

# DESCOBREIX INCA

un viatge cultural  
per l'evolució de la ciutat

4



**VISITES GUIADES  
AL PATRIMONI D'INCA**



Ajuntament d'Inca



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## **Inca bit by bit, snippet by snippet: Font Vella and the qanats**

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

Human settlements rely on water. Settlements were set up near springs, streams, water holes or water wells. The case of Inca is no different. One of the first Majorcan historians to talk about water in Inca was Joan Binimelis y Garcia (Manacor, 1538/39 - Palma, 1616), the first general chronicler of the Kingdom of Majorca, who, in 1595, wrote the *General History of the Kingdom of Majorca*, the first historical chronicle of Majorca in Catalan, and translated it into Spanish between 1597 and 1601. This handwritten history was under lock and key in the Town Hall of Majorca to prevent it from being stolen, although it could be consulted in-situ.

To learn more about water in Inca, it is worth reading chapter XXII of the aforementioned book, "De la vila y terma de Inca...": *In the part of those fields that are now known as l'Oca, which today are gardens and fields filled with vegetables, in the part of its Tramontane where all the springs are.* Let's also look at how Josep Barberí, in the 1807 map of Inca, included in the biography of Sister Clara Andreu, wrote the place name Camp d'Oca, which is where Plaça El Bestiar and its surroundings stand today. Binimelis' history of Inca states that, *for a city of its stature, it was lacking in water. It may well be that the water coming from the s'Estorell mill made its way to the town through the stream running down from Almedrà, forming a gully which, before reaching the town, two consecutive mills could use to grind and with this water the outskirts of Inca could be watered, including many orchards... and which water was adapted and could be mixed with the water from Font de les Jovades and Font Tagament as well as l'Alzinar d'Almaluig... or Font dels Corbs.*

La Font Vella, today virtually forgotten and abandoned, was known as Font de la Vila, Font Coberta, Font Llarga, etc. for hundreds of years. There are records of it dating back to 1289 when Pere de Livià, mayor of Majorca, bestowed, on Jaume Carmesó, a plot of land, vineyard, trees and plants that the king had in the municipality of Inca, bordering "Font de la Vila". For hundreds of years this well or Font Vella had always undergone repairs, as it was taken care of and maintained by the Almotacén. During the terrible drought, which dried up all the public wells between 1849 and 1850, Font Vella was emptied, which had never happened before due to the excessive abundance of water it produced. The well was found to be 37 palms deep and 14 and 17 palms wide, and that in the 33 palms there were seven water spillways, veins, the width of a peseta, and that, all together, must have had a higher flow rate than the La Canaleta wells, such as the well bearing its name and the Les Roquetes well.

According to Pere Rayó Bernàssar, the Font Vella well is located at the end of Carrer de Sant Pius X. It is rectangular in shape, 17.5 m deep and 3.40 x 3 m at its deepest, and 5 x 4.5 m next to the wellhead. It was covered by a structure made of sandstone and stone that supported the pulley. The wellhead, made of rough-hewn stone, is very badly damaged. In 1992, it produced a volume of water of 20,000 l/h.

Catchment by gravity or by drainage is called **qanat** or **foggara**, a system based on locating the underground water by means of a well and the subsequent drainage thereof by gravity, opening a channel that, with a gently sloping underground channel, no greater than 0.5%, enables transporting this water to the surface. The presence of **qanats** is associated both with farms and with the supply of water to villages or towns. The **qanat** is a widespread system used in areas where there is a lack of surface water. There are written records of qanats dating back to 714 BC when Sargon II conducted a

military campaign against Rusa, King of Urartu, in Asia Minor. The Romans and the Arabs were also the main agents of spreading Qanat technology towards the West.

In Inca, there are **qanats**, dating back to the time of the Conquest, known as "La Canaleta", "La Font Coberta", "La Font Llarga", "La Font del Grifó", etc. It is a long tunnel or mine with two wells and a gully that carried water to the watering holes of "Pla de la Font" and "La Fonteta". It contains two wells, one bearing the name "Font de la Canaleta" and another known as "Font de ses Roquetes". Every year, we can read in the council books and in the payment books how these wells and gullies were cleaned. On 16th July 1607, the Almotacén informed the council that there was a lot of mud in the water of *El Prat de la Font*, and that this was the reason for a break in a gully from "Font Llarga" to "Canyar d'en Mairata". *Let us know if we are to carry out work on this gully and mend "lo pou d'Avall" and "lo pou d'en Morro" and how much shall be spent on repairing them... repair this gully and everything else that is required and spend up to 10 pounds.*

In the municipal meeting held on 19th July 1850, the **qanats** were mentioned, but under the name of "Font pública dita La Canaleta": *In this state, we are aware that the stream of the public fountain known as La Canaleta has completely dried up, since no water has flowed since yesterday, and no other record is known to have existed at any time; and the Town Hall wishes to rectify, as far as possible, the lack of water caused by this extraordinary event, considering that the quickest and shortest solution would be to give the public permission to enter the vaults of the springs of the aforementioned fountain, one of them on land known as Grifó owned by the heirs of Antoni Planas "Punta" and the other in Las Roquetas belonging to Bernardo Janer in order to take away the water that is stored there and that it would seem does not have enough force to make its way to the stream. I hereby order that these vaults be opened immediately; that the aqueduct of El Grifó be lowered as much as possible and that in the vault of Les Roquetas, which is about thirty palms deep, a ladder be built in the ground, like a mine, starting at the bottom of the vault where there is a spring that has a doorway in the vulgo marge wall that divides the land of Las Roquetas from the land of El Grifó. The Mayor shall be responsible for the execution thereof and if the construction were to cause any damage to these lands, whether during construction itself or during the time that the public will pass through them to take away the water that they cannot get from the stream...*

## **Theatrical spaces. A historic journey**

**Speaker:** Miquel Pieras Villalonga, historian.

On 14 November 1914, the Inca Theatre, now known as Teatro Principal, was opened. But the current building underwent an almost complete renovation in 1945.

However, theatrical spaces in Inca have not only been around since the beginning of the 20th century; Inca has had places where comedies and dramas have been performed since the Middle Ages. As throughout Europe, in Inca, all types of works of a religious or profane nature were performed in the shelter of the Church. The history of literature mentions many theatrical performances in Christian medieval times within Catalan culture, of which Mallorca and Inca were representative examples. It was a theatre closely linked to the liturgical calendar with performances during Christmas and Easter time, about the passion, death and resurrection of Jesus, about the Virgin or the Last Judgement. There is also information about theatrical performances in Inca that took place during the Feast of Corpus Christi.

It should be noted that, in the Modern Age, at the beginning of the 18th century, the total reconstruction of the Gothic church in Inca got underway. To raise funds, we know that at least three theatre seasons were held: 1733, 1734, and between 1757 and 1758. During this last period, the space chosen was the old hospital which was located near the current parish centre and the houses at the beginning of Calle Palmer. The play performed was "*La Comèdia de Pedro Borguny*".

In the 19th century, the city of Inca became a powerful industrial and commercial centre. The arrival of the train and of some public officials from the mainland, who worked in Inca as heads of the judicial district (courts, Property Registry, Civil Guard, military recruitment centre, military troops), turned the town into a kind of small provincial capital that also adopted the fashions of the theatrical tastes. Therefore, the theatre companies that performed in Palma ended up performing in Inca in the small theatres that had been created at the headquarters of the recreational and trade union associations. We know that in the last quarter of the 19th century and the first decade of the 20th century the theatre of the association El Centro Instructivo (Instructional Centre), the Catholic Circle of Workers, Justice and the Catholic Youth Centre of the Christian Schools was very active.

