

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

PH 066 7630

**FOR NPS USE ONLY**

RECEIVED

DATE ENTERED MAY 5 1978  
NOV 2 1978

**DATA SHEET**

**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 del Quemado Chapel

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

CITY, TOWN

Córdova

— VICINITY OF

STATE

New Mexico

CODE

35

— NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

#1

COUNTY

Rio Arriba

CODE

039 ✓

**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
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- 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.

Rio Arriba County Clerk's Office

STREET & NUMBER

CITY, TOWN

Tierra Amarilla

STATE

New Mexico

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

State Register of Cultural Properties

DATE

February 28, 1975

— 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 type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" 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

Erected in 1832 to serve the Roman Catholic population of the northern New Mexico village of Córdova, the San Antonio de Padua del Quemado Chapel is an L-shaped building made of adobe bricks covered with adobe colored plaster. Located approximately 3/4 of a mile east of State Highway #76, Córdova stands among the piñon and juniper covered foothills of the Sangre de Cristo Mountains which rise majestically to the east. To conserve the limited available farm land, the original Hispanic settlers placed the village on a hillside north of the Rio Quemado which flows through carefully tended orchards and fields to join the Rio Santa Cruz four miles west. In accordance with Hispanic custom, the chapel was constructed near the center of the village and is surrounded by closely clustered adobe buildings bordering narrow, unpaved streets which give an atmosphere of great antiquity.

Facing northeast, the chapel entrance is reached by a cement walk which divides a small campo santo (cemetery). Enclosed by a 7' high adobe wall, the graveyard is covered with crushed red scoria, a porous volcanic rock which contrasts with the grey headstones. A pair of dark red wooden doors protrude slightly from the facade forming a narrow vestibule which is topped by a pediment. Resting on concrete foundations of recent construction, the chapel's massive 6' thick adobe walls have weathered through the years into a surface of irregular planes. The structure's southwest end is reinforced by an imposing adobe buttress which almost covers the full width of the chapel. A 15' square sacristy forms an "L" at the southeast corner. Originally covered by a flat dirt roof drained by canales (spouts), the building now has a pitched roof made of corrugated sheet iron. A short belfry rises over the entry and it, too, is now protected by a section of pitched roof. Adorned only by a plain embossed cross, the bell is believed to have been recast locally, unlike most early New Mexico bells which originated in Spain or Mexico.

A second pair of doors opens from the vestibule into the long narrow nave which tapers almost three feet between the facade and chancel. To the left of the entrance, a short single-run staircase provides access to a choir loft which spans the back of the chapel and is illuminated by a square, plain glass window centered over the doorway. Constructed in traditional New Mexico fashion, the nave's ceiling is composed of rough boards laid over heavy pine vigas (beams) which rest on hand crafted corbels. Covered with white painted adobe plaster, the walls are decorated with representations of the fourteen Stations of the Cross. An unusual 3' high interior buttress extends almost the full length of the building's northwest wall. The original dirt floor was covered at one time with inexpensive lumber which has been recently replaced with hardwood polished to a high gloss. In recent years the chapel has been wired for electricity but a locally made round wooden candle holder remains suspended in the rear of the building. Heat is now provided by two gas furnaces, one in the choir loft and another to the left of the altar.

Two rows of pews lead towards the sanctuary, which is enclosed by a  
(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 checked="" 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 checked="" type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input checked="" 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

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

An outstanding example of a northern New Mexico Hispanic chapel, the building known as San Antonio de Padua del Pueblo Quemado has served the Roman Catholic community of Córdoba for almost 150 years. The name Pueblo Quemado (Burned Pueblo) was derived from the charred ruins of a Tewa-speaking Indian pueblo one mile west of the present day village. Eighteenth century wills and land transfers indicate that San Francisco Xavier was the community's first patron saint but by 1781 he had been succeeded by San Antonio de Padua. Because of the existence of another "Quemado" in western New Mexico, the village was renamed "Córdoba," a common family name among early residents, in 1900 when a post office was established there. Part of the chain of tiny hamlets which characterized Hispanic settlement of the scarce arable lands between the Rio Grande and the Sangre de Cristo Mountains, Córdoba is midway between the neighboring villages of Chimayó and Truchas. Because of the region's isolation and homogenous population, much of its traditional culture remains little changed and is exemplified in the architecture and accoutrements of the San Antonio Chapel.

