

## Church of San Trokaz

**Town:**

Abadiño.

**Location:**

Plaza de San Trokaz.

**Opening hours:**

Every day, from 6 p.m. to 7.30 p.m.

**Other places of interest nearby:**Abadiño Cemetery.  
Plaza de San Trokaz. Abadiño.

Palacio Torre (Tower) of Iñigo de Abadiño.

Barrio Zelaieta, 2. Abadiño.

Palacio Muntzaraz.  
Abadiño.Palacio Zeletabe.  
Zeletabe, 10. Abadiño.Palacio Traña Jauregui.  
Plaza Matiena, s/n. Abadiño.

The church at Abadiño is an exercise in classical architecture that remains imperturbably loyal to the traditional construction systems prevalent for so long in the Basque Country.

The church's general Renaissance air, with nave and high chapels, and the Gothic rib-based vault patterns are good evidence of this. The same is also true of the accompanying classical idiom of triglyphs and metopes.

The present church stands on the site of a small temple, about which very little is known beyond the fact that it existed. However, surviving records show that in 1732 a stonemason from Durango, Juan de Herdoiza, designed the church's present tower for the old building.

Years later, the tower was left standing when the parish of Abadiño decided to build a new church on the site. The work, performed in two phases, lasted from 1762 and was completed in 1783, when the new church was consecrated.

Ignacio Ibero, a master mason from Loyola, was commissioned to design the church. In his plans, Ibero eschewed novelty, preferring scale, power and high quality work, particularly in the structural elements that display some soberly magnificent bare stonework.

Ibero's plans were executed by local stone masons and carpenters.

**Building**

Despite its monumental air, the present-day church is in fact the result of a number of additions, including the sacristy built onto the chevet, the tower at the front and the portico housing the main entrance in the building's southern flank.

Particularly noteworthy is the main body of the church, comprising a spacious nave with aligned crossing, rounded off by a complex polygonal chevet flanked by three successive chapels on either side developed towards the interior rather than the exterior.

So, from the outside, the core building gives the impression of a huge, compact body with smooth masonry walls, despite the chapel of the Muntzaraz family requiring a small segregation in the north flank.

Archways have been opened into the wide, solidly built buttresses to facilitate lateral traffic.

A classical-style frieze punctuated with triglyphs and metopes runs below vault level. Above it is a balcony with an iron railing-style parapet typical of the Durango area.

Further above, a system of star vaults converge on their keystones, a feature repeated in the lateral chapels and the choir. The latter is a substantial construction that rests on a powerful surbased arch affecting the entire width of the nave.

Except for the structural elements which, like the exterior walls, are left as bare stonework, the interior walls are all plastered. Fronting the façade, the square tower also displays bare stonework.

**Furniture**

While not scaling the same heights as the architecture, furniture and furnishings are worthy enough, and include three Rococo reredoses – the largest, dedicated to the Virgin and the Souls of the dead – being the work of Juan de Urquiza, an 18th century altarpiece painter from Durango.

The church also has two Baroque naturalist altars, dedicated to the Rosary and San Blas, dating from the last decade of the 17th century.

Most of the pieces of interest, however, are to be found in the sacristy. Particularly interesting are the neo-classical portrait of a local pillar of society, a small alabaster, a large, 18th century silver reliquary and a beautiful Baroque image of the Rosary.

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