The grand new theatre, which opened in 1914, was designed by the architect Guillem Reynès in a modernist style. The initiative started with a small group of seven rich local bourgeoisie, with the collaboration of hundreds of small shareholders who contributed the rest of the capital. At that time, the second most important theatre in Mallorca was built, after the Teatro Principal in Palma. On the opening day, Amadeo Granieri's operetta company performed "*La princesa del dòlar*". The new theatre was used for dramatic performances, but also for concerts, rallies, dances, meetings... A few months after the opening, in April 1915, it was adapted for film showings.

It seems that, due to a lack of good management and maintenance, it was decided to renovate the building in 1945. The renovation was so thorough that there are almost no remains of the original building. The transformation project was entrusted to the architect Francesc Casas, who used a classicist approach. The former Inca Theatre society was taken over by new owners who renamed the hall Teatro Principal. Little by little, the theatre became more specialised in showing films,

especially from the 1970s onwards. In 1999, the Teatro Principal de Inca Public Foundation was established with the aim of buying and completely renovating the theatre.

In 2018, during the complete renovation of the building, it was discovered that it was built on an area of old orchards, close to what must have been the first Jewish quarter of Inca in the 14th century. During the renovation, some valuable painted tiles were found in some houses attached to the theatre, and a well dating back to 1715 was discovered in the yard.

Next to the Teatro Principal, the city has had other spaces where theatrical performances have been held and films have been shown. These include Novedades cinema, Salón Moderno, Mercantil cinema, the bullring and Es Cós football ground.

## **Inca's properties: Binissetí**

**Speaker:** Pere Rayó Bennàssar, historian.

### **Situation and characteristics**

Properties in the municipality of Inca located between Son Vivot, el rafal de Albertí, Son Catxo and Torrente de Massanella. Binissetí is a place name that has an Arabic origin. It was the farmhouse belonging to Binixetir Axarquia, one of the 77 Islamic farmhouses in the district of Inkan.

Binissetí has one of the biggest forests in the surrounding area: a holm oak grove with very clean undergrowth, denser in the part bordering Torrente de Massanella or Torrente Büger, with bushes, rough bindweed, oneseed hawthorn, rockrose...

There are two homes that corresponded to two properties. The one next to the oak grove and the stream was known as Binissetí de los Siquier, also called Binissetí Nou. And the one to the south of the former was known as Binissetí de los Capó, de los Moia and del Metge, also called Binissetí Vell.

### **Historical notes**

The first record of Binissetí is found in the *Llibre del repartiment* (1232), where it is said that Binixetir Axarquia's farmhouse, with an area of 14 yuntas, reached as far as the eye could see.

In the *Stims* of 1578, the two Binissetí properties were mentioned: Joan Siquier's property valued at 900 pounds and Damià Capó's rafal, valued at 600 pounds. In 1644, the two properties belonged to Joan Siquier and Damià Capó.

In the 18th century both properties underwent significant renovations, as we can see in the inscriptions that have been conserved.

At the end of the 18th century, the Capó family severed ties with the property and the estate became the property of Martina Gelabert, from Binissalem, who was married to Doctor Llorenç Moia. From then on, the estate was known as Binissetí del Metge.

Between the end of the 19th century and the 20th century the two estates, with their corresponding houses, were unified under the name of the Siquier family. This family still owns them.

### **Binissetí de los Siquier**

The houses form a rectangular architectural complex on two different levels: ground floor and porch. The roof has two slopes. The façade is facing a dirt track that is also used as a path. In the centre of the ground floor there is an external doorway, with a semi-circular arch and framed by a horseshoe arch, with rough-hewn stone jambs. On the side façade there is a window with a stone denticulated sill, influenced by a Renaissance style, possibly from the 16th century.

The interior, which is beamed, shows a diminished sandstone arch that divides the two bays. The entrance is on the first slope. On the second slope, on the left, is the access to the kitchen and the staircase leading up to the porch. On the right there is a small studio, which can be reached by climbing some steps. It has a traditional kitchen, with a stone sink, jugs, shelves and a large extraction hood that houses the fireplace.

In front of the façade of the houses there is a small enclosed garden, with the washing place and a cistern with the one-piece octagonal rough-hewn stone wellhead. On the front of the wellhead there is a bas-relief inscription: "YNCA / 7 MAIG / 1762" and just below "MIQUEL / SIQUIER PRE".

### **Binissetí del Metge**

The houses are surrounded by a wall that encloses a patio where the oil mill and other auxiliary facilities are located. The patio is accessed through a doorway covered by a sandstone arch with rough-hewn stone gargoyles. In the corner of the wall that delimits the patio there are crosses engraved on the sandstone that, according to Tomàs Vibot, have a prophylactic function.

The rectangular-shaped houses have a two-slope roof with two bodies of elevation: ground floor and porch. The doorway has a semi-circular arch with rough-hewn stone jambs and is framed by a horseshoe arch. The keystone of the arch bears a bas-relief, possibly a sundial. Above this, "AVE MARIA / AYÑ 1737" is inscribed.

The interior, which is beamed, has a basket-handle or sandstone arch that divides the two bays. On the first side is the entrance with furniture and decorative objects. On the second side, on the left, is the staircase that leads up to the porch, now converted into rooms. On the right, there is a traditional kitchen with a stone sink, jugs, shelves and a large bell that houses the fireplace.

From under the staircase, through a rectangular doorway, one can access the old carob storage room, which has now been converted into a living room.

The oil mill is accessed through a rectangular doorway made of rough-hewn stone with an ogee in the centre. Today it is still accessed from the old carob storage room. It has a rectangular shape and is spacious, which shows the importance of olive growing in this part of Raiguer. The olive oil press preserves the rough-hewn grindstone and only the side part remains of the beam, which has an embossed inscription that reads: "Fet en lo any 1783" (Made in 1783). At the back, behind the olive oil press, are the arches of the barns. In the oil mill there was a hay loft for the cattle, of which the feeding troughs have been preserved.

## **Ceramics in Inca. Past and present**

**Speaker:** Magdalena Sastre Morro, archaeologist.

The world of ceramic manufacturing in Inca dates back to ancient times. Although today it is virtually non-existent (there is only one workshop in Inca that produces ceramics using traditional methods), it has played an important role throughout history, from the 17th century onwards in particular.

There are records of a master potter in Inca dating back to 1283, not long after the feudal conquest.

During the 14th and 15th centuries, Majorcan potters were based mainly in Palma. Despite the lack of documentary and archaeological records on pottery manufacturing at that time, it would appear that artisanal production was rather widespread during this period.

As for the 16th century, sources suggest that there were a total of eight potters in Inca and that they all owned their own pottery workshops. They specialised in roof tiles and were known as tilemakers.

In the 17th century, a significant increase in the number of potters is recorded in the city of Inca; being the profession that underwent the most growth towards the end of the 17th century. It was at this time that the ceramic production known as "pincel de Inca" or "obra de Inca" came about.

These are ceramic pieces that have a yellow-white glazing and are adorned in green and manganese, usually only on the inner side of the piece. As for typology, there are examples of bowls, plates and trays.

This production was of great significance, as it replaced the imported decorated crockery (Valencian and Catalan) that had not been produced on the island until then, resulting in Inca becoming the only production and distribution centre for this type of crockery.

