

DESCOBREIX INCA

un viatge cultural
per l'evolució de la ciutat



**VISITES GUIADES
AL PATRIMONI D'INCA**

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Ajuntament d'Inca

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LORENZO

FLUXÁ



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Inca bit by bit, snippet by snippet: from the train station to the El Cós mill. The past and present of a large expanse of Inca

Speaker: Gabriel Pieras Salom, official chronicler and honorary archivist of Inca.

In the mid-19th century in Inca, as in all other villages, street name signs were put up. Previously the village was divided into small "islands", which also had names, but which tended to change depending on the figure who resided in them. The "islands" of La Sala, of the Hospital, of the Parish Church, of the Prison, of the Clerk's Office, of the Vicarage, etc., did not usually vary.

When the streets were given names and the houses numbers, Inca was also divided up into four parts called quarters. A line was drawn from the market, now Carrer de Jaume Armengol, which reached the mill of El Cós, and another from the highest part of the street called "Major de Sant Bartomeu" down to the church and the convent of Sant Francesc. Today one can still see a stone on the façade of the house on the corner between Plaça d'Espanya and Carrer Major which indicates "Cuartel 1º" (1st quarter).

Quarter no. 1 was that of La Sala; no. 2, that of the Parish Church; no. 3, that of Sant Francesc, and no. 4, that of Sant Domingo. Four councillors were in charge of each one of the four quarters in terms of safety, the state of the street, security, etc.

When the railway came to Inca in 1875, the vertical line began at the station. From here to our destination, the mill of El Cós (which no longer exists), we shall see and discover the importance of this route comprised of the streets of Bisbe Llompart, Comerç and Major, Plaça de Santa Maria la Major, Carrer de La Sirena, Plaça de Orient and Avinguda d'Alcúdia. We will also find out about nearby streets like that of Antoni Fluxà, Jaume Armengol, En Corró, Ca l'Estrella, Miquel Duran, Rubí, Palmer, etc.

We shall learn of changes in street names, such as the fact that what is now Carrer de Bisbe Llompart was known as "Carrer del Pou d'en Morro" from 1918 on; Carrer del Comerç used to be called "del Mercat dels Bous", "Mercat de les Gallines", "del Mercat de les Dones", "dels Marxandos" and "de Juan Seguí". Today's Plaça d'Espanya was formerly "Plaça Major", "de la Constitució" and "de la República". Carrer Major was known as "Carrer de la Rectoria" for many years. Carrer de Miquel Duran used to be "Plaça del Sol". We will find out about the existence of the fishmonger's and butcher's shop of Inca. Plaça Mallorca was "Plaça del Bestiar", "dels porcs vells", "de la Llibertat", "de José Antonio Primo de Rivera", "dels Pins", "del Congrés", etc.

Along this route we will be able to see and remember a different Inca, a different "Sala bona", as Carrer Major used to be called, and other nearby streets. On our way, leaving from the train station, we shall discover some elements that have disappeared and others that are still here; both of a certain relevance. We shall see a rather curious list, and one that is without a doubt very typical of Inca.

Historical chronicles indicate that the railway arrived in Inca in 1875, to a country

area between the aforementioned station and Carrer de Jaume Armengol, Carrer "Fondo" or "de les Miloques" or "Cometas", "la Figuera del soldat", Can Casals, Can Fluxà, Can Mir "dels taulons", Can Pujadas, the printing shop of Can Vic, the little square named after mestre Antoni Fluxà (in what is a mention of its inauguration in 1952), and at certain times "d'en Salmerón". We shall find out about Can Patxorra, about almonds, peach canning and silver thread pockets. And with regard to the former "Carrer del Pou d'en Morro", we shall learn where a stone bridge was located and about the streams that still pass underground here today.

Continuing on our walk, we will be able to admire and learn of details of the Quartera Nova and later on, of the Quartera Vella. The Social Welfare building and the Land Registry where Inca's mayor who was executed by firing squad, Antoni Mateu Ferrer, used to work. We shall see Can Ripoll, Fonda Espanya, the old market, Can Salom "dels Cotxes", the bar S'Argentí, the old photography shop of Can Payeras established by Bartomeu Payeras Tortella, Can Pujol, Cas Grassos, the former telephone switchboard, the Fonda Central, Can Guixe, Forn Nou, Ca l'Estrella, the "Taverna dels Toreros" and the "Galls de brega" tavern. We shall see the Cafè Bar Mercantil, now closed, the Espanyol, where Club Central used to be and that of "Senyors".

Three were emblematic shops, too, such as Can Pere, La Florida, La Lealtad, La Giralda, Can Florencio, Can Delante, formerly Can Figuron, Can s'Hereu Nou and Can s'Hereu Vell, La Constància - which is where CE Constància is derived from -, Cas Boter, Can Armengol, Can Piquero, Cas Baster. We can find out more about the old Hospital and the cemetery, about the parish church of Santa Maria la Mayor, Sa Torre, the Hotel Domingo, and the Can Amer and Can Pieras guesthouses.

We will be able to see the little mermaid of Carrer de La Sirena, the fountain in the Jardinet, the former Can Blancos, the Madariaga school building, Cas Boter, Can Benet, Can Siquier, Son Alegre, the Taverneta dels Ous, Cas Metge Nou (Don Francesc Llabrés y Fornés). And we will learn of the origins of what is now Plaça de Mallorca, inside the Mostra and what "fer mostra" meant.

