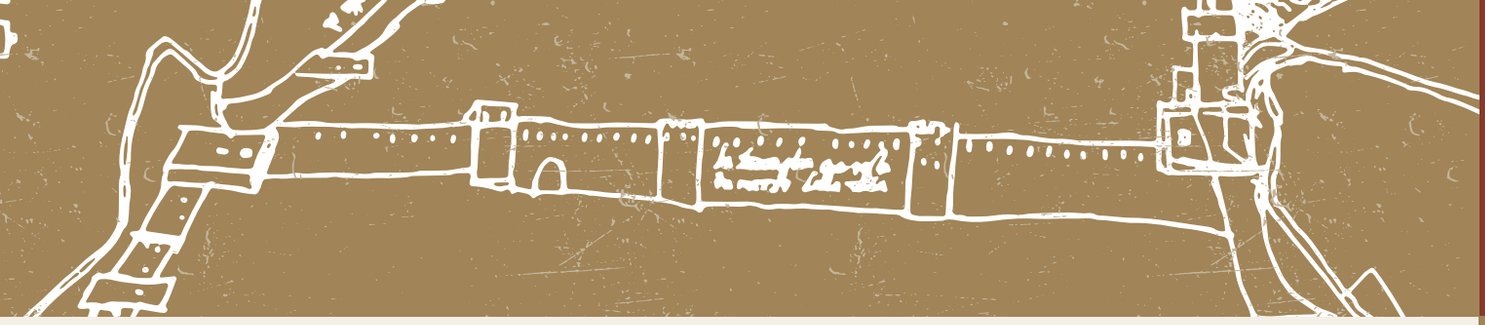

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Organització educativa, científica i cultural de Nacions Unides

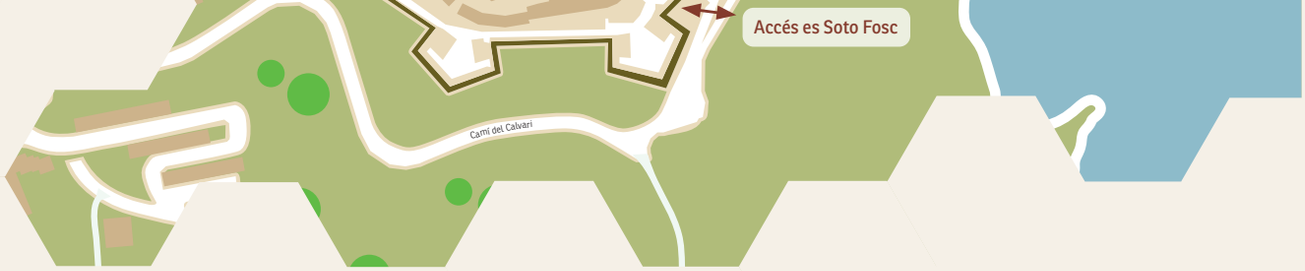
PATRIMONI MUNDIAL · WORLD HERITAGE · PATRIMOINE MONDIAL

Eivissa. Biodiversitat i Cultura inscrit a la Llista del Patrimoni Mundial el 1999

SANTA FAÇ MUSEUM SITE

The Santa Faç site has been the subject of several building projects for public use, but its location, next to the Islamic wall, and the discovery of the moat that protected one of the gates of the medina, have dictated that it should be used to tell the history of this part of the city.

The thematic content on display deals with issues related to its urban context, with a special focus on the pre-Renaissance wall and the surrounding buildings. Information from the past is presented, extracted from documentary resources and historical cartography, as well as the scarce evidence of the ancient period that has been found on the site. The excavation process of the buildings is also analysed, along with some of the materials recovered that are shown, such as the imported Valencian ceramics and the coins found.



14TH-15TH CENTURY IMPORTED CERAMICS

The excavation of the moat yielded an interesting batch of tableware from the eastern region of the Iberian Peninsula, mostly from the Paterna and Manises workshops. These are productions of high technical quality and varied decoration that were widely distributed throughout the Mediterranean in the 14th and 15th centuries, in parallel with the maritime and commercial expansion of the Crown of Aragon.

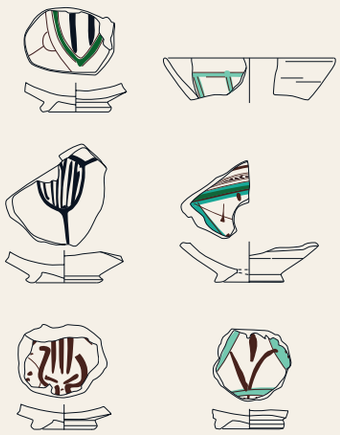
The glazing technique was already in use in the Moorish period, but it was in the 14th century, with the use of tin in the glaze, that the white background was improved to give greater contrast and luminosity to the decoration. The tableware has glazed surfaces with a white covering and decorative motifs in green, blue or metallic lustre, resulting in highly original and attractive pieces. In addition to the potters of the eastern region of the Iberian Peninsula, there were other centres of production in Catalonia, Teruel and Granada, but fewer examples of these have been documented.

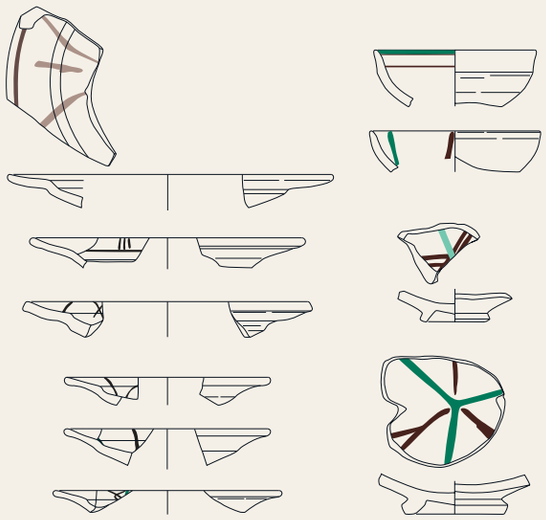
GREEN AND MANGANESE-DECORATED CERAMICS

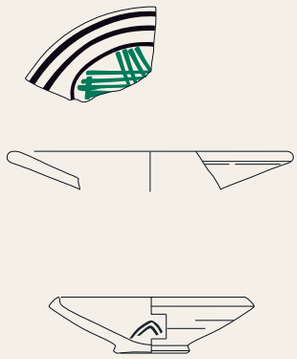
The decoration was applied to the white background using metal oxide pigments, such as copper for the green and manganese for the black and purple.

In terms of decorative compositions motifs from the Moorish tradition survived in a simplified form, combined with others from Christian culture. New forms and types of ceramics were also introduced, such as soup bowls, the "pitxer" or wine jug, and rimmed dishes designed for serving solid foodstuffs.

The decorative style can be schematic or elaborated, and both categories coexisted. The best represented at the site is the former, characterised by simple decorations of strokes or lines, very common from the 14th century to the early 15th century. The elaborated style is distinguished by the use of brushstrokes and areas filled with micro-elements such as black stripes and dots. Coats of arms appear more as an ornamental motif than as a representation of noble descent.





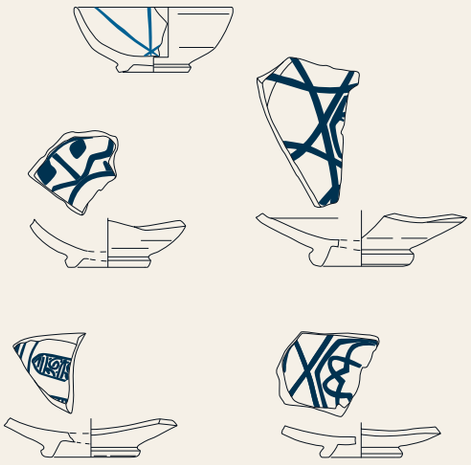


COBALT-BLUE DECORATIONS

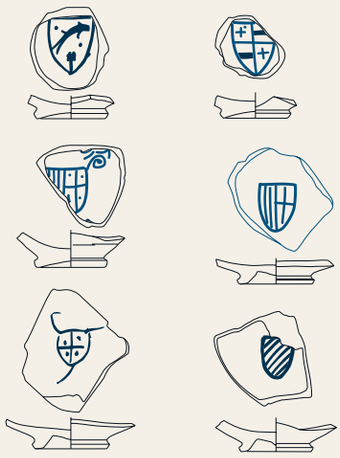
In the 14th and 15th centuries, Valencian potteries produced a large number of pieces decorated in cobalt blue, with a wide variety of ornamental compositions and styles of varying complexity with unique characteristics. Most of the tableware found in the excavation is decorated with plant or geometric motifs, or repeated radial palmette motifs with reticulated patterns.

Another group of specimens are those in the Malaga style, with decorations inspired by blue-and-gilt designs in the Moorish tradition, with radial or central compositions organised by main elements outlined in blue.

MALAGA-STYLE



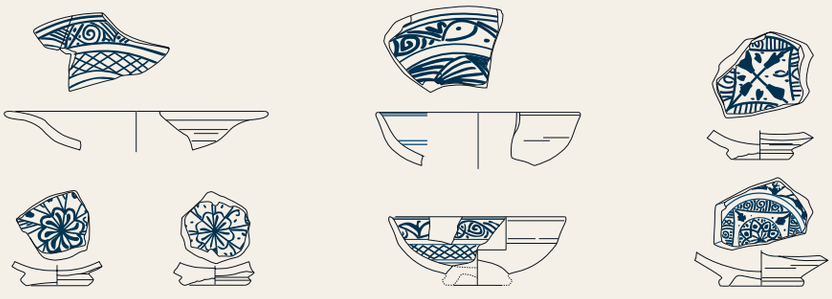
HERALDIC MOTIFS

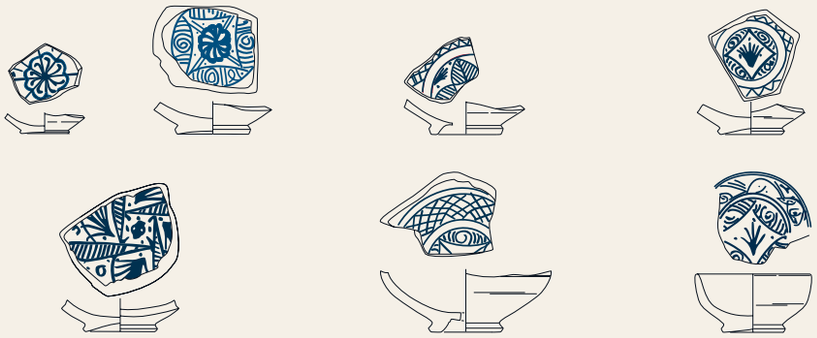


NATURALISTIC STYLE

GEOMETRIC STYLE

COMPLEX STYLE



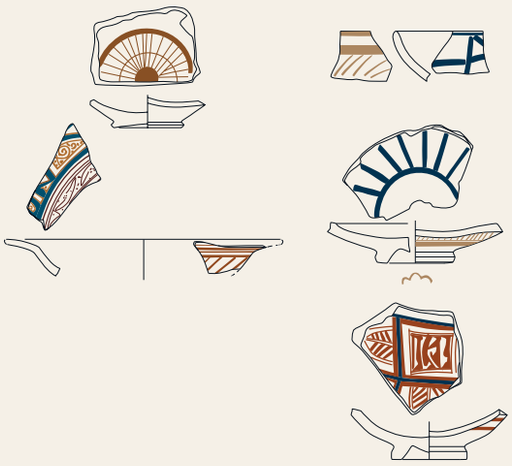


CERAMICS WITH METALLIC REFLECTIONS

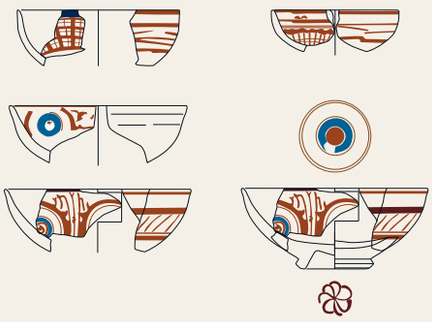
Golden decorations gave the ceramics an appearance similar to that of metal tableware. It was achieved by mixing silver and copper sulphides with vermilion. In some pieces it is combined with cobalt-blue motifs. The type of ornamentation may be of Moorish tradition, based on the Malaga style, or of Gothic inspiration from Manises. Both styles were widespread.

The appeal of this type of ceramic outside the Iberian Peninsula was such that it was used to decorate façades such as that of the church of Pula in Sardinia. The decorations on the plates found there have given their name to a specific decorative type characterised by the presence of radial motifs and blank or reserved areas.

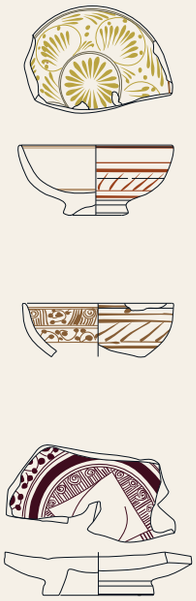
MALAGA STYLE



GOTHIC STYLE



PULA STYLE



COINS

A set of coins are presented in chronological order, showing the use and survival of the buildings up to the 20th century. This is a major testimony to the economic vicissitudes of the island from the Christian conquest of 1235 onwards. The finds of medieval coins (13th-15th centuries) show the island's links with the territories of the Crown of Aragon: the Catalan counties and the kingdoms of Valencia and Majorca.

In the 16th century, the Habsburg monarchy granted the *Universitat d'Eivissa*, a local government institution of the time, permission to mint coins. These copper coins are recognisable because they include the emblem of Ibiza, represented by a castle over the sea and the legend *Universitas*. Their circulation was very local, given that for major transactions and payments, gold or silver coins were used.

Due to the scarcity of coins, during the reign of Charles II in the 17th century, earlier coins were re-struck, with a 6 on the obverse to double their value. The Dombes coin, issued by Gaston d'Orleans from France, also dates from this period.

In the 18th century, the Castilian maravedi prevailed. The House of Bourbon put an end to local issues and unified the monetary system in all the territories of the monarchy. In the 19th century, during the First Republic (1868-1870), the peseta was introduced, with new and original designs, far removed from the conventional royal iconography. The peseta was in circulation for more than 100 years, until 2002, when it was replaced by the Euro.

Anv. Rev.

1. COPPER AND SILVER ALLOY DINER
Period: Jaume I (1213-1276)
Mint: Barcelona
Obverse: Bust of the monarch with crown to the left, encircled by a dotted border, illegible legend, probably BARQVINO.
Reverse: Cross, with group of three dots and rings in the segments. Illegible legend, probably IACOB REX.
17 mm diameter

Anv. Rev.

2. COPPER AND SILVER ALLOY DINER
Date: Jaume I (1238-1276)
Mint: Valencia, 1271
Obverse: Bust of the monarch with crown to the left, encircled by a dotted border, illegible legend, probably IACOBVS REX.
Reverse: Double-leaved lotus flower, inscribed in border of dots. Illegible legend, probably VALENCIE
17 mm diameter

Anv. Rev.

3. COPPER AND SILVER ALLOY DOBLER
Period: Sanç I (1311-1324)
Mint: Majorca
Obverse: Bust of the king frontally with crown, between two stars, encircled by a dotted border and the legend REX MAIORICARUM
Reverse: Latin cross and the legend SANCIVS DEI GRA
20 mm diameter

4. COPPER AND SILVER ALLOY DINER
Period: Ferran II (1479-1516)
Mint: Barcelona, 1479?
Obverse: Deteriorated
Reverse: Cross, with a group of three dots and rings in the segments.
Some letters of the legend BARQUINONA can be distinguished.
17 mm diameter

5. COPPER DOBLER
Period: Felipe II (1556-1598)
Mint: Ibiza
Obverse: Deteriorated
Reverse: Castle with three towers over the sea, encircled by a dotted border
18 mm diameter

6. COPPER DOBLER
Period: Felipe III (1598-1621)
Mint: Ibiza
Obverse: Bust in profile looking to the left, uncrowned, bald and with little beard. Dotted border and the legend PHI DEI GRA R MAIO
Reverse: Emblem of the castle, surrounded by a dotted border and the legend VNIVER EBVSI D N S
17 mm diameter

7. COPPER DOBLER
Period: Felipe IV (1621-1665), re-struck by Carlos II (1665-1700)
Mint: Ibiza. Re-struck in 1684
Obverse: Deteriorated
Reverse: Two bars with two dots above
19 mm diameter

8. COPPER SOU
Period: Felipe IV (1621-1665), re-struck by Carlos II (1665-1700)
Mint: Ibiza, 1640. Re-struck in 1684
Obverse: Bust to the right with radiate crown and the numeral 6
Reverse: Castle with three towers over the sea
20 mm diameter

9. COPPER SOU
Period: Carlos II (1665-1700)
Mint: Ibiza, 1684
Obverse: Bust with radiate crown to the right and the numeral 6 in front. Some legible letters of the legend CAROLUS.II.REX N
Reverse: Castle with three towers over the sea and the legend VNIVER (star) EBVSI DN
18 mm diameter

10. DOUBLE COPPER TOURNOIS DINER
Period: Gaston de Dombes (1627-1650), Duke of Orleans
Mint: Trévoux, Dombes. 1635?
Obverse: Deteriorated
Reverse: Three fleurs-de-lis under "*lambel*" with legend: DOVBLE – TOVRNOIS
21 mm diameter

11. COPPER MARAVEDI
Period: Carlos IV (1788 – 1808)
Mint: Segovia, 1802
Value: 4 maravedis
Obverse: Bust of the monarch facing right and the legend "CAROLUS · IIII D.G. HISP REX · 1802".
Reverse: Coat of arms
25 mm diameter

12. COPPER MARAVEDI
Period: Fernando VII (1808-1833)
Mint: Jubia, 1818
Value: 8 maravedis
Obverse: Bust of the monarch facing right and the legend "FERDIN · VII · D · G · HISP · REX · 1818".
Reverse: Coat of arms
32 mm diameter

13. COPPER CÉNTIMO
Period: Provisional Government, 1st Republic (1868-1870)
Mint: Barcelona, 1870
Value: 10 céntimos
Obverse: Cybele seated to the right, encircled by a dotted border and the legend "DIEZ GRAMOS (18)70".
Reverse: Lion with shield facing left, dotted border and the legend "CIEN PIEZAS EN KILOG · DIEZ CENTIMOS"
30 mm diameter

THE MEDIEVAL FORTIFICATIONS

The Islamic walls were made up of three enclosures that occupied the NW slope of *Puig de Vila* in a staggered fashion, enclosing an area of approximately four hectares.

The fortress and the citadel were located at the top, below which were the urban enclosures, defended by sections of wall with quadrangular towers. The fortifications were built with rammed-earth walls on stone foundations. It is known that the enclosures were connected to each other and each one had gates that communicated with the outside, of which today only *sa Portella* can be identified.

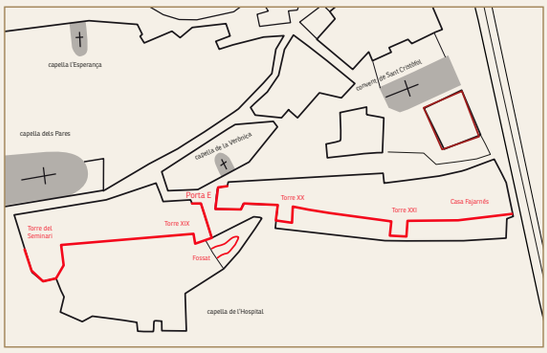
In 1114, troops from the city of Pisa and Count Ramon Berenguer III of Barcelona attacked the cities of Ibiza and Majorca. The Crusaders used siege machines to occupy medina Yabisa and, after causing great destruction, they abandoned it. A poem in Latin is preserved from this event, which contains a detailed description of the fortifications that protected the city at the time.

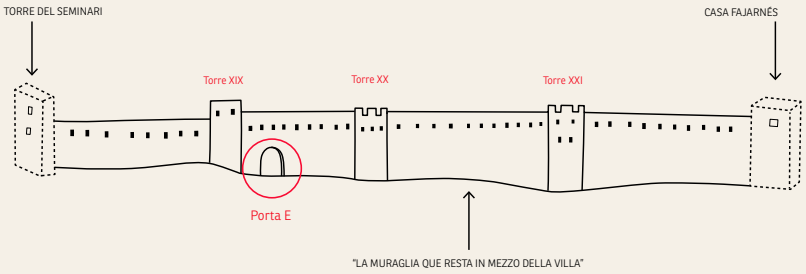
After the Catalan conquest of 1235, the defensive system remained in use for centuries until it was replaced by the Renaissance enclosure built in the 16th century.

"Ritratto grande della fortezza de Eviza...", cap a 1555. Valladolid, Archivo General de Simancas, P.M. i D.I-37

GATEWAY "E" OF THE SECTION OF THE SECOND

The first municipal gazetteer from the end of the 18th century mentions "*es portalet de Santa Faç*" and relates it to the old streets *calle de las Monjas and calle de Santa Faç*. This gateway was located in the section between the towers 19 and 20 but disappeared shortly afterwards. It seems that it was during the reforms of Caietà Soler's Plan of Improvements in 1796, which introduced changes in *calle de las Monjas* (now *calle de Joan Roman*) with the demolition of the medieval gate and a building block located in *calle de la Conquesta*.





THE MOAT OF SANTA FAÇ

Medieval documentary sources (13th-14th centuries) mention the barbican and the moat at the foot of the gate of the middle town. During the archaeological excavation of the Santa Faç area, a moat carved into the rock was found at the foot of tower 19 and gate E, which served to reinforce the defence of the access to the fortified town. The gate was located at a high level and was accessed by a steep ramp, whose trajectory must not have been very different from the one that exists today in *calle de la Conquesta.*

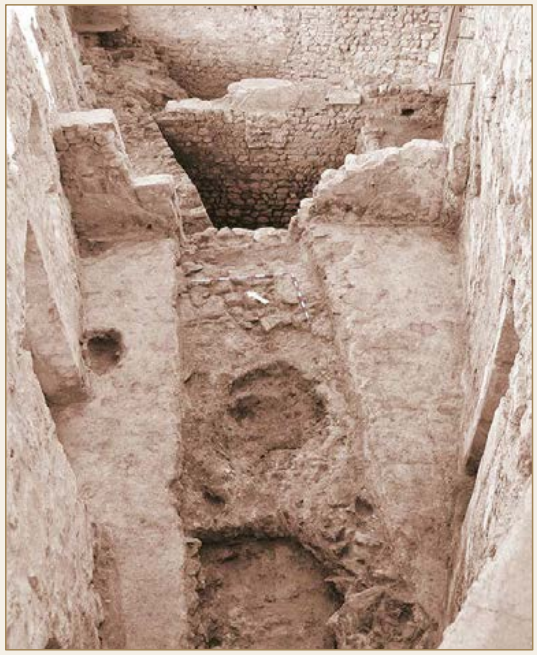
THE ARCHAEOLOGICAL EXCAVATION OF THE SANTA FAÇ SITE No. 3

The first actions consisted of clearing out the rubble accumulated inside the old dwellings, abandoned years ago, of which only the north façade on the ground floor and the rear wall, below the street level of *calle de la Conquesta*, remained standing. The interior of the space was divided by two transversal walls that formed three rooms; the one located to the west was a kitchen. Ceramic tiling probably laid in the second half of the 19th century was preserved in all of them.

The buildings occupied a space outside the walls at the foot of the north gate of the middle town, where the barbican and the moat were located, both of which are mentioned in written sources from the 12th and 14th centuries. The transversal walls reach the bottom of the moat, which was later filled to level off the area. The materials found inside indicate that this operation was carried out during the first half of the 15th century, and the dwellings were built in this or the follow-

ing century. From then until the 20th century they underwent various changes, such as the replacement of stone paving with the tiling of the final stage.

As for its layout, it seems that the central room originally lacked an independent door, and the one that remains today was opened in the 17th-18th centuries. A cesspit with a latrine and a cistern was opened in the western room, located at the bottom of the plot, with the tank buried below the street. The space was subdivided into three areas: two small rooms, with floors at different levels, and a corridor, where the latrine was located. Bishop Josep Mora may have been referring to this building when he said in 1691 that the hospital's patients were cared for in a nearby house donated by the notary Jaume Gibert.

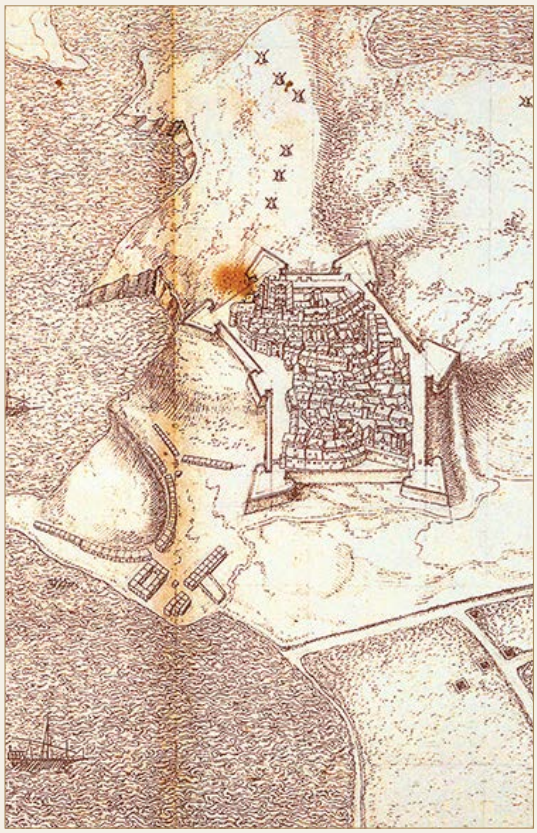


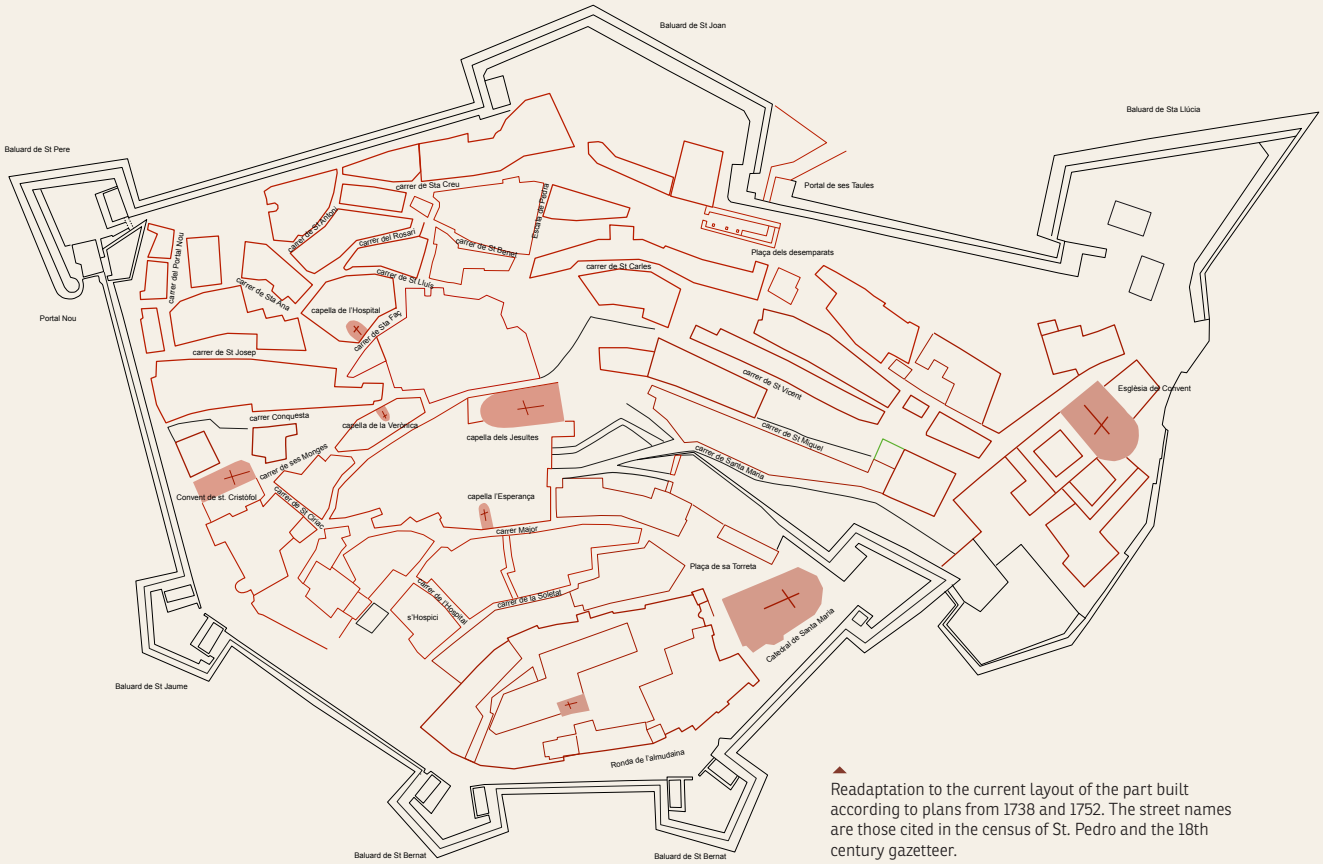
THE URBAN ENVIRONMENT

The area of *Santa Faç* was part of the Islamic suburb, which was converted into a lower town in the Christian era. Its urban growth intensified during the 13th and 14th centuries, and at some points it was considered a danger to the defence of the fortifications. In its surroundings was the hospital for the poor (*s'Hospitalet*), of which there are records from the end of the 14th century, and the Royal Hospital. The 1785 census of St. Pedro cites it as the street or district of the hospitals and provides data on the neighbourhood and its families. In 1798, it is already mentioned as *calle de Santa Faç*.

18th-century cartography shows that the neighbourhood was densely built-up, with a system of blocks built between narrow alleyways that came together in the square *Plaza del Sol*, near the *Portal Nou* exit.

The buildings in *Santa Faç* that were built in the 15th century were in use until the beginning of the 20th century. Divided into two dwellings, one of them appears in photographs from the beginning of the century with its roof collapsed, and the other survived until the 1940s, when it must have been abandoned for good.





Readaptation to the current layout of the part built according to plans from 1738 and 1752. The street names are those cited in the census of St. Pedro and the 18th century gazetteer.

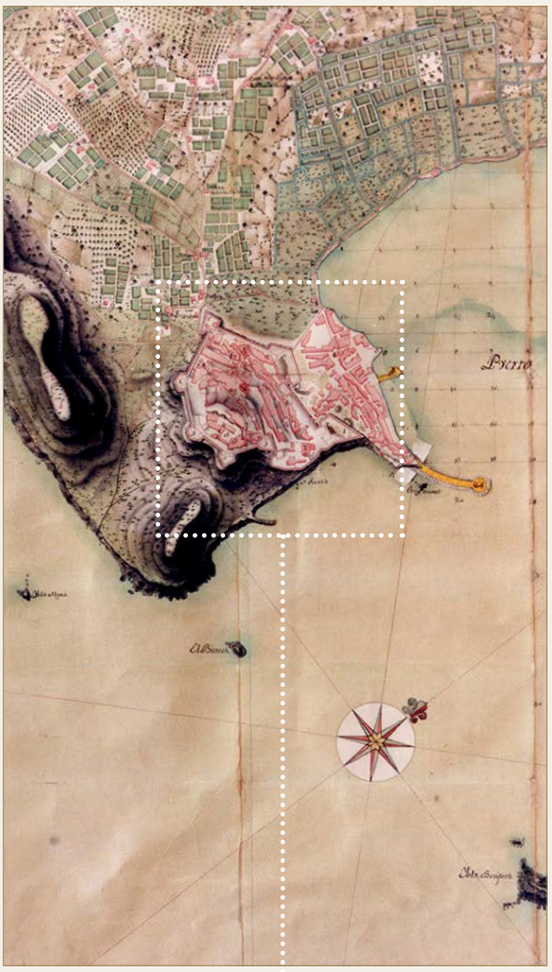
"Recuell des cartes des costes de Catalogne et des isles de Majorque, Minorque et Yvice". Charles de Pene 1680. Service Historique de la Marine, Château de Vincennes.

THE VERONICA CHAPEL

Linked to the gate and the street, there was a small chapel, known as "*capilla de la Verónica*", which is depicted in 18th century plans. It is located between the chapel of the Jesuits (*La Compañía*), that of the hospital and that of the convent of *San Cristóbal* and in front of the "*Portillo de Santa Faç*". Veronica is the name given to the *Santa Faç*, referring to the woman who wiped the forehead of Jesus on the road to Calvary, his face becoming imprinted on the cloth with which she carried out the pious act. The Ibizan historian Joan Marí Cardona says that it must have been an exclusively popular chapel not dedicated to worship, given that no reference is ever made to it in ecclesiastical documents.

The chapel appears for the first time in the plan drawn by the engineer Joan Ballester in 1738, located in a trapezoid-shaped block. As it is drawn, it appears to be a small outbuilding with a single rectangular nave, with an entrance on the north side. The nearby chapel of *La Esperanza*, the convent of the nuns and the chapel of the hospital for the poor are also located on the same plan.

There is a second plan showing the chapel by the same author, but from 1752, which shows a situation similar to that of the 1738 document. However, J. Ballester himself, in a new plan drawn up three years later, in 1755 (AGS MP / D XXIX 62), depicts the religious facilities of the Jesuits, of the hospital, and the convent of the nuns, but does not include the Veronica Chapel. This could indicate that, in the period between 1738 and 1755, it must have been closed and was no longer depicted on the cartography.



Detall del "*Plano de Iviza y sus contornos*". Juan Ballester 1738. Eivissa, Arxiu Històric d'Eivissa i Formentera, XIX.1-38

Detall del "*Plano de la Plaza y Puerto de Yviza y sus contornos*". Juan Ballester 1752. Valladolid, Archivo General de Simancas, P.M. i D.1-26

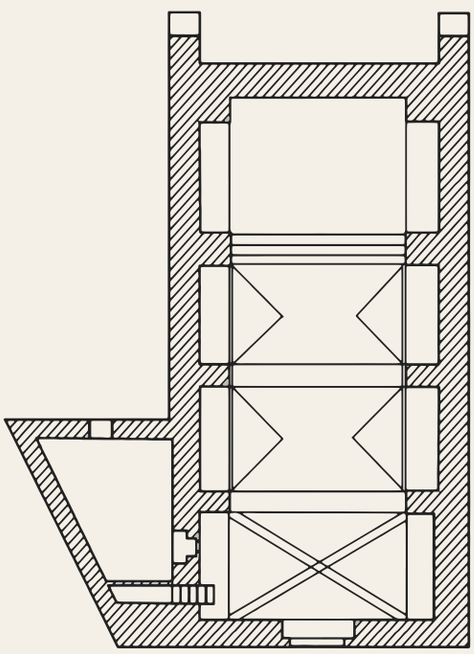
CHURCH OF THE HOSPITALET

Its name is reminiscent of the chapel that was in the hospital for the poor mentioned in medieval documents. In 1394, the *Hospital de la Villa* is mentioned, adjacent to a house of the middle town, and, in 1423, Berenguer Prats, sent by the archbishop of Tarragona, mentions its chapel. Almost fifty years later, in 1435, it is mentioned that "the hospital and the chapel had been rebuilt".

From this date onwards, it is mentioned on different occasions, and, in 1679, the need for construction work was raised, given its poor state of repair. It is known that in 1691 nothing had yet been done, because the Episcopal visitor Josep Mora found everything in terrible condition. In fact, sick people were cared for in a nearby house donated by the notary Jaume Gibert. Finally, the refurbishment was carried out, and it was inaugurated in 1708 with a great feast and procession to return the religious images and the bell to the church.

The church has a single nave covered with a barrel vault and a convergent apse. The façade has a small niche and a small rose window, with the inscription *pauperitas edificavit sibi domum*. The last alteration was carried out around 1985 to convert the building into a cultural centre.

Photography by Francesc Català i Roca 1945

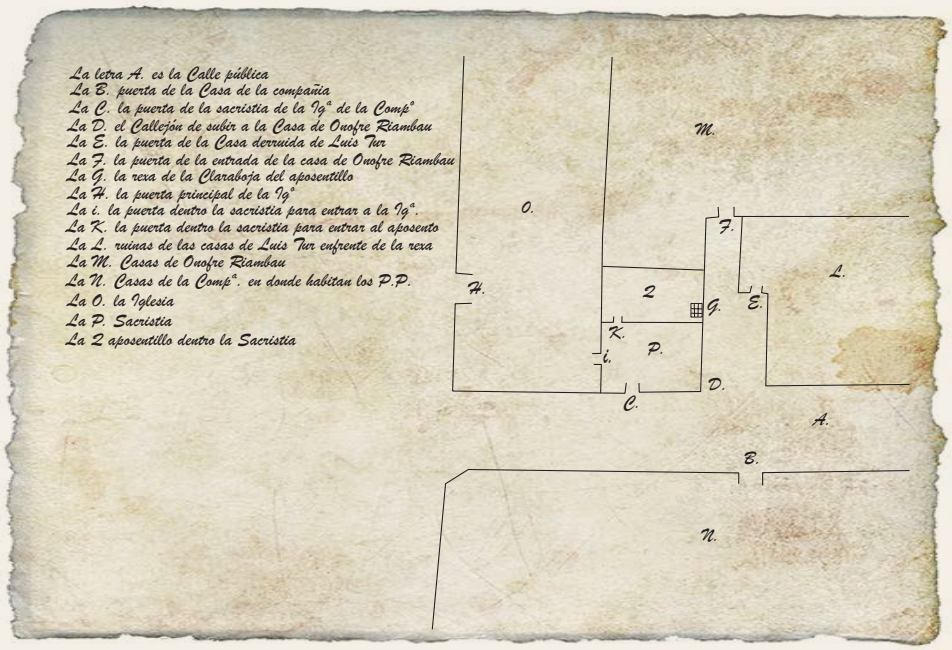


THE SOCIETY OF JESUS AND THE SEMINARY BUILDING

The current Seminary building was built on several medieval-era dwellings lined up along the stretch of wall between towers 22 and 23, known as the Seminary Tower, which stands out from the rest due to its octagonal floor plan.

In 1647, Agapit Llobet left the Jesuit fathers several properties so that they could settle in Ibiza, which occurred in 1653. Once they were settled, they built the church initially dedicated to Saint Agapitus, and they lived in the house located on the other side of the street, occupying the eastern side of the current Seminary building.

Years later, the Universitat d'Eivissa agreed with the Society of Jesus to found a primary and secondary school, as well as a boarding school, and so it acquired the nearby houses, which were added to the friars' house. After the expulsion of the Jesuits in 1767, this school passed into the hands of the Crown and the Royal House of Studies was created, which from 1807 became a Seminary, dependent on the bishopric of Ibiza.



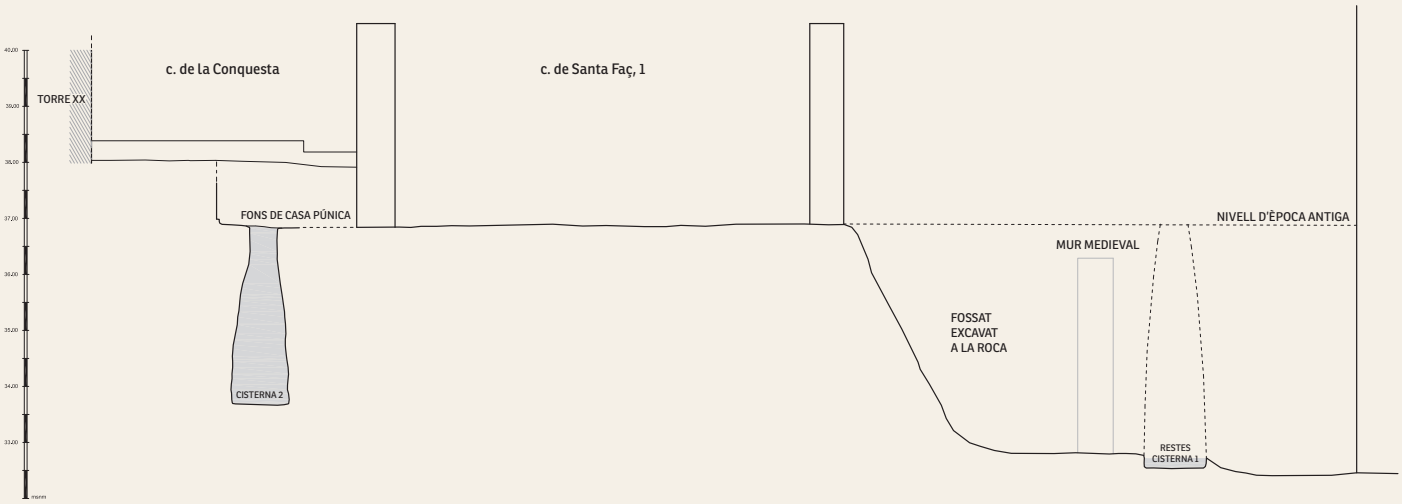
Dibuix de l'església i propietats de la Companyia de Jesús de 1699, incorporat a un procés de la Inquisició de l'Arxiu de la Pabordia d'Eivissa.

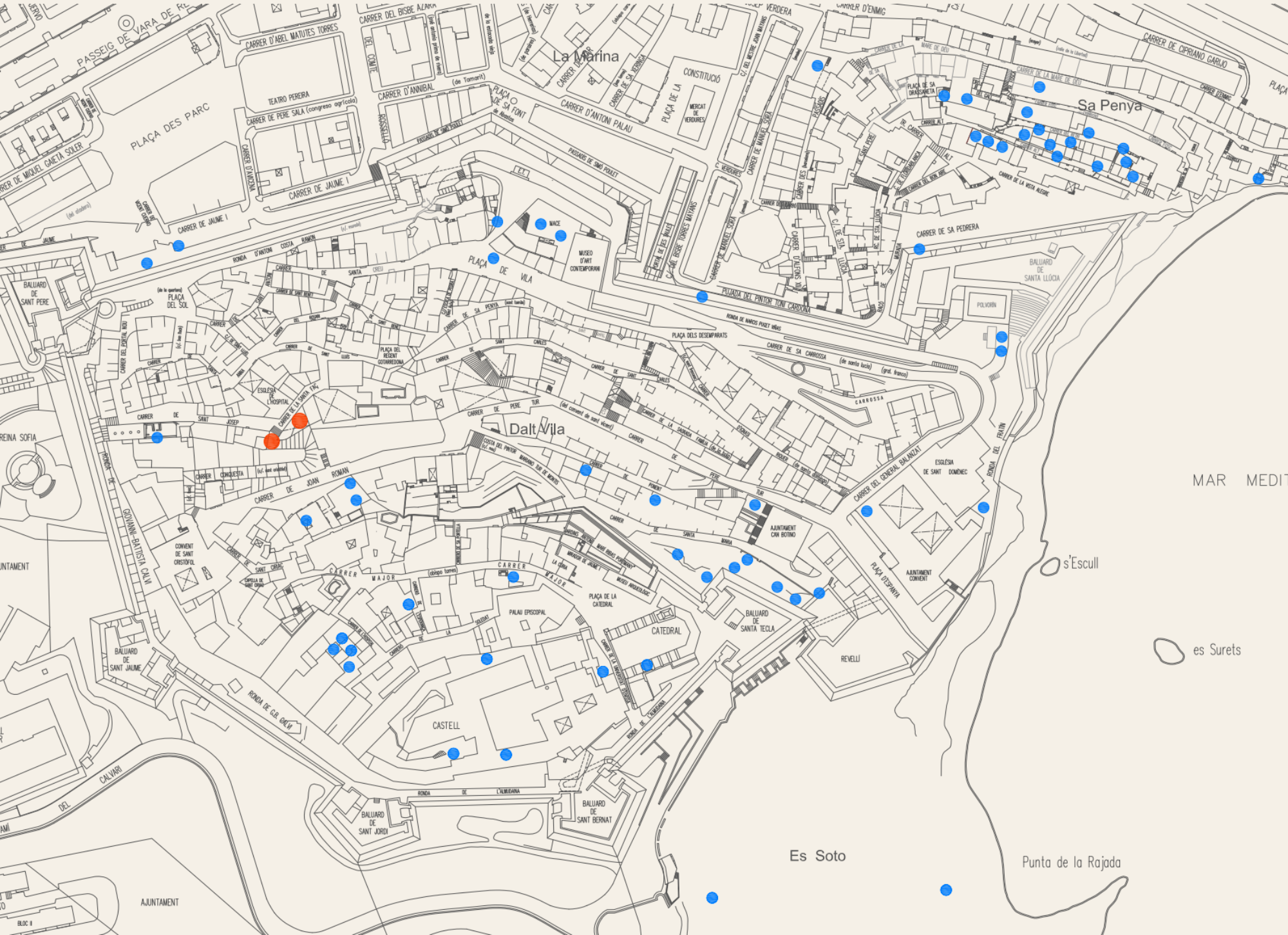
ARCHAEOLOGICAL REMAINS OF THE PUNIC CITY

Before the Middle Ages, this area was occupied during the Punic and Roman periods, as evidenced by the remains of buildings, cisterns and strata with archaeological materials from these periods.

In the *Santa Faç* area, a Punic cistern with a rectangular floor plan and rounded ends has been documented, which was cut almost to its base as a result of the construction of the medieval moat. This is not the only evidence, as another similar tank has been found underneath *calle de la Conquesta*, associated with the foundations of the house carved into the rock. The cisterns for storing rainwater were vital to the daily life of the city and, as such, the most representative elements for reconstructing the extent of the ancient city. They appear everywhere and their dispersion attests to the intense urban development not only of *Dalt Vila* but also of the port neighbourhoods of *La Marina* and *La Penya*.

Església de l'Hospitalet
c. de Santa Faç
c. de Sant Josep
Cisterna 1
Sec.
FOSSAT MEDIEVAL
MUR MEDIEVAL
TORRE XIX
Cisterna 2
TORRE XX
FONS DE CASA PÚNICA
Sec.
c. de la Conquesta
MURADA MEDIEVAL
0
5m


TORRE XX
c. de la Conquesta
c. de Santa Faç, 1
FONS DE CASA PÚNICA
CISTERNA 2
NIVELL D'ÈPOCA ANTIGA
MUR MEDIEVAL
FOSSAT EXCAVAT A LA ROCA
RESTES CISTERNA 1


La Marina
Sa Penya
Dalt Vila
Es Soto
Punta de la Rajada
s'Escull
es Surets
MAR MEDIT
PLAÇA DES PARC
PASSEIG DE VARA DE REI
CARRER D'ABEL MATUTES TORRES
TEATRO PEREIRA
CARRER DE PERE SALA (congreso agrícola)
CARRER D'ANNIBAL (de Tomarit)
CARRER DEL BISBE AZARA
CARRER DE JAUME I
CARRER D'ANTONI PALAU
PLAÇA DE LA CONSTITUCIÓ
MERCAT DE VERDURES
CARRER DE CIPRIANO GARIJO
CARRER DE SA PEDRERA
BALUARD DE SANT PERE
BALUARD DE SANT JAUME
BALUARD DE SANT JORDI
BALUARD DE SANT BERNAT
BALUARD DE SANTA TECLA
BALUARD DE SANTA LÚCIA
PLAÇA DEL SOL
PLAÇA DE VILA
MUSEO D'ART CONTEMPORANI
PLAÇA DELS DESEMPARATS
CARRER DE SA CARROSSA (de santa lucía) (gral. franco)
CARRER DE JOAN ROMAN
CARRER MAJOR
PALAU EPISCOPAL
PLAÇA DE LA CATEDRAL
CATEDRAL
CASTELL
CONVENT DE SANT CRISTÓFOL
AJUNTAMENT CAN BOTINO
AJUNTAMENT CONVENT
ESGLÉSIA DE SANT DOMÈNEC
REVELLÍ
POLVORÍN
RONDA DE GIOVANNI-BATTISTA CALVI
RONDA DE G.R. GALM
RONDA DE L'ALMUDAINA
AJUNTAMENT