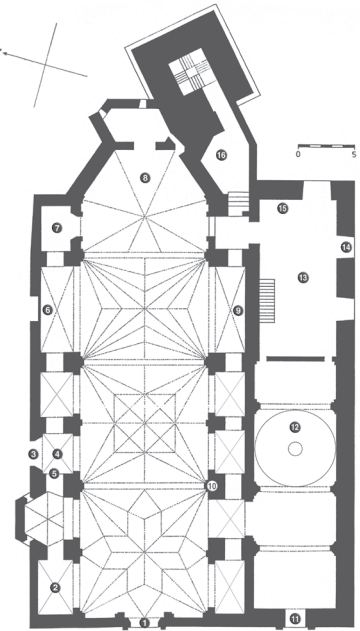


Among the pieces of furniture stand out: the **table of the Annunciation**, an anonymous Valencian work from the second half of the XVth Century; the **gothic baptismal font** (XVth Century) used as a basin next to an interesting altarpiece of tiles (XVIIIth Century), both in the access to the bell tower; the **oil paintings of Josep Segrelles** (XXth Century) in the presbytery and in the lateral of the crossing; a painting of the Souls by Nicolás Borràs (16th century), which comes from the old altarpiece of the church of San Miguel, disappeared in 1936; the magnificent **florentine baptismal font** from the second half of the XVIIth Century; the **pictorial collection of Vidal i Tur**: works of Ribalta, Valdés Leal, Vicente López and anonymous ones from the XVIIth Century; the sculptures of **Saint Sepulchre** (1943) and **The Solitude of the Madonna** (1943-1944) by Mariano Benlliure. Inside the crypt we can find, among others, a medieval tombstone (XVth Century), as well as the tombstone of Gaspar Blai Arbuixec (XVIIth century), doctor in Theology, prior of the royal order of San Felipe Neri and promoter of the construction of the Chapel of the Purísima.



Saint Maria's Church, together with La Vila quarter, were declared of **National Historic Artistic Interest in 1974**.



- 01 Renaissance façade of the church (1530)
- 02 Florentine baptismal font (XVIIth Century)
- 03 The door of the Good Shepherd
- 04 Vault with the image of The Assumption (XVIth Century)
- 05 The tomb of Lope de Vaello
- 06 The Chapel of La Soledad with oil paintings of Jose Segrelles; and picture of the Souls (XVIth Century)
- 07 The Chapel of the Saint Sepulchre
- 08 Presbytery with oil paintings by José Segrelles (XXth Century)
- 09 Chapel of Saint Joseph with the pictorial collection of Vidal i Tur
- 10 Detail of the helicoidal pilasters (XVIth Century)
- 11 Neoclassic door of the Purísima Chapel (XVIIth Century)
- 12 Chapel of the Purísima (XVIIth Century)
- 13 Vestry (XVIth-XVIIth Centuries)
- 14 Sundial (XVIIth Century)
- 15 The altarpiece of the Annunciaton (XVth Century)
- 16 Entrance to the bell tower with the gothic baptismal font (XVth Century) and the tiled altarpiece (XVIIIth Century)

VISITS TO THE CHURCH:

The church is open to the public at mass times and more extensively during the most important religious days of the church calendar.

MASS TIMETABLE:

Winter (From 1st October to Monday of Saint Vincent): Working days: 19:30h.

Saturdays: 8h. (Sabatina Mass) and 20h. Sundays and festive days: 12h.

Summer From Monday of Saint Vincent to 30th September): Working days: 20h.

Saturdays: 8h. (Sabatina Mass) and 20h. Sundays and festive days: 12h.

The most important religious days at the parish are:

Holy Week, with the Trebanelles ringings, processions, Holy Hour before the Monument, masses and the Glory of the Resurrection with solemn bell ringings.

Pentecost, with a ceremonial bells concert.

Corpus Christi, with mass, procession and special ringings.

Assumption (August 15) with a bells concert one hour before the Main Mass.

Immaculate Conception, the most important religious day in the church calendar, with a bells concert.