Finally, we will learn new things about the old Cós mill, and about the mills in this area, on the Palma-Alcúdia road, on the property of mestre Miquel Duran, in the Teulera, the "Cortó del Rector", the old Son Bennàssar road, Can López... A walk full of historical observations and notes, combined with modern observations and notes... to draw curious conclusions, if necessary, which may point out the direction we natives of Inca are going in.

And we cannot fail to mention that the Carrer Major was Inca's "Sala bona", the most important promenade in the town, its social meeting place, the site of all types of demonstrations, etc.

The explanations can include requests and when we have finished our healthy walk we will have learned a little bit more about our town of Inca. Another time, it would be nice to walk from the top of Carrer de Sant Bartomeu to the church and convent of Sant Francesc, where there is also much - even more - to see, discover and understand.



y perdurables. La piedra es por lo tanto el material más utilizado, seguido del metal y la madera. En época contemporánea encontramos algunos ejemplos en los que se combina el uso de dos o más materiales en una misma obra.

Autoría: no se sabe quién ejecutó muchas de las obras conservadas, en especial los relieves arquitectónicos. Con relación a las obras contemporáneas, sí que se conocen los autores, algunos de gran relevancia como Horacio de Eguía, Lluís Borrell Nicolau o Josep M. Sirvent.

Ubicación: resulta curioso cómo la mayoría de las obras se concentran en un espacio concreto en el centro de la ciudad, incluso las esculturas más recientes también se han dispuesto en el centro, dejando así las áreas más periféricas de la ciudad con pocos o ningún ejemplo de escultura en ellos.

Temática: encontramos representaciones de temáticas muy variadas como la religiosa, la conmemorativa, la histórica, la alegórica y la heráldica, y motivos florales, vegetales y zoomorfos. Cabe destacar en especial el escudo de Inca, que aparece de forma significativa en diferentes períodos y en obras tanto de promoción pública, religiosa como privada.

Urban sculpture in Inca

Speaker: Bernat Mateu-Morro, art historian.

The urban part of Inca is home to a significant number of sculptural works. This series of artworks has not yet undergone any noteworthy study; this, combined with their – not always appropriate – location, lack of signs and the state of conservation they are in, has led to the present-day situation in which many of these works are unknown, or go unnoticed by both the local population and visitors.

By urban sculpture, we understand any sculpture that is the urban sphere, that is to say, it is located in the street, forming part of the public space it occupies, a space it interacts with and helps to configure. Some of these sculptures contribute to landscaping and lending identity to certain areas, such as in squares that are organised around a sculpture or streets which also bear the name of a sculptural piece that is located in them. We should also point out here that we shall only refer to the examples still preserved today, stating for the record that Inca did have some outstanding sculptural works, such as the monument to Father Serra, which have now disappeared.

We present some brief notes on the subject with the aim of making a compilation of the particularities of Inca's sculptural heritage, which is remarkable for the number of pieces conserved and their diversity.

Chronology: Inca's sculptures cover a long cycle which goes from the late medieval era to the present day. The oldest sculpture that has been preserved

is the *Sirena* (c/ de La Sirena), and the most recent, by contrast, is that dedicated to the Battle of Inca, *Batalla d'Inca* (c/ de Jaume Armengol), which was presented in 2016. In spite of this being such an extensive chronology, until well into the 20th century all sculptural works commissioned were religious and they were not especially remarkable in terms of their number. There are two important periods: the first few decades of the 20th century, in relation to the upsurge in private or individual promotion, and around the turn of the 20th to the 21st century, with regard to public initiative.

Typology: We can classify Inca's sculptures into two types, freestanding or architectural relief. Architectural relief sculptures are those that are integrated into the façades of buildings, as in the case of Can Ramis (Av. de les Germanies) or the "*Mural to Work*" (*Mural al treball*, c/ de La Murta). Freestanding sculptures, meanwhile, stand on their own and can be found in streets, sometimes set on a simple pedestal, as in the case of *Reziklaje* (Pl. de L'Aigua), or creating more monumental spaces like the *Monument a Fluxà* (Pl. d'Antoni Fluxà). One case that is somewhere between these two is that of the little chapels, where freestanding sculptures are set in niches or on the façades of buildings.

Materials: Because they are continually exposed to the elements sculptures are often made of tough, durable materials. Stone is therefore the most frequently-used material, followed by metal and wood. In contemporary times, there are some cases in which a combination of two materials is used in the same work.

Sculptors: We do not know who created many of the works that have survived, in particular the architectural reliefs. With regard to the contemporary works, we do know who the sculptors were, and some of them are important artists such as Horacio de Eguía, Lluís Borrell Nicolau or Josep M. Sirvent.

Location: It is curious how most of the works are concentrated in particular in the town centre, and even the more recent sculptures have been located in the centre, leaving the more peripheral areas of the town with few or no sculptures at all.

Themes: Amongst the works we can find representations of a wide variety of subjects, including religious, commemorative, historical, allegorical or heraldic themes, and floral, plant and zoomorphic motifs. We should point out in particular the coat of arms of Inca, which has a significant presence in different periods and works of public, religious and private sponsorship.



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The cellers of Inca

Speaker: Miquel Pieras Villalonga, historian.

History

The first references in documents speaking of portions of land with vines on them in Inca appear around 1240. In 1263, construction began on the Bishop's cellar in Inca. The king also had his own wine cellar in Inca, from the end of the 13th century. During the Middle Ages, Inca became the leading municipality in Mallorca in terms of grape harvesting and wine production.

