

PH0357111

# DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	APR 6 1976
DATE ENTERED	JUN 29 1976

## 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 *Wb \*\**

La Morada de Nuestra Señora de Guadalupe

AND/OR COMMON

### 2 LOCATION

STREET & NUMBER

*Foot of Taos off US 64*

CITY, TOWN

Taos

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

#1

STATE

New Mexico

CODE  
35

COUNTY

Taos

CODE

055

### 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 Concilio Supremo de la Sociedad de Nuestro Padre Jesús Nazareno  
% Santos Melendez, Hermano Mayor Supremo

STREET & NUMBER

1406 Forrester NW

CITY, TOWN

Albuquerque

VICINITY OF

STATE

New Mexico

### 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. Taos County Clerk's Office

STREET & NUMBER

CITY, TOWN

Taos

STATE

New Mexico

### 6 REPRESENTATION IN EXISTING SURVEYS

TITLE  
New Mexico State Register of Cultural Properties

DATE  
February 28, 1975

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS  
New Mexico State Planning Office

CITY, TOWN

Santa Fe

STATE

New Mexico 87503

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" 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

La Morada de Nuestra Señora de Guadalupe is a flat roofed adobe religious structure approximately 88' x 40' located on the east side of the town of Taos. Built in the shadow of the towering Sangre de Cristo Mountains on the bank of the ancient Acequia del Pueblo (irrigation ditch of the Pueblo of Taos) which meanders through the sagebrush and chamisa characteristic of high desert country, the morada is very much a part of the land. The exact date of construction is not known but it is believed that it was erected by the members of its cofradía (confraternity) in the last decade of the 19th century to replace another morada which had been located within the town limits, but which had been sold.

The adobe bricks in the walls, which are over 2 feet thick, have been laid on the ground without foundations and this has caused some settling of the walls so that they require reinforcement. Three buttresses, approximately 6' x 4' at the base, have been placed near the middle of the west wall to stabilize it. The entire structure has been replastered many times with the traditional mixture of adobe and straw, which is presently in good condition. The roof covering the northern two-thirds of the building, not of original construction, is made of planed lumber, covered with composition roofing material. On the west side a metal gutter is suspended from the short eave. The south end of the roof has also been replaced, but the roofing material was placed directly on the old roof and drainage is provided for by a canal (drain) extending 2 feet from the wall to keep water away from the foundation. A small framed wooden bell tower tops the north end of the roof. In 1970 the bell was given to the Taos parish church, also called Nuestra Señora de Guadalupe, by the members of this morada. The small irregularly spaced windows common to all Penitente moradas are shuttered from the inside to provide maximum security and privacy. Intruders and vandals are, however, a constant problem. Two rooms on the east were added soon after original construction and are joined by a low adobe wall to a separate small building constructed of the same material. A large wooden cross, painted white, stands in the yard on the east.

The entrance to the morada proper is on the east where the north wall of the addition joins the original building. The faded blue plywood door, an obvious replacement, opens into the 43' x 24' meeting room. There is a step down to the dirt floor. The latter is covered by three well-worn rugs, one of which is an Oriental, and heavy cardboard in the south portion. The bottom portions of the hand-plastered walls are painted grey to a height of about 4 feet; the ceiling is made of stained finished lumber resting on heavy round vigas (beams) extending through the walls to the outside. The bow on the west wall, which necessitated the buttresses, is easily seen inside the building. Illumination is provided by a triangular candelabrum and by small candleholders fastened to the wall. Two fireplaces heat the room. One of these, situated in the middle of the east side, rests on a concrete hearth under a buttress which braces the wall. The other in the southwest corner is smaller and built in the traditional quarter-round style common in New Mexico. Low benches are placed against the walls which are decorated with small pictorial representations of the Crucifixion. In one corner is a small hand-made wooden carreta (cart) containing a coffin

(See Continuation Sheet Page 1)

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painted black and decorated with skulls and crossbones which is the representation of Muerte (Death), a typical important symbol used in Penitente ceremonies.

