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Giuseppe Amoruso *Editor*

Putting Tradition into Practice: Heritage, Place and Design

Proceedings of 5th INTBAU International Annual Event

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From the Ruin to the Temple, Passing by the Butchers. A Reconstitution of the Temple of Diana in Evora, Based on Literary and Iconographic Sources

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Abstract. This essay provides a journey through time, starting from the first known narrative regarding the temple of the Roman forum of the ancient town called *Ebora Liberalitas Julia*, nowadays named Evora, located in the Alentejo, Portugal. Our journey begins sixteen centuries after the foundation of the temple, with a description of the butchers that settled over the temple remains. The analysed narratives derive from different types of sources, such as literature, iconographic and archaeological evidence. With all this information brought together, the different configurations this building had through the centuries became evident. The essay tries to fill the gap between the sources and the ensuing representation, by translating all these sources into drawings in order to increase the possibilities of a more accurate reconstitution. Using, as an example, the orthographic projection of the north façade, an exercise in the archaeology of architecture is carried out.

Keywords: Roman ruin · Evora Temple · Drawing · Reconstitution · Orthography

1 Introduction

This essay is part of a research project[1] that studies the drawing of the observation and analysis of the ruin and its history, aiming to be able to provide hypothetical representations of ancient architecture. In this way, drawing is considered fundamental to the process of knowledge, interpretation and recognition of the Roman remains. This research finds its roots in the disciplines of architecture, archaeology and history, and intends to foster the sharing of knowledge between these disciplines through the practice of drawing.

This attempt at reconstitution seeks to demonstrate the importance of the drawing in the interpretation of archaeological remains. The laboratory is the ancient town *Ebora Liberalitas Julia* (Evora), situated in the *Conventus Pacensis* in the western province

[1] This paper is integrated in the PhD research, supervised by the Prof. Pilar Reis and Prof. Marta Oliveira, at the Faculty of Architecture of the University of Porto (FAUP) and funded by the Science and Technology Foundation (FCT).

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Lusitania of the Roman Empire. Although the aim of this study is to recognize Roman architecture, it is impossible, in an urban context such as this one, not to consider other periods. The temple and other vestiges have lived together in the centre of the city since ancient times. The ruins that have survived until this day result from a set of events that left many marks. The proposed challenge is to read these traces and to interpret each vestige of the past. The archaeological remains of the temple will then be the location of the field experiment for a hypothetical reconstitution of the periods that are recognizable from the known sources.

The eighteenth century is a crucial moment in our journey. During this period, Evora received lots of travellers, intellectuals and antiquarians[2], who circulated between Portugal and Spain to record antiquities. Some were clergymen, others were archaeologists or architects. Their reports include diaries with detailed descriptions and rare representations (Fig. 1) that provide valuable information for the interpretation of the temple remains.