In 1635 there were 628 properties in Inca on which vines were cultivated. The largest were located in the area of Rafal Garcès and Son Figuerola, that is to say, in the southern and eastern part of the municipality. In this year, 54 wine cellars were operational

In both the Middle Ages and the Modern Era, wine cellars were owned by nobles, merchants, landowners, the owners of craft workshops or free professionals, that is to say, people of a high financial standing.

Many of the cellars were located inside the town of Inca itself, and some were in the most important possessió (rural estate) buildings. The old cellar of the houses of Son Bordils is still here today. And we know from references in the works of Archduke Ludwig Salvator that in the convent of the cloistered nuns, there was a very old wine cellar.

The same Archduke explains how, in the last quarter of the 19th century, Inca had a very active wine trade and the entire town busied itself during the grape harvest. In 1862, Inca had 504 hectares of vineyards. As in Mallorca as a whole, Inca benefited from the fact that the phylloxera plague had spread across Europe from 1863 on. Before it reached the island, exports multiplied in number and the cultivation of wines grew considerably. But when phylloxera arrived in 1891, and with the strong competition of the industrial footwear sector, the cultivation of vines and wine production entered an inexorable decline. In 1930, there were still 497 hectares of vineyards in Inca, and the municipality was one of the 5 with the most vines in Mallorca. By 1960, there were only 146 hectares of vineyards left.

Architecture

The wine cellar is the place where wine is made and stored. On rural estates or in manor houses, the wine cellar forms part of the buildings designed for habitation, but here are also examples of wine cellars in separate buildings.

The most striking features of a wine cellar are the barrels, the vats and the presses. The vats are made of holm-oak or wild olive wood and have a large capacity (up to 4,000 litres). These barrels are situated against the side walls of the cellar and are supported by a rectangular bracket to prevent them from rolling.

The wine presses are used to squeeze the paste obtained from the barrel thus extracting the juice it contains.

The vats are large deposits which can contain up to 30,000 or 40,000 litres. They can be found inside the wine cellar itself or in a nearby space, often situated at a higher level. Below the vat, in the part adjoining the wine cellar, there would be a tap for emptying it and filling up jugs which would then be poured into the barrels.

The wine cellars that still remain in the town of Inca itself have a flat ceiling, although wine cellars with different types of vaulted ceilings are commonplace. The ceilings may be held up by stone or iron pillars. The wine cellars are frequently located at below street level to protect the wine from sudden changes in temperature.

The food

In olden days, when farmers came to the village or when workers took a break from the workshop, they would bring with them food from home and eat it at a table in the wine cellar as they drank a glass of wine. Then, some wine cellars started specialising in preparing food: pork frit, lamb frit and grilled or roast meat. In time, by the second half of the 20th century, most of the wine cellars ceased to be a place where wine was made and the majority of them closed. Only a few survived as restaurants or as retail wine shops. The only wine cellars open to the public in Inca which still have the large barrels are those of Can Ripoll, Can Amer, Sa Travessa, Can Lau and Can Marron. In some of them, one can still see the vats, the presses and different tools that were used for harvesting the grapes and producing the wine.



The invisible women. A feminine industrial route

Speakers: Catalina Ginard Esteva and Sandra A. Rebassa Gelabert, art historians.

“How long have women worked in factories? Ever since factories existed”.
Joana Maria Escartín

The work of women in the industrial world, and in the world in general, has historically been disregarded and relegated to the background. With “Invisible Women” we want to highlight the importance of the work of women understood as a prime factor of the social and economic structure. Women were present, albeit silently and discreetly, from the very beginning in the small family workshops and the large mechanised factories, and today they continue to perform different tasks and duties which have little to do with what documentation terms *Los Trabajos Propios de la mujer* (Women's work).

“The same men, women and children who work the land also devote themselves to the production of boots, as well as baskets, ropes, nets [...] most certainly in the family home”. James Lindo-Webb

The economic expansion and industrial development Mallorca underwent from the second half of the 19th century resulted in the constant, regular presence of women in factories. However, this greater visibility of women in the industrial world (and in the world of labour in general) should not be confused with a negation of their tasks in previous eras. There is one basic premise we must start out from: women work, and have always worked: integrated into agricultural and manufacturing work and for the most part relegated to the home. This has made for a handicap on all levels of female life – economic, social, etc., affecting the invisibility of the female gender in many aspects.

Learned people and travellers in the 19th century offer us a vision – in many cases unfortunate – of working women. This is the case of Charles Toll Bidwell, who tells, amongst other subjects, of the world of footwear on the island of Mallorca, and specifically of Inca, in the second half of the 19th century. He has no qualms about speaking of shoemakers in the masculine gender only. Other texts can be found along the same lines, which judge the morality of the work or the actions of women and moreover come to the conclusion that work at home is the ideal. From the outset, this attitude has marked the work of women in the industrial world (work that is for the most part invisible).

“From the hygienic and moral point of view, working from home appears preferable, especially in industries such as footwear, which includes men and women, and where the workshops do not always have the appropriate separation”. General Work Inspection Report, Ministry of Employment, 1907.

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The possessions (rural estates) of Inca: Son Campaner (Cal Virrei) and around

Speaker: Pere Rayó Bennàssar, historian.

Location

The possessió, or rural estate, also known as Cas Jutge, was located between Can Coc, the torrent of Almadrà or Rafal Garcès, Son Vic and Son Figuerola. The current entrance to the property is to the right of the Inca to Sencelles road.

