

PH 0664 545

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED MAR 8 1978
DATE ENTERED SEP 13 1978

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

San Antonio de Padua Church

AND/OR COMMON

2 LOCATION

STREET & NUMBER

NA 63

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Pecos

VICINITY OF

#1

STATE

New Mexico

CODE

35

COUNTY

San Miguel

CODE

047

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH

PUBLIC ACQUISITION

- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- MUSEUM
- COMMERCIAL
- PARK
- EDUCATIONAL
- PRIVATE RESIDENCE
- ENTERTAINMENT
- RELIGIOUS
- GOVERNMENT
- SCIENTIFIC
- INDUSTRIAL
- TRANSPORTATION
- MILITARY
- OTHER:

4 OWNER OF PROPERTY

NAME

Archdiocese of Santa Fe

STREET & NUMBER

202 Morningside Drive

CITY, TOWN

Albuquerque

VICINITY OF

STATE

New Mexico 87100

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

San Miguel County Clerk's Office

STREET & NUMBER

CITY, TOWN

Las Vegas

STATE

New Mexico

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

State Register of Cultural Properties

DATE

October 27, 1973

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

New Mexico State Planning Office, 505 Don Gaspar

CITY, TOWN

Santa Fe

STATE

New Mexico 87503

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Constructed 1903-06 to serve the Roman Catholic parish surrounding the northern New Mexico Village of Pecos, San Antonio de Padua Church is a cruciform, pitched-roof building made of locally quarried granite and sandstone. Located 2 1/2 miles north of the remains of the Pueblo of Pecos, a National Monument since 1965, the village is at the lower end of a long cañon in which the Rio Pecos flows southward out of the Sangre de Cristo Mountains towards the vast plains of eastern New Mexico and western Texas. Traditionally an Hispanic community, economically dependent on farming, ranching and timber production, the town is now an important tourist center because of the mountain scenery and sparkling trout streams of the nearby Pecos Wilderness. Interest is also growing in the ruins of the pueblo and its adjoining Spanish mission churches. Originally erected in the 17th century by friars of the Franciscan Order, the larger church was destroyed in the Pueblo Revolt of 1680 which forced the Spanish evacuation of New Mexico. It was replaced by a smaller one, whose stabilized walls are still standing, following the reconquest of the region by Don Diego de Vargas in 1692-93.

Situated on the east side of State Highway #63 which runs through the town towards the cañon, the present village church was built by the parishioners under the direction of their priests. The structure clearly shows the French heritage of Father Maxime Mayeux and his successor, Father Edward Paulhan to whom the architectural design is attributed. The church yard which also contains the campo santo (cemetery), parish hall and rectory is enclosed on the north and east by a low, broken-coursed stone wall made of the same native material used in the church walls. Facing east, the building's main entrance is approached by a double flight of cement steps rising on each side to a landing in front of the doorway. On the left, a large wooden cross leans against the structure's facade; on the right, a sculptured image of Our Lady of Fatima stands in a nicho. A stone buttress supports the building's northeast corner.

Composed of heavy double wooden doors under an arched stained glass transom, the entrance is at the base of a square tower which protrudes from the building's east end. Decorated at its top by a bracketed cornice, the tower is surmounted by a shingled belfry resting on columns which protect the church bells. A tall cross stands on the apex of the belfry. The masonry around the doorway is red sandstone, which was also used in an arch over the transom and in quoins extending up the full height of the tower's facade. It is further embellished by three arched louvered windows, one in each exposed side, and by a round window over the entry. The church roof is made of standing seam sheet metal with the same type of bracketed cornice at the eaves which is found on the tower. At the structure's west end, another large cross rises above the peak of the roof.