Another high point in ceramic production in Inca occurred in the eighteenth century, when, in 1774, there was an attempt to set up a fine pottery factory in Inca, with the aim of imitating what was being produced in France and Alcora. Historical records mention a certain Andreu Mugnerot, who ran a ceramic production factory that operated for one year, from 9th May 1774 to 7th April 1775, and who, due to the high financial cost of setting the factory up, went bankrupt and was forced to close it down. There is virtually nothing known about the work carried out during this period, but the resemblance to the pieces produced in Alcora may have led to the pieces produced by Mugnerot being believed to have been manufactured in Alcora.

In the nineteenth century, there are records of the existence of several families that were in the ceramics business, such as the Tortella, Torrens, Company families, and many of them were still active until quite recently.

Today's guided tour will focus on a pottery workshop belonging to the Tortella family, called Can Piritis. In it, and with the help of one of the master potter's sons, Tolo Tortella, we will explain the operational chain for ceramic production which will give us an insight into what a pottery

workshop was like in the early 19th century (when the Tortella family set up their home and workshop in the modernist building on Carrer de Son Nét, in Inca).

We will then take a walk through the San Francisco neighbourhood, where the potters' guild was founded, and finish off in the only handcrafted ceramic workshop, run by Francisca Truyols, who will pass on first-hand knowledge about what artisan ceramic production is like today and discuss the "siurells", a symbolic element of our city and the only place that makes them.

With this guided tour I intend to offer a little insight into the history of ceramic production in our city, which played a very important role from the 17th century onwards, since it took over from Ciutat, which remains largely unknown by the local community.

## Classicism in Inca's altarpieces

**Speaker:** Dr. Guillem Alexandre Reus i Planells, Art Historian.

### Introduction and historical context

This lecture and subsequent guided tour touch upon the classicist altarpieces that have been conserved in Inca, in other words, the Renaissance-style altarpieces that were created throughout the 16th century.

Two dynasties reigned during this historical context (1501-1600). On the one hand, the House of Trastámara, with the Kings of Majorca Ferdinand II, the Catholic (1501-1516), and Joanna the Mad, nominal co-monarch (1516-1555), and on the other hand, the House of Habsburg or also officially called the House of Austria, with Charles I (1516-1556), Philip II (1556-1598) and Philip III (1598-1600).

With regard to political and social events, the Revolt of the Brotherhoods of 1521 in Majorca must be mentioned, which was a 16th century Majorcan society conflict between citizens and foreigners owing to public debt. Other factors that played a part in these disputes were the intense dynastic crisis following the death of Ferdinand II in 1516, the crisis of public order on the island as a result of the hatred between the Majorcan authorities and the power that the guilds had over the artisans.

In respect to the artistic situation in Majorca at that time, the Renaissance was late on the scene and, therefore, the artistic elements that were typical of this style had already been flourishing in Italy, Castile and Aragon for a considerable time. One of the causes of this late arrival was undoubtedly down to the significant presence of the Gothic style in our kingdom and, on the other hand, the difficulty to move on from that medieval style. It must be borne in mind that Gothic architecture was sustained over time, in some cases until the 17th and 18th centuries. This meant that, from an architectural point of view, there are no examples of true Renaissance architecture, but rather of Renaissance decorative elements applied to Gothic architecture.

On the topic at hand, when it comes to Renaissance-style sculpture, reference must be made to the Aragonese artist, Juan de Salas, who is considered to have introduced this new style of architecture in Majorca, most notably in its cathedral.

Therefore, the Renaissance-style classicist altarpieces in Majorca stand out due to still having a Gothic appearance and the decorative elements of this new style still making little use of relief; simply boiling down to supports that divide the altarpiece into streets. For this reason, these altarpieces are clearly archaic, in particular due to the fact that there is no relationship between the height and width of the piece and the pilasters. Therefore, one could say that, in these classicist altarpieces, the proportionality of the classicist style has not been assimilated. In fact, the resources of the formal elements are poorly developed and they are very flat pieces which lack architectural dynamism. As for the painting, it is still applied on board and not on canvas. This is yet another archaism that is inherent in Gothic art.

Admittedly, it was not until the second half of the 17th century that one could speak of Baroque altarpieces in Majorca, and in any case, the Renaissance style perpetuated in Baroque style, in particular in the decorative elements.

Finally, as far as Inca is concerned, this is the second municipality, after Palma, in which the largest number of Renaissance altarpieces created throughout the 16th century have been conserved. The highlights include:

### SANTA MARIA LA MAYOR PARISH CHURCH

1. *Altarpiece of The Holy Name of Jesus.*  
Gaspar Oms, attributed, 1587.
2. *Altarpiece of the Church of Saint Blaise.*  
Anonymous (akin to the Oms workshop), 1612.
3. *Altarpiece of Saint Peter the Apostle.*  
Anonymous, 1586-1642.

### SANTO DOMINGO PARISH CHURCH

4. *Altarpiece of the Virgin of the Rosary.*  
Gaspar Oms, attributed, 1592-1593.
5. *Main Altarpiece of Santo Domingo.*  
Anonymous, 17th century.

### CHURCH OF SAN FRANCISCO

6. *Altarpiece of the Immaculate Conception.*  
Anonymous, circa 1587.
7. *Altarpiece of Blessed Ramon Llull.*  
Anonymous, 16th century.

### CHURCH OF SAN BARTOLOMÉ

8. *Altarpiece of the Most Pure Conception.*  
Mateu Llopis, senior, circa 1575.
9. *Altarpiece of the Virgin of the Rosary.*  
Mateu Llopis, junior, circa 1579.
10. *Altar frontal featuring the image of St. Bartholomew, St. Peter and St. Barbara*  
Mateu Llopis, attributed, late 16th century.

## Inca Street Art 3rd edition

**Speakers:** Comunitart. Antoni Maura and Catalina Mayol, art historians.

On the occasion of the third edition of the Inca Street Art Festival, we will look into its short history and the main themes that stem from this type of festival. We will look at its main lines of action and how they have grown from edition to edition. We will go through the work of the participating artists and analyse the role the festival plays in their careers. Furthermore, we will look into the festival's impact in Inca, observing what kind of audience it attracts, how it engages with the city, what urban dialogue it yields as well as the social reaction it gives rise to. To conclude, we will analyse the results of the last edition, address the controversies that have stemmed from it and outline what the new lines of action should be for future editions.

This talk will be complemented by a guided tour, the main features of which are as follows:

**1. Mural by Maria Cuadrado. Location:** main façade of CEIP Ponent. Avenida de El Raiguer, s/n (end of the avenue towards Lloseta). This is a large-scale illustration. The mural has been specially commissioned for the school, with a two-pronged approach: the students work with artistic environments, including graffiti and muralism; and, furthermore, giving prominence to female artists. The result is a sensitive and clean mural, where the background is kept as a canvas. The design elicits questions from the children: is it a rabbit that has eaten a human or is it a human dressed up as a rabbit?

**2. Pedestrian underpass. Location:** Avinguda de El Raiguer linked to Carrer de Francesc de Borja Moll.

**a. Ana Patané:** one of the four selected in the call for artists. This is her own design, taking into account the spatial conditions of the underpass; unlike the murals on the façade, these are aimed at eliciting a response from pedestrians as they walk; they have to be looked at while in motion. In this case, the mural pays homage to women who are fighting or have fought breast cancer. Patané was among the winning artists of the Mural Contest at the second edition of the Inca Street Art Festival.

**b. ZON:** this is the artist's second mural in our city. There are some similarities and differences with his previous mural, located nearby, on the train bridge, on Avinguda General Luque. Although in both murals Zon showcases his trademark chromatic range, in the second mural we can see how his way with shapes also define him. Unlike his previous mural, in this one the figures portrayed were created by him, whereas in the former it was based on a photograph taken by another artist.