To the north, double doors open into a small oratorio (chapel) containing a recessed altar adorned with religious pictures and two santos (statues of saints). The borders of the altar are decorated with flowered curtain material and a valance of the same cloth hangs from the ceiling. Paper flowers are affixed to the hangings. The altar cloth is of toweling on which three drawings of Christ with a Crown of Thorns have been executed in crayon. Pictures of Christ and St. Joseph hang on each side of the altar. The decorations in both the oratorio and the meeting room give a feeling of humble piety and reflect the deep convictions of the Brotherhood.

The south end of the building contains a room now used for storage but which was originally the kitchen used to prepare food for the Penitentes during the Holy Week period. Cooking was done in a large fireplace on the west. The ceiling in this room has split cedar small poles, known as latias, laid with the flat side down on top of the vigas, a feature of the original construction. The present kitchen is the larger room (15' x 17') in the east addition and contains an enameled range and a wooden table. It is connected to the other room of the addition by an arched doorway in the south wall. The frame and the door, which contains a glass fanlight, were originally in the parish church of Nuestra Señora de Guadalupe and were given to the morada when the parish church was razed and rebuilt about 1910. A narrow lane, the route for the traditional procession to the Calvario (Calvary) runs from the dooryard about 400 yards to the northeast and ends on a low hill where another large white cross, is erected. This imposing symbol of the Crucifixion is the subject for a famous painting by Georgia O'Keeffe, one of New Mexico's most distinguished artists.

Negotiations are underway by the Kit Carson Memorial Foundation, Inc., an organization devoted to historical restoration in the Taos area, for the purchase of the morada and its property. The Foundation has already bought all the ceremonial paraphernalia belonging to the cofradia and the items now in the building are recent replacements. If the negotiations are successful, the Foundation proposes to return the old accoutrements to the morada which will be looked after by a caretaker and be opened to the public under supervised conditions. Only two members of this cofradia survive and they have agreed to this arrangement.

# 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 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 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

La Morada de Nuestra Señora de Guadalupe is an excellent example of a meetinghouse used by the New Mexico Penitentes, a Hispanic Roman Catholic lay organization, or confraternity often known as "The Brothers of Light." Although their influence and membership have declined during the last twenty five years, the Penitentes are still represented in the remote mountain villages of northern New Mexico and southern Colorado where they probably originated. Many misconceptions concerning the Penitente organization have been perpetuated for the past century particularly by popular writers since Anglo occupation, due in part to the continuance of the medieval practice of flagellation and the secrecy of the cofradía rites. Despite the disapproval of ecclesiastical authorities since the coming of Bishop John B. Lamy in 1851 the Penitente Brotherhoods have continued to survive and function as a true folk religion.

Although historians are not in complete agreement as to their origin, the cofradías appear to have emerged in the 1830's and 1840's during the Mexican period after the Franciscan Order, which had dominated church affairs in New Mexico since the colonization, disappeared. Prior to United States occupation in 1846, Roman Catholicism, or more properly Spanish Catholicism, was the established church in New Mexico and other denominations were excluded. From the time of the Conquest to the decline of the Order in the late 18th century, the Franciscans were entrusted with the spiritual administration of New Mexico, which was known as the Custody of the Conversion of St. Paul. From the early 17th century, however, New Mexico was the focus of a struggle between the Franciscan friars and the See of Durango who directed the secular clergy and on occasion attempted to enforce its authority. By the middle of the 18th century royal disapproval of religious orders resulted in the decline of the Franciscans throughout the Spanish empire and a recall of their missions. In New Mexico, however, although the Bishop of Durango continued to assert his influence, the priests of his diocese were reluctant to accept assignments on the remote frontier and the Franciscan Custody gradually eroded away as the friars died or left the region. By the time of Mexican Independence in 1821 there were few priests of any kind to minister to the spiritual needs of the widely dispersed flock. The Penitentes evolved as a means of filling the void by supplying an institution for the observation of wakes and funerals, saints days and the commemorations of the events of Lent culminating in Holy Week, although they never usurped the sacramental functions of the clergy. Drawing on the traditional practise of flagellation and the vows which had characterized members of the lay Third Order of St. Francis, which came to New Mexico with (See Continuation Sheet #2)