The tower's interior forms a small, square vestibule which is painted white and trimmed at the corners by heavy wooden beams carved with a design of alternating diagonal lines and small crosses. The vestibule is connected to the nave by a pair of swinging doors opening under the choir loft which extends across the back of the church and is reached by a double

(See Continuation Sheet Page 1)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Constructed 1903-06 BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The first references to an Hispanic village north of the once great Indian Pueblo of Pecos appear in church records circa 1825, early in the period of Mexican government in New Mexico. Like the residents of the scattered ranchos in the area which preceded them, these early villagers were under the ecclesiastical jurisdiction of the Roman Catholic mission church at the pueblo. With the decline of the Indian population, after 1830, church administration was transferred first to the parish of San Miguel del Vado, twenty-five miles southeast and, later, to the parish of Santa Fe. In 1838 the last seventeen Indian residents of the pueblo, decimated by the ravages of disease and Comanche raids, left their ancestral home to join the Pueblo of Jémez to which they were allied linguistically. As noted above, the departing Indians gave the Juan Correa painting of Nuestra Señora de los Angeles, already over 100 years old, to their Spanish neighbors asking only that her feast day be celebrated annually, a custom still observed in Pecos each August 2.

In 1846, during the U.S. occupation of New Mexico, part of the invading force under Brigadier General Stephen Watts Kearny marching on Santa Fe were welcomed by the alcalde of Pecos who informed them of the flight of Mexican governor and military commander, General Manuel Armijo. The troops made camp near the village which was described by First Lieutenant W. H. Emory, one of Kearny's officers, as having "a very inconsiderable population." Three years later the location was visited by a party of "'49ers" bound for California via New Mexico and was depicted by one of the miners as "...a small but beautiful valley...with a number of ranches over it; they appeared to have a good deal of land under cultivation."

Under Mexican rule, Roman Catholic church affairs in New Mexico were administered by the Bishop of Durango but after New Mexico became a U.S. Territory in 1850, a fundamental ecclesiastical reorganization took place. By papal decree, French-born Jean Baptiste Lamy was ordered to Santa Fe as Vicar Apostolic; two years later he was named bishop of the new Diocese of Santa Fe which at first included Arizona and Colorado, in addition to New Mexico. A vigorous administrator, the new bishop initiated an extensive program for the reorganization of the church in New Mexico in which he was assisted by a large number of priests recruited in his native France and other European countries. Although frequently in conflict with the remaining native born Hispanic clergy, Lamy's results were impressive including the construction of forty-five new churches and chapels with significant repairs made to eighteen or twenty more. He also imported

(See Continuation Sheet Page 2)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

New Mexico Federal Census Reports; 1860, 1870.
El Independiente. (Las Vegas) August 9, 1906.
La Revista Católica. (Las Vegas) August 9, 1906.
Santa Fe New Mexican. July 15, 1904, August 4, 1906, June 14, 1970,
 August 20, 1972.

(See Continuation Sheet Page 3)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 2 1/2 acres

UTM REFERENCES

A	1, 3	4, 3, 8, 2, 0	3, 9, 3, 7, 7, 1, 0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

John O. Baxter, Archivist

ORGANIZATION

State Records Center and Archives

DATE

February 24, 1978

STREET & NUMBER

404 Montezuma

TELEPHONE

827-2321

CITY OR TOWN

Santa Fe

STATE

New Mexico 87503

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Thomas W. Merla

TITLE

State Historic Preservation Officer

DATE

3-2-78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER.

R. B. Rethig

DATE

9/13/78

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

ATTEST:

William DeBorja

DATE

Sept 11, 1978

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
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run staircase on the left. The floor of the nave is covered with light colored linoleum; the high vaulted ceiling is composed of white tongue and groove boards adorned by a contrasting yellow "carpenter Gothic" cornice. Suspended from the ceiling, two large crystal chandeliers, said to be imported from France, combine with six modern hanging fixtures to provide illumination. Of exceptional workmanship, the chandeliers were originally fitted to accommodate candles but are now wired for electricity. The white side walls are decorated with small pictorial representations of the fourteen Stations of the Cross interspersed between stained glass windows with geometric and floral patterns. Gifts of former parishioners, the windows are arranged three on each side.

