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The Preservation of Art, Architecture and Artifacts of Trampas, New Mexico

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THE PRESERVATION OF ART, ARCHITECTURE AND ARTIFACTS OF TRAMPAS, NEW MEXICO

BY

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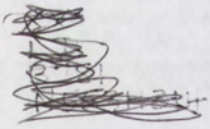

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Thesis committee

Chairman

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INTRODUCTION

Trampas, a small village in mountainous northern New Mexico, is extremely well-preserved, both architecturally and culturally. This excellent state of preservation results from its isolated position. Trampas has retained the character of a Spanish-Mexican town of the nineteenth century, a rarity even in New Mexico which has not yet been subjected to the massive industrialization found in other parts of the United States.

Located along New Mexico State Highway 76, a difficult-to-travel dirt road, Trampas today is still "off the beaten path" as indeed it always has been. This inaccessability is both fortunate and unfortunate. On the one hand, the architecture of Trampas has been little altered because neither the influences to generate a desire for change nor the money to effect it was available in this farming hamlet. On the other hand, one can earn only a bare subsistence in Trampas because of the sole reliance of the community on a small agrarian economy. The young people of the town leave as soon as they graduate from high school for the cities where they can have the material conveniences that they desire. Because of its isolated location, Trampas has not become, like so many historic sites in New Mexico, such as "Old Town" in Albuquerque, a terrible "tourist trap". However, the difficulty of traversing the mountainous terrain around the village is also the reason for the paucity of written descriptions of it by travellers.

This lack of material is unfortunate for the historian who finds very few factual records. One has to rely mainly upon hearsay for information about the eighteenth and nineteenth century appearance of the town.

The lack of change evident in Trampas due to isolation has also, to some extent, caused stagnation. For example, Spanish is still the lingua franca, although the younger generation is learning English at school. Such "modern conveniences" as natural gas, plumbing, and telephones are not available in Trampas. The farm plots around the houses are still cultivated with wooden, horse-drawn plows, and the buildings are repaired with mud from the back yards. During the eighteenth and nineteenth centuries the village was commendably self-sufficient, but this same economy now cannot support the needs and desires of modern Americans.

In spite of their poverty, the citizens of Trampas are fiercely proud of their heritage and architecture. Although they would like to increase their incomes, they do not want their town ruined by the strings of motels complete with neon signs brought by increased tourism. The Catholic members of the community rotate the key to the church among themselves and the family which is in possession of the key each month takes care of the building. Many of the old architectural elements as well as everyday artifacts are kept by the people of Trampas.

Today Trampas is probably the best preserved Spanish town in New Mexico. The plaza around which the village grew in 1751 remains the focal point. Its church, built shortly after 1760, still retains its original massive character. The

earthen roof and transverse clerestory window have not been obscured by the pitched, corrugated tin that covers so many New Mexican buildings, nor have the adobe walls been allowed to erode past the point of repair. Many of the houses in Trampas, too, retain their nineteenth century characteristics, but some of these are being allowed to disintegrate by families who have moved to the cities. Thus, in Trampas, one can still discern the elements typical of a post-Reconquest Spanish town, the stable settlement of the descendents of the conquistadores, the physical proof of the hard-won battle of the pioneers against the mountainous land and the marauding Indians. If this town is allowed to fall into ruin or, still worse, turn into a typical tourist attraction, an important part of the Spanish heritage of this country will be lost.

CHAPTER I

HISTORICAL BACKGROUND

New Mexico was originally a large but poor province with undefined boundaries colonized by the Spanish to substantiate their claim to the vaguely defined but almost endless northern territories. The first Spaniards probably entered this province in 1528[1], but it seemed barren to the greedy eyes of the conquistadores. Although several Spanish expeditions explored the land around the Rio Grande during the sixteenth century, the flag of Spain was not planted in New Mexico until 1598.

The northern colony was, from the start, Crown-supported because of its poverty. It did have mineral deposits, but these were not discovered by the Spanish. The Crown's main motive for keeping New Mexico, since it was not a land superficially rich in gold and precious stones like Mexico, was to spread the Catholic faith and to protect the souls of the Indