, whose title of "**Tenor of Kings and King of Tenors**" is undoubted deserved.

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form)

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Plano 22-1914

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Tomo 145, Finca 6496, Folio 202
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Tomo 632, Finca 6496, Folio 248
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Martínez Solá, Jorge. *Antonio Paoli, el Tenor Puertorriqueño.* Instituto de Cultura Puertorriqueña, 2003.

Newspapers
El Nuevo Día, 16 de septiembre de 1990, p. 79.
Notisur, 24 de junio de 1998, p. 4
La Perla del Sur, 7 de diciembre de 1991, p. 10
La Perla del Sur, 30 de agosto de 1988, p. 7.
El Vocero, 9 de abril de 2005, p. E-5.
El Mundo, 28 de octubre de 1990, p. 4

Pasarell, Emilio J. *Orígenes y desarrollo de la afición teatral en Puerto Rico.* Santurce: Editorial del Departamento de Instrucción Publica, 1970.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been Requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record #_____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less that one acre
(Do not include previously listed resource acreage)

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	19	752776	1992912	3			
2				4			

Verbal Boundary Description (describe the boundaries of the property)
Rectangular lot of four hundred and eighteen (418) square meters, as recorded in the Register of Property, Ponce 1: Tomo 688, Finca 6496, Folio 212.

Boundary Justification (explain why the boundaries were selected)
The nominated property includes the entire lot historically associated with the residence.

11. Form Prepared By

name/title Juan Llanes Santos / Historian
organization Puerto Rico State Historic Preservation Office date August 11, 2009
street & number PO Box 9066581 telephone 787-721-3737
city or town San Juan state PR zip code 00906-6581
e-mail jllanes@prshpo.gobierno.pr

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County: **State:**

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ___.

Property Owner:

(complete this item at the request of the SHPO or FPO)

name Centro de Investigaciones Folklóricas de Puerto Rico Inc.

street & number 14 Mayor Street telephone 787-840-4115

city or town Ponce state PR zip code 00731

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. fo the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Casa Paoli

Ponce, Puerto Rico

Name of multiple property listing (if applicable)