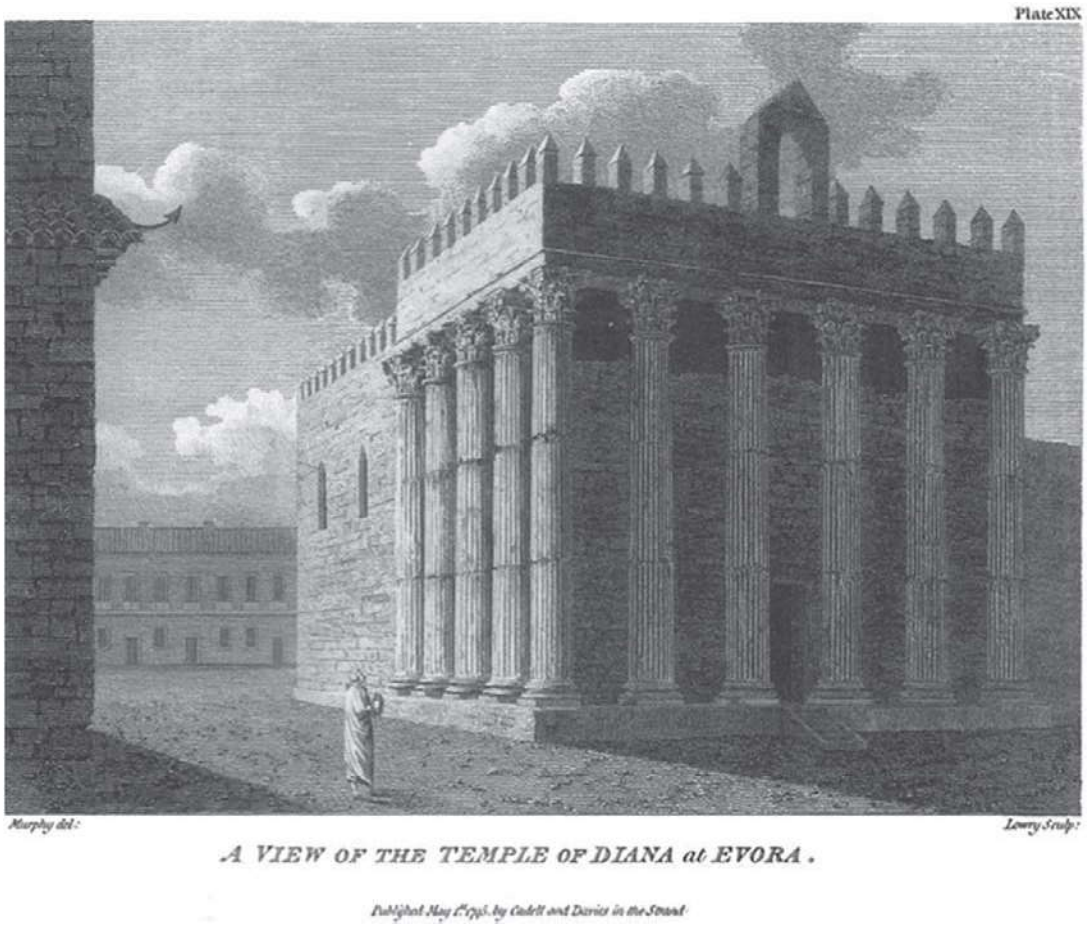


Fig. 1. Drawn by James Cavanah Murphy [Blackrock, 1760 – London, 1814] and engraved by M. Lowry, Plate XIX, A View of the Temple Of Diana at Evora, engraving, 131 × 179 mm, 1795 [5]

[2] The term "antiquarian", according to etymology, refers to scholars and sages who are devoted to the study of antiques In: [1].

2 Objectives

This exercise aims to find the tools to develop a reconstitution of the temple from the sources that have survived, considering also the five centuries in which this building was used as a meat market. Starting with the temple as it is today, we proceed with the interpretation of the building. This hypothetical track reveals hidden clues that are fundamental to the reconstitution of the Roman architecture. By following this procedure we can explain certain traces that have lasted until today and others that were lost forever. With this "background" we are able to present a hypothesis of what the north elevation of the Roman temple could have been. This elevation is the best preserved one, and it provides us with the elements we need to illustrate the importance of the building's history in the process of its reconstitution.

3 Method

From the fifteenth to the nineteenth century the so-called *Temple of Diana*[3] housed the meat-shambles[4] and it was almost unrecognisable because the spaces between the remaining columns were then closed by a wall, crowned by battlements. There is no evidence of the chronology of these added elements as they have been removed by a drastic restoration that eliminated all the material supposed to not be Roman. This restoration left an ambiguous ruin with lots of scars and unsolved problems. This operation was not recorded with drawings at the time, so we will try to picture this process through the north façade. To do that we have gathered a large number of documents from iconographic (engravings, paintings, drawings, photos, etc.), literary (documents handwritten and unpublished, printed, etc.) and, of course, archaeological sources. Fortunately, photography was thriving during the end of this period, so we have a few photographs and lots of engravings of the building, which to some extent reliable, from before and after the restoration.

The term *orthography* refers to the architectural representation of an elevation. When Vitruvius describes the fundamental principles of architecture he explains that the forms of representation are: ichnography (plan), orthography (elevation) and scenography (perspective) [2]. With this monument we had the chance to work with the orthographic projection, especially the north one. We will try to disassemble and interpret the remains to be able to reconstruct the elevation, since there is enough data to support a speculative reconstitution hypothesis. The orthographic projection is a

[3] This temple, dedicated to the imperial cult, was for many years improperly called the *Temple of Diana*. This designation was due to the Jesuit Manuel Fialho [1616–1718], because he thought that the temple had been built by Sertório who consecrated it to Diana. This Father left the handwritten record in four-volumes entitled "*Évora Illustrada*", in which he relates the history of the city, from its foundation to the beginning of the 18th century.

[4] The Portuguese word "*açougue*" was translated by the archaic term "meat-shambles", the place where the meat was sold, a flesh or meat market.

fundamental tool for the development of this research project. In this paper, five elevations are presented in order to justify this process[5].

Having at our disposable the photogrammetric survey of the remains, we have drawn the orthographic projection over it. This linear drawing provides a more precise representation and gives us more reliable information which can be used as a basis for further interpretations.

3.1 The Origin of the Ruin

The temple, as it can be seen today (Fig. 2), is the result of restoration carried out in the nineteenth century. The scant information makes it difficult to understand the consequences of this operation because we do not know if any evidence that could be important for the perception of the Roman architecture was destroyed. The temple was restored to a ruined state and before that it was a building that had several uses.

We know that it ceased to be a meat market in 1836 [3]. Motivated by this abandonment, the building had begun to be considered for its patrimonial value, and demands for its protection became a pressing issue.