**c. Twoflü:** a mural that perfectly interacts with the space. The artist has worked with letters linked to the aesthetics of Arabic calligraphy. In the text, words such as Inca Street Art, names of participants and organisers can be made out... All on a white background and a chromatic range of vibrant greens. The mural takes up all the walls of the pedestrian crossing, blurring the architectural forms to great effect.

**d. Raúl Yaguana:** young artist from Inca who was involved in the collective IES Pau Casesnoves mural in the previous edition. It is a perfect example of one of the objectives pursued by Inca Street Art: to elicit social and urban dialogue in which society as a whole gets

involved from various perspectives. In this case, it is a young man with an interest in art, who comes into contact with this discipline and the possibilities of artistic intervention it offers, and who decides to use it as means of communication.

**3. OVAS. Location:** placeta del carrer del Tren. This artist, who is widely considered to be "the godfather of graffiti in Mallorca", is characterised by his mastery of a wide range of styles, the result of extensive experience at an international level that has enabled him to become involved in the most groundbreaking trends, in Europe and North America in particular. His mural is intentionally located in the heart of the city, and is an excellent example of the tag format that is expressed through masterful classical shapes and colourful solutions.

**4. Avinguda del Pla. Location:** Polígon de Can Matzarí. On the retaining walls of the train tracks we come across a large number of murals that run along the entire avenue, that is over 300 metres long. This is where the murals of the **3rd Inca Street Art Mural Competition** are, as well as one of the largest murals in the history of Balearic graffiti, made up of a whole set of pieces worked on individually by guest artists from all over the Balearic Islands at the **Second Balearic Graffiti Meetup** - held within the framework of the third edition of Inca Street Art - under a common theme. However, it must be said that the record for the number of murals on the Balearic Islands is held by the mural that was created as part of the First Balearic Graffiti Meetup, held during the second edition of ISA, which was created on the same walls and remains of which can still be seen. This is a "free" wall, in other words, artists can create their art without running the risk of being sanctioned.

**5. Koni. Location:** Gran Via de Colom, n.º 16 (Can Zhang). A large format mural, designed to be seen from afar. Koni is a graphic design professional who had previously worked in our city for the Camper brand. The shapes are deliberately simple and colourful, in order to optimise the painting and for the image to be quickly interpreted. This is an example of a mural designed on private property and an example of citizen involvement in the festival.

**6. Esplai s'Estornell nou. Location:** carrer Major, n.º 18 (Celler Can Ripoll). This is the first space that was used for a mural in Inca. There was originally a Miró-inspired mural created by the old Esplai s'Estornell. At the turn of the year 2000, half of the wall was repainted, and this was reinterpreted by Marina Molada in the first edition of ISA. This mural has been blended in with a new space-inspired background. The involvement of the city's institutions in the festival has gone from strength to strength. Another one of Inca Street Art's objectives is to foster the social fabric as an essential tool for social and urban intervention beyond the institutions or private promoters.

**7. Jeroni Mira. Location:** carrer de Joan Baptista de la Salle (back entrance of the school). Jeroni is a wonderful local artist, proof of which is the virtuosity with which he executes his art to a hyper-realistic level of detail. Furthermore, this mural has been created on the previous background, a piece designed by Geek with geometric shapes and flat colours that had already started to fade away.

**8. IES Pau Casesnoves. Location:** carrer de Joan Miró, n.º 22. Although the educational community is one of the communities that most actively participates in the festival, this is an example with a particular relevance: the artists are the school's students and the design is being expanded each academic year. The mural integrates a whole series of symbols linked to education,

knowledge, the universe and the figure of Pau Casesnoves.

**9. El turista de Atlantis, Soma. Location:** on the corner of Carrer del Bisbe Morro and carrer del Grifó. "A lot of time had passed, that land had completely sunk into the sea and yet tourists still came in their millions". A mural with an important message that is characteristic of one of the islands' most renowned artists. This mural is yet another that was made possible with private donations.

**10. Fátima de Juan. Location:** main facade of CEIP Llevant. Avinguda de Jaume I, s/n. It is one of the largest single pieces on our islands and the city's largest. The mural precedes the entrance to the building and was designed to reflect the school's values and activities. Fatima reflects diversity and inclusion, collective work, fellowship and respect. There are elements such as a chicken, a saw... all shaded by the artist's stylistic filter, who sought to represent the activities that are usually carried out in CEIP Llevant's workshops. The artist has succeeded in establishing a strong bond between the educational community and her mural: the pupils worked on a preliminary sketch of the mural, interviewed her, wrote articles about the mural and painted complementary ones in the inner courtyard.

If you would like more information about these murals and those of previous editions, you can visit the website [www.incastreetart.com](http://www.incastreetart.com) and the following social networks:

[www.facebook.com/incastreetart](https://www.facebook.com/incastreetart) and [www.instagram.com/incastreetart](https://www.instagram.com/incastreetart)

**Inca, bit by bit, snippet by snippet. 5 Plaças: Plaça Santa Maria la Major, Plaça L'Orgue, Plaça Orient, Plaça Mallorca and Plaça El Bestiar**

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

It wasn't until the mid-19th century when Inca had what was known as a "Plaça". We had street crossings that formed a larger space than the very streets they led to. This is what the following small Plaças were like: Plaça La Verge de Lluc, Plaça L'Àngel, Plaça L'Aigua, Plaça Ayuntamiento, Plaça El Orgue and even Plaça de La Iglesia. And without forgetting that what is now Carrer Jaume Armengol used to be known as Plaça "del Mercat" as well as Plaça "Mercadal".

When the decision was taken to build the current porticos and demolish the old Hospital, Plaça Santa Maria la Major as we know it today was developed. Plaça El Orgue, formerly closed off for bullfights, was of significant importance due to being located next to the parish church and at one point, known as "so n'Alegre". Plaça Orient, a former esplanade inaugurated in 1927, that has not been closed off, is the best conserved. The current Plaça Mallorca was inaugurated as a cattle market at the end of the 19th century and throughout history it has had various names: Plaça El Mercat, Plaça Els Porcs Vella, Plaça Mallorca, Plaça José Antonio Primo de Rivera, Plaça Els Pins, Plaça El Congrés. Since 1960, the year of the aforementioned Congress, this Plaça has undergone so many redesigns that all that is left from the original idea is its geographical location... The current Plaça El Bestiar was inaugurated on 1st May 1935 and was developed because the previous Plaça El Bestiar was too small. This is why it was known as Plaça Els Porcs Vella and subsequently, Plaça Els Porcs Nova.

Each of these current plaças, which we will have a chance to visit, has an interesting history behind them. Each one of them is an open book that explains the layout of this wonderful area that has five plaças. You may be interested to learn more about each of their histories, taking into account the events that have been held there over the years. You may be interested to know that, on 15th September 1879, in Plaça Orient, with its back to where the rectory stands today, the last public execution in Inca was carried out, using a garrote. You may be interested to learn about problems that led to the development of Plaça Mallorca within La Mostra and Ca n'Alzina cañar due to problems that were not easy to overcome, and the rapid development of the Old Barracks, the Gas Factory, the Cycling Club, etc.

Each one of these plaças tells its own story, which would take up many pages and between them all, would require a large explanatory volume. Nor can we leave out the great quantity of photographs of these places that are highly representative of Inca.