A double row of pews, recent replacements, leads towards the sanctuary which is approached by three steps covered with orange carpeting. Centered on the platform is the rococo high altar made of white painted wood touched with gilt. Three niches in the altar hold bultos (carved images in the round) representations of San Antonio, San Isidro (patron of farmers) and Nuestro Padre Jesús Nazareno (Our Father Jesus the Nazarene), all done by Robert Lentz, a present-day craftsman working in an historic medium. Because of the region's long isolation and consequent scarcity of religious paraphernalia, the local santero who fabricated carvings and paintings of sacred subjects to order has a long tradition in New Mexico. To the right of the altar stands an upholstered bishop's chair flanked by two smaller chairs of the same pattern. Behind these is a marble baptismal font. On the opposite side of the platform is a modern lectern equipped with microphone and speaker system.

Hanging high above the altar, suspended by short lengths of heavy chain for security reasons is an oil painting of Nuestra Señora de los Angeles (Our Lady of the Angels). Regarded as the greatest treasure of the Pecos parish, the painting was produced circa 1700 by Juan Correa of Mexico City, a well known religious artist of that period. Originally given by the King of Spain to the Indians of the Pueblo of Pecos, it was presented to their Spanish neighbors in 1838 when the pueblo was abandoned by its last surviving residents who left Pecos to join their Towa-speaking relatives at the Pueblo of Jémez. Recently refurbished at the UNESCO Center for Restoration at the Convento de Churubusco in Mexico City, the painting is one of nine known Correas found outside of Mexico. There his work is prominently displayed in the Cathedral of Mexico, the Cathedral of Durango and in other churches and museums. A replica is used in processions between the village of Pecos and the ruins of the pueblo on August 2, the feast day of Our Lady of the Angels and the anniversary of the dedication of San Antonio Church.

Extending from each side of the nave just before the sanctuary are two
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side chapels. Stained glass windows similar to those in the nave are found at eye level in both; in addition, each one has a more elaborate one above the cornice with representations of San Pedro y San Pablo (Saints Peter and Paul). The right hand chapel contains a small modern organ and seats for the choir placed in front of a large and ornate confessional decorated with "gingerbread" woodwork. An impressive crucifix hangs on the front wall next to an image of San Antonio. The principal decoration in the other chapel on the left is a colorful hand made tapestry, the work of the Ladies' Altar Guild. Behind this part of the church in the structure's southwest corner is a sacristy which is reached through a small door on the left side of the sanctuary. Throughout its seventy year history San Antonio de Padua Church has been carefully maintained and it is hoped by the parish members that this beautiful building will continue to serve them for many years to come.

#8

teaching orders to establish schools in Santa Fe, Las Vegas and other major towns. In 1875 Lamy was named Archbishop of the Metropolitan See of Santa Fe, the first of five French clerics to hold that post.

By 1860 the population of Pecos had grown to 369 and was of sufficient importance to be named a parish in its own right by Bishop Lamy two years later. Father Leon Munnecom, the first of a series of European clerics, was installed as priest. A church was constructed at the present location of San Antonio de Padua which served the village until the building was destroyed by fire around the turn of the century. According to the Federal Census of 1870, the church was valued at \$500.00 and served a congregation of 800 people. A photograph made circa 1880 shows the interior to be typical of 19th century New Mexico religious structures, with heavy vigas (beams) supported by corbels. The side walls were decorated with representations of the Stations of the Cross and the famous Correa painting was in situ over the altar. The church was visited in the autumn of 1880 by anthropologist Adolph F. Bandelier who was a guest of Father Leon Mailluchet during an early visit to the remains of the pueblo.

Following in the tradition established by Lamy, one of his successors, Placidus F. Chapelle, brought twenty-two additional European priests in 1893 for service in the Southwest. As before, most were from France. Two of these later arrivals had long service at Pecos and together were responsible for designing and building the present church of San Antonio de Padua. The first, Father Maxime Mayeux, came to Pecos in 1894 and was in charge when construction began in 1903. He was succeeded by Father

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Edward Paulhan who took over in 1904 and continued as priest of the parish until his death in 1940. He was buried in the campo santo beside the impressive edifice which he guided to completion.