The following people have taken part in the preparation of this leaflet:

Colla de Campaners d'Ontinyent

Vicent Terol (Archivo Municipal de Ontinyent, texts in Valencian)

Pilar Torró (Tourist Info Ontinyent, traslations to Spanish and English)

AFO (Agrupació Fotogràfica d'Ontinyent)

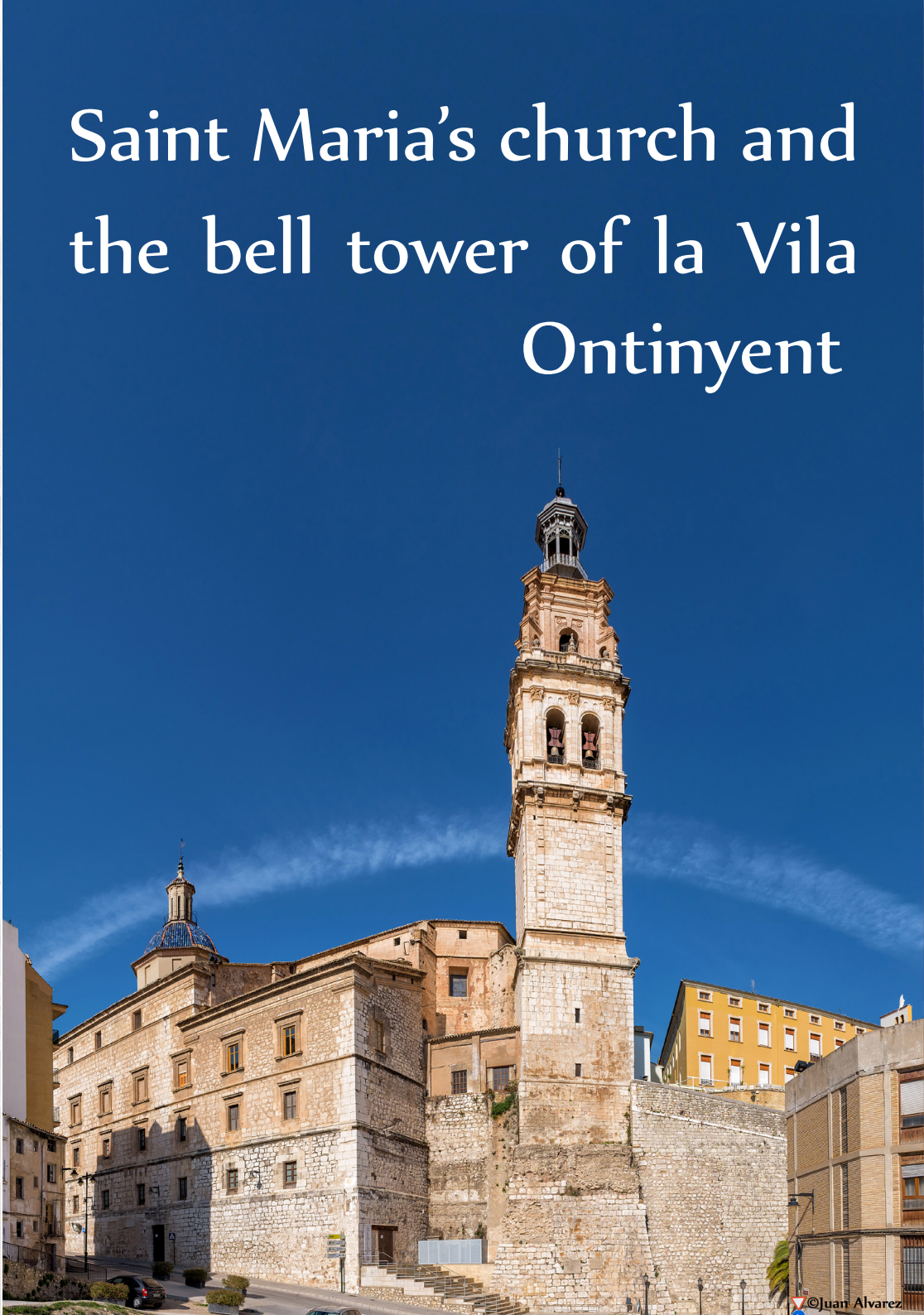
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SAINT MARIA'S CHURCH AND THE BELL TOWER OF LA VILA

SAINT MARIA'S ARCHIPRIEST CHURCH (XIV-XVI Centuries)

The final construction was made in the first half of the XVIth Century, although we can find some alterations that were made before (XIV-XVth Centuries) and later (XVII). After the Christian's occupation a first temple was constructed, probably upon the Islamic mosque, from which however no vestige remains, though it may be, perhaps, from a church with diaphragm arches and covered ceiling of carved wood. An alteration from the middle of the XVth Century is documented corresponding to the opening of the arms that gave the church a Latin cross floor.

