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**GUIDED TOURS
TO INCA'S HERITAGE**



Ajuntament d'Inca





The mendicant convents of Inca: Santo Domingo and Sant Francesc

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Former convent of the dominicans¹

The Dominicans settled in Inca in 1604. The convent was founded by the Dominican friar, Antoni Torrens, a native of Inca. The first stone of the church was laid in 1664, and it was blessed in the year 1689. Work on the cloister did not begin until 1730. In the year 1962, the church became a parish church.

The church's flat, rough-cut stone façade ends in a quarter-round cornice. The only decoration is found on the entrance doorway and the rose window. The Baroque façade has a niche displaying the Virgin Mary giving the rosary to Saint Dominic. The church has a single nave, covered by a barrel vault in five sections, with rectangular side chapels set between the buttresses and a trapezoidal apse. The choir is at the foot of the church. The chapel of Roser or sunken chapel, with two sections covered by a barrel vault, ends in a rectangular apse, and was commenced in 1666. There is a small choir at the entrance with shallow rectangular chapels. Altarpieces. With the exception of the Virgin of the Roser and the Assumption (1592), all are from the Baroque period (17th-18th century). On these altarpieces, practically all the space is occupied by paint. They fundamentally depict saints of the Dominican order and devotions and legends from this same religious congregation, such as that of the Virgin of Roser, that of the Saint Novici or that of Saint Dominic in Soriano. The altarpiece of the Virgin of Roser and the Assumption is from the 16th century; those of Saint Vincent Ferrer, the Souls and the Madre de Diez

de Roser date back to the 17th century; and that of the Name of Jesus or the Virgin María del Pilar, that of the Holy Family and that of Saint Dominic in Soriano are 18th-century works. Freestanding sculptures are distributed around the chapels of the church. Some of the anonymous works date back to the 17th century: the Virgin Mary in death and some small angels from a Baroque altarpiece. From the 18th century, there is a Saint Jerome and an image of Saint Catalina Tomàs. Meanwhile, the Christ of Saint Dominic is from the late 18th or early 19th century, and the Dolorosa by Frederic Marès is a 20th-century work.



Painting forms part of the altarpieces, although some canvases have been conserved, and hang in the chapels. The most interesting ones are: *the death of Saint Catherine of Siena* (16th century); *Saint Dominic* (17th century), a painting that presided over the main altarpiece until the beginning of the 20th century; *the baptism of Saint Vincent Ferrer* and *the entry into the city of Mallorca of Saint Vincent Ferrer in 1413* (both from the 18th century), placed at the sides of the presbytery. The cloister, which was built in the 18th century, is square-shaped, two storeys high and has a porch. On either side of the ground floor there are seven basket-handle arches supported by Ionic-order columns; on the main floor, there are three balconied windows; and the top floor has three small flared windows above the windows of the lower floor. After its careful restoration, the cloister of the old convent has become one of the most important works of Inca's artistic heritage.

The Convent of Sant Francesc²

In the year 1325, Pope John XXII authorised the Friars Minor to settle in the town of Inca. This convent was the second one the order had on Mallorca, and the first outside of the capital city. Construction of the Franciscan church commenced in 1341 and ended in the time of the bishop of Mallorca, Brother Pere de Cima (1375-1390). The 14th-century Gothic church was demolished towards the end of the 18th century and the current church was built in its place, and completed in the early 19th century.

The church's main façade is sober, a characteristic of Mallorcan churches of the Baroque period. It is clad in rough-cut stone and is totally flat. The main entrance was constructed in 1975, replacing the Gothic doorway that

had been conserved from the original church. On the tympanum there is a relief, the work of the sculptor Jaume Mir, representing the impression of the stigmata on Saint Francis.

The church has a single nave in six sections with side chapels located between the buttresses. It is covered by a barrel vault with lunettes, with windows that open in the middle. The nave ends in a semi-circular apse covered by a conch. The apse is decorated with paintings by Miquel Vadell, a work produced in 1937 which affected the chevet of the church and the stucco decoration of the nave. It consists of a painting, imitating a mosaic, with a large company of musician and singer angels who glorify Saint Francis, whose image with outstretched hands showing the stigmata comes from the previous church and the former altarpiece (18th century). The presbytery contains two extremely relevant Gothic sculptures: a 15th-century Christ and the image of the Virgin of the Tabernacle, Grace or Angels (the former patron of the paraires, or wool-dressers), a carving by Gabriel Mòger, from around 1500.





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