

## 1 Roman Temple and Cathedral of Santa Maria

Are two key architectural landmarks in the history of Évora, sited at the highest point of, the old metropolis. The Roman temple, dates from the first century AD and its ruins revalorized in 1871 (until then included in the old medieval butchery), enclose the uniqueness of the building: the capitals of Corinthian style carved in marble of Estremoz, fluted columns of granite, and a high podium, originally surrounded by water. As a sacred structure, perhaps dedicated to the imperial cult (and not to the goddess Diana as improperly echoes the tradition) this temple was sited within the Roman Forum of Eborā Liberalitas Iulia.

The Cathedral of Évora, dedicated to Santa Maria (Holy Mary), and consecrated to the cult in 1308, work of Romanesque-Gothic transition, with unique artistic elements in Portugal: the dome with similar characteristics to the Gothic art in Spain and France; The sculptured portal and cloister, both works of the fourteenth century; the choir stalls and the Iberian organ, both of the sixteenth century; and the chancel a baroque jewel of the first half of the eighteenth century, during the reign of D. João V in the first half of the eighteenth century.

Adjoining the cathedral and reusing the former premises of the cathedral college Meninos do Coro, lays the Cathedral's Sacred Art Museum, which holds a remarkable artistic legacy from the Cathedral and the main monasteries of the city.

Follow the blue route

## 2 Aqueduct of Água de Prata (Silver Water)

Has an associated environmental pathway, in the extent of 8 km; however the arched section between the Porta da Lagoa and Praça do Giraldo pretty much sums the greatness and the historical significance of this work. The aqueduct starts north of Évora on the sources of Divor, and stretches along 19 Km. Was built between 1533 and 1537, during the reign of King D. John III, over the topographical trace of the Roman aqueduct, of which archaeological evidence is scarce. The architect was Francisco de Arruda from Évora, who little more than a decade before, had been responsible for the construction of the famous Torre de Belem in Lisbon.

Following the trace along Rua do Cano, Porta Nova and Praça do Sertório, the aqueduct reappears in Sertório lane in a elegant Water tank, credited to Miguel de Arruda (c.1536) that marks the full introduction of the Renaissance of classicist taste in Évora. On March 29, 1537 a «Maundy Thursday», water ran for the first time in the "Great Square" (current Giraldo Square). The fountain is no longer the original, but is still work of the sixteenth century (1570-71), dedicated to the young King D. Sebastião and erected by order of his great-uncle, the Cardinal D. Henrique.

Follow the red route

## 3 College of the Holy Spirit University of Évora

The 'General Studies' established in Évora by Cardeal-Infante D. Henrique in 1559, were originally an idea of her father King D.Manuel I (1520). The University teachings were given by the Society of Jesus seeking the theological preparation of missionaries indispensable to the vast Portuguese overseas territory (Africa, Asia and Brasil).

The primitive college, underwent a major renovation in the mid-eighteenth century, whence, resulted the current configuration of the General Courtyard (largest cloister) as well as the remarkable tile work in classrooms around. However, some sixteenth-century structures still remain, as is the case of the washroom, kitchen and refectory.

The vast university set that was closed in 1759 following the expulsion of the Jesuits from the country by order of the Marquis of Pombal was later used to accommodate various public services and reopened as the University of Évora in 1979.

Follow the orange route

## 4 From Giraldo Square to Largo da Porta de Moura

Historic walk, that connects the two main public squares of the city, born nearby two of the most important gates of the old Wall, Alconchel and Moura. At the end of the thirteenth century the Praça Grande, today Giraldo Square, constituted itself as the most important urban space in the medieval city of Évora which allowed the city, to consolidate a single socio-economic, religious, political, administrative and judicial centrality in all similar to the Roman forum, that had existed centuries before in the upper town.

The church of Santo Antão and the fountain called 'Henriquina' are two outstanding works, due to the initiative of Cardeal- Infante D. Henrique. The fountain was inaugurated in 1571 and has replaced the old fountain built in 1537, to receive water from the aqueduct; the church, built over the old medieval chapel of St. Antorinho, between 1557 and 1563, became the model, of a three-nave hall church, adopted in the South part of the country.