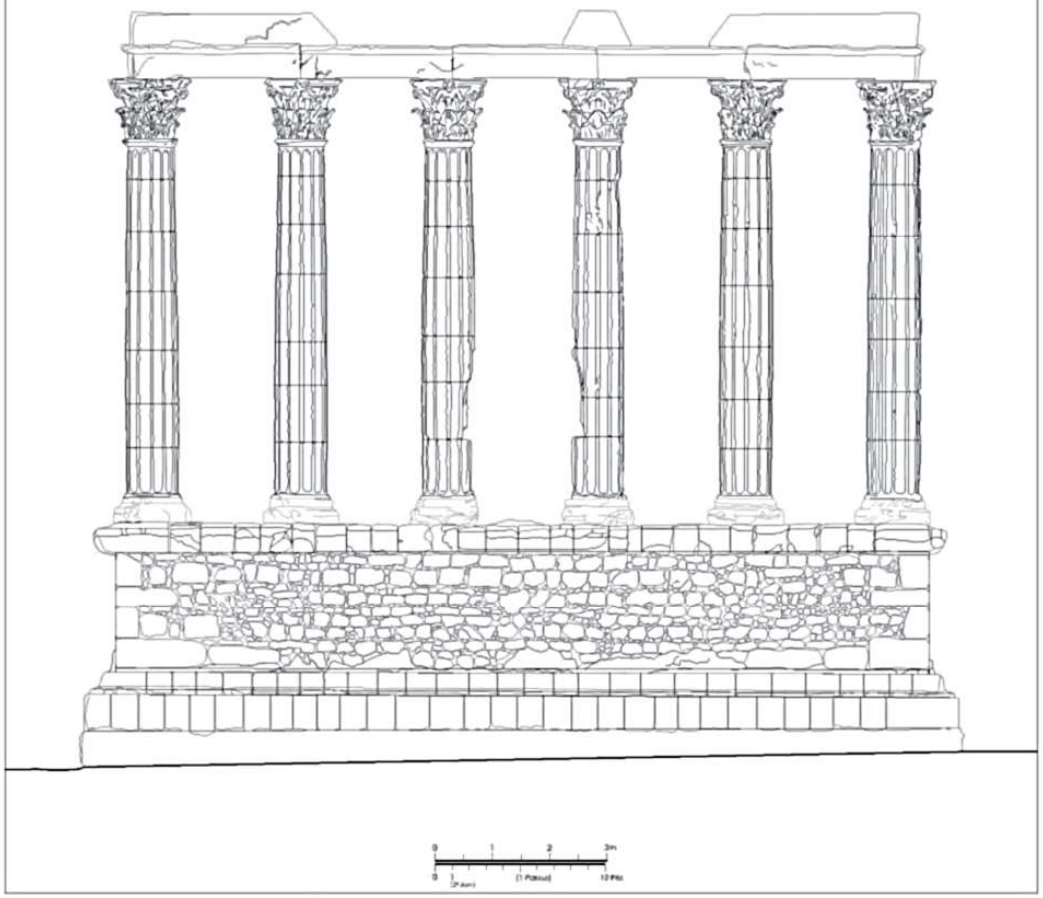
Several people promoted the safeguarding of the building as architectural heritage. Joaquim Cunha Rivara was one of the precursors of this debate. He carried out the first improvement and conservation operation of its remains, freeing the temple from the outbuildings of the Inquisition. In 1845, this scholar launched the first excavation campaign around the temple and found the surrounding Roman tank [4].

Unfortunately, there were some unpleasant events: in 1862, the city council decided to refurbish the public space around the temple, but the levelling and trowelling of the surrounding streets caused the partial destruction of the recently discovered tank[6]. In 1869, to avoid further destruction, the librarian Filipe Simões presented a report to the Municipality of Evora in which he proposed to carry out a fundamental restoration of the remaining structure in order to remove everything that was considered not to be Roman. Recovering the image of the ancient temple was his prime concern, inspired by theories and restoration practices that were then starting to be implemented both in France and England. The following year, the restoration of the Temple - that is to say, the clearing of the walls considered non-Roman - started under the coordination of the architect-scenographer José Cinatti. The belfry and the battlements were demolished and the masonry walls that filled the intercolumniations and the south façade were removed. At the discretion of the architect, important measures were taken: the architrave was reinforced; a fragment of the frieze that was in the walls of the old City Hall in Giraldo Square was replaced and a fence to protect the south side of the ruin was installed.

Rigorously following the written documents and images available, we have reconstructed what could have been the image of the remains of the temple in the early eighteenth century (Fig. 3). Looking carefully, we can deduce that the podium was restored. There are some vestiges of supposed mortar in the wall and there is an oblique

[5] This ongoing research considers other forms of representation such as the plan, the section and perspective hand drawings.