Historical notes

In the 18th century, the property belonged to Jaume Campaner Crespi (1697-1765). As well as being a judge, amongst numerous other posts he held that of advisor to the Court of the Holy Office of the Inquisition. Other well-known members of the Campaner family, of which no descendants remain, were Nicolau Campaner i Sastre de la Geneta (1742-1831) and Álvaro Campaner Fuertes (1834-1894).

Exterior of the buildings

The buildings underwent a complete restructuring in 1988 when they were turned into a rural hotel known as Casa del Virrei.

The main façade, which has been renovated and has a regionalist style, has two storeys and a ceiling with a rectangular entrance doorway. The tower, with its converted porch, was an old pigeon loft. At each end of this façade, there was a terrace with a balustrade railing. Near the doorway one can see an oval stone and the coat of arms of the Campaner family bearing the Latin inscription "Phoenicis instar vivet nomen campanae sonabit", which in literal translation means "The fame of the bell will be heard as long as the life of the phoenix lasts".

What was originally the rear façade is now the main entrance to the houses standing at the end of a garden.

This stuccoed façade is salmon-coloured and has numerous openings. On the ground floor, the rounded arch doorway stands out. The barred windows are arranged in a regular fashion. The same ordered layout of the openings is followed on the main floor, with large rectangular windows, and there is a balcony above the ground-floor doorway. The windows of the porch, which are smaller, are distributed symmetrically on the surface of the façade.

Interior of the buildings

The most striking feature of the inside is the main floor of the building. A stairway leads us up to a large rectangular room looking out from the main façade. Beside this room, at the rear, where the gardens and the present entrance to the possessió are now, we find the dining room. Next to it is the old kitchen. We then see a sitting room with a white marble fireplace bearing the coat of arms of the Campaner family. Below the tower, another sitting room opens up towards one of the terraces with a balustrade railing. All of the rooms have beams on the ceilings.

Former agricultural rooms

The back of the buildings contained rooms used for agricultural work, the utility of which has changed completely.

On the right of the building there is a two-storey construction, the most remarkable features of which are two rounded arches on the outside and on the inside, a large basket-handle or multicentre arch. Before it was altered, this room was probably the resting place for the sheep, and above it was the loft where the straw was kept.

On the ground floor, below the tower, the former haylofts, of which the feeding troughs remain, are now used as part of the hotel.

The construction to the left of the garden, which is now a dining room, was a porch with a wood-fired oven. Carts were kept under this porch. On one of the side walls of this building, we can see a stone with the following inscription: "Governando el ill^o y Rd F. Thomas de Rocamora

Virrey y obispo deste reyno se acabo este baluarte y puente 1646" ("Under the governance of the illustrious reverend F. Thomas de Rocamora, viceroy and bishop of this kingdom, this bastion and bridge were completed 1646"). It comes from the city wall of Palma and is what gives the Casa del Virrei ("House of the Viceroy") its current name.

The wine cellar is partially preserved and is located in the right-hand part, below the houses.

Gardens

In the gardens, a striking feature is what is known as the "Pozo de la Inquisición", or Inquisition Well. It is said that in the basement, located in the west of the building, there was a passage with an image of Christ at the end and cells with iron bars on both sides where those condemned by the Inquisition were kept. The judge would tell the prisoners, "Go and kiss the Christ and you will be forgiven". And when the prisoner stood on a platform to kiss the feet of the image of Christ, which was lit up with a candle, a trap-door would open up and the prisoner would fall into a well filled with iron spikes and die without kissing the image. This legend is related to Jaume Campaner Crespi (1697-1765), who was an advisor to the Holy Office.

The gardens also contain a quadrangular well top, covered by a sandstone pointed arch.

El Rafal Garcès

Son Campaner forms part of El Rafal Garcès, the name given to the lands located between the town of Inca and the old Muro road. One had to pass through it when travelling between Palma and several districts of the Part Forana (the rest of the island), and this made it the setting of the decisive conflicts of the Revuelta Foránea (1452) and the Germanías (1522). Very near here the place name Camino de la Batalla, which refers to these conflicts, has survived.



The archaeological site of Son Mas des Potecari

Speaker: Magdalena Sastre Morro, arqueologist.

Chronologically speaking, the archaeological site of Son Mas des Potecari (or S'Argenteria) can be classified within the Talaiotic and Post-Talaiotic era (900-123 B.C., Iron Age).

In around 900 B.C., important novelties in the prehistoric societies that lived in the Balearic Islands are documented. Traditionally, this new situation was interpreted on the basis of the arrival of new settlers (invasionist hypothesis), but in the mid-1990s archaeologists began to believe that the changes that led to this new situation were slow and caused by internal reasons. Some of the more notable ones are demographic growth, the close relationships established with other peoples of the Mediterranean, and changes in the way of relating to the environment, among others.

The period receives its name from the Talaiots, large constructions made using the dry stone technique from huge cyclopean stones with a tripartite structure found on the islands of Mallorca and Menorca. The word talaiot is derived from the word atalaya, meaning watchtower.

These monuments may form part of settlements (which are very different to the bronze-age villages, as the buildings were now grouped together and not dispersed as they were in the former), and they can also be found isolated and scattered around the land. As well as Talaiots, there were also other cyclopean monuments like burial mounds, hypostyle halls, "Taula" sanctuaries (only in Menorca)...