Following along the arcades of Giraldo Square, passing the squares of S. Vicente, Alvaro Velho and Misericórdia, the visitor comes to Largo da Porta de Moura. Also here the Cardinal-Infante D. Henrique gave the largest contribution to dignify this public space, with the construction of the fountain (1556), associated with the water supply project of the Aqueduct. This piece in Mannerist style is the work of the architect Diogo de Torralva. The Square reveals unexpected surprises, as many palaces and mansions of the old nobility are there. Emphasis on the most beautiful Manueline window of the city, that tradition says, was once the home of the poet and chronicler Garcia de Resende; or even to the House Cordovil with its Mudejar balcony, crowned with the corical turret and notched battlements. Follow the orange route

## 5 Royal Palace and churches of St. Francis and Graça

Of the 'royal palace adjoining S. Francisco' almost completely demolished in the late nineteenth century, remains today a section of the original 'Wing of the Queen' ('Ladies' Gallery), currently known as Palace of D. Manuel, since almost all architectural structure is of that time (1513-1516). The hybrid Manueline-Mudejar decorative style, is very common in Évora, after the conquest of Azamor (1513) in Morocco. The double windows in the southern part of the building and the porticoed balcony with horseshoe arches made of red brick, display the best of this style attributable to the local master builder Martim Lourenço.

The body of the church of the convent of San Francisco, built between 1500 and 1514, is a royal endeavor, of remarkable artistic expression. The vault over the nave built on a single span, and closed at 25 meters high, is one of the most remarkable feats of Portuguese architecture. This is due to an ingenious internal locking structure idealized by Évora's master builder Martim Lourenço, and to the lightness of the building material that he chose - the brick. In the decorative work, were involved some of the most remarkable Flemish masters of the time, Olivier de Gand (woodworker and idealist) and Francisco Henriques (painter and stained glass worker). Over the Manueline portal made of sculpted marble of Estremoz, a work of 1509, stands the Coat of arms of the Kings D. João II (Pelican) and D. Manuel (armillarsphere) signaling the royal patronage of this work.

The façade design of the Church of Graça constitutes the most remarkable decorative feature of Renaissance art in Portugal (1537-1540). What strike us is the unexpected new style (already Mannerist) and above all the profane boldness of the statuary. Those responsible for this architectural experimentalism were, Miguel de Arruda, architect, Nicolau Chanterene, sculptor, and most likely André de Resende, responsible for the iconographic program here and in the Aqueduct of Agua de Prata, glorifier of King D. João III.

The origins of the Church of Graça date back to the fifteenth century when it was just a small public chapel. In 1520 it was donated by Dom Afonso of Portugal bishop of Évora to the Augustinian friars, being integrated in a small monastery that had been established some years before next to the Gothic church. The great works of joint reform of the church and the monastery took place between 1536 and 1542, under the patronage of D. João III, as stated in the laudatory description on the façade, in the style of the Roman emperors.

The Atlanteans that adorn the pediment of the church, perhaps symbolizing the "four parts of the world," of the Portuguese maritime empire, are affectionately known locally as the "Meninos da Graça" (little boys of Graça). Given the private use of the building and the fact that the church is deactivated, the visit is limited to the exterior. Follow the pink route

Follow the pink route



## Art pieces and devotion

### 6 Flemish Altarpiece depicting the Life of the Virgin. Museum of Évora

Today widely regarded as one of the most important altarpiece ensembles of Flemish art among those that exist in Europe, was commissioned by the bishop D. Afonso de Portugal, circa 1500, to decorate the chancel of the Cathedral of Évora. The largest one represents the Virgin of Glory and it is likely to be the work, of an important Flemish workshop of Ghent or Bruges (Flanders, Belgium), perhaps in the artistic orbit of the great master Gerard David (c.1455-1523).

### 7 Virgin of Paradise. Museum of Sacred Art, in the Cathedral of Évora

Gothic piece of french art, perhaps manufactured in the workshops of Paris around the fourteenth century. Its name derives of its only known source - the convent of Our Lady of Paradise (already disappeared). Of small size (39.50 cm x 16 cm), this remarkable devotional image, combines ivory, wood, silver and pearls. When open, because it is a "Vierge Ouvrante", (virgem abrideira) shows within, miniature scenes of the Birth and Passion, carved in ivory, very rare technique in Portugal, which is consistent with its probable French origin.

An ancient legend says that this image was brought by two pilgrims who have disappeared when they were trying to sell it, leaving the buyer with the conviction that the pilgrims would ultimately be two angels. One of the most plausible hypothesis is that the Virgin of Paradise, had arrived in Évora in the late fifteenth century, perhaps in association with pilgrimage routes to Santiago de Compostela, as artistic parallels are known in northern Spain.