[6] This act was explicitly recorded in the report: “Relatório das Obras do Concelho”. See [5].



Monumental Center of Évora, Portugal. Remains of the Temple in the twenty-first century.
North elevation of the Roman Temple reconstituted from photogrammetric survey.

Fig. 2. North elevation of the remaining Temple (21st century), drawing by the author, 2017.

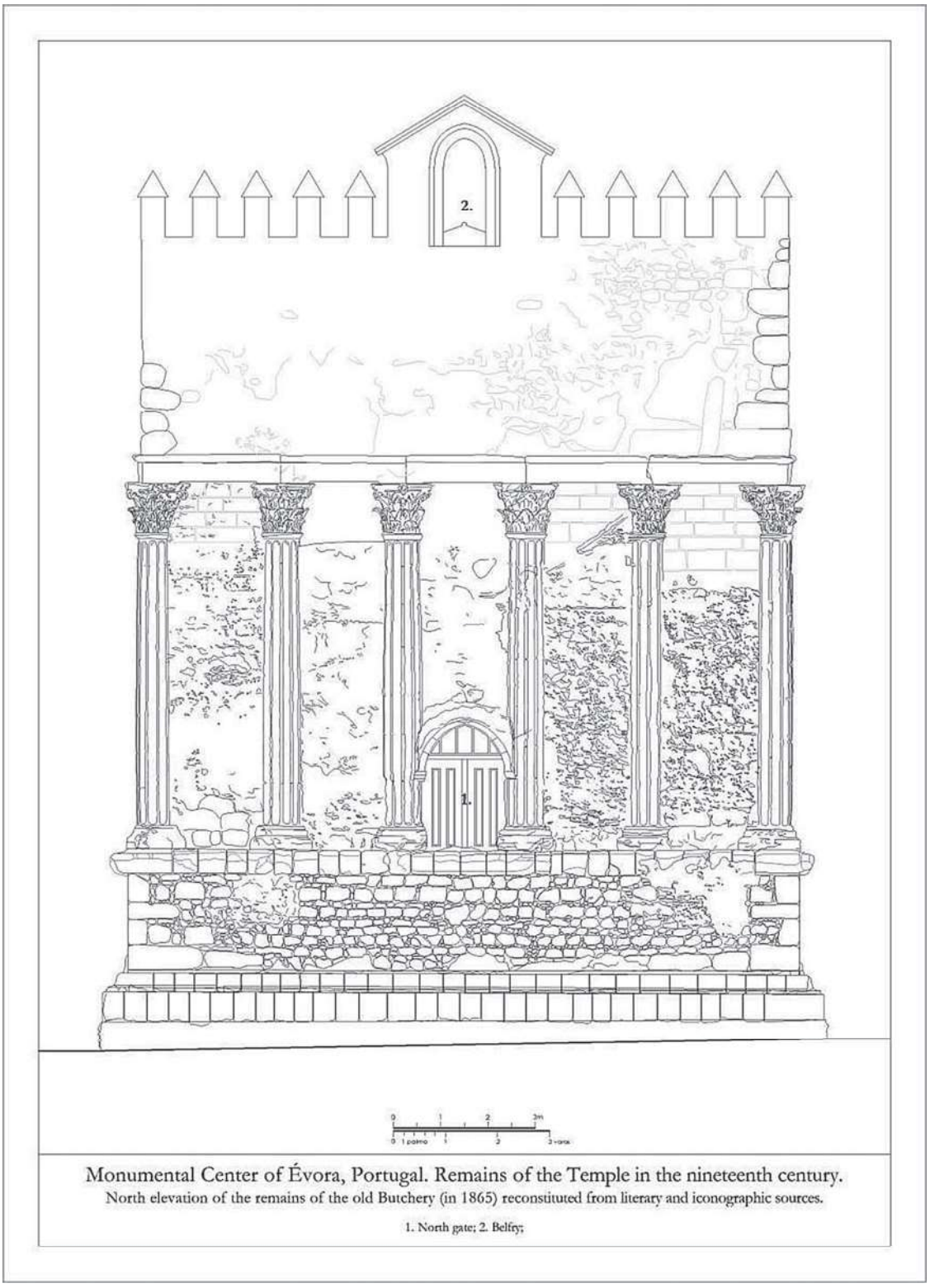


Fig. 3. North elevation of the remaining Temple (19th century), drawing by the author, 2017.

