

# Evocar, reconstruir, tal vez soñar (Sobre el Templo de Jerusalén en la historia de la arquitectura)

Juan Antonio Ramírez  
Universidad Autónoma de Madrid

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## I. EQUÍVOCO: EL TEMPLO CENTRALIZADO

La destrucción de la más grande maravilla de la nación judaica es descrita por Flavio Josefo como un resultado poco menos que casual de la guerra contra los romanos: «Aquí, entonces, un soldado, sin aguardar que alguno se lo mandase, y sin vergüenza de tal hecho, antes movido, parece, de furor e ímpetu... fue animado por uno de sus camaradas, y tomando el fuego... echólo a una ventana de oro, por donde había entrada y paso a las otras partes del templo, hacia la parte del septentrión. Levantándose la llama, levantóse con ella un viento y clamorero dignos ciertamente de tal destrucción y ruina»<sup>1</sup>.

Nadie, ni el mismo Emperador, pudo detener la furia de la soldadesca. Saqueado ignominiosamente y arrasado por las llamas, desapareció para siempre el famoso Templo de Jerusalén. Esto sucedió en el mes de mayo del año 70 d. C. Con la ciudad conquistada, y una vez superada la sublevación de Bar Kokcha, los romanos erigieron en el emplazamiento del antiguo santuario sendas estatuas de Adriano el vecedor y de Júpiter Capitolino. A principios del siglo IV los peregrinos contemplaban en el antiguo solar del santuario una roca desnuda sobre la cual se lamentaban, desgarrando sus vestiduras, algunos judíos desconsolados<sup>2</sup>.

Así fue como la fortuna de Jerusalén se eclipsó du-

rante algunos siglos. La fastuosa capital del antiguo imperio salomónico fue reducida a una condición provincial, y ni siquiera los monumentos elevados en tiempos de Constantino consiguieron hacer de ella un centro significativo del mundo romano. Pero su importancia simbólica se incrementó bruscamente tras la conquista musulmana (638 d. C.) y la construcción, en la explanada del Templo, de la Cúpula de la Roca. Esta singular mezquita, de planta octogonal, fue levantada por artistas bizantinos en los años 691-692. Su forma centralizada se explica por ser un gigantesco edículo que encierra a la roca sobre la cual Abraham habría estado a punto de sacrificar a su hijo, y desde la que Mahoma ascendió al cielo<sup>3</sup>. Todos los visitantes medievales de Jerusalén, independientemente de su religión y al margen de los avatares políticos del lugar, se sintieron fascinados por aquella estructura gigantesca, destacando limpiamente en su inmensa explanada pavimentada de mármol. Nada similar podía verse en ningún otro lugar del mundo, de modo que existía alguna justificación para que se identificara la Cúpula de la Roca con el mítico Templo de Salomón que había ocupado en tiempos el mismo solar. Tampoco debe olvidarse que, si bien este santuario islámico no parece haber querido imitar la forma general del perdido Templo hierosolimitano, sí existe una conexión entre la decoración de ambos edificios.

El presente ensayo es un adelanto, sin las ilustraciones, del capítulo primero de la obra *El arte arquitectónico* (Juan Bautista Villalpando y el Templo de Salomón) que la Editorial Siruela de Madrid publicará próximamente. Este libro, con diversos ensayos de J. A. Ramírez, es el coordinador de la edición. André Corbois, René Boylen, Antonio Martínez Ripoll, y Robert Jan van Pelt, acompañarán a la primera edición española de la reconstrucción del Templo de Jerusalén que hicieron los jesuitas Servatius de Prado y J. B. Villalpando (Roma 1804).

<sup>1</sup> Flavio Josefo, *Guerra de los judíos y destrucción del templo y ciudad de Jerusalén*, Libro VII, N. Traducción de Juan Martín Cordero. Ed. Iberia, Madrid 1972, vol. II, p. 182.

<sup>2</sup> Así lo testimonia el peregrino de Baudens el año 333: «Sunt ibi et statuae domus Adriani, est et non longe de statuis lapide perstrata, ad quam veniunt iudei singulis annis et argunt et lamentantur se esse perituri et veremur ut non inciderent et sic recedant». Cfr. André Parrot, *El templo de Jerusalén*, Eds. Guergin, Barcelona 1962, pp. 79-80.

<sup>3</sup> Más detalles sobre todo esto, con indicaciones bibliográficas, pueden encontrarse en Juan Antonio Ramírez, «La Iglesia cristiana hereda un prototipo: el Templo de Salomón como edificio de planta central (ejemplos medievales)». En *Edificios y suertes* (Ensayos sobre arquitectura y suertes). Univ. de Málaga y Salamanca, Málaga 1980, pp. 58 y ss.

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