Talaiots had diverse functions; the outside acted as a watchtower from which the community's territory could be controlled and as a channel of communication with other nearby settlements. On the inside, they were used as a communal space where different activities were carried out, such as skinning animals and distributing their meat or as a meeting place.

The construction of Talaiots and other monuments from the same period implied a huge effort, which relates them to an attempt to erect symbols designed to lay claim to the territory the communities lived in. All of the members of the community would have had to be involved in their construction, and they would have had to use different techniques, both to transport the large stones and to raise and position them.

Another important change that took place in this period was in the houses. In the Bronze Age houses known as navetas were built, large structures built using cyclopean stones, the interior of which was a public space. But in the Talaiotic period, houses lost this monumental characteristic and apparently their interior ceased to be a public space, as well, and their nature as a private area was accentuated.

Socially speaking, it would appear that these societies had a hierarchized structure in which certain people had more power and wealth, and could bequeath this preeminent position to their descendants.

Another key site in our town, and one which our population is also oblivious to, is the site known as Son Mas des Potecari.

The first reference we have to this site is from the first half of the 20th century. A page of the local newspaper La Almudaina, published in 1928, speaks of the archaeological finds encountered fortuitously in this site (some horns and a bronze bull's head).

In 1965, an article by Guillem Rosselló Bordoy appeared in the Noticiario Arqueológico Hispánico, "Hallazgo de nuevas construcciones en Es Pletó de Son Mas des Potecari. Inca (Mallorca)" ("Find of new constructions in Es Pletó de Son Mas des Potecari (Inca, Mallorca)"), describing the documentation of a series of prehistoric structures that were found by accident when the owner of the land gave permission for it to be cleared in order to extract stones to be used for the construction of a new road. This article gives a good description of the remains that turned up, and of the damage caused by the machines during the extraction of the stones. The text is also accompanied by a series of sketches of the ground plans and heights of the documented structures. The author describes them as follows: "...two more or less circular structures, but with completely different characteristics". The first one is a structure with a roughly round ground plan of cyclopean size and with a stepped profile. Rosselló i Bordoy suggests that there may have been a doorway facing north, preceded by a squared corridor. The second structure is comprised of a circular talaiot with entrance corridor and door, covered with slabs.

The current state of this site is extremely worrying. Two structural elements of a highly monumental nature are preserved, but they are affected by the vast quantity of vegetation inside them and on their walls, which is advancing their progressive deterioration and having a negative effect on their protection and conservation.

In 1982 we find another publication by Guillem Rosselló Bordoy, "El Protome de Son Mas (Llubí). Puntualizaciones en torno a su hallazgo" ("The protome of Son Mas (Llubí). Clarifications on the find"), in which he deals with the subject of the finds made during the first half of the 20th century (which we spoke of earlier) and the controversy on the departure from the island of Mallorca of these pieces of heritage which ended up in the Archaeological Museum of Barcelona, although it is unclear how this occurred. In this article Rosselló Bordoy tells how Manuel Ripoll Billón informed the Museum of Mallorca of the accidental find, inside a book in the Elviro Sans Rosselló library, of an envelope with the official symbol of Llubí Municipal Council, inside which there was a note and a series of negatives. The importance of this find lies in the fact that a series of intellectuals of the time

appeared on the note (all of them related to the magazine Terra Nostra and the Mallorca Culture Association), who were trying to prevent the departure from the island of Mallorca of these bronze archaeological pieces, which somehow ended up in the Archaeological Museum of Barcelona. According to Rosselló i Bordoy, the owner of the property where the pieces were found put a price on them which the group of intellectuals (who tried to raise the money to prevent the loss of the heritage) could not afford, and eventually they were acquired by the antiques dealer Costa, who subsequently sold them to the Catalan collector Miquel Mateu, leading to their departure from Mallorca.

The group of bronze pieces was comprised of a bronze bull's head measuring around 20 cm formed of three distinct parts: the quadrangular base with a series of perforations at the sides in order to fix the piece; a slender, curved bronze horn (not solid) embedded in the base, crowned by a highly realistic bull's head. And with this protome were two horns, also made of bronze, with incised decoration in the form of laurel leaves garlands.

The lack of scientific research carried out in the field of archaeology in Inca means we have no further information regarding the functionality and relationship of this site with the other talaïotic sites in the same municipality.

Thus, the archaeological site of Son Mas de Potecari is a settlement that may provide highly significant knowledge about prehistoric Inca in particular and the prehistory of Mallorca in general. Therefore, research projects need to be created to contribute new scientific data, and educational discourses should be created and disseminated so that society can enjoy this heritage.



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Religious architecture in Inca from 1900 to 1925

Speaker: Guillem Alexandre Reus Planells, art historian.

During the 19th century, a new artistic style emerged called historicism, which affected first and foremost architecture, but also sculpture, and in particular sculpture applied to architectural decoration. The aim with this new artistic expression was to recover the aesthetics of styles from the past, constructing new buildings based on the main formal and decorative characteristics of these languages. From this time on, the term neo was used for each of the styles applied to a new building. Historicist architecture was active until the first few decades of the 20th century and affected both religious and civil buildings.

Specifically, in the case of Inca, there are some constructions that belong to this historicist era, and basically two styles were used to build them - neo-Gothic and neo-Classical.