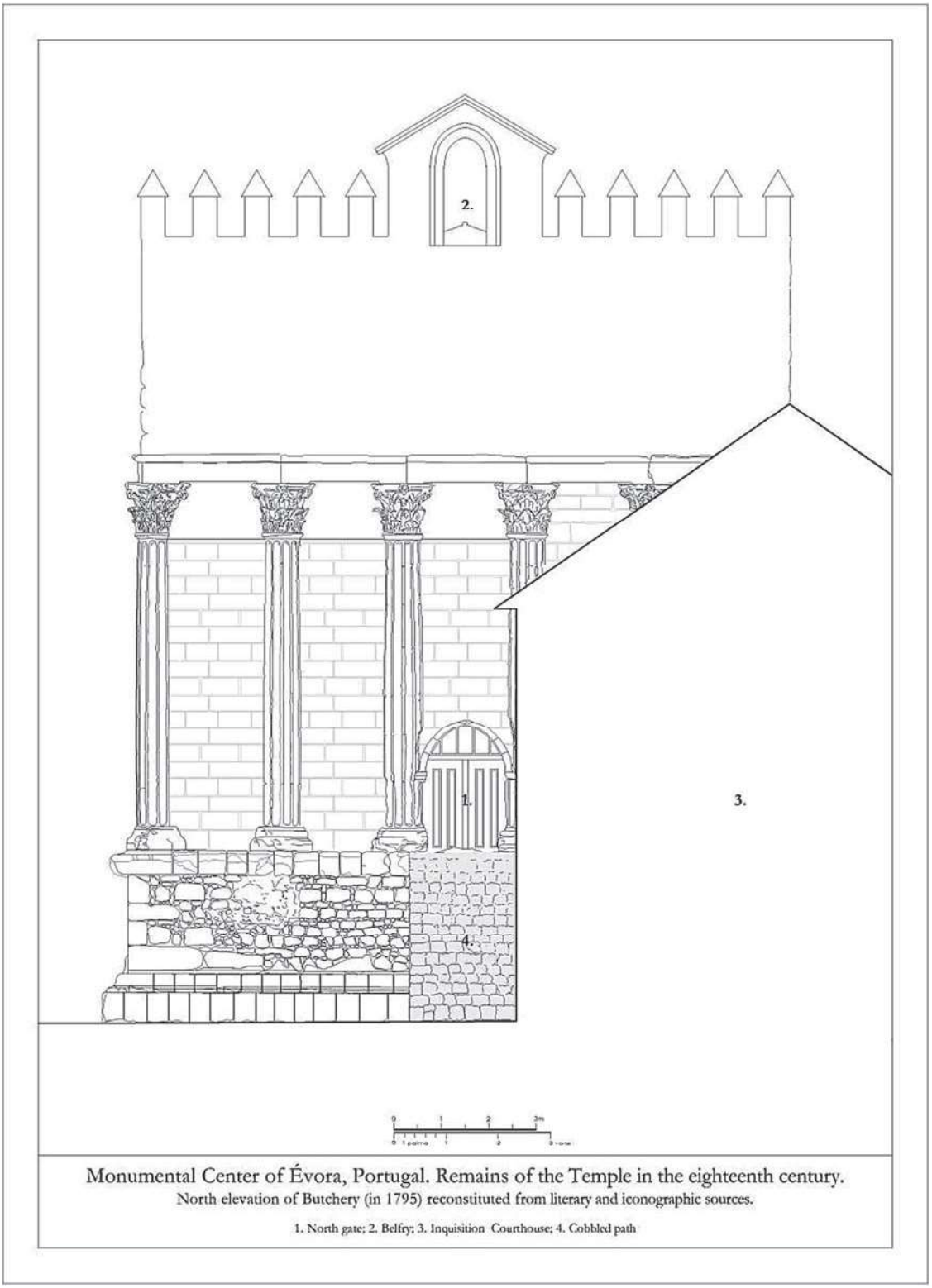


Fig. 4. North elevation of the remaining Temple (18th century), drawing by the author, 2017.

line to the right suggesting a roof. There are some points where the cornice of the podium has been destroyed, implying that there was an entrance or a floor. The level of the street was lowered so the foundations of the temple came into view. But how can we be sure of all of these facts?

3.2 The Meat-Shambles

"In point of antiquity, as well as elegance, it is the most estimable structure in Portugal, yet I am sorry to add, that the state of neglect in which it is left redounds little honour or discernment of the people of Evora. It is now converted into the meanest of offices – meat-shambles" [6].

This is how the architect James Murphy described the state of the temple at the end of the eighteenth century: a desolating image and the one he represents in his mysterious engraving (Fig. 1).

We do not know when the intercolumniation was filled, nor do we know when the medieval entablature was surmounted by a pounded wall. This configuration, which resembles a defensive tower, was already recognizable in the first known representation of the temple that appeared in the city charter (Foral da Leitura Nova), in 1501, with the small belfry in the north side, which had recently been built.