Section number 7-8 Page 1

Figures 1- 6

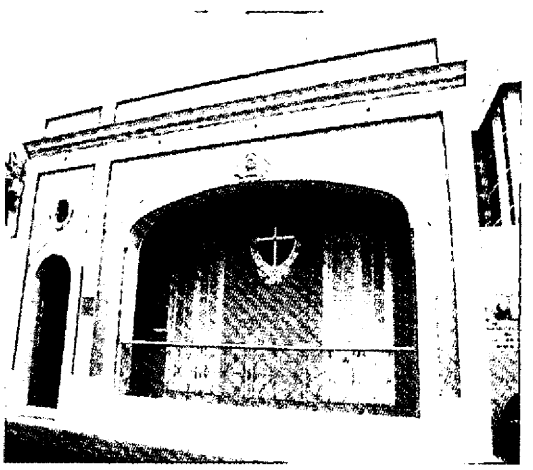


Fig. 1

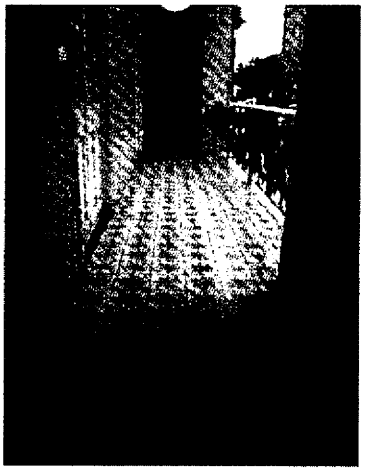


Fig. 2

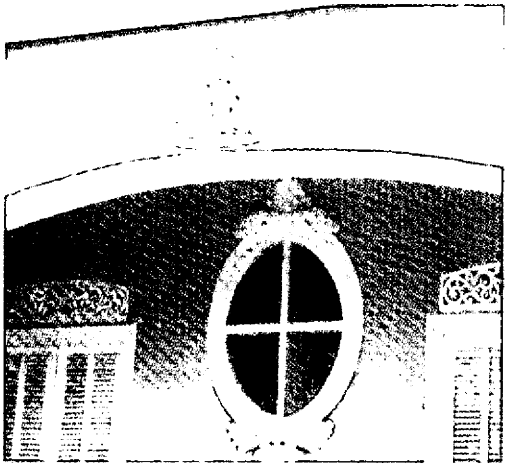


Fig. 3

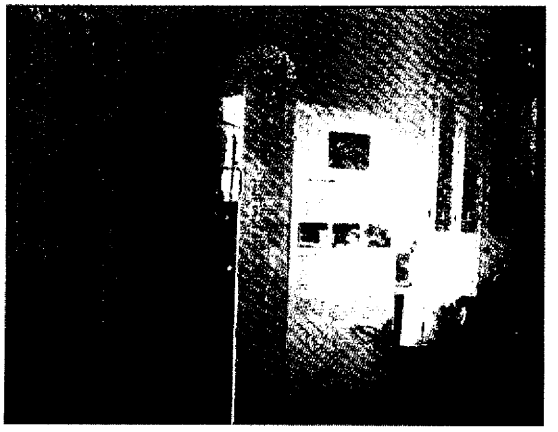


Fig. 4

Fig. 5

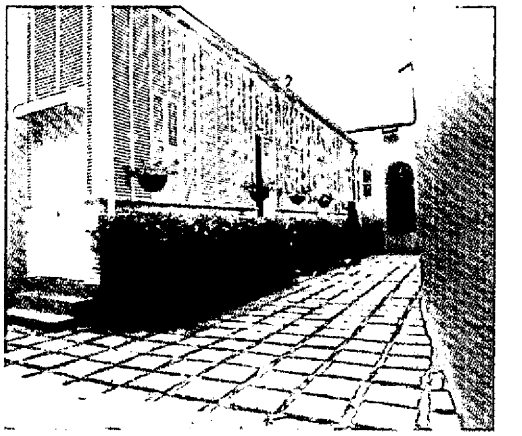


Fig. 6

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Casa Paoli

Ponce, Puerto Rico

Name of multiple property listing (if applicable)

Figures 7-9

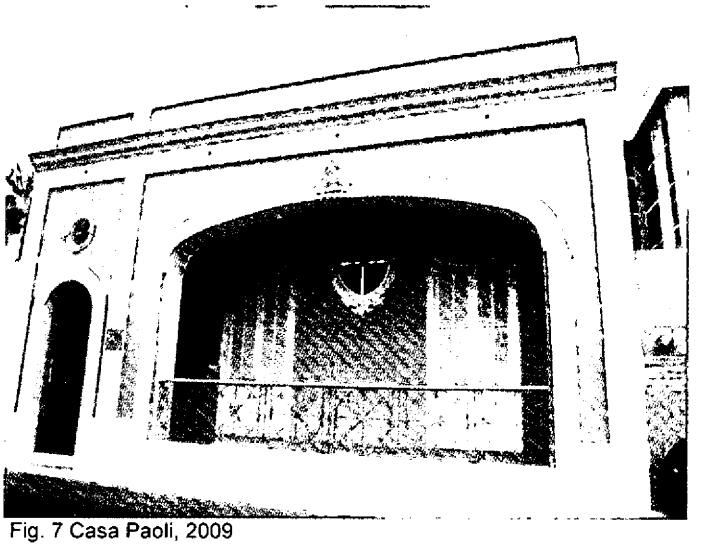


Fig. 7 Casa Paoli, 2009

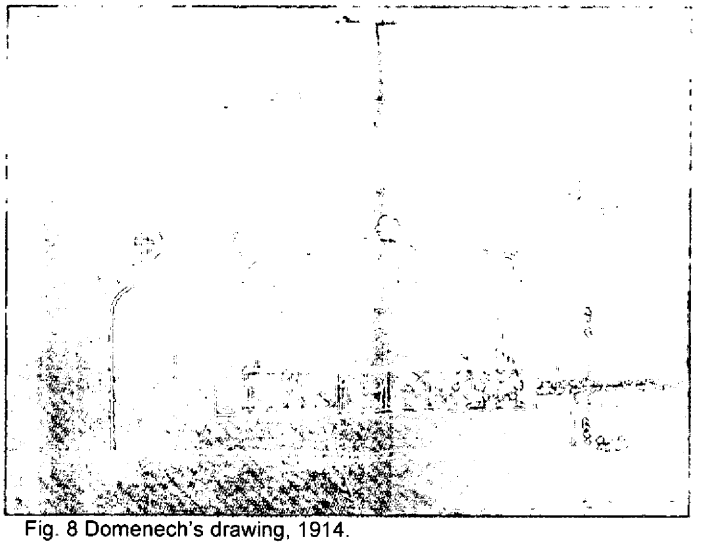


Fig. 8 Domenech's drawing, 1914.