The guided tour may be of great interest, and the images, accompanied by the spoken word, will result in a more comprehensive historical knowledge than what was had until now of these emblematic places.

## Taking a stroll through the Republic, the Civil War and Francoism

**Speakers:** Miquel Pieras Villalonga and Martín Rotger Lebrón, historians.

This guided tour is divided into two clearly differentiated parts. On the one hand, it will seek to provide an overview of the period of the Second Republic, the Civil War and Francoism. On the other hand, it will focus on offering a detailed insight into a specific aspect of the Civil War; the construction of air raid shelters.

The arrival of the Second Republic in Inca in April 1931 took place against a backdrop of optimism. Nevertheless, there was some unrest in the Town Hall when it came to transferring power between the old monarchical authorities and the new republican politicians. In April 1931, from the balcony of the Town Hall, the first republican speech was delivered by Antoni Mateu, who held office as mayor between 1932 and 1933.

Politically, socially and culturally, the Second Republic is viewed in a positive light. While the majority of the town councils of the previous monarchical era stood out for their caciquism, corruption and for prohibiting some basic freedoms, the republican era sought to reverse many of the previous situations by undertaking a series of reforms in Inca to achieve a more transparent and democratic government. The republican objectives in Inca were also those of improving people's quality of life, getting rid of caciquism, weakening the influence of the Church, setting up schools and institutes, as well as improving health and culture. The mayors of that period were Mateu Pujadas, Antoni Mateu, Miquel Beltran and Pere Pau Capó.

Local politics in day-to-day life in Inca was not all plain sailing during the Republican period. There were some internal crises among the members of the municipal government, typical of any democratic regime. But in no case could this justify the military uprising of July 1936. The Army's military chiefs, coming from the General Luque Barracks, with the help of the Falangist groups, took over municipal power. They took over the Town Hall and ousted the mayor, Pere Pau Capó. They then started arresting the main Republican and Socialist political leaders, as well as the leaders of the workers' movement. A harsh and systematic repression was triggered, planned to frighten and to eliminate any trace of the Republic.

The Civil War in Inca took place in a repressive environment. Hundreds of Incans were arrested. The General Luque Barracks and, in particular, the Cloister of Santo Domingo were used as a prison for the exiles. Many Incans were also imprisoned on the ship *Jaume I* and at the Can Mir warehouse in Palma. Current records suggest eighteen people from Inca were killed during the Civil War. Furthermore, others died on the war front fighting on Franco's side. The mayors at that time were Juan Erasmo Fluxà and Llorenç Fluxà Figuerola. The first mayor after the war was Antoni Rotger Nadal.

Inca was the scene of some of the first air raids on Majorca during the Civil War. Specifically, the city was bombed on two occasions; on 24th and 25th July and then again on 20th August 1936.

We are unaware of any more bombings over Inca. Neither in May 1937, when the air attacks on Palma intensified. In spite of this, the construction of shelters was not considered until the plenary session held on 2nd June 1937. Why then; when it had been a year since Inca had been attacked, and not

right after the bombings? Because it was not until early 1937 that the obligation to build shelters came into force.

The structure and characteristics thereof were governed by the Defensa Pasiva de Mallorca. These were underground 2.50-metre-high and 1.80-metre-wide tunnels, with concrete or marés stone walls, and a depth of between 8 and 10 metres. The surface had to be covered with stone. The length of the tunnels was different in each shelter, but it always had to have an opening at each end and the entrances had to be S-shaped in order to protect the interior from the impact of explosions. Funding of Inca's municipal air-raid shelters came from three sources: extraordinary contributions from the residents who benefited from them, private donations and from those that lended their services to build them.

Between 1937 and 1940 the following air-raid shelters were built in Inca:

**Plaça d'Espanya.** First municipal air-raid shelter. It was given the green light on 20th October 1937, and work got underway in 1938. It is a more than 150-metre-long underground tunnel that runs from Carrer d'El Hostals to Carrer de Miquel Duran below Plaça d'Espanya. Apart from the side entrances, it had a third entrance that led to the ground floor of the Town Hall. It was rediscovered in 2010, when work was being carried out on the square.

**Santo Domingo.** Second municipal air-raid shelter. Construction was given the green light on 18th January 1939 and got underway on 30th August of the same year, when the Civil War had come to an end, but with the ongoing threat of an international confrontation. It went from the interior of the cloister to where Carrer Sant Domingo and Carrer Can Dureta converge, passing under the square. There is an entrance that more than likely provides access to the tunnel.

**General Luque Barracks.** Military shelter. It was built in 1937 to protect the troops housed in the barracks. Its structure follows the rectangular outline of the weapons courtyard, with the aim of tightening up on security. It has two symmetrical accesses located between the side pavilions, currently walled up, and a third from the main building. After the war, it was used as a shooting range.

**Private air-raid shelters.** Some basements of private buildings were used as shelters, but only two were built with municipal authorisation. One under Carrer de Bernat Sales and the other under Carrer de El Bisbe Llompart, between where numbers 135 and 114 are today.

## Women of Inca throughout history

**Speaker:** Miquel Pieras Villalonga, historian.

The objective of this guided tour is to visit Inca, while taking a historical look at the women who have lived in the city. This is a first. Compiling a history of Inca from a woman's perspective was not the done thing, although some studies are starting to look into the role women played in the shoe industry.

That is why we have started the guided tour in the Museum of Footwear and Industry. The Museum gives an extremely accurate view of the role of women in the key economic industry in the city and region's most recent past. Both in the workshops and in the factories, the presence and work carried out by women was essential to produce quality footwear that Majorca was renowned for. Women's work in manufacturing activities has often gone unnoticed. Women used to be shunted aside to ancillary and poorly paid jobs. They performed a variety of tasks, in the world of crafts and small workshops, that were almost identical to those carried out by men: they sewed, fretted or cut hides, stitched and, of course, were involved in the assembly process. With machining and the arrival of factories, tasks were split between men and women. Therefore, women ended up working in the sewing, packaging, finishing and book-keeping departments. Nevertheless, women, in times of crisis, were the first to be laid off from the factory and so their tasks went onto the black market. They also quite often gave up their factory jobs when they got married in order to take care of their homes. This was the case, in particular, in Francoist Spain, a time when women were encouraged to give up their jobs in order to look after their homes and families.

The Can Pujol factory was located on Carrer Son Odre. In 1930, the roof of this factory caved in. About 40 women had been working there. Two died: Margalida Borràs, 19 years old, and Inés Florit, 17 years old. The accident led to many being injured. The news shook the entire Inca region.

On Carrer El Bisbe Llopart, a stone's throw from the train station, lived a woman with a lot of connections in the business world: Francisca Aina Fluxà. Between 1918 and 1928, she ran her father's shoe company. She carried out administrative and business management tasks in the factory. From 1910 onwards, Francisca Aina was entrusted with the administrative and commercial management of the company together with her father. She knew how to process an order, she was a good typist, she directly oversaw the company's accounts, as she drew up the balance sheets and inventories. Furthermore, Francisca Aina Fluxà worked directly with the sales representatives, a demonstration of her father's total faith in her decision-making ability. He could not run the company without her. This is an exceptional case, as it was unusual for a woman to be entrepreneurs in such a huge industry at the turn of the 20th century.