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Boyd, E. Popular Arts of Spanish New Mexico, Santa Fe, 1974.  
 Chavez, Fray Angélico. My Penitente Land: Reflections on Spanish New Mexico,  
 Albuquerque, 1974.  
 Henderson, Alice Corbin. Brothers of Light, The Penitentes of the Southwest,  
 New York, 1937.  
 Luhan, Mabel Dodge. Winter in Taos, Denver, 1935. (See Continuation Sheet #4)

# 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 3 acres

UTM REFERENCES

A	13	44, 9	54, 10	4, 0	28	19, 50	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 I

ORGANIZATION

DATE

New Mexico State Records Center and Archives, March 29, 1976

STREET & NUMBER

TELEPHONE

404 Montezuma

827-2321

CITY OR TOWN

STATE

Santa Fe

New Mexico

# 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X

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. Merlan*

TITLE

DATE 3/30/76

Thomas W. Merlan, State Historic Preservation Officer

FOR NPS USE ONLY

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

DATE

6/29/76

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

6-25-76

ATTEST

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR  
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the Conquistadores and to which most of the officials and many affluent families had belonged, the Penitente organizations appealed particularly to the humble communities in the outlying regions and gave religious succor and comfort to the frontier population who had few contacts with the ecclesiastical hierarchy.

In 1833 José Antonio Laureano de Zubiría y Escalante, Bishop of Durango, on a belated visitation to reassert his episcopal power and survey conditions within his see, was distressed at the over-zealous practises of the cofradías. Described as a Hermandad de Penitentes in his official report, the bishop wrote "The very indiscreet excessive corporal penances which they are accustomed to practise on certain days of the year, even publicly, are quite contrary to the spirit of the Religion and regulations of the Holy Church." Zubiría attempted to ban the Penitentes and forbid their rites, but the effect of his edict was to drive the Brotherhood from the parish churches into simple chapels known as moradas, used for meetings and as a repository for the crosses, whips and other paraphernalia of their Holy Week ceremonies.

The breach between hierarchy and Hispanic laity was deepened after U.S. occupation of New Mexico as a result of national church reorganization. By a papal decree French-born Jean Baptiste Lamy was appointed Vicar Apostolic in 1851 and two years later became bishop of the new diocese of New Mexico. Lamy, a vigorous administrator with strong opinions, soon found his French viewpoint in conflict with the Hispanic traditions of his flock and especially with the practises of the flagellant cofradías. In this and other matters serious disagreements with the few native clergy left resulted in the excommunication of several New Mexico born priests including Padre Antonio José Martínez of Taos, a cleric with close ties to the Penitente Brotherhoods. This schism continued under Lamy's successors particularly Archbishop J. B. Salpointe.

Using papal decrees designed to restructure and revive lay orders as the basis for his action, Salpointe, beginning in 1885, issued a series of circulars to circumscribe the activities of Penitente Brotherhoods which he attempted to identify as degenerated survivals of the old Lay Order of St. Francis. The Bishop commanded the priests of the diocese to enforce his orders but the cofradías, determined to maintain their continuity of practises and organization, sought ways to assure secrecy and independence. It was not until the 1940's and 1950's that this breach was closed and the archbishops resolved their differences with the Penitentes and admitted them into the full communion of the Church. By this time, however, their numbers had declined. Presently, many cofradías have died out and many moradas are abandoned.

(See Continuation Sheet Page #3)

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Although the Penitente moradas were most active during Lent and Holy Week, the principles of the organization required that the members, through unobtrusive good deeds and a strong sense of brotherly love, conduct themselves in an exemplary manner throughout the year. Each Penitente aspired to emulate Jesus Christ both in life and in His suffering and death, hence, great emphasis was placed on the Passion of Holy Week. For all Christian peoples, particularly Roman Catholics, the Lenten season is a time for admission of sins, penance and spiritual rejuvenation. Believing that salvation of the soul was not possible without mortification of the flesh, the literal practises of penance for cofradía members were increased as the Lenten season progressed. This took the form of dragging extremely heavy crosses, kneeling on sharp rocks for extended periods of time, or whipping, either self inflicted or by another brother, if requested to do so. With the advent of Holy Week, the hermanos retired to their moradas where they remained until noon on Holy Saturday. Food was usually brought in by wives of members or by sympathetic non-members.

