

# ANDRÉS DE MADARIAGA'S MAUSOLEUM CHURCH

FORMER JESUIT COLLEGE IN BERGARA  
(GIPUZKOA, BASQUE COUNTRY, SPAIN)

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**RESUMO** Entre 2009 e 2010, a pesquisa histórico-arqueológica na igreja do antigo colégio dos jesuítas em Bergara mostrou que este é um monumento único na história moderna de Gipuzkoa. D. Andrés de Madariaga deu um impulso decisivo nas obras de construção desta igreja, erguida entre 1673 e 1678. Na verdade, a igreja foi concebida como um sumptuoso local de sepultamento de Madariaga e da sua família, seguindo um padrão típico de igrejas-mausoléu. Apesar desta figura permanecer pouco conhecida, desempenhou um papel essencial na administração económica do império espanhol na segunda metade do século XVII. Esta investigação revelou vários aspectos fundamentais da história moderna de Gipuzkoa, como práticas de enterramento, a cultura material e a mentalidade barroca.

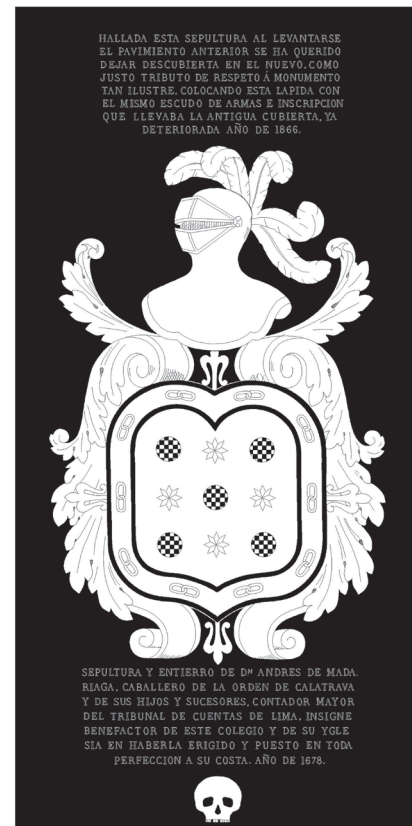
**PALAVRAS-CHAVE** Basque Country, mausoleum-church, burial usages, material culture, baroque mentality

Andrés de Madariaga y Amatiano's mausoleum-church is placed in Bergara, a little town in inner Gipuzkoa (Basque Country). Being located on the easternmost side of the Cantabric coast, the geographical position of Gipuzkoa has deeply conditioned the history of this province. In spite of being the smallest Spanish province, it was the birthplace of many high figures for centuries. Among them, some saints such as Ignacius of Loyola, sailors, explorers, engineers and seamen as Juan Sebastián Elcano, who was the first man having sailed round the world, Urdaneta, Legazpi, the Oken-dos, Gaztañeta, Blas de Lezo, Bonechea, Churruca or Ferrer. Several reasons led to this situation: long medieval tradition, technical knowledge widely spread among its population, extensive connections with the main marketplaces in Europe and its border position, in addition to a favorable political and economic system: the so called Gipuzkoan "*fueros*" (traditional laws).

**SIR ANDRÉS DE MADARIAGA Y AMATIANO**  
(1628-1699)

Among so many historic figures, this research aims to highlight the importance of a nearly forgotten Gipuzkoan figure: Sir Andrés de Madariaga y Amatiano. Up to now, little information about him was known, as reported on a 19<sup>th</sup> century memorial: his name, the dignities he attended (he became a Knight of the order of

Calatrava and the High Accountant of the "*Tribunal de Cuentas*" (Court of Accounts) of Lima in Peru, and the fact that he became Jesuit College and Church's main benefactor (fig. 1).



1. Commemorative flagstone (1866).

Historical research allowed us to reconstruct central events in his life. In 1628, Sir Andrés de Madariaga was born in Bergara, in a middle class family, well-connected with Seville and America (Rilova, 2010). In 1645 he moved to Seville. He travelled to Lima, where he began raising in social ladder by getting several public offices (1648-1665). In 1673-1674 Sir Andrés travelled to Spain<sup>1</sup>, where he made two substantial gifts: 20000 *escudos* for Jesuit College and Church's building works and 10000 *escudos* for the General Treasury. As a result of the gift to Royal Treasury, he reached the post of High Accountant of Lima<sup>2</sup> for life (1674-1699). Jesuit College and Church<sup>3</sup> were built under Andrés de Madariaga's supervision (1673-1678), and he was conferred the dignity of Knight of the order of Calatrava<sup>4</sup> (1676). He was *Corregidor* (chief magistrate) of Huacavelica (1689-1691), a town having rich mercury

mines, which were essential in silver production<sup>5</sup>. And finally, Sir Andrés de Madariaga died in Lima in 1699<sup>6</sup>.