### 8 Chapel of Bones

Site of mournful display, unique for its size in Portugal and rare in the European context, the Chapel of Bones is a work undertaken by the Franciscan community in Évora around the seventeenth century. The building comprises three naves and predates the Manueline period. The thousands of bones exposed, as well as the mummified bodies are from the enormous cemetery in the churchyard of St. Francis and certainly from other cemeteries in the city. Its spiritual message is clear: "Our bones await for yours."

### 9 Narrative tiles in the Church of Lóios

In the city of Évora there are many civil and religious spaces with remarkable tile linings, most corresponding to major contracts commissioned to grand master painters who ran workshops in Lisbon. Such is the case of the lining of narrative tiles of 1711, existing in the Church of Lóios, made by António Oliveira Bernardes, from 1711. The scale and quality of the seven panels depicting episodes from the life of S. Lourenço, patriarch of the Order of Santo Elói, make this set of tiles, one of the most important in the country.



# Archaeological landscapes

## The Almendres Megalithic Enclosure

It is the largest megalithic monument of the Iberian Peninsula and one of the oldest monuments of humankind.

It was built around 7000 years ago (V millennium BC), at the dawn of the Neolithic, the time when the first communities of shepherds and farmers were emerging in Europe. The Megalithic Enclosure of Almendres originally in a horseshoe shape and open towards the east has been expanded and altered over time. The monument currently comprises around a hundred monoliths, some of them decorated with dimples, circles, snakelike and figurative motifs, "among which the representation of the crosier, is the most suggestive.

The location of this enclosure is very likely related to the morphology of the landscape and with the network of nature trails, in this area of the territory. Recent observations about its functionality, point to the watching of basic astronomical phenomena, particularly the annual movements of the sun and moon on the horizon.

In the framework of these possible astronomical alignments, a reference to the presence of Menhir/ Standing stone of Almendres, positioned next to the hill of the same name (2). This Menhir that matches with the alignment of the sunrise on the summer solstice, is a good example of a "solitary stone" large, decorated with symbols of power (crosier), which enhances its anthropomorphic message, of territorial domain.



## 3 Great Dolmen of Zambujeiro

The Great Dolmen of Zambujeiro is one of the largest megalithic constructions in Europe. Its construction coincides in time with the majestic pyramids of Ancient Egypt, i.e. the transition from IV to III millennium BC.

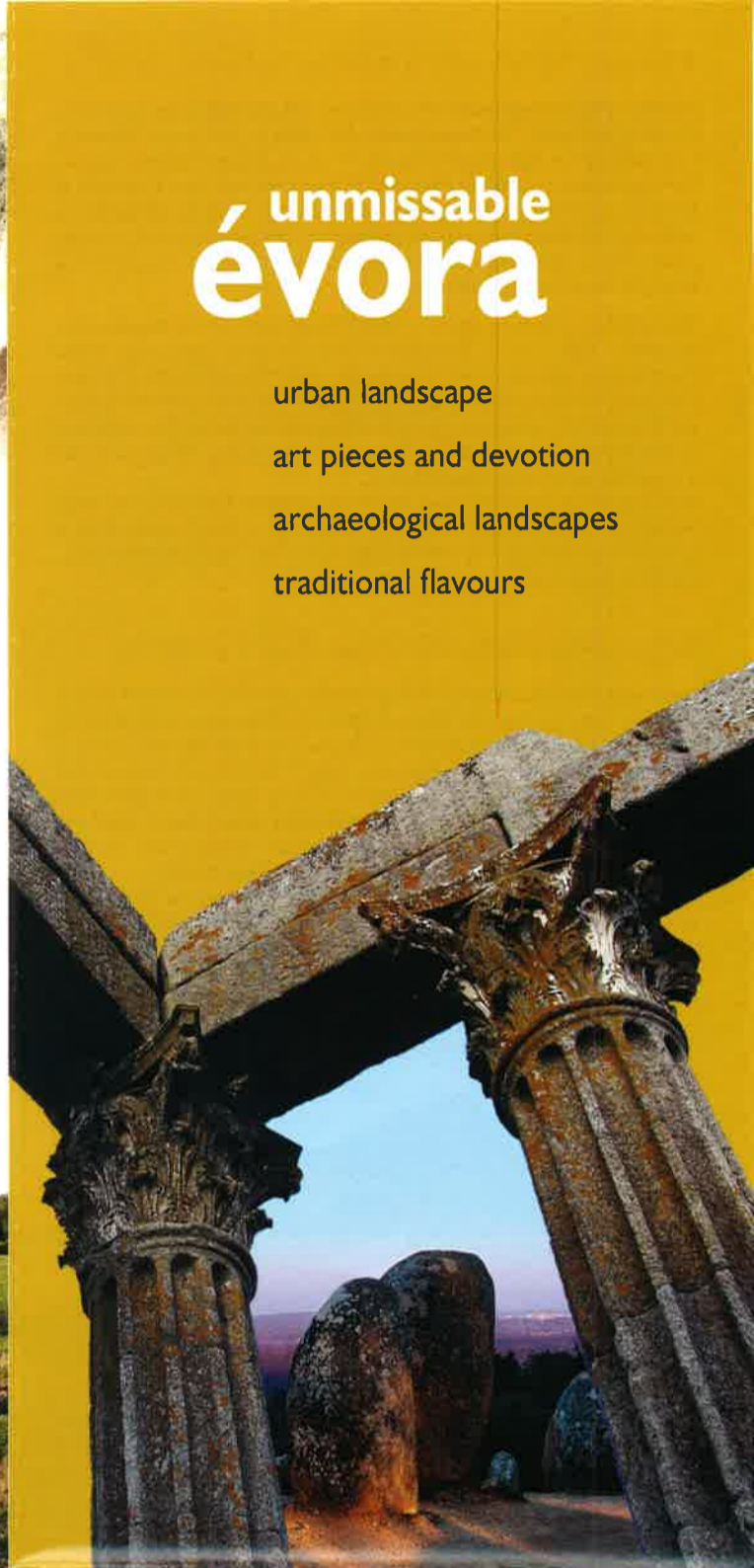
From the structural point of view, this monument is part of the model which, with few variations, mastered the peninsular, dolmen architecture: a polygonal burial chamber with seven pillars, slab of closure, and low corridor of variable length. The whole stone structure was originally covered by a huge mound of earth and stones, giving the monument the appearance of an artificial hill.

