

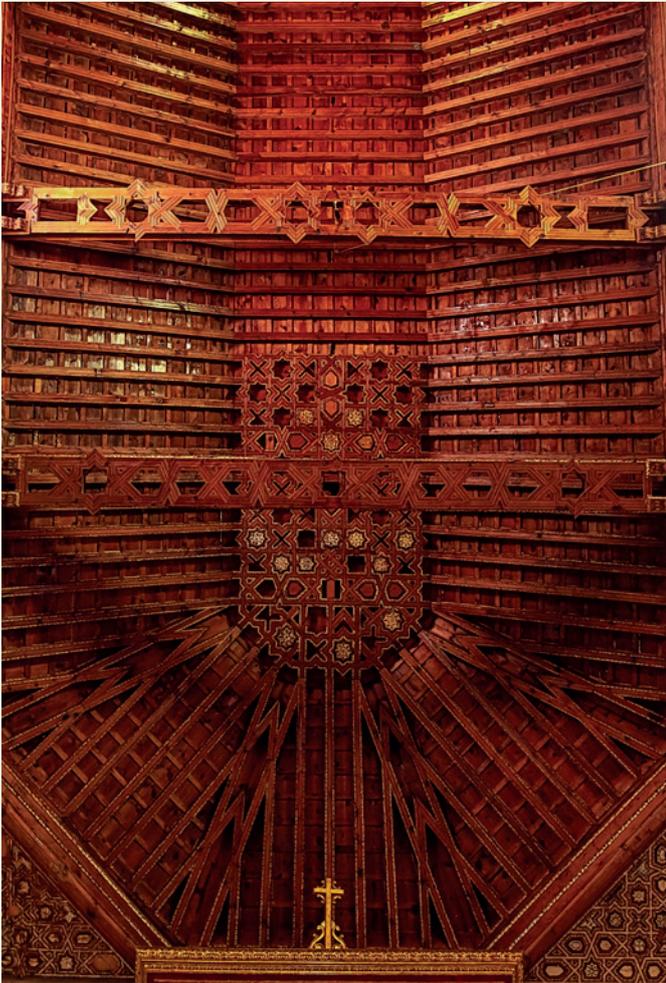


Ayuntamiento
de TABERNAS



OUR LADY OF THE ENCARNATION
PARISH CHURCH (16TH-17TH
CENTURIES)

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It was built by the Bishop of Almería, Don Antonio Corrionero, between 1558 and 1570. The building is in the late Mudejar style, dominant in the Kingdom of Granada during the 16th century. The building has a rectangular floor plan, measuring 48 metres long and 22.30 metres wide, and consists of three naves separated by semicircular arches resting on rectangular brick pillars.

The aisles are slightly lower than the central nave and are covered with simple wooden hangings.

The octagonal frame has a very striking carving that runs from head to toe and covers the central nave. At the base it has a single gable ridge, while that of the choir is divided into three, with moamares limes at each angle, whose aisle has arrocabas.

In the presbytery, the arrocaba is decorated with a line of ivy leaves and a line of pearls, and has double struts on carved corbels and simple squares at the base. Note the squares, rectangles, hexagons, eight-pointed stars and blades.