Thus, between the late 19th and early 20th century, the town began to be developed and grow beyond the historical centre, which was delimited by two axes formed by the churches of Sant Bartomeu-Sant Francesc, and Santa Maria la Major-Sant Domingo. Two important dates for Inca were without doubt the year 1875, when the first railway line between Palma and Inca was inaugurated, and 1900, when the Queen Regent Doña María Cristina granted Inca the title of town. This early urban growth was also influenced by the industrialisation of the town, which also led to different town planning alterations being made in the historical town centre and also favoured the construction of new buildings with historicist aesthetics, especially civil constructions, but also religious buildings, albeit to a lesser extent.

As a result, with reference to the historicist buildings constructed in Inca during the first third of the 20th century, we should mention the following four:

Chapel of the Immaculate Conception in the convent of the Franciscan Sisters

The chapel was built in neo-Gothic style between 1906 and 1909, and is comprised of a single nave with no side chapels divided into three sections and finished by a flat chevet that is transformed into a polygonal one, with five sides, thanks to the use of squinches at the corners. On the side walls, in each section of the vault, between the fluted columns, there is a rounded arch. An impost line runs above the side arches from the base of the transverse arches. On the wall located at the base of the chapel there is an entrance doorway topped with a lintel above which there is a tribune. Over this tribune is a small rose window. With regard to the apse, it contains a rounded arch window on each of the five sides of the chevet, set above an impost line. Only three of the five windows are actually open. The ceiling of the chapel is barrel-vaulted. In the three sections of the nave, the roof is comprised of a groin vault, whilst the roof of the apse is covered by a ribbed vault with six ribs ending in a key on which the Franciscan blazon is sculpted.

Belltower of the church of the convent of Saint Francis

This work in classicist style was interrupted when construction on the church was completed in the late 18th century and resumed in 1911. The tower is square and divided into four levels by impost lines. In the third level, on the rear façade there is a rounded arch window located in the centre of the wall. Directly underneath the impost line of this third floor, a plaque commemorates the date "May 1911". The body of bells is located in the fourth level, which has two open rounded arch windows on each of the four sides of the belltower. Above the windows, separated by an impost line, are some portholes set symmetrically in the windows. The tower has a flat roof closed off with a balustrade in classical style.

Chapel of the Bleeding Christ and the patron saints Abdon and Sennen of the parish church of Santa Maria la Major

This chapel was built in the year 1915 it is located in the first section of the church through an arch that is lower than the rest, as it stands under the choir. It has a Latin-cross floor plan with no side chapels and an open transept with an octagonal dome without tambour set on four pendentives and finished with a lantern with eight small windows in it. The presbytery of the chapel is rectangular and the interior follows an architectural and artistic language typical of neo-Classicism.

Chapel of the Archangels Gabriel, Michael and Raphael of the convent of the Sisters of Charity

The chapel of the Convent de la Caritat was built between 1920 and 1921. It is a rectangular-shaped building with a single nave and no side chapels, divided into three sections and finished by a square chevet that becomes a five-sided polygon further up thanks to two open chapels on either side, formed by an ogee arch and a flat ceiling. The choir is located in the part closes to the bottom. This section is longer than the others and is separated from them by an ogee arch. The entire church, except for the choir, is covered by a ribbed vault. The transverse arches end in corbels located approximately halfway up the wall.



8

Literary tour: 5 literary moments, from the landscape to convergence

Speakers: Aina Ferrer Torrens, professor; Pere Bonet Figuerola, historian; and Miquel Pieras Villalonga, historian.

This guided tour is designed on the one hand to join up five places in Inca on a literary route comprised of a series of selected poems that are related to the town in one way or another. They are texts on subjects that have inspired authors of all eras. In this way, we would like to offer the people accompanying us the chance to stroll around the streets of Inca from a different viewpoint, because it is only with a different gaze that one can construct a new, different town.

1st STOP

We are at the viewing platform that affords us a view of the Serra de Tramuntana mountains, the Mirador del Serral.

Many writers have made their view of these mountains, and by extension of the surrounding countryside, known to us. The wind, the light, the earth, the trees... these are not merely descriptive elements – they form a connection with the life of the people. Ramon Llull, for example, had the Miramar monastery built between Valldemossa and Deià. Spirituality is found in communion with nature and often needs a place to touch the sky, or from which to contemplate the horizon that is blurred in the distance. Identity and roots are other registers of the scenery that refer us to the posit of history that is made concrete in the present, and enables us to strengthen the feeling of belonging through the elements of nature. The edelweis, the flower that grows in the Alps, is capable of attaining the category of a collective hymn. Salvador Espriu looks at “this land” and the reapers, the people, conquered, know that by singing they can invoke the golden ears of grain or the hope for a new June with sweeps of the scythe, resisting. And the Mallorcan olive tree of Josep Lluís Pons i Gallarza and the pine of Miquel Costa i Llobera also transcend the path to sublimation.

But when a region loses its memory, it loses its identity, its sense of place, its singularity. Miquel Ferrà was an author who was very aware of this and in his texts he reflected the need to conserve the environment.

Looking towards Tramuntana, we are shown a landscape with a value that is both local and universal, one that is always present in literature.

2nd STOP

Beside the windmills of Serral de Les Monges.

After the conquest of 1229, Inca appears to have had one of the greatest concentrations of windmills on the island. Archduke Ludwig Salvator speaks of six windmills in his work devoted to flour mills.

The literary reference comes from Father Miquel Colom, who throughout his life observed our town faithfully and returned this to us in his texts.