Its construction was carried out by the first sedentary societies of shepherds and farmers, during the Neolithic, leaving a vast collection of artefacts, now partially on display at the Museum of Évora.

## 4 Roman Villa of Tourega

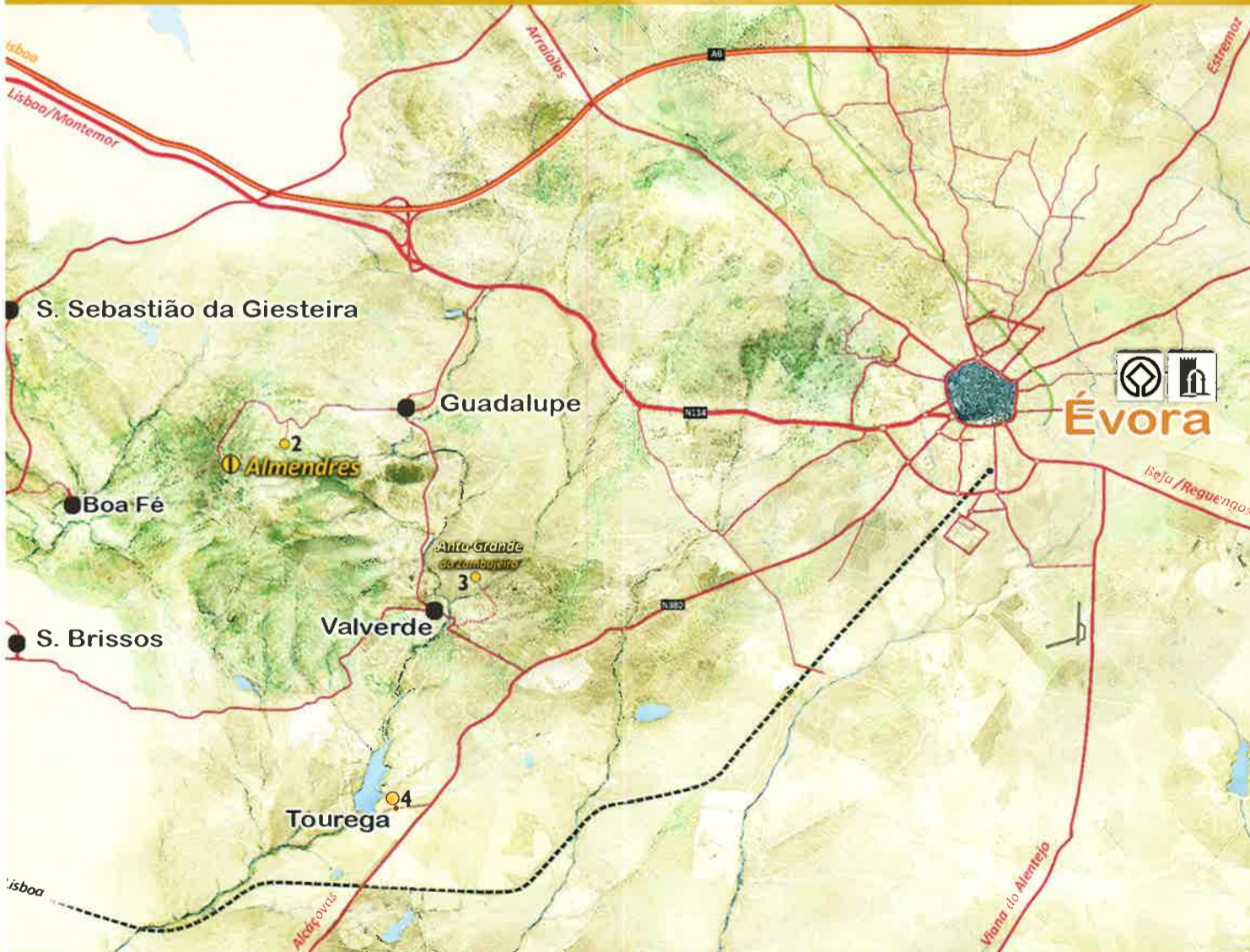
Archaeological complex of a Roman villa near the church of Tourega of which is only known part of the thermal baths, these, consisting of structures of cold and warm waters. Archaeological research has revealed that the thermal baths were refurbished several times, throughout time, between the first and fourth centuries of our era. An important epigraph related to the family of fifth Julius Maximus, on display at the Museum of Évora, has been brought from there.