## THE MAUSOLEUM-CHURCH

The church of the Jesuit College of Bergara was actually conceived as a great mausoleum dedicated to Sir Andrés de Madariaga and his family. Besides, only Order's Superior's assent could allow them to be buried there, as burial rights in this church was restricted to Jesuit community<sup>7</sup>. This magnificent baroque-Jesuitical church is hidden behind a 19<sup>th</sup> century façade, designed by Lascurain (fig. 2). This picture is the only surviving memory of the original façade, although Jesuits' blazonry, placed on the top of it, has been found in a near private garden (figs. 3 and 4).

Both written and archaeological documents permitted us to reconstruct Baroque church's plan (fig. 5). Its position didn't correspond to canonical orientation, since

1. Archivo Municipal de Bergara. Fondo Municipal. 01. L-029. Años 1673-1679. Actas Municipales.

2. Archivo General de Indias, Sevilla. Fondo Contadurías. Contadurías 1755 (años 1672-1675); 1756-B (años 1675-1678); 1757 (años 1678-1681); 1758 (años 1681-1685).

3. Archivo Municipal de Bergara. Fondo Municipal. 01.L-028. Años 1670-1673. Actas Municipales; Archivo Municipal de Bergara. Fondo Real Seminario de Bergara, RSB 03 C/083-01. Años 1657-1683.

4. Archivo Histórico Nacional, Madrid. Órdenes Militares. Calatrava. Pruebas de Caballeros. Legajo 1648. Año 1676.

5. Archivo Histórico Nacional de Perú. Fondo Real Audiencia de Lima, Sección Juzgado de la Caja General de Censos, Años 1650-1730. Legajo 59, expediente 22, año 1692.

6. Archivo Arzobispal de Lima, Fondo Testamentos, Legajo 135, años 1699-1700.

7. Archivo Municipal de Bergara. Fondo Real Seminario de Bergara, RSB 03 C/083-01. Años 1657-1683.



2. Lascurain's façade (1865-1866).



3. Front of the baroque mausoleum-church (1673-1678).

it was built as an enlargement of an older building which occupied several houses. Those were given by main families from Bergara so that the first Jesuit College in Gipuzkoa could be created in this town.

Several evidences reveal Jesuit College's church was conceived as a mausoleum-church for Sir Andrés de Madariaga:

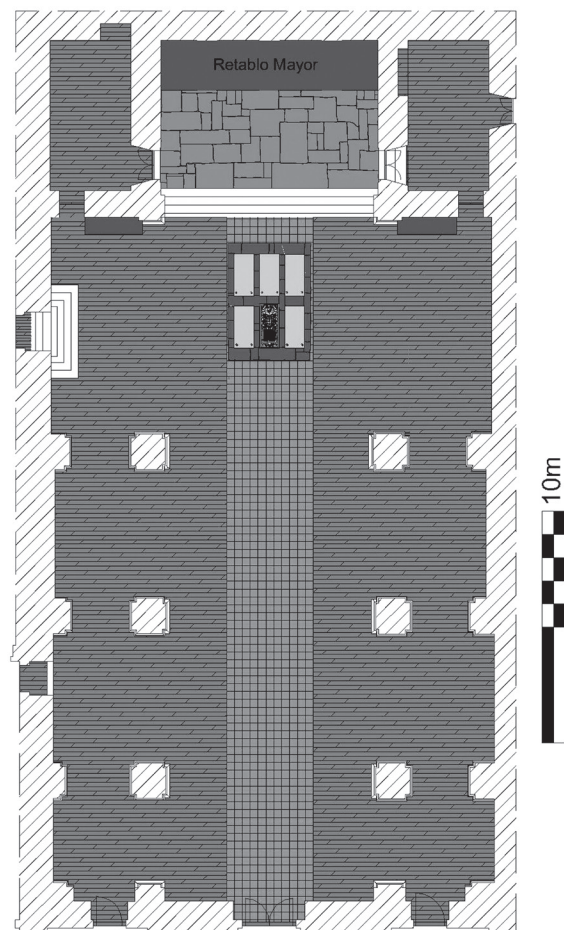
- The central position of his burial place, which hindered cult and movement across the transept. Besides, the fact this gravestone was worked in high relief makes it unique among other works of Jesuitical baroque art.
- It is situated in the chief place of the temple: opposite the main altar, where consecration is celebrated, and beneath San Ignacio of Loyola's and the Christ-Child's images. In fact, both figures usually had a chief significance in Jesuitical churches.
- Jesuit community's graves were set down all around the patron's tomb, like the entourage of a high authority.



4. Jesuit coat of arms (1673-1678).

• Madariaga's burial place was empty. This might reflect baroque mentality on both public and private sides. On the one hand, this tomb intended to make its titular's public memory last, whether it was actually occupied or not. On the other hand, concerning private aspects, it should be underlined that no authorized member of Madariagas' family used this burial place. This was certainly a sign of respect towards mausoleum's patron. Summing up, archaeological works have had profitable results. In fact, some important finds and rich information have been collected.