The teacher, Severa de Madariaga, lived in Plaza de Orient for some years. She ran a school for girls from 1900 to 1930. Madariaga is an Adopted Daughter of Inca and was a trailblazer for feminism in the city. There is still little known about her life. Her philosophy must be referenced in current feminist thinking in Majorca; in line with republicanism, of a secular nature and far removed from Catholic fundamentalism. Severa de Madariaga's feminism was an ideology, still in its beginnings, that was about educating women, but without being unconventional. Madariaga's feminism was critical of misogyny and of women who only sought to please men instead of getting an education. In the Inca of the early 20th century, the figure of Madariaga caused great impact, since it was not common for a woman to give lectures, run a school and be an active part of culture.

In the 17th century, in the convent of San Jerónimo, lived the woman of Inca about whom the most was written. Her name was Sister Clara Andreu. Although she lived in the convent of San Jerónimo, this did not stop her from becoming known all over Majorca; everyone in Inca was aware of her.

Joining a convent was one of the few ways in which women in the 17th century could progress on a personal, intellectual and professional level. Joining a convent meant being educated in a way that was far removed from that received by other women: they learned to read and write, they could read books, they were able to make decisions within the convent, they could spend their time on activities that were unthinkable for women of their time. Furthermore, the nuns of the Convent of Inca were small-time entrepreneurs, since they managed their own finances: they bought, sold, and gave loans. Nevertheless, they were controlled on the outside by men: bishops, confessors and parish priests. After her death, Sister Clara Andreu lived on in the city of Inca's memory, being prayed to when people were sick. Towards the end of her life she had mystical experiences and supernatural visions. To some extent, she stood up to the most powerful religious men of her time, who she was strongly repressed by.

This tour through the biographies of several women of Inca comes to an end on Carrer El Call. There, in the 14th century, lived the most outstanding Incan woman of the Middle Ages. Her name was Na Goig, a Jewish woman, who, according to population records, was a doctor. It would seem that Na Goig is one of the few women scientists in the world to have practiced medicine during the Middle Ages that there are records of.

## **Emblematic establishments of Inca**

**Speakers:** Santiago Cortès Forteza, historian and archivist; Sandra A. Rebassa Gelabert, art historian, cultural heritage manager and museologist; and Esperança Rosselló Hernández, art historian, cultural heritage manager and library assistant.

The memory and history of a society is not just a collection of the significant occurrences, events and/or stand-out artistic forms; it also falls into the everyday categories such as its commercial establishments. The evolution of commerce, the methods of buying and selling, the objects themselves, advertising and the architecture of these establishments is something that reflects a society's past and, in short, its identity. A tangible and intangible heritage, usually under-valued and under-protected, which has been conserved in a greater or lesser state of misfortune, not because of its heritage value, but because the use thereof has endured, being passed down from generation to generation.

During the first third of the 20th century, the city of Inca underwent sustained economic growth, which was never more apparent than in the secondary sector (construction, industry) and in the tertiary sector (services, commerce). There are still several buildings that reflect a specific way of building and certain styles; and some of them still house the original commercial establishments on the ground floor. These commercial establishments are usually located in the city centre, specifically between Carrer Major, Carrer Jaume Armengol and Plaça Major itself. This important economic and urban hub still exists today where there is still significant active commercial activity. The boom in the footwear and textile industry was closely linked to the importance of the setting up of different retail businesses linked thereto: footwear, fabrics, ready-made pieces, sewing, among others; all of them directly or indirectly related to these industries. It therefore comes as no surprise that most of the emblematic establishments that are still going strong in Inca today are of this nature.

This is the case of well-known businesses such as La Florida or La Lealtad; a haberdashery and a shop of ready-made pieces that have kept the essence of the past in the form of living time capsules. Both are part of buildings that were built at the turn of the 20th century. On the outside they have conserved the joinery of the period, and their interiors have also maintained the meticulous layout, with historical wooden shelves. Another noteworthy and characteristic aspect is that they still offer a personalised, close and customer-orientated service, which makes the retail trade so special and distinctive.

Two establishments located on Carrer Major are also worth mentioning: the Can Delante bakery and patisserie (formerly known as Confeiteria Prats) and Farmàcia Armengol, with a wide range of products, but with noteworthy interior furnishings. In the case of Farmàcia Armengol, you are sure to be surprised, since, from the outside, you could never imagine that it still conserves the interior joinery dating back to the early 20th century. Can Delante, on the other hand, is still on the ground floor of a regionalist-style building. The interior also houses the classicist design of the joinery that runs along its walls.

Despite the fact that the aforementioned examples are heritage gems that have been well-conserved, there are other establishments in Inca that have not met the same fate. In some cases, the buildings themselves and some elements relating thereto have been conserved,

although they have been renovated on the inside or are in the process of being renovated. This is the case of the historic fabric shop, Can Florencio, (originally known as Antonio Prats Teixidos or Casa Prat). Although the original building has been conserved with modernist details on the upper floors, a rationalist design on the ground floor façade and the stone entrance with the typography of the time, it currently houses a franchise establishment, which has led to it *losing its soul*.

## A tour of the organs of Inca

**Speaker:** Bartomeu Manresa, Organ teacher at the Municipal Conservatory of Music of Inca and main organist at Sta. Creu Parish in Palma.

Inca is home to an extremely valuable organ heritage. With four organs, it is currently the second city in the Balearic Islands with the largest number of instruments, with the added value that each one of them stands out for having been built by the most wonderful organ builders of their time. Despite the fact that there is documentary evidence of organs in Inca dating back to the 15th century, those that have survived are instruments from the 17th century (Santo Domingo and San Bartolomé), 19th century (Sta. María la Mayor) and 21st century (St. Francisco). Of these four aforementioned organs, three of them are considered historic (an organ is deemed to be historic when it is over 100 years old) and, furthermore, all three have been designated Cultural Interest Assets (BIC) granted by the Council of Majorca in 2003. Another important point to bear in mind when studying these organs is that these three historic instruments have survived having undergone little transformation.

The itinerary I propose to learn more about these instruments will be looked at in chronological order.

### Organ of the Monastery of San Bartolomé

The current organ was built by the brothers Sebastià and Damià Caymari in 1694: "A 27 8bre 1694 se extregue de la taule Numularia docentas Ll. Prosehides del dot de Sor Drusiana Vanrell pegades al Po en taula a Sebastia y Damia Caymaris a ells feta y Andreu Sinerol Pdor. de dit convent compliment plo. Valor del orgue feran dits Caimaris". However, there is mention of an organ older than the current one, since between 1638 and 1641 the convent's archives record numerous payments for different materials and repair work carried out on the organ. The one that has survived has not undergone many transformations throughout its almost 400 years of history, which makes it an almost unique instrument in Majorca to study the organs of this prominent 17th century organ building family. Perhaps the only transformation that the instrument has undergone was the incorporation of a trumpet stop replacing the ancient regale stop that was common in Caymari organs.

It is a small instrument, with a single short octave keyboard and located in the centre of the choir room with the keyboard facing inwards. Aesthetically, it has the typical Caymari façade design, with the façade pipes decorated with the diagonal grooved reliefs that were characteristic of these organ builders. It has seven "split" registers between the central C and C# "in the Castilian way", given that these organ builders would have been the first in Majorca to incorporate, on a widespread basis, the split registers as was usual in Castilla organs. This feature, which is particularly useful on single-keyboard organs, makes it possible for the organist to choose different sounds in each of the two halves of the keyboard, emphasising a melody on the right or left. This is a way of "simulating" that the organ has two keyboards when in actual fact it only has one.