The final renovation (1518-1530) was the work of Benet Oger, master builder from Lyons (France), and responsible, among others, for the collegiate church of Reus. It's at that moment when the two ribbed vaults from the feet are constructed of round ramp, one of which (the central one) reproduces the design of the vaults from the Lonja de los Mercaderes of Valencia. The two vaults are supported by pilasters in the shape of twisted rope and helicoidals of groins. The magnificent Renaissance façade (1530) is one of the most beautiful and outstanding from the first Valencian Renaissance. The lateral chapels (towards 1540) were the work of Joan de Batea, Basque-French master stonemason who ended up living in Ontinyent.

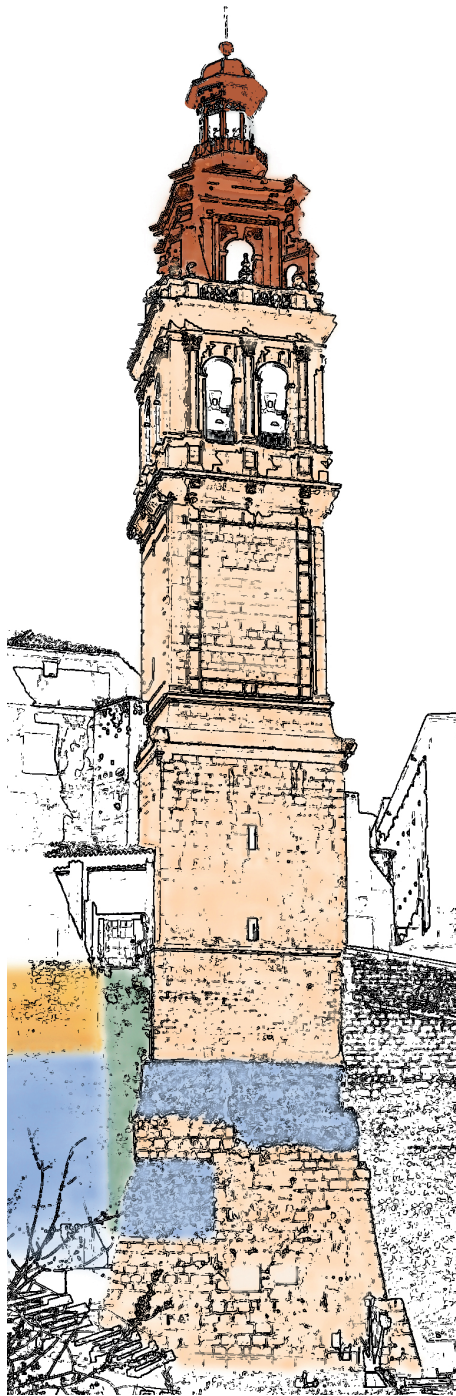
In the middle of the XIXth Century a profound and unfortunate rebuilding was carried out, with the aesthetic influenced by strict Neoclassicism that ended in the recovering of the vaults, the destruction or hiding of the pilasters and windows of gothic masonry. The process of repristining at the end of the seventies has allowed the vaults to be uncovered and the original appearance of the pilasters to be perceived.

The presbytery was constructed circa 1570, although it was renovated at the end of the XVIIth Century and under it the crypt is located, where the niches in which the presbyters were buried can be seen. The vestry was built between 1580-1610.

The Chapel of the Purísima (1662-1692) was built almost at the same time as the bell tower (began in 1689). In 1666 it obtained the title of Royal Chapel. By pontifical bull of Alexander VII, is perpetually attached to the basilica of San Juan de Letrán in Rome. The current aspect is the result of the restoration carried out by Carlos Tormo, Carlets, in the middle of the 20th century. It's outstanding the sgraffito of the walls, the dome without buttress, the litanies of the railings of the cornice and the altar. The image of the patron saint of the city (since 1642) carved in silver is honoured.



SAINT MARIA’S BELL TOWER (XVII-XIXth Centuries)



The current bell tower of the church of Santa María, popularly known as “the bell tower of La Vila”, is the third tower that the temple has had.