The fertile Chimayó area along the Rio Santa Cruz was one of the first regions to be resettled during the Spanish reconquest of New Mexico in 1692-93 following the great Pueblo Indian Revolt. Population soon outstripped irrigable land resources and by the mid-18th century groups of settlers were moving further up the river and its tributaries in search of new places to plant their crops and herd their stock. While some of these groups secured community land grants there is no evidence that the settlers of Pueblo Quemado did so. However, 18th century deeds and other official documents show that the small community was in existence prior to 1749. In that year eleven citizens petitioned Governor Joaquín Codallos y Rabál for permission to return to their fields along the Rio Quemado which they had abandoned during the previous growing season because of an attack by Ute Indians. After retreating to Chimayó, they had found that there was not enough land or irrigating water for them to make a living and requested permission to plant their former fields while their families remained at Chimayó. The governor granted their petition and authorized Lieutenant Juan Josef Sandoval to station military guards on the surrounding mountain peaks to protect them from Indian raids.

In 1776 the area was visited by Fray Francisco Atanasio Domínguez, official inspector of the Franciscan Order, who was favorably impressed by the beauty of the location. Describing the farmlands, he commented:

(See Continuation Sheet Page 2)

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Archives of the Archdiocese of Santa Fe, microfilm edition, rolls 48, 52, 54 and 55.

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

(See Continuation Sheet Page 3)

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 1/8 acre.

UTM REFERENCES

A	1,3	4,2,2,5,2,0	3,9,8,4,9,1,0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

Beginning at the northeast corner of the wall surrounding the church yard and extending in a southerly direction for a distance of approximately 50' to the northeast corner of the sacristy; thence in a southwesterly direction for a distance of approximately 20' to the southeast corner of the sacristy; thence in a westerly direction along the rear

(See Continuation Sheet Page 3)

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

April 18, 1978

STREET & NUMBER

404 Montezuma

TELEPHONE

(505) 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. Marlow*

TITLE

State Historic Preservation Officer

DATE

4-28-78

FOR NPS USE ONLY

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

*William*

DATE

11/2/78

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

ATTEST:

*William*

DATE

10/23/78

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY
MAY 5 1978
RECEIVED
NOV 2 1978
DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE #1

wooden communion rail decorated with Maltese crosses cut out of the upright segments. Behind the railing a bulto (carved figure in the round) of the chapel's patron, San Antonio de Padua, stands on a simple altar draped in white surrounded by other sacred images. Processional banners are displayed on each side. Forming a back drop for the altar on three sides are the famous Córdova reredos (altar screens) painted by the well-known New Mexico santero José Rafael Aragón circa 1834. Approximately 7' high and 12' wide and reaching almost to the ceiling, the center screen is composed of a double row of retablos (panels painted with images of saints) on each side of the Crossed Arms emblem of the Franciscan Order. San Pedro, San Francisco Xavier and Santa Gertrudis are prominent in the upper row with the Archangels San Miguel and San Rafael joining Nuestra Señora Refugio de Pecadores below. The screen is topped by three semi-circular embellishments divided by scrollwork. The center section contains a dove representing the Holy Ghost; the outer ones are painted in a scalloped design.

Of similar workmanship and attributed to the same artisan, the other two reredos now leaning against the walls on each side of the center screen were formerly placed near the middle of the chapel and were used as side altars. Constructed on legs extending below each side, they may have been set in the ground before the wood floor was installed. In recent years, a wave of thefts of indigenous New Mexico art has caused church authorities to ban detailed photographs of religious artifacts such as those found in San Antonio de Padua. Thus, the photograph accompanying this nomination form, made under these restrictions, is not altogether satisfactory in depicting the remarkable accumulation of santos displayed in the chapel.

Standing on the buttress along the chapel's northeast wall are a collection of bultos. A few of these are conventional religious statues but most of them are the work of santeros from Córdova, a village with a long wood carving tradition. Again, José Rafael Aragón, who was adept at carving as well as painting, is represented with a well-known image of Nuestra Señora de Concepción Purísima. Also prominent are works by members of the López family, carvers for many generations and long active as mayordomos in the care and maintenance of the chapel. In the center nicho of the right hand altar screen is a large San Pedro, the work of 19th century artisan Nazario Guadalupe López. On the buttress are a Santo Niño de Navidad lying in his cradle, done by his son José Dolores López, and an unpainted San Isidro by his grandson, George López. Still active in church affairs and one of Córdova's best known older citizens, Mr. López depicted San Isidro, the patron of farmers, in the traditional manner, following his plow and oxen which are protected by an angel.

