

THE CHURCH OF “NUESTRA SEÑORA DEL ROSARIO”



Fig.1 Church “Nuestra Señora del Rosario”.
Actual state.



Fig.2 The Virgin of the Rosary,
Patroness of Fines

History.

After the conquest of the Kingdom of Granada by the Catholic Monarchs, they found it necessary to create churches and a diocese that would allow the Christianization of the new territory. To this end, Pope Alexander VI will promulgate a bull for the creation of a cathedral in Almería that will become the head of the diocese and another bull authorizing the constitution of parishes in those towns depending on this diocese. In this bull the concession to erect temples in the main towns and centers of the Almanzora Valley was mentioned, with respect to Fines the bull says:

“Una sacristiam m eccha parrochiali sanstemarie loci de Somontin cum sibi anexo loco de Fines”

In 1537 a lawsuit began between the Lord of the Villa Don Gaspar de Rótulo and the Cathedral of Almería for the collection of a third of the tithes from the old Christians. It would probably be on this date when the Church will begin to be built, a construction that would not finish until the end of the 16th century.

In the 1576 inspection visit to the population it was stated that *"the church is according to a past visit and there is again a medium bell and a front of golden guadameci and a peace door"*.

In 1881 the sacristy attached to the original church building was built by the neighbor D. José Ramón Sáez Oliver.

Architectonic style.

The Church, like all those built after the conquest in the Almanzora Valley, Filabres and the Alpujarras, is in the Mudejar style. It is built using the combination of brick and ashlar for its construction, therefore, the main body of the building uses ashlar to give it solidity but the bell tower, composed of three bodies separated by moldings, is built in brick to make the structure lighter and gain height.



Fig.2 Image of the Church of the 1920s



Fig.3 Image of the Church in 1951

The interior is made up of a main nave with a side chapel separated from the main altar by a pointed main arch.

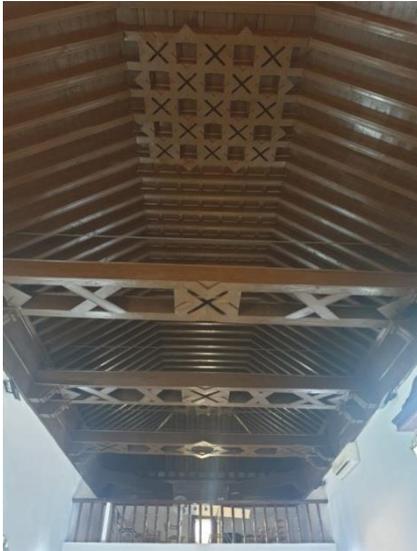


Fig. 4 Image of the High Altar. Year 1951



*Fig. 5 Image of the High Altar. Actual state.
Painted by the artist Andrés García Ibáñez.*

The whole set is covered with a Moorish style wooden frame that is heir to the Nasrid tradition of the alfárjes. The armor that covers the church presents different decoration depending on the area on which it is located.



The roof of the main nave is rectangular with three waters, with the flat front facing the Main Chapel. It has distressed mustard in the center, decorated with a cross and eight-pointed stars. It is reinforced with three double straps on gussets and two squares on the feet.

Fig. 6 Wooden coffered ceiling in the main nave and choir at the back. Moorish style. Chronology: 1651-1700

The roof that is on the Main Altar is square with four waters, with the tarred almizate with decoration of cross and grid. In the corners it is reinforced with four double squares on dogs and decorated in the center with a cross. The almizate corresponding to the choir has an ornamentation based on cloths tied with eight-pointed stars in the center of which appears a rose window. However, the one near the headboard reduces its decoration to eight-pointed stars.

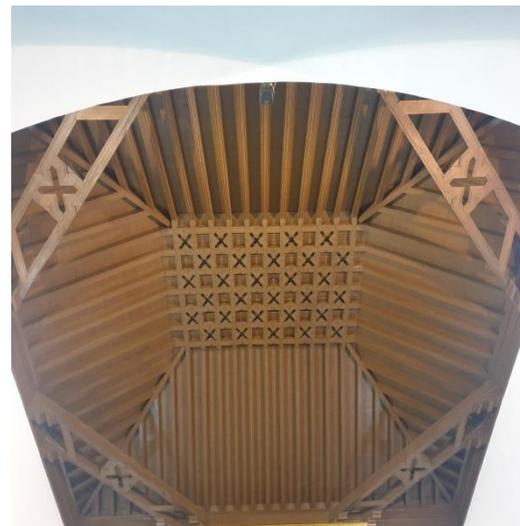


Fig. 7 Wooden coffered ceiling of the Main Altar.



The entrance to the temple is made through a gate with four paneled leaves, the two sides with shutters, each one of them painted and varnished in brown tones and made up of rectangular and square coffered ceilings that are distributed over the entire surface in a regular way.

Fig. 8 Cancel entry

Above the entrance gate is the choir, made with a lintel Moorish style structure formed by a sequence of wooden joists, supported on another of larger dimensions or main joist supported by two footings.



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Fig. 9 Choir view.



Fig.10 *Our Patron Saint Stephen.*

Male figure, crowned with the papal miter and aureole of sanctity. She is represented standing, with one hand attached to the papal staff, while with the other she blesses. She wears a tunic, skirt and cape in which reddish, brown, purple and white tones predominate.

The festival of him is celebrated on August 02.

Inside the temple is a fragment of the original carving of the patron Saint Stephen, dating from the 18th century.

It is a polychrome head of a male figure with a beard, expressive eyes and a headdress as a deacon. The composition, ordered, presents a great frontality.



Fig.11 *Head of the patron Saint Stephen*
Fragment that remains of the original 18th century carving



Fig.12 *Circular baptismal font in white stone with gray veins and edging on the edge. It rests on a pedestal as a baluster with a square base.*



Fig.13 *Detail of the confessional*