Fig. 9 Antonio Emilio Paoli y Marcano

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Casa Paoli

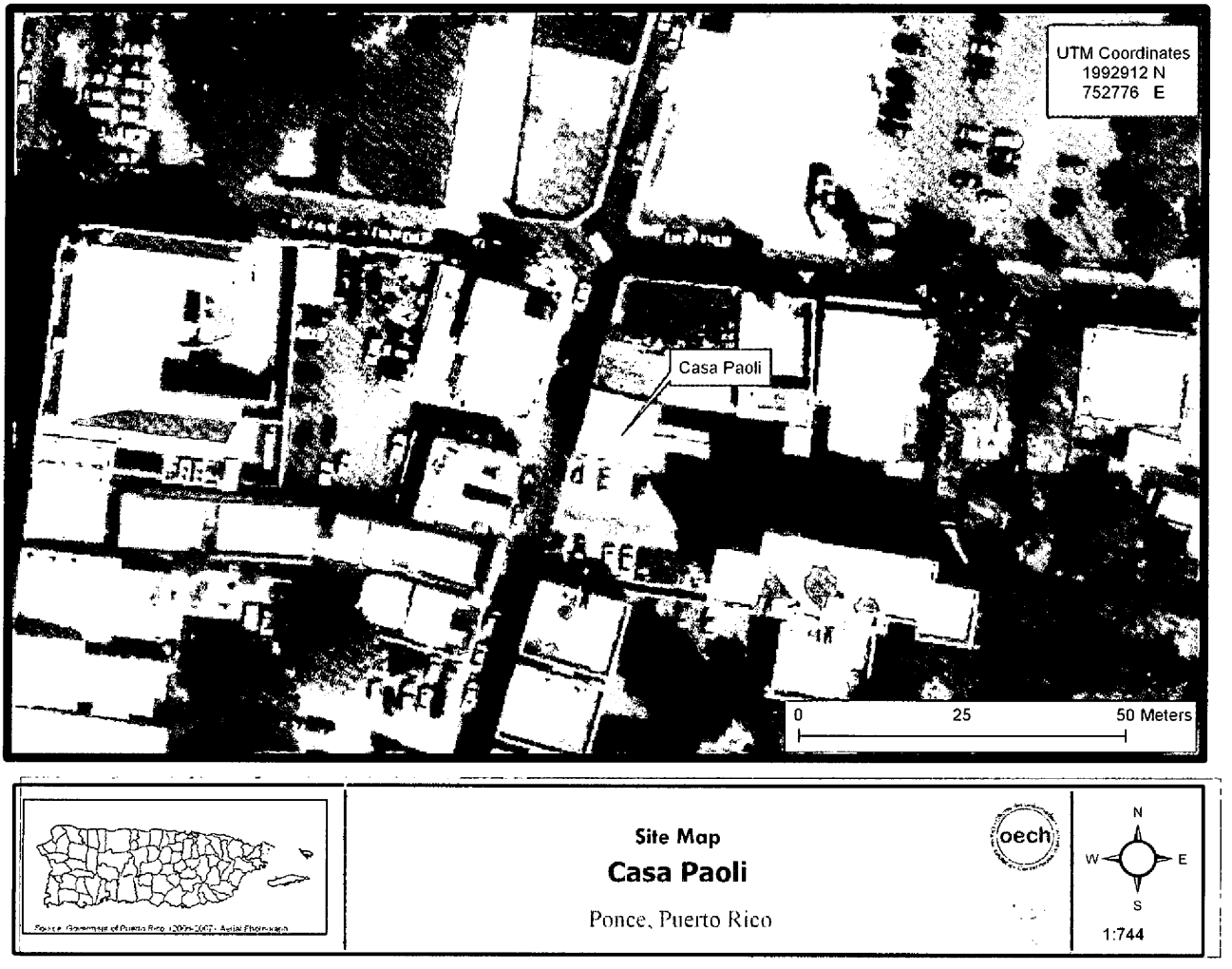
Ponce, Puerto Rico

Name of multiple property listing (if applicable)

Section number 10 Page 3

Geographical Data

Site Map



CASA
PAOLI
PROTEGIDO P
ALARMAS DE PONCE
TEL. 843-2225
VIGILANCIA POR RADIO PATRULLA
SERVICIO QUE SE VE

SALIDA
RATCLIFF
De mariposas y Coquíes
oruga de mariposa pavorreal
peacock butterfly caterpillar
Las mariposas se reproducen mediante huevos. De los huevos nacen orugas (larvas) que se alimentan de hojas. Aquí está la oruga de la mariposa pavorreal. Cuando termina de crecer, se convierte en crisálida y varias semanas más tarde en mariposa adulta.
Butterflies reproduce by laying eggs. From the eggs hatch small caterpillars which feed entirely on leaves. Here is the caterpillar of the Caribbean peacock butterfly. When it is fullgrown, it turns into a chrysalis from which emerges an adult butterfly weeks later.
calisto
calisto
urbanus
long-tailed skipper
fritilaria del golfo
gulf fritillary

SALIDA