Through a municipal license, it is known that in the late sixteen sixties the area of the prisons of the Inquisition Courthouse had been enlarged, incorporating the temple from the west side, but the first known plan of the temple – drawn by Mateus do Couto, chief-architect of the Inquisitions of the Kingdom – dates only from 1636.

A few years later, in 1651, the first known detailed description of the building was written [7]. This important document states that the north gate was accessed through a cobbled path which ended in the corner of the Inquisition Courthouse, and that near this door, on the eastern side, there was a stone staircase with twelve steps. With this data we are able to locate these elements, following the measurements, which are given in "varas"[7]: the cobbled path measures two "varas" in width, and the stairs have five "varas" and four "palmos" in length. Our drawing accurately follows these measurements (Fig. 5).

In the eighteenth century, the antiquarians Francisco Pérez, James Murphy and José Cornide provided us with lots of valuable information, especially about the antiquities, including monuments but also epigraphs, sculptures and architectural fragments.

In 1782, Francisco Pérez, a bibliophile and antiquarian, travelled through the Iberian Peninsula seeking and recording antiquities. This archaeological journey was carefully recorded in "Diario del viaje a Andalucia y Portugal". He stayed in Evora for three days and was amazed by the Temple:

"Lord Maldonado took me to the public meat shambles which they call 'Azogue': and they are located precisely where the antique Temple of Diana used to be, some columns of which are still preserved with their very sumptuous Corinthian capitals, in its North and West parts of the building" [8].

[7] '*Vara'* is an ancient linear measure equivalent to 5 '*palmos*', nowadays 1,10 m or 43,31in.

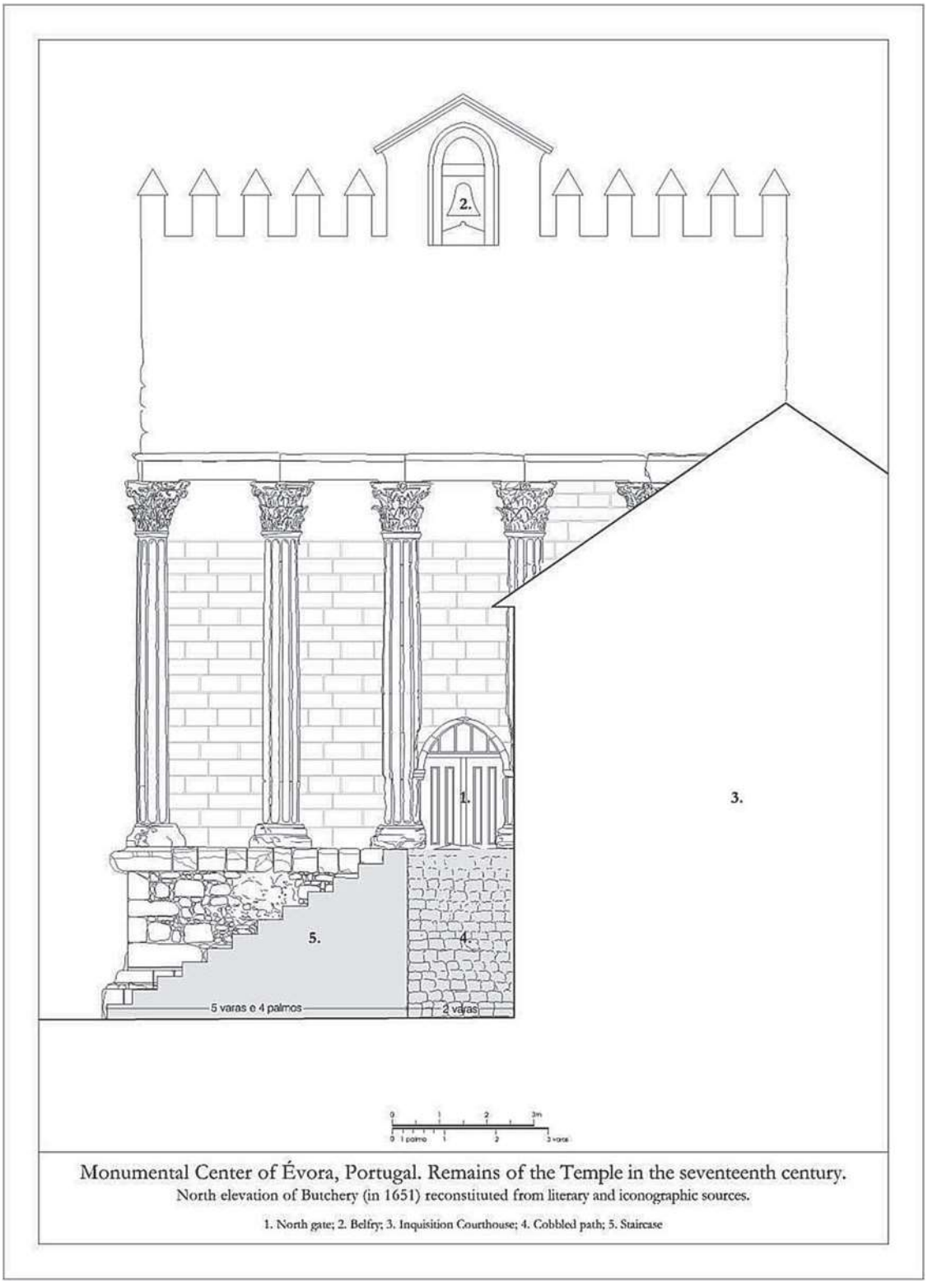


Fig. 5. North elevation of the remaining Temple (17th century), drawing by the author, 2017.