Miquel Colom i Mateu, a poeta and Lullian, was born in Bunyola in the year 1900. He collaborated with Antoni Maria Alcover and Francesc de Borja Moll in preparing the Diccionari català-valencià-balear (Catalan-Valencian-Balearic Dictionary). He is the author of 14 books of poems (Veu de l'edat, Talaiots, Encara no, A posta de sol, poemes de senectut...) and Lullian studies. Some of the more notable acknowledgements of his work are the Francesc de Borja Moll Award (1985), the Farauto de Saint Germain Prize awarded by the Institut d'Estudis Catalans (1985) and the title of doctor honoris causa he was awarded by the UIB (1997).

In his poems we can rediscover the town of Inca and walk through it: its streets, its windmills, its tradition and customs... all are reflected in his work over the passage of time. A detailed formal work and a meticulous expression accompany them.

3rd STOP

We are by the Can Piquero "Gros" factor at Carrer de Martí Metge, 125.

One and a half centuries ago Inca's economy began a process of specialisation in the manufacture of footwear. From the 13th century on, we are aware of the existence of this industry which already had its own shoemakers' guild in the Middle Ages and the Modern Era. Around the end of the 19th century a group of artisanal shoemakers led by Antonio Fluxà changed to new manufacturing systems. In the 20th century, many factories appeared in the town, although the artisanal systems still lived on for decades. The growth of the footwear sector during this period made Inca one of the richest municipalities on the island, and at the same time an important workers' movement emerged which fought to obtain social and political improvements.

Joan Gelabert was the owner of the Can Piquero factory, which was built in 1935 following a design by the architect Josep Oleza Frates. The building is an example of the rationalist architecture applied to industry in Mallorca.

Often, when we think of factory workers, the images that normally come into our head are those of men working at machines. This vision is entirely wrong. In Inca, women made up a significant part of the workforce in the footwear industry, both inside the factories and in the home, where work was also carried out.

4th STOP

We are in Carrer del Call.

The historian Pere J. Llabrés deduces that there were already some Jews living in Inca before the Catalan conquest. From documents, we know that in 1240 Jews owned properties in Inca. In the 14th century, the Jewish community was perfectly organised and had a population of around 125 people. They had their

own government, with their own taxes and representatives. The Jews in Inca occupied a prominent position in commerce and manufacturing, and also in medicine. They were frequently looked down on by the Christian population.

For this reason, King Pere el Cerimoniós ordered the construction of a separate Jewish quarter for the Jews of Inca in the year 1346. But the co-existence of Jews and Christians deteriorated progressively, and on 1st August 1391, the Jewish quarter was attacked. Jews' houses were destroyed and their belongings stolen, and many of them were murdered in the pogrom.

5th STOP

Carrer de la Rosa is our final stop. Its name could well serve as the name of an intimist novel, steeped in poetic resonance, like for example Mercè Rodoreda's *El Carrer de les Camèlies*. We are unaware of the origin and reason for this name. We would like to imagine that this clear, inspiring name comes from the street having been the setting for a passion, an impossible love or a duel between knights – a matter of honour; after all, this is a literary route.

Carrer de la Rosa is not a big street, it is rather intimate and hidden away, just another street in the irregular centre of ancient Inca, inhabited for centuries now, a street that has transformed in the same way as other streets in the town have.

So what brings us to Carrer de la Rosa? Our intention was to turn this urban route into a trip through time, through everyday life and the dreams that accompany it: passing through the life of men and women who lived and still live in these streets, in short, the labours, the desires, the sorrows and hopes all humans share. And we wanted to do this by walking along the streets and paths opened up by the writings of poets who dared to look into the depths of the human soul.

Yes, the rose is a universal, enduring symbol that has always accompanied us and which tells us that beauty is short-lived and its destiny, like ours, is brevity.

Horace, the impeccable Latin poet who lived in the 1st century BC, calls us to "CARPE DIEM", to "enjoy life", "live in the moment", "don't trust tomorrow".



9

Inca street art

Speakers: Catalina Mayol Salas, art historian; and Antoni Miquel Maura Antich, student in Art History.

Street Art originated in the *graffiti* of New York in the 'sixties. This artistic phenomenon spread rapidly throughout the world and our town is no exception. In particular over recent years we have observed how the walls of Inca filled up with colours and abundant examples of *tags* and figurations, many of notable quality.

Firstly, we shall speak of the pieces created without permission, which are therefore produced quickly, through the brave act of painting on the margin of legality. These actions imply an appropriation of the urban space. A large number of the pieces are, moreover, found to have been produced with the connivance of institutions. The most striking cases in our town are those made during the first Street Art Festival, in April 2017. Within this group we can find two different types: large murals with elaborate aesthetics that seek to identify with the urban space and the population, amongst other objectives; and a large repertoire of *tags* in Avinguda del Pla, in the industrial estate, which were made within the context of the festival competition. The latter were by no means based on the premise of speed, thus guaranteeing a particularly eye-catching result.

The aim of this visit is to shine a light on the pieces mentioned. Since this is a subject that is a result of contemporaneity, our aim is to experience street art first-hand and see the pieces we are speaking of directly, rather than reach conclusions or make closed interpretations. It is more about generating and feeding a debate that is within reach of the entire population.

Der Altmacher.

Den frümern Sünden Geist wirfft weg der neue Geist.



Verneuet nicht die altt. De
Lafst euch im neuen Nie schen für en,
Der alte Sünd und Lust
Es geht euch sonst wie ap hüten,
und ihr müßt in die dünnle sehen,
wo der Verdammten Häuffe ligt.