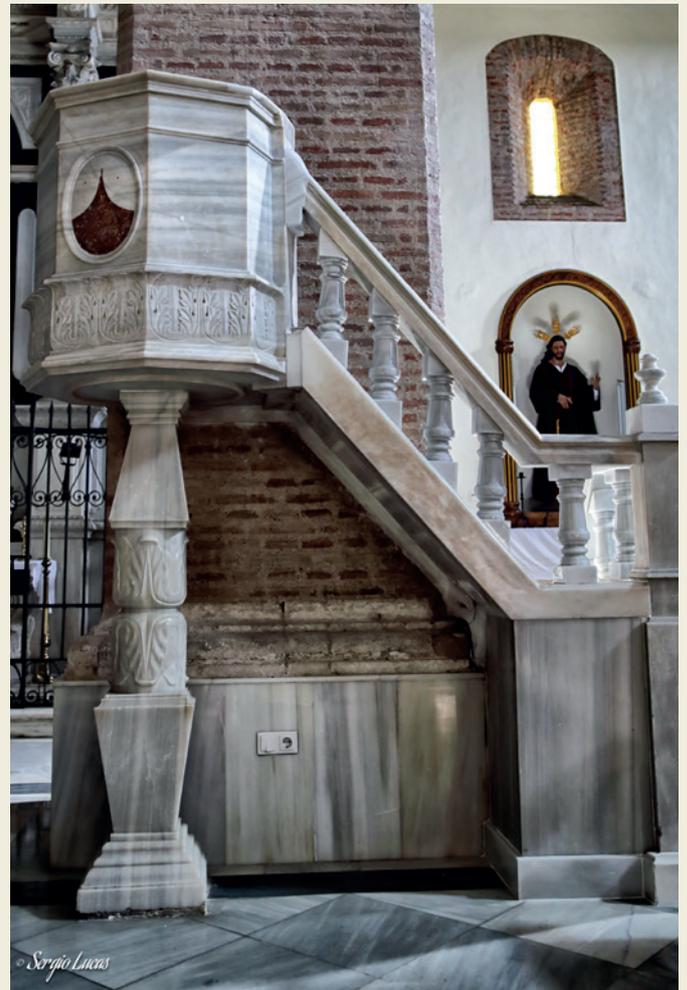
The main altarpiece was located in the parish church of Sagrado Corazón de Jesús in Almería. It was made in the post-war period by the Indalian artist Jesús de Perceval in the Baroque style. It is made of wood and consists of three sections with three pieces and an attic.

The lower body houses the images of Saint Joseph and the Sacred Heart of Jesus, with the monumental tabernacle in the central street standing out.

The central body houses the sculpture of the Virgen de las Angustias, patron saint of the municipality, holding the inert body of her son. The author and date of its creation are unknown, but it is a replica of the carving that was venerated in the temple before 1936.

In the nave of the epistle stands out the funerary chapel of the Virgin of Carmen, in historicist style. It is a work made in white and green marble from Carrara (Italy) in 1865 by the artist D. Policampo





The altar table is made of white marble with bas-relief decoration centred by the initials of the Ave Maria. It is topped on the front and sides by scrolls, and the white marble tabernacle rests in the centre of the table, in the form of a small shrine set on three small steps. There is also a wooden architrave, which shows the coat of arms of the Order of Carmen from the 18th century.

The Chapel of the Virgen del Carmen was built at the request of D. Gabriel Alonso de Villasante, thanks to a donation. It is separated from the rest of the church by a wrought iron gate. At the foot of the altar table of the altarpiece of the Virgen del Carmen, there is a rectangular bichrome tombstone, with the inscription “AÑO/ DE/ 1865” (“YEAR/OFF/ 1865”) in the centre of it.

There is another tombstone belonging to the family of Gabriel Alonso de Villasante, located at the entrance to the Chapel of the Virgen del Carmen.

Attached to one of the pillars separating the naves, there is a marble pulpit with a staircase.

The Gospel nave has several niches in which the carvings of Jesús El Nazareno, attributed to the Murcian school and dated 1950, the Virgen de los Dolores, by an unknown artist, also dated 1950, and the Virgen de la Esperanza from 1989, can be found.

The door of the pardons is located at the foot of the central nave of the temple and belongs to the original construction, it is accessed by ascending a stone staircase; it has a Renaissance design with a semicircular arch framed by pilasters that support the pediment with the coat of arms of the bishop D. Antonio Corrionero (1558). Antonio Corrionero (1558-1570).

The side doorway shows the reconstruction it underwent after a fire, which was carried out under the patronage of Bishop Fray Juan de Portocarrero (1603-1631). It is built from cushioned ashlars, with a semicircular arch framed by pilasters and crowned by an open triangular pediment that houses the coat of arms of the bishop, the base of the coat of arms bears the inscription of 1610.

On this same façade and attached to the chevet of the church is the bell tower. It has a square floor plan and houses both the bells and a mechanical clock that replaced the old clock.

The bell tower has two semicircular arched openings on each of its four sides and is topped by a tiled hipped roof.



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