Accompanying the text, there is a drawing where it is possible to recognize, on the podium, a coating with a fairly regular stereotomy. This configuration could be an evocation of a possible ancient mortar coating.

A few years later James Murphy, during his travels through Portugal between 1789 and 1790, wrote about and drew monuments and other unique pieces. In Evora, Murphy defended the virtuosity of the Roman architecture of the Temple of Diana. Curiously, in his narrative, Murphy omitted all the medieval constructions that would have existed over the remains. His description of the temple is similar to what we can see today (Fig. 2). It is as if he had envisaged the restoration that happened almost a century afterwards.

"At one side of the hexastyle are five columns, including the angular one; at the other, I could discover but three. From these and the columns of the front we may infer that it had been a Peripteral Temple; for, according to Vitruvius, b. iii. C.I. Temples of this kind had six columns in the front, and as many in the posticus; the flanks had eleven each, including the angular columns, and a space equal to an intercolumn was left at every side between the surrounding columns and the cell or body of the Temple" [6].

Although with some uncertainties and errors - the flutes of the shafts are 12 not 16 - the description by James Murthy is quite well-founded and rigorous. It reveals erudition and knowledge about classical architecture and architectural treatises. In his representation there are, however, some interpretive aspects that one must take into account: the temple is represented in Greek style, without a podium, and the expansion of the Inquisition Courthouse is not considered on the north elevation, perhaps to show the whole façade of the temple in the drawing.

Eight years after Murphy's stay, another traveller came, from Spain, José Cornide. At that time this archaeologist-spy occupied the position of secretary of state for King Carlos IV, and his secret mission was to recognize the fortresses of the frontier. Despite such a mission, his Diarios de Viaje [9] is a very significant document with which to study antiquities. The description of the temple is brief but accurate and the drawings, by Melchor de Prado, are of great technical dexterity and metric rigour. At this time the staircase no longer appeared, so the configuration of the façade would probably have been such as the one we present in Fig. 4.

All these representations have to be analysed with extreme care because the picturesque side of the ruin must be disregarded in order to study the subject matter - the proportions and the composition of the classic architecture.

"The draftsmen and painters do not usually take the exact measurements, they neglect the details, they attribute to the lack of ability the formal decisions that they ignore, they seek to improve their models, they often reconstitute them from memory or in their own style (…)" [10] or according to a sketch made on the spot, but there is no evidence of such sketches. Given this, these images are always partly imaginary. Nonetheless, all this data, analysed according to the period, give important indications for the interpretation of the Roman remains. With this in mind, we undertook an attempt to make a reconstitution of the Roman temple.

3.3 The Temple

Looking at the existing façade we can see that there are some vestiges of *opus signinum* on the podium, between the base and the dado, but there are no mortar remains on the shafts. We do not know if these materials were removed during the restoration,

however the proportions and finishing of the shafts, as well as the outline of the flutes (in the horizontal section) lead us to conclude that the shafts of the columns must have originally been coated. Considering the thickness of the coating materials, there is an attempt to fill the remaining stones with mortar. A reconstitution hypothesis of the