10

The industrial spaces in Inca

Speakers: Miquel Pieras Villalonga, historian; and Sandra A. Rebassa Gelabert, art historian.

Between art, architecture and history

Industrial spaces are the regions or areas in which activities in the secondary sector prevail, oriented towards the transformation of raw materials. Without attempting to make an exhaustive study and description of the industrial spaces that have developed throughout history, we present here a brief analysis of the artisanal workshops and factories that have existed in our town.

First of all, we shall deal with the pre-industrialisation industrial spaces, that is, premises that were more artisanal in nature with guild-like characteristics. Spaces of this type were extremely active in Inca until the last quarter of the 19th century. After this they gradually disappeared, after several decades during which they co-existed side by side with the new industrial spaces represented by factories.

Actually, until well into the 20th century the industrial sector in Inca gave rise to spaces that were more typical of the old crafts than of modern industry. Thus we find that many industrial activities were carried out in a space that joined the family dwelling with the workshop and the street, and labour relations could not be disassociated from family or neighbourly relations. Moreover, in these spaces it was difficult to separate leisure time from work time. For a craftsman there was no clear separation between leisure, rest or the patron saint's festival and the production of jugs, shoes or wine. There were no clearly-defined working hours and a clear timetable for recreation. An artisan's entire activity was related to his trade, without any evident differentiation of whether the feast of Saint Eligius, for example, was a holiday or a working day.

The three most important industrial activities until the 19th century in Inca were the textile industry, pottery and wine production.

The textile industry is related to different activities and spaces: the houses of the weavers where the looms are; the house of the fullers where the tools and storerooms are, as well as the tenters (where the cloths were spread out to dry, for example Hostal dels Tiradors); the wells, fountains or torrents where fibres like hemp were soaked.

Ceramics production in the pre-industrial period was related to different activities and spaces such as going to fetch earthenware and clay (Terrers de Mandrava, S'Avenc) and actually producing the pieces: in the home (an area for kneading, for the wheel, to firing, drying, painting/glazing...).

Wine production is also linked to an emblematic space - the wine cellar.

One of the most notable pre-industrial production spaces resulted from the formation of the artisanal shoe workshops and in particular the workshop of

Antoni Fluxà and Mateu Pujadas in the last quarter of the 19th century. Later on, these artisanal workshops would become big factories in the early 20th century.

The transformation of the small workshops should not be taken as the end of a chapter in the history that gave way to the next one. More than a transformation, one could speak of a palliative evolution of the industrial spaces or productive units which resulted in the co-existence or interrelation of them.

Inca's industrialisation process characterised the evolution of these spaces, and the socio-economic transformation and that of the town's development network and architecture.

It was in the early 20th century that the machinery came, more specifically starting in 1915, representing a milestone in the mechanisation process of the factories, and consequently of the production processes (doing away with the need for manual work by skilled labourers or reducing production costs), as well as in architectural transformation.

During the 20th century, different industrial spaces co-existed that can be divided into four categories: artisanal workshops (which continued in the guild tradition); partially-mechanised workshops (which combined mechanised and artisanal work, representing a bridge between tradition and industrialisation); productive units in homes (the family residence became a workplace for one or two workers), and factories (in the British or Catalan sense of the word). They all had very different architectural, labour-related and socio-economic characteristics, which serve as markers of categorisation and diversification that demonstrate the globality of the industrial phenomenon in Inca.

The evolution of the machinery used in the industrial processes was one of the causes which had extremely direct effects on the evolution of industrial spaces. The changes in the production processes were marked by the rhetoric of industrial capitalism, which sought greater efficiency related to cost reduction. Industrialists found the representation of these two premises in the form of the evolution of machinery. In this respect, during the second half of the 20th century, we see how the implantation of combustion systems found a place in industrial manufacturing, making for a significant enlargement of industrial spaces. In 1918 the installation of producer gas engines is documented in some of the town's factories.

One of the paradigmatic cases that serve to illustrate this evolution, of which different documentary and architectural testimonies survive, is that of one branch of the Gelabert family: the case of the house-workshop-factory of Joan Gelabert Beltran, in the first half of the 20th century.



Ma-2112

Ma-2114

Ma-2130

Ma-2112

Ma-2113

Ma-2130

Ma-2113

Cami Vell de Selva

Ma-2112

Cami de S'Olivar

Ma-2130

Cami Vell de Selva

Carrer d'Escorca

Ma-2130

Ma-2112

Carrer Marjades

Ma-2130

Cami Vell de Selva

Ma-2112

Carrer Po

Ma-2110

Ma-2110

Ma-2110

Ma-2110

Cafeteria & Restaurante Roman 1

Ma-2130

Ma-13A

D'Inca

Carrer de Mandravia

Inca

Carrer de Lloseta

Calle del General Weyler

Carrer de Crist. Rei

Cami de Can Colom

Avinguda del General Lluque

Carrer Quarter

Carrer Sabaters

Pol. Ind. Can Matzari

Ma-13A

Dissenyador Poliboc 10

Ma-13A

Ma-13A

Ma-13

Ma-13A

Ma-13

Ma-13

Ma-3120

Ma-13A

Ma-13

Cami de Can Boqueta

Ma-3120

Ma-13A

Ma-13

Cami de Canaix

Ma-13

Ma-3120

Ma-13

29

Ma-3120



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D'ESTUDIS LOCALS D'INCA