The present bell tower was preceded by two more, one medieval and another from the XVIth Century. The base of the first one is preserved, amortized in one of the north side chapels, adjacent to the door of the Good Shepherd. There is an interesting octagonal arched vault and oblique accesses. These are practically the only structural remains that have been preserved from the primitive Gothic church. The second tower was built in the mid-sixteenth Century, shortly after the final reform of the temple, as an adaptation to the needs of the new times: the bells now had to peal. This second belfry was located to the right of the altar and near the current location. It was hexagonal, with few proportions and tiny artistic value. Both bell towers housed the public clock. The clock bell, called “Rauxa i Foc”, dates from 1563 and it is one of the oldest in La Vall d’Albaida.

The construction of the third tower began in 1689, after having demolished the second tower because it was in danger of collapse. In the process of demolition, the Gothic primitive apse or presbytery, built in the middle of the XVth Century, was damaged and had to be replaced by the current one. The construction of the bell tower took more than twenty years. The design was made by Gaspar Díez from Valencia, and Josep Pasqual from Ontinyent. The works were managed by the local master builder Albert Lluch. Previously it had to consolidate the base of the new belfry, built on the remains of the medieval fortifications and, partially, on the tower of the “Carner”.



The bells, some of which were made again, could peal on November 19, 1695. Although by 1705 the bell room was well advanced, the building of the body that housed the bell of the clock and the crowning of the bell tower were dilated until 1745. It consisted of a quadrangular temple with a sail vault and covered with blue stained-glass tiles, identical to those of the half-sphere dome with lantern of the Chapel of the Purísima.

In these moments its appearance is a consequence of the damage caused by the impact of a bolt of lightning on May 26, 1859 that forced the demolition of the previous top and the construction of the present one in 1891-1892, under the direction of the valencian architect Antoni Ferrer. The finish consists of a gray cast iron shrine, designed by Ferrer and made by the smelter Jordi Batle.

Its magnificence and grandeur has been enhanced due to the demolition of the houses, in 1983, that had been built at its feet, on Regall street, leaving in plain view the fortifications of different periods that act as its basis. At this time the tower is one of the highest in Spain.

During the Civil War the bell tower was used as a watchtower to indicate the presence of bomber airplanes. Many of the bells were dropped and lost. Even so, a few were preserved: the so called “Rauxa i Foc” (1563), the “Santísimo” (1802) and the “Petra” (1881). The rest of the bells are subsequent to 1939.



The process of restoration of the bells began at the end of the 90s. In 2009, the only bell that was missing since the Civil War, Santa Bárbara, was replaced. The new Petra bell, was casted replacing the old one (1881), after the reappearance of a crack. At present the original one is exposed in the House of Culture of the city, in the palace of the Barons of Santa Barbara. In 2009, improvements were also made to the bell tower: the access ladder to the upper bodies was replaced and the floor of the bell room was restored.

The Main square and the bell tower according to the local painter Vicente Tortosa (1850)]

VISITS WITH LA COLLA DE CAMPANERS

The Colla de Campaners (Group of bell ringers) of Ontinyent, founded in 1994, has rediscovered the traditional pulls, peelings and chimes of the bells in a traditional, manual way. Their main objective is the conservation and protection of the bell towers, bells and all the heritage and ethnologic elements that form the cultural heritage of Ontinyent and its region.

There are a lot of ringings made throughout the year, most of them of a religious and festive character. Among the special ringings stand out: The Prayers for the Sick, The Storm Ringing, The Communion Ringing, The Labour Pains, The Death of the King, The Death of the Pope, etc.

The Colla de Campaners is also responsible for the Ball dels Cavallets (Little Horses Dance) of Ontinyent, which parades along our streets at the Corpus and Purísima procession. They are also promoters and organizers, together with the old music group Menestrils, for the Canto de la Sibila, which is celebrated on December 22 at the Church of Santa María. The guided visits to the bell tower that the Colla de Campaners offer, take place on Sundays at 10:30h (except days when there are special ringings).

The Clock

An obligatory stop is, without any doubt, the Clock’s Chamber where the current machinery is displayed as a museum piece. Dating back to 1972, the Clock of La Vila’s bell tower is the biggest of the three that are preserved nowadays in the city. Its great value as a monumental machine and its mechanism are outstanding.