After two and one half years of work by the parishioners, the Church of San Antonio de Padua was completed and ready for dedication in the summer of 1906. Presided over by Bishop J. B. Pitaval who was assisted by ten priests, the ceremonies began with vespers on the evening of August 1 and culminated with a high mass on August 2, the feast of Nuestra Señora de los Angeles. Packed beyond its capacity by the 2,000 people who came for the services, the new church was described as the most beautiful in New Mexico, excepting only the Cathedral in Santa Fe. After the mass the rest of the day was given over to various secular amusements climaxed by a baile (dance) at the residence of Don Antonio Roybal. Since its dedication, the church has been a focal point of community life in Pecos.

Today San Antonio de Padua Church continues to play a significant role in the lives of members of the parish of Pecos. Important architecturally, the church embodies the combination of French and Spanish elements which came together in the mid-19th century to form the continuing tradition of New Mexico Catholicism.

#9

Adams, Eleanor B. and Fray Angelico Chavez, eds. The Missions of New Mexico, 1776, A Description by Fray Francisco Atanasio Dominguez with Other Contemporary Documents. Albuquerque, 1956.

Calvin, Ross, ed. Lieutenant Emory Reports: Notes on A Military Reconnaissance. Albuquerque, 1951.

Chamberlain, William H. (Diary of) "From Lewisburg, Pa. to California in 1849," Lansing B. Bloom, ed. New Mexico Historical Review, Vol. 20, No. 2, April, 1945.

Chavez, Fray Angelico. Archives of the Archdiocese of Santa Fe. Washington, 1957.

Lange, Charles H. and Carroll F. Riley, eds. The Southwestern Journals of Adolph F. Bandelier, 1880-1882. Albuquerque, 1966.

Salpointe, John B. Soldiers of the Cross. Albuquerque, reprint, 1967.

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Requested Supplementary Information

San Antonio de Padua Church

Pecos, New Mexico

The Church of San Antonio de Padua exemplifies the French architectural influence first introduced into New Mexico by Bishop Jean Baptiste Lamy after his arrival in 1851. Lamy imported both French clergy and French ideas which were imposed upon the Spanish cultural heritage. The new churches built under the direction of the French clergy which included the Romanesque Saint Francis Cathedral and the Gothic Our Lady of Light Chapel, both in Santa Fe, were all substantial structures of stone or brick masonry. The Pecos church is one of the last of these French inspired edifices.

The sandstone arches over the doors, windows and the circular window over the front door, while simplified, recall the round Romanesque arch. The high standing seam metal pitched roof supports a barrel vaulted nave ceiling, of which, perhaps only two remain from this period of our architectural heritage. While the simply designed choir loft balcony is typical of the New Mexico Spanish church construction, the two elaborate crystal chandeliers are unique to San Antonio de Padua. The rococo alter, obviously purchased from outside New Mexico is enhanced, not by typical painted plaster cast statues but with locally carved bultos executed in the historic traditions of New Mexico, an interesting combination of local craftsmanship and imported manufactured products.

Of singular importance to this church is the painting of Nuestra Senora de Los Angeles. Painted by Juan Correa of Mexico c. 1700, it is a fine example of 18th century Latin American religious art. The work is one of nine paintings by this eminent colonial period painter known to exist outside of Mexico. Thus San Antonio de Padua is not only an architectural gem of its times, but houses two of the finest crystal chandeliers in New Mexico as well as an oil painting of inestimable value.

4855 11 NE
1:50,000 RESERVE (0.6)

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

SAN ANTONIO DE PADUA CHURCH
PECOS, NEW MEXICO

TOPOGRAPHICAL DATA
ACRAGE OF NOMINATED PROPERTY approximately 2 1/2 acres.

USDA REFERENCES	43 8 8 2 0	3 9 3 7 7 1 0		
ZONE	EASTING	NORTHING	ZONE	EASTING
C	13	1	D	18