The registers are arranged as follows:

Open diapason 8'  
Open diapason 8'  
Octave 4'

Flute 4'  
Fifteenth II  
Cymbale III-IV  
Cornet II-III  
Trumpet 4'-8'

### Parish of Santo Domingo

We can be sure that this instrument was built by the Caymari brothers at the end of the 17th century, since it is almost identical to the San Bartolomé organ, although there is no documentary record thereof. Surely these two instruments were built in parallel. There is little record of this organ to date, only one alteration in 1907: "At the end of 1907 it was restored, adding a new register, in other words, the "Trompa Real", a modern keyboard and the new bellows, at a total cost of more than 600 pesetas, and it was blessed on 12th January, 1908, resulting in a very fine-sounding organ for this Church". There is no documentary evidence of who carried out the alteration and it is difficult to hazard a guess due to how skilfully the pipes that were added were built, given that, as was the case at the turn of the 20th century, organ builders didn't usually build the pipes themselves, they bought them from a factory in Barcelona. Despite this, it is worth mentioning that, due to the period of construction, it could have been built by Julià Munar or a member of the Cardell family. Luckily, and contrary to what was said in the chronicles written at the time, the organ's keyboard was not changed "for a modern keyboard", but rather the original Caymari one was kept, which fortunately has survived.

The Majorcan organ builder Pere Reynés fine-tuned the instrument in 1988, repairing the mixture stops according to the usual Caymari brother canons, that had survived having undergone modifications according to pseudo-romantic trends after the 1908 reformation.

The registers are arranged as follows:

Open diapason 8'  
Octave 4'  
Flute 4'  
Fifteenth II-III  
Cymbale III-IV  
Cornet II-III  
Trumpet 8'

### Parish of Santa María la Mayor

It comes as no surprise that, as Santa María is the oldest of Inca's three parishes and the only one that existed until the 20th century, the history of the organ or of the different organs it housed is the most extensive. Nevertheless, it is worth mentioning that construction of the current church did not get underway until 1706; therefore, all the organs of which there is documentary evidence were instruments that were built for the old Santa María Church of the 15th century (1419). In the 16th century, there was a Roig family organ builder working in Inca. Part of the box of this gothic instrument has been conserved in the central part of the organ box that has survived. Something curious is that it is very similar to the organ of the cathedral of Perpignan

and the Basilica of San Francisco in Palma, instruments from the same time and also built by this organ builder, as shown in the photographs.

It was not until 1816, when the work on the current church was finished, that the construction of a new organ got underway: the current one, by the organ builder from Lluçmajor, Gabriel Thomàs, with Dr. Damià Llambies as parish priest. I must add that, building this instrument was not without difficulties, due to the socio-political situation at the time. For this reason, the construction of the new organ had to be carried out in two stages: the first, between 1816 and 1822, and the second, between 1827 and 1832.

Despite the greatest efforts of the parish priest, financial problems meant that the organ could not be completed, which has remained to this day without some essential registers. By the 1960s, the organ had been completely neglected and was replaced by an electronic substitute.

Thanks to the involvement of the organist and researcher on the organs of Majorca, Antoni Mulet, who was living in Inca at the time and who started cleaning and tuning it in 1989, the organ was finally restored and completed by the Majorcan organ builder, Pere Reynés, in 1990. Restoration was completed in 1994.

The organ has two manual keyboards with 51 notes: chair Organ (placed behind the organist's back) and Great Organ, split "in the Castilian way" between C3 and C#3 and 12 buttons (one chromatic octave) as a pedal keyboard. Its registers are (in brackets I Indicate the historical origin of the register):

#### CHAIR ORGAN

Stopped diapason 8' (Thomàs, 1827)  
 Octave 4' (Reynés, 1990)  
 SFlute 4' (old organ)  
 Fifteenth 2' (old organ)  
 Twenty-second II (old organ)  
 Cymbale III (Reynés, 1990)  
 Regale 8' (old organ-Thomàs, 1822)

#### GREAT ORGAN

Open diapason 8' (Thomàs, 1829)  
 Second open diapason 8' (Thomàs, 1829)  
 Octave 4' (Reynés, 1990)  
 Fifteenth 2' (Reynés, 1990)  
 Mixture II-III (Reynés, 1990)  
 Cymbale II-III (Reynés, 1990)  
 Cornet III-VI (Thomàs, 1832)  
 Vox humana 8' (tiples) (Thomàs?)  
 Chamade trumpet 8' - Chamade trumpet 16' (Thomàs, 1828)  
 Clarion Chamade 4' - Chamade trump 8' (Thomàs 1827)  
 Clarion in 15th 2' - Clarion 4' (Thomàs, 1828)

**PEDAL** (12 buttons): open diapason 16' and bombarde 8' (with drawbar).

#### Convent of San Francisco

The current organ in the Convent of San Francisco is a new instrument, built in 2002 by the German organ builder Gerhard Grenzing. It was built thanks to an anonymous donation, with the head of the convent being Father Bartomeu Pastor Oliver, TOR, and the convent's organist Miquel Bennàssar Bibiloni. The instrument is somewhere between the North European organ building tradition combined with various contributions from the Majorcan organ building tradition, resulting in a modern, high-quality instrument, with sensitive and light mechanics, a bright, vigorous, perfect and energetic sound, capable of filling the entire church nave. Although it is small in size (when compared to other big instruments we have in Majorca), its versatility enables all organ literature to be played on it: from Renaissance to contemporary music. It is currently the instrument used to give organ classes at the Inca Conservatory.

It has two 56-key manual keyboards and a 30-note pedal. The registers are arranged as follows:

#### I KEYBOARD (Great organ)

Open diapason 8'  
 Octave 4'  
 Nazard 2 2/3'  
 Nazard 1 3/5'  
 Mixture III

#### II KEYBOARD (positive)

Stopped diapason 8'  
 Chimney Flute 4'  
 Fifteenth 2'  
 Oboe (expressive) 8'

