

recovered all the painted tiles, the text might use as base for reading its inscription.

The part of the tile that remained hidden at sight did not have any preparation, and the symbols, signs or initials that can be observed on them were painted directly on the tile one with color with red ochre (iron oxide). These signs consist, in a number and below a letter, capital letter or small letter always reversed. It was supposed that they were codes to arrange the text at the moment of placing them. This way, the part of the decorated tile was staying at sight,

while the chunk without painting was remaining hidden in the roof.

The tiles have uniform measures: 50cm of length, 24cm in their major slit and 16cm in their minor slit. The restoration has made possible the recovery of many elements, before invisible due to the dirt that was impregnating the tiles and it prevented their reading.

The restructuring of the cloister and the monumental enclosure has given place to a nice space as civic, social and cultural center.



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The cloister
Sant Bonaventura

07

The cloister Sant Bonaventura in Lluçmajor

On June 3rd, 1608 the Franciscans placed in this location after living in a house in the street *Monestir* since 1599.

The definitive conventual enclosure was constructed during the 17th century and it was formed by the church, the cloister, small attached buildings and the garden. The temple was blessed by *Pere Roig i Noguera* in 1656, on October 29th.

The internal areas of the convent: cells, offices, workshops, refectory, kitchen, desk, library, toilets, meetings room, were distributed around the cloister; the construction of the low floors finished about 1670 and the first floor about 1697. It follows the typical monastic Franciscan baroque construction: the ground floor is squared with double gallery superposed of round arches. The lower gallery is covered with a mirror vault whereas the vault of the upper floor is of beams.

The conventual enclosure was occupied by the Franciscan order up to Mendizábal's Confiscation, which took place on March 10th, 1836. From this moment and until 1998, year in which the *Guardia Civil* left definitively the cloister and its dependences, the cloister was a barrack of the *Guardia Civil*, Town court and Municipal Slaughterhouse.

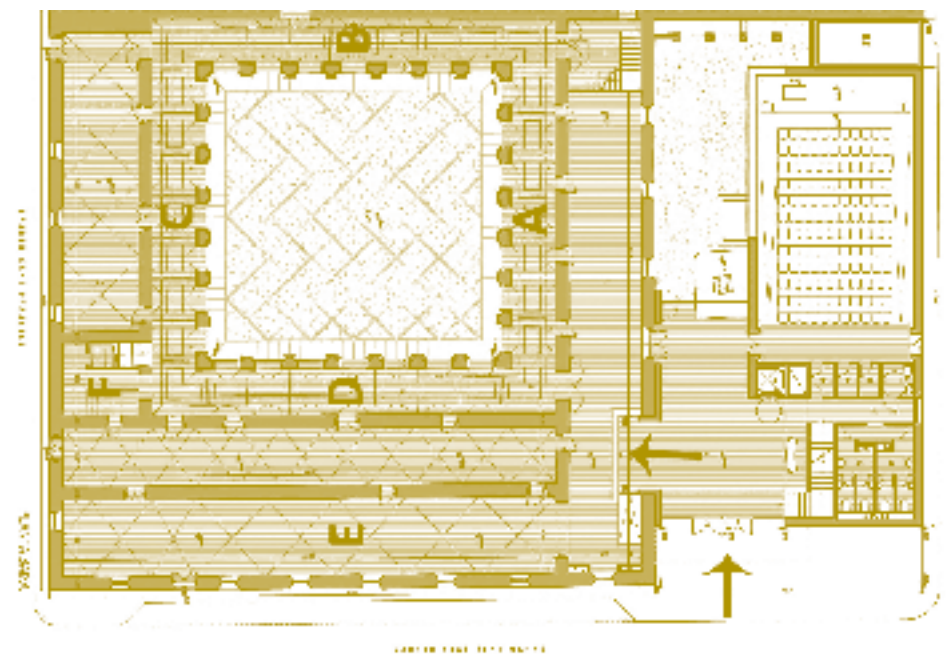
For that, in 1999 began the project of restoration and recovery of the building, declared Building of Cultural Interest on August 23rd, 2002. The works of restoration began on April 28th, 2006, day in which there was celebrated the symbolic act of the placement of the first stone. The inauguration of the cloister took place on June 27th, 2007.