The most important procession occurred on Good Friday, a reenactment of the march up Calvary ending in a simulation of the Crucifixion. All the hermanos singing alabados (hymns) and wailing cries of lamentation made their way up this well defined route carrying crosses of various sizes accompanied by the careta symbolizing Death. Pulling the cart, built of heavy planks and filled with boulders, was itself an act of penance. In the early days of the cofradías, Muerte was represented by a carved wooden skeleton cloaked in black holding a bow and arrow but, later, a simulated coffin was often substituted. This image of mortality and unprepared-for death was intended to contrast with the figure of Christ who would soon die but with the knowledge that his soul was prepared to meet God. At the top of Calvary, the Crucifix was raised to complete the ceremony. Although a wooden replica was sometimes used, most cofradías chose one of their members to assume the role of Christ which was regarded as the highest possible honor and ultimate penance. Contrary to sensational reports, the Cristo was lashed, very briefly, notnailed, to the cross and his death was never expected. This ceremony marked the climax of the pageant of Holy Week after which the hermanos made their way back to the morada where Tinieblas (Tenebrae) services were held. The Brothers quietly returned to their homes on Holy Saturday.

In addition to official censure the Penitentes from the late 1800's to the present have been subject to intrusion by Anglo sensation seekers and popular writers causing the cofradías to take every measure to insure their privacy. Within the past few years, however, several sympathetic historians and scholars have made in-depth objective studies of this New Mexico folk

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religion. Because of Penitente preoccupation with secrecy and the determination of these scholars to maintain the confidence of the Order, little is known of the history and functions of specific moradas.

The area in and around the village of Don Fernando de Taos has been a Penitente stronghold from the beginning of U.S. occupation, due in large part to the influence of Padre Martínez. La Morada de Nuestra Señora de Guadalupe, originally located within the town limits, was headquarters for one of the largest and most influential of the Brotherhoods. Due to the opposition of the church authorities, the morada was relocated at its present site in the 1890's to escape the supervision of the parish priest. Members of this morada were more successful than many in preserving their privacy, hence, few descriptions of its rites exist.

Mabel Dodge Luhan, Taos art patroness and writer, whose property overlooked La Morada de Nuestra Señora de Guadalupe, has, however, given this somewhat romanticized account of a Holy Week procession:

Sometimes in the night, the singing voices wake me when they are marching up to the Calvary. There is a thud-thud that punctuates the wild anguish of the chant. All over the valley dogs wake and furiously bark; though people down in the village cannot hear this night chant, all the animals can. . .

The land has been turned into a different place, the underworld rises and invades the darkness, and a spirit is abroad that has its habitation in the depths. They are letting it out, and it takes the desert for its own.

Today only two members of the cofradía of La Morada de Nuestra Señora de Guadalupe survive.