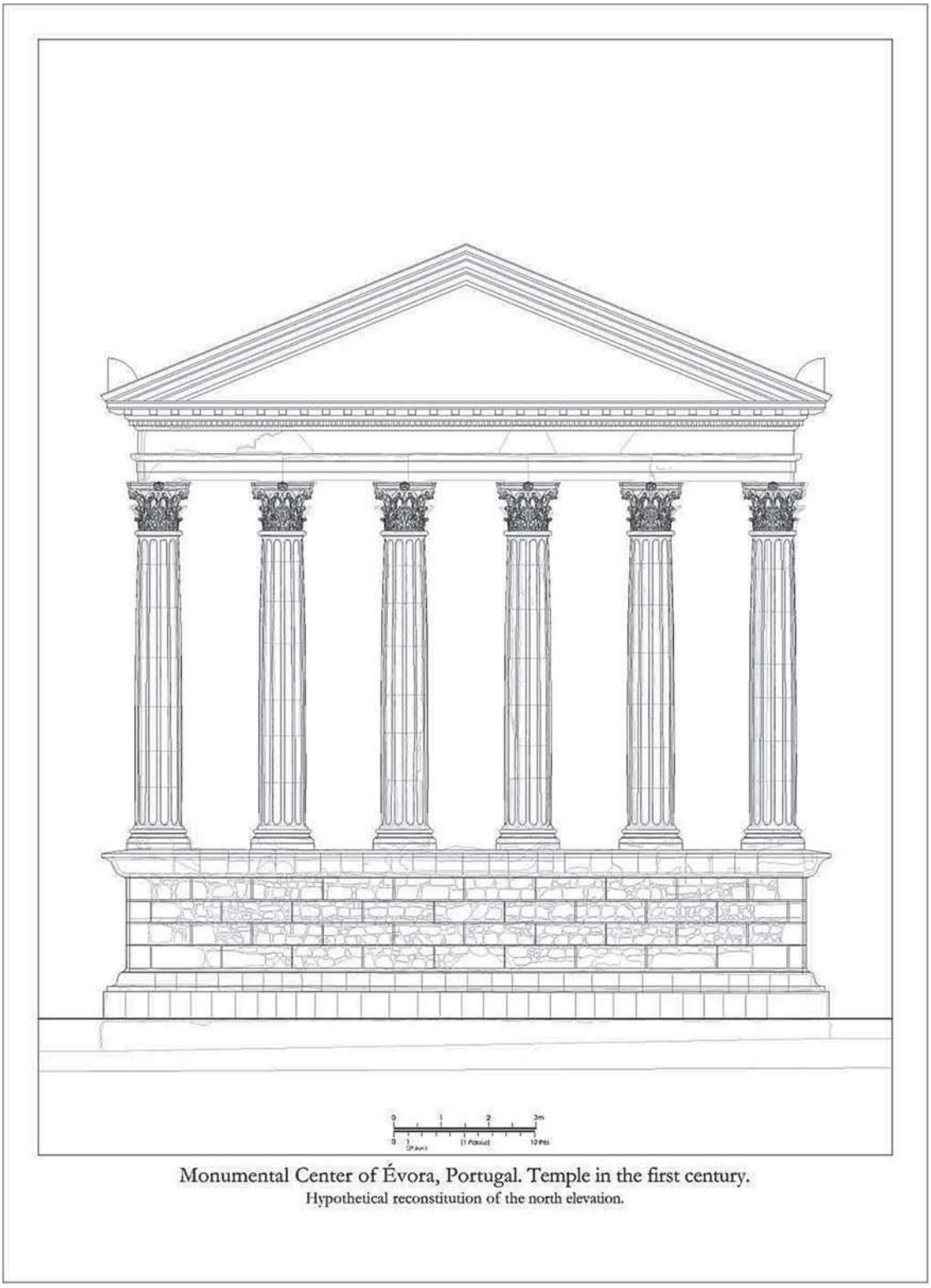


Fig. 6. North elevation of the Temple (1st century), drawing by the author, 2017.

façade is superimposed over the survey drawing. The regular stereotomy coating of the podium refers to the antiquarian´s representations. The bases and capitals are "restored" and the shafts are coated. The architrave fasciae are drawn and the frieze is left without decorations because there is no evidence of the original decorative elements. The cornice and the pediment are an invention made from similar models (Fig. 6).

The temple dubbed Diana was in fact a temple of the imperial age and part of a monumental complex in the city - the forum - and it was surrounded by a noteworthy U-shaped water tank[8]. It was probably built in the time of Claudius-Nero, and it possibly had a previous foundation by Augustus, but nothing has been found until the modern day. One assumption is that the podium could have been the same, but the attic bases and the Corinthian capitals of marble reveal more recent configurations.

4 Conclusions

To study Roman architecture in an urban context, it is fundamental to recognise the phases through which each building has passed, in order to provide data that will add to knowledge about the remaining architecture. The transformations that the temple of Evora suffered over the last twenty centuries have made it a remarkable piece that has inspired numerous studies and interpretations. This reconstitution is only one of them. There will be a lot more to discuss and discover.

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[8] Between 1989 and 1995 a major excavation campaign around the temple coordinated by the Architect Theodor Hauschild of the *Deutsches Archäologisches Institut* was carried out. In these excavations *the surrounding tank was partially exhumed. Although the tank had already been discovered, it was only 150 years later that this remain was valued due to its rarity as there are very few similar examples that we know of, namely the tanks of the Roman temples of Luni (Italy) and Beja (Portugal).*

5. This act was explicitly recorded in the report: “Relatório das Obras do Concelho”. In: Câmara Municipal de Évora (1861–1865) Correspondência Expedita, vol F7. Arquivo Municipal, Évora, pp 102v-103v
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