The Wall Paintings

The paintings of the corridor of the ground floor are monochrome and all of them are painted with grisaille (degradation of gray colors). They're about a unitary cycle composed by holy and blessed Franciscans perfectly identified by a cartouche in band shape. These paintings were

realized at the end of the 17th century or beginning of the 18th, that means after the construction of the cloister in 1697. Sant Bonaventura's cloister is the only one in Spain and of the few ones in Europe where this type of paintings remain in good condition of preservation.

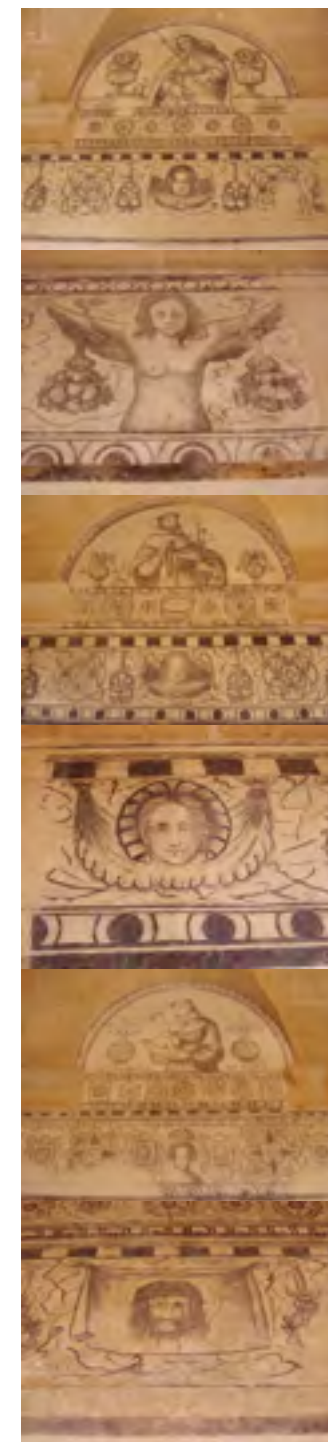


The set of paintings begins **(A)** with the image of Saint Peter of Alcántara, Saint Cesca Romana, the blessed Salvatore of Horta, Saint Margaret of Cortona and Saint Louis of France, king of France.

The paintings continue in the corridor **(B)** where there remain the Blessed Ramon Llull, Majorcan blessed very related to the order of the Franciscans; Saint Bridget, patron saint of Sweden; Saint Roque, Saint Colette and Saint Dominic of Guzmán.

The corridor **(C)** begins with the irrecoverable image of San Francis of Assisi, founder of the order, and it continues with the images of Saint Clare of Assisi, Saint Bonaventura -holder of the convent and general of the order-, Saint Elisabeth of Portugal -queen of Portugal-, Saint Anthony of Padua, Saint Elisabeth of Hungary and Saint Bernard of Sienna.

Finally, in the corridor **(D)** remain only three paintings: Saint Clare of Montefalco, Saint Louis of Toulouse and Saint Jane of the Cross.



In the refectory **(E)**, there are also remains of polychrome paintings. These paintings are located in the vaults and in the lateral arcades of the wall. The painting of Saint Bonaventura is recognized, but quite a lot damaged.

The paintings that decorate the stairs of the access to the top floor **(F)** are also formed by decorative motives and by diverse scenes related to the Franciscan order and are polychrome paintings, possibly of the end of the 18th century.

Under the stairs, there is a scene relative to the life of Saint Francis.

There have remained the paintings of the lintel and the jambs of the window that communicates with the exterior, with a God the Father with the arms extended in the lintel and cherubs in the jambs, combined with plant motives.

In the landing of the top floor there have been located four Franciscan scenes of Marian sign: the coronation of Saint Anthony of Padua before the presence of the Immaculate Conception, the Virgin Maria delivering the Baby Jesus to Saint Francis, the celestial vision of Saint Francis and fragments of a scene which gaps do not allow its identification.

On the top floor there have appeared some of the numbers of the presumably 15 cells of the convent.

The Painted Tiles

The presence of painted tiles in the eaves is typical in the rural Majorcan houses. They belong to the medieval period and the most ancient piece dates back of the 13th century.

The function of the decorated eaves is a protective symbol of the roofs and the inhabitants; in this case the eaves of the cloister were decorated by painted tiles which inscription, possibly represented a Biblical, poetical or, even, profane text, related to the convent. Once