ITEM #9

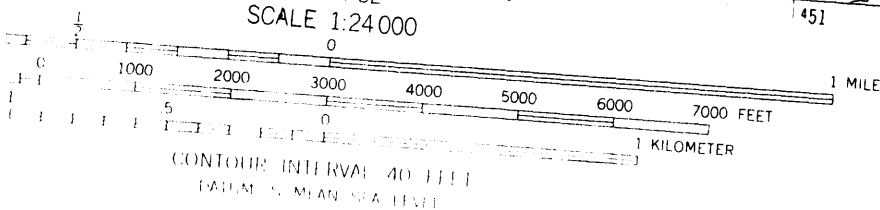
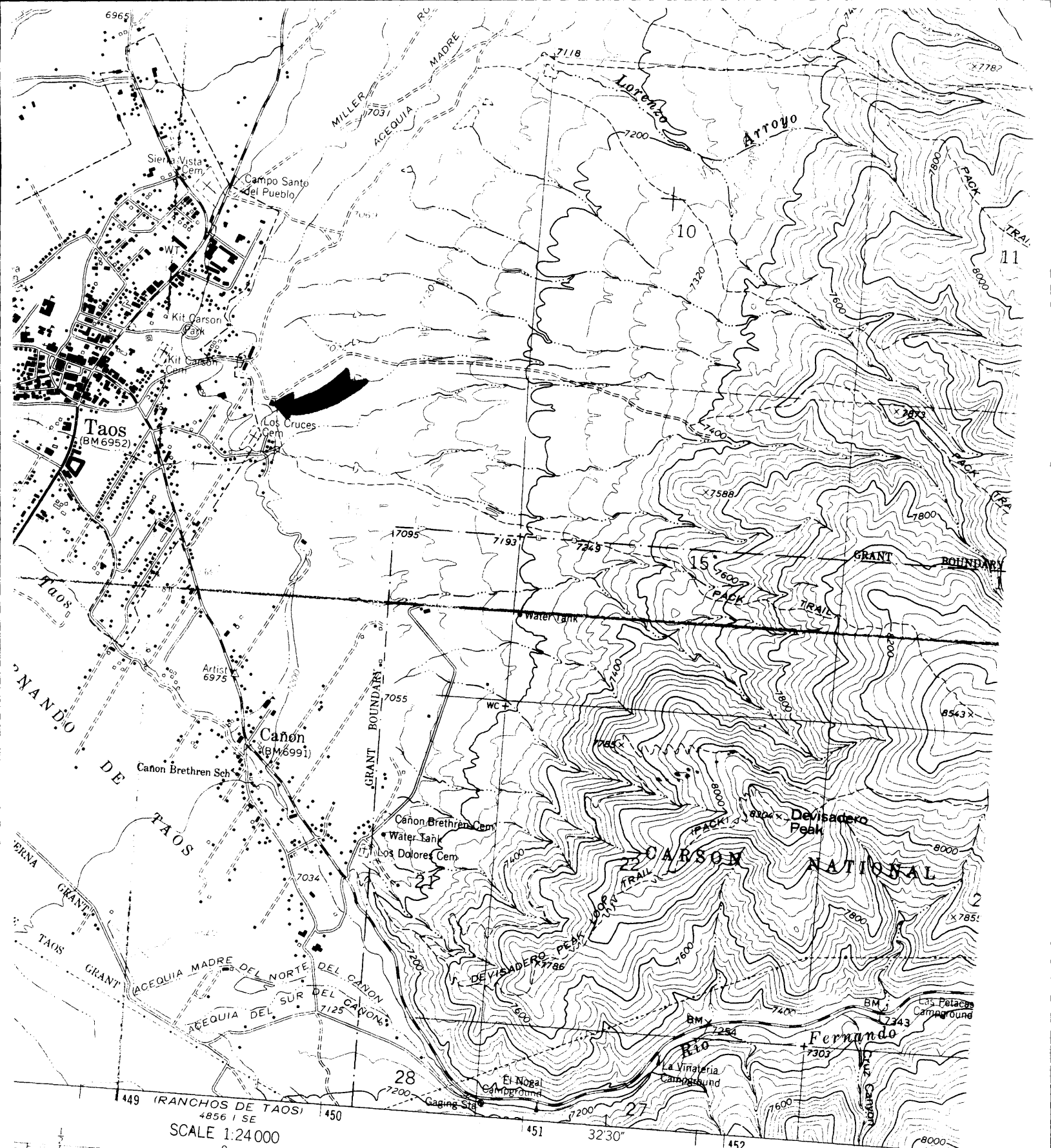
Luhan, Mabel Dodge. Taos and its Artists, New York, 1947.

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Weigle, Marta. The Penitentes of the Southwest, Santa Fe, 1970.

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NEW MEXICO