

GUIDED VISIT TO ÉVORA (UNESCO World Heritage city)

Date: **February 3rd** 2016

Time: **15:00**

Estimated

duration. 1.30 to 2:00 hours (on foot)

NO COST to participants

Meeting Point: TBA

Below, the following information on points of interest to be covered during the guided tour. Note that the visit is outside only, so if you intend to enter the Cathedral and Chapel of Bones, you must pay the tickets at the entrance of the monuments. [Here you can find the prices and schedules of the monuments.](#)

Praça de Giraldo – Templo Romano – Catedral – Largo da Porta de Moura – Igreja da Graça – Capela dos Ossos:

Giraldo Square. 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 socioeconomic, 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. Antoninho, between 1557 and 1563, became the model, of a three-nave hall church, adopted in the South part of the country.

The Roman temple. Dates from the first century AD and its ruins revalorized in 1871 (until then included in the old medieval butchery), disclose 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 Eborac 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.

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 conical turret and notched battlements.

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.

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."

If interested, please register [HERE](#)