As far art is concerned, an accurate restoration has been undertaken so as to conserve two artworks which are



5. Baroque mausoleum-church plan reconstruction.

unique in Gipuzkoa: a magnificent 17<sup>th</sup> century tombstone (fig. 6), and a 19<sup>th</sup> century commemorative gravestone.

Regarding anthropological remains, a large whole of male senile individuals, dating from 1678-1767, have been studied. They show typical pathologies in this kind of population: dental losses and osteoarthritis. Unlike other Gipuzkoan sites, few coins have been found in this context. In fact, religious community



6. Madariaga's baroque gravestone (1678).



7. Cingulum or cincture.



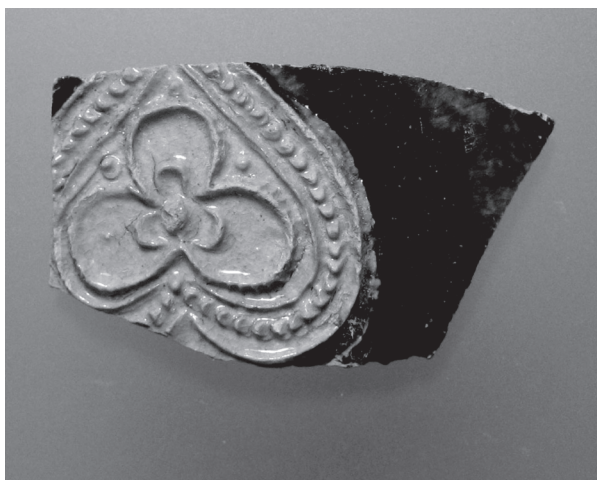
8. Prophylactic use of lime in the Jesuit's burials (1678-1767).



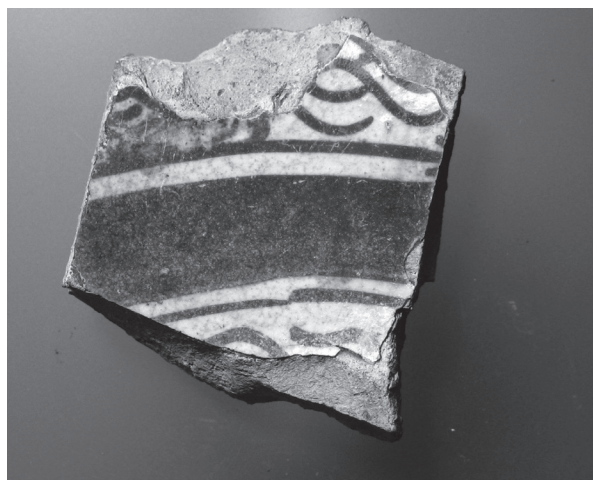
9. Medallion. Eucharist exaltation.



10. Medallion. Jesuits's monogram.



11. German gres, type Westerwald.



12. Lusterware or loza dorada.

should rigorously follow canon laws which forbade burial furniture, whereas civil burials usually content coins, which are related to the so-called ancient rite of Charon's obolo.

Moreover, these graves offered much information about funerary practices. Among other materials, several textiles, mostly liturgical vestments, have been found: cinctures, clerical collar fixings, buttons..., as well as footwear. Concerning corpse preparation, no coffin or bier was used: corpse was wrapped in a shroud which was fastened with pins, as the cast left in lime by a shrouded corpse (in one of the older cases of proflaccic generalized use of lime in burials in Gipuzkoa) and the finding of a great amount of pins show (figs. 7 and 8).

Some other materials let us discern ideological aspects. For instance, two medals or rosary pendants have been found whose iconography fits to their chronological and spatial context: a counter-reformist Jesuitical church. Indeed, one of them shows a typical "IHS" Jesuitical monogram, whereas the other medal represents Rome's pre-eminence as well as the glorification of Eucharist (figs. 9 and 10).

Finally, we should mention ceramics, which are usually a great archaeological information source. Two productions, having different origins and channels of distribution, have been found in this archaeological site. On the one side, we have scarce but significant

examples of ceramics from Atlantic Europe, coming from maritime trade: a shard of German stoneware (Westerwald type) and some French green glazed productions (Pérez Centeno, J.M., Alberdi Lonbide, X, in press; Prieto Soto, P, in press) (fig. 11).

On the other side, there are some Spanish productions, mostly from Ebro river valley (lusterware, fig. 12) or from Álava (tin glazed wares – jugs, dishes and bowls – with blue or green decorations), where there were many active works, such as the one of Hijona (Escribano Ruíz, 2008). These productions, definitely predominant in this site, were hauled to Bergara. All these kinds of ceramics are actually present in both coastal and inland sites, but in significantly different proportions, as continental productions (carried by boat) are more usual on the coast, whereas peninsular ceramics predominate in inland areas, such as Bergara.

In conclusion, historical-archeological research<sup>8</sup> has given his value back to a first-rate personage, who had a decisive role in imperial economical policy. His main work was the commission of this church, a great baroque monument both on material and ideological aspects, which has perfectly achieved its commemorative function.

8. Project supported by Bergara's Council.

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