(See Continuation Sheet Page 2)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY	
RECEIVED	MAI 8
DATE ENTERED	NOV 2 1978

CONTINUATION SHEET

ITEM NUMBER 7 & 8 PAGE #2

#7

Today the San Antonio Chapel continues to play an important role in the religious and social life of the village of Córdoba. Because of the scrupulous attention of the parishioners it is in an excellent condition inside and out. Under the supervision of the Roman Catholic priests of Holy Family Church at Chimayó, the chapel is used for occasional services, particularly during Holy Week. The feast day of San Antonio de Padua is celebrated each June 13 with a mass and procession. Proud of its long history, the people of Córdoba are confident that the chapel will continue to serve them for many years to come.

#8

These are planted on either side of a pretty good river with a rapid current and very clear, delicious water... the settlers of Quemado use its river for irrigation and harvest well and abundantly from its good lands. There is no fruit. The fish in the river, small trout.

In his census report, he recorded the population as 52 families with 220 persons. Five years later, the name "San Antonio del Quemado" appeared for the first time in church records of a legal dispute over tithes of wheat and corn paid to the parish priest at Santa Cruz.

Despite these early beginnings, there is nothing to indicate the construction of a house of worship at Pueblo Quemado until well into the 19th century. On January 30, 1832 a group of villagers signed an agreement to build and maintain a public chapel and to provide the necessary ornaments, sacred vessels and other utensils on receipt of the customary license from the Bishop of Durango, José Antonio Laureano de Zubiría y Escalante. Among the leaders of the group was Bernardo Abeita who had earlier subsidized the erection of the chapel at Chimayó now known as "El Santuario" (National Register 4/70). In April the necessary certificate was dispatched by Zubiría to Teodoro Alcina, parish priest of the Villa de Santa Cruz de la Cañada, the headquarters for both governmental and ecclesiastical administration in the area. Later in the year an inventory was made of religious paraphernalia which had been duly provided for the chapel. It included a box of ornaments valued at 16 pesos; the pulpit - 26 pesos; a confessional - 12 pesos; railings for the sanctuary and choir - 12 pesos; a ladder for the pulpit - 2 pesos and the "little window in the sacristy" - 1 peso. Notably absent from this listing are the reredos which were not created until a few years later.

(See Continuation Sheet Page 3)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED MAY 5

DATE ENTERED

1978

CONTINUATION SHEET

ITEM NUMBER 8, 9 & 10 PAGE #3

#8

Isolated from population centers and principal travel routes, Córdoba has not played a prominent role in New Mexico's history. Through the years, generations of subsistence farmers have raised their crops of corn, wheat and chili largely undisturbed by the concerns of the larger world. It has long been customary for some villagers to seek seasonal employment elsewhere, but strong cultural and family ties have always brought them home once a nest egg was accumulated. Today many residents commute to jobs in Española, Los Alamos or Santa Fe for their livelihood but continue to maintain their homes in the Quemado valley. A recent growth in the demand for locally made handicrafts has brought a resurgence in Córdoba's woodcarving tradition. Today several families including the Lópezes and some of their neighbors and relatives are increasing their income by the production of both santos and secular items for sale in their homes and at regional fairs.

With its historic architecture and beautiful collections of Hispanic religious art, San Antonio de Padua del Quemado Chapel continues to be Córdoba's most important building, a significant example of a passing era in the mountain villages of northern New Mexico.

#9

Boyd, E. Popular Arts of Spanish New Mexico. Santa Fe, 1974.

Briggs, Charles. "A Modern Santero," New Mexico. Vol. 52, Nos. 11-12, November-December, 1974.

Howe, Jane. "Spanish Bells in New Mexico," New Mexico Historical Review. Vol. 31, No. 2, April, 1956.

Jenkins, Myra Ellen. "Water Right Priorities of the Santa Cruz River (Village of Córdoba)." Report to State Engineer re Adjudication of Water Rights of the Rio Grande and its Tributaries, 1974.

Kubler, George. The Religious Architecture of New Mexico. Reprint, Albuquerque, 1972.

Weigle, Marta, ed. Hispanic Villages of Northern New Mexico. Santa Fe, 1975.

#10

walls of the sacristy and chapel for a distance of approximately 50' to the southwest corner of the chapel; thence in a northeasterly direction for a distance of approximately 100' to the northwest corner of the wall surrounding the churchyard; thence to the point of beginning.