The Bells

At present times we find thirteen bells and one matraca at the bell tower. The passing of the years has not changed their traditional names too much, even though the bells have been changed by breaks or disappearances. Here you have the basic information:

Name:

Known as:

XIMBOLET

Year of casting:

XVIIIth Century

Weight:

5 Kg

Smelter:

unknown

Mouth:

208 mm

Height of bronze:

165 mm

Thickness of bronze:

20 mm

Musical note:

SOL#

Name:

Consuelito

Known as:

SANT BERTOMEU

Year of casting:

1956

Weight:

16 Kg

Smelter:

Roses (Atzeneta d’Albaida)

Mouth:

300 mm

Height of bronze:

285 mm

Thickness of bronze:

25 mm

Musical note:

DO#

Name:

Maria

Known as:

LA MICALETA o SANT MIQUEL

Year of casting:

1956

Weight:

23 Kg

Smelter:

Roses (Atzeneta d’Albaida)

Mouth:

340 mm

Height of bronze:

310 mm

Thickness of bronze:

40 mm

Musical note:

SOL#

Name:

Sant Josep

Known as:

EL CALBINOT

Year of casting:

1956

Weight:

43 Kg

Smelter:

Roses (Atzeneta d’Albaida)

Mouth:

415 mm

Height of bronze:

370 mm

Thickness of bronze:

45 mm

Musical note:

MI#

Name:

Sants Abdó i Senén

Known as:

SANTS DE LA PEDRA

Year of casting:

2006

Weight:

71 Kg

Smelter:

Hermanos Portilla

Mouth:

470 mm

Height of bronze:

420 mm

Thickness of bronze:

50 mm

Musical note:

DO



Name:

Sant Ignasi (Màrtir)

Known as:

SANT IGNASI o “IGNÀSIA”

Year of casting:

1941

(or possibly older)

Weight:

152 Kg

Smelter:

Roses Vidal, M.

Mouth:

620 mm

Height of bronze:

565 mm

Thickness of bronze:

80 mm

Musical note:

SOL#



Name:

Santa Bàrbara

Year of casting:

2009

Weight:

241 Kg

Smelter:

Eijsbouts (Holanda)

Mouth:

740 mm

Height of bronze:

630 mm

Thickness of bronze:

70 mm

Musical note:

MI#



Name:

Santa María

Known as:

ELS ALBATS o MARIA

Year of casting:

1941

(or possibly older)

Weight:

343 Kg

Smelter:

Roses Vidal, Manuel

Mouth:

830 mm

Height of bronze:

730 mm

Thickness of bronze:

100 mm

Musical note:

RE



Name:

Santa Àgueda

Known as:

COMBREGARS

Year of casting:

2011

Weight:

515 Kg

Smelter:

Eijsbouts (Holanda)

Mouth:

900 mm

Height of bronze:

715 mm

Thickness of bronze:

90 mm

Musical note:

SOL#



In addition to the bells, one matraca is also preserved, the percussion instrument that sounds during the bell’s fasting period (Good Friday and Saturday). Here it is known as the Trebanelles de la Vila, a wooden resonance box in a Greek cross shape and with a weight of 62 Kg. This box emits a sharp sound when struck by a sixteen carraus or hammers. The Trebanelles were made by José Luis García Mollà and the Colla de Campaners in 2004.

Name:

Known as:

SANTÍSSIM

Year of casting:

1802

Weight:

670 Kg

Smelter:

Roses, Pasqual

Mouth:

1005 mm

Height of bronze:

850 mm

Thickness of bronze:

110 mm

Musical note:

LA#



Name:

Puríssima Concepció

Known as:

PURÍSSIMA

Year of casting:

2000

Weight:

770 Kg

Smelter:

Ribera Domínguez, G. (Càceres)

Mouth:

1110 mm

Height of bronze:

970 mm

Thickness of bronze:

115 mm

Musical note:

FA#



Name:

Jesús, l’Assumpció de Santa Maria i Sant Pere Apòstol

Known as:

PETRA

Year of casting:

2009

Weight:

1642 Kg

Smelter:

Eijsbouts (Holanda)

Mouth:

1380 mm

Height of bronze:

1150 mm

Thickness of bronze:

108 mm

Musical note:

MI



Name:

Known as:

CAMPANA DEL RELLOTGE RAUXA I FOC

Year of casting:

1563

Weight:

1312 Kg

Smelter:

Sierra, Joan de la

Mouth:

1290 mm

Height of bronze:

1110 mm

Thickness of bronze:

115 mm

Musical note:

DO#