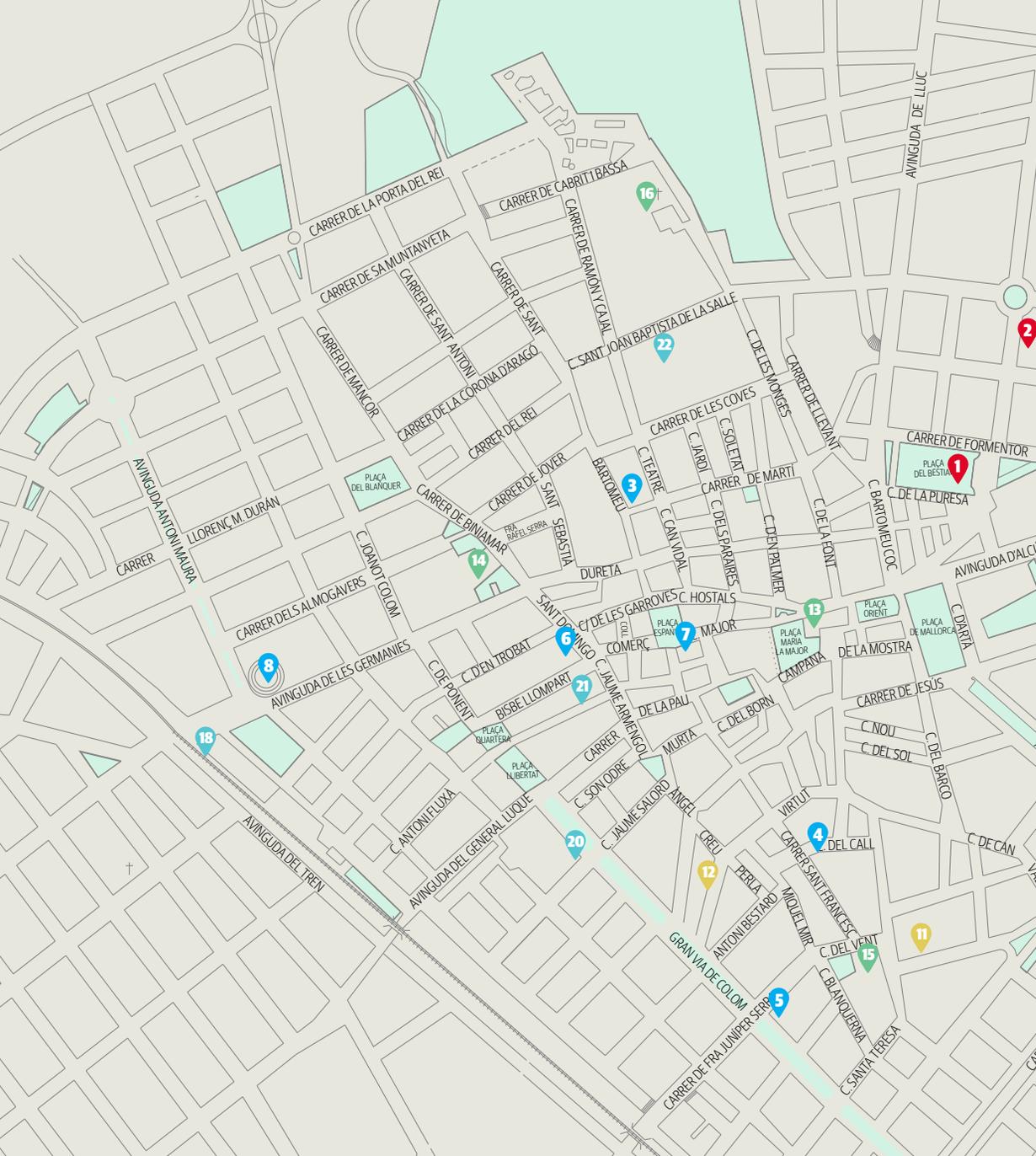
#### PEDAL

Open bass 16'  
 Open diapason 8'  
 Bombarde 16'  
 Trumpet 8'

#### ACCESSORIES

II - I  
 I - Pedal  
 I - Pedal  
 Tremulant

I hope that this guided visit has helped gain a better understanding of Inca's rich and varied organ heritage. Only by being aware of it can it be valued as it should be. Having three historic organs of this quality is a privilege, but, at the same time, a responsibility that requires going to sufficient lengths for the correct conservation thereof.



### RUTA 1

#### Inca, boci a boci, retall a retall: la Font Vella i els qanats

- 1 Plaça del Bestiar
- 2 La Font Vella

### RUTA 2

#### Espais de teatre. Recorregut històric

- 3 Teatre Principal
- 4 Call jueu d'Inca
- 5 Cinema Novedades
- 6 Saló Moderno
- 7 Cinema Mercantil
- 8 Plaça de toros
- 9 Camp de futbol des Còs

### RUTA 3

#### Possessions d'Inca: Binissetí

- 10 Binissetí

### RUTA 4

#### Ceràmica a Inca. Passat i present

- 11 Can Piritis
- 12 Taller Francisca Truyols

### RUTA 5

#### El classicisme a la retaulística d'Inca

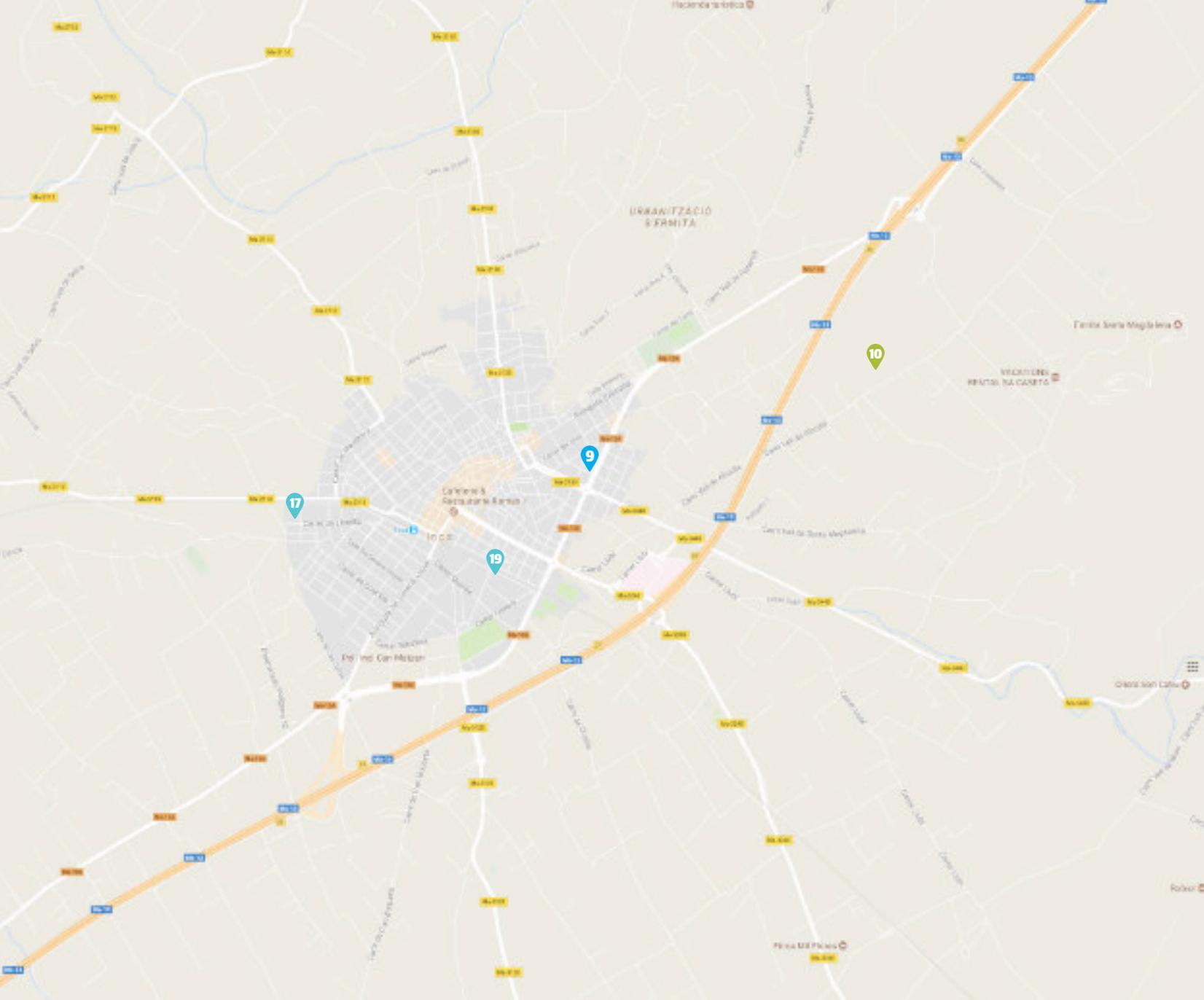
- 13 Església parroquial de Santa Maria la Major
- 14 Església parroquial de Sant Domingo
- 15 Església de Sant Francesc
- 16 Església de Sant Bartomeu

### RUTA 6

#### Inca Street Art 3a edició

- 17 Mural de Maria Cuadrado
- 18 Pas per vianants soterrat
- 19 Avinguda del Pla
- 20 Koni
- 21 Esplai s'Estornell nou
- 22 Jeroni Mira







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