Note: To access the site please ask for the key to the gate to the owners of the house next to the church



unmissable  
**Évora**

- urban landscape
- art pieces and devotion
- archaeological landscapes
- traditional flavours



## Traditional flavours

Évora is a major gastronomic destiny in Portugal. Local cuisine is intimately associated with agriculture and the natural cycle of seasons. Hence, "summer foods" are light and fresh as opposed to "winter foods" strong and succulent. Many are associated with the seasonal feasts as is the case of lamb (Easter time). Others, to the ancestral domestic economy ("Pig slaughter"). But, despite the differences between them, almost all have two fundamental ingredients: Rustic bread (pão alentejano) and the flavour of aromatic herbs. Our hints:

### Açorda Alentejana – Traditional Garlic and coriander soup

Crush to a paste pennyroyal (or cilantro) and garlic, add olive oil and boiling water from boiling fish (cod fish or hake). Serve with slices of old wheat bread and a poached egg. Available all year long.

### Tomato soup

Soup served with slices of bread in a flavoured tomato broth, and onions that have been culled in fat slices of sausage and thin slices of lard. It is essential the presence of the poached egg, as a side dish the slices of fried sausage and thinly sliced lard. Available all year long.

### Dogfish soup

Soup served with slices of bread in flavoured thick sauce with coriander and a portion of boiled Dogfish. Available throughout the year.

### Migas (soaked bits of rustic bread) with Pork

Typical dish of the colder months, as a rule presented in the form of soaked bits of rustic bread (migas de pão Alentejano), taking advantage of the fat resulting from the frying pork of 'slaughter', seasoned with pepper paste, served with cooked bits of rustic bread. Orange slices garnish this dish. Available all year, but recommended from November to March.

### Lamb Stew

Traditional Easter food therefore closely linked to the Judeo-Christian culture. Flavoured broth with chunks of lamb served with slices of bread and potatoes. Available all year, but recommended from March to May.

### Pão de Rala

Conventual sweet from the extinct convent of Santa Helena do Calvário in Évora. Has the shape of a loaf and bakes in the oven. Its basic ingredients are almonds, eggs, sugar and squash jam (gila). Traditionally, tiny "olives" made of marzipan, blackened with cocoa garnish this cake. Available all year.

### Queijadas de Évora

Conventual sweet, scattered in the convents of the city, with characteristic taste of cheese. Its basic ingredients are: fresh cheese, flour, egg yolks, sugar and butter. Available all year.

### Rustic bread from Alentejo, sheep cheese, olive oil, and local wines

These are characteristic products from the Alentejo region. Its degustation before the main meal is an excellent opportunity to discover the true flavours of the region; these products may be purchased in one of the many gourmet shops of the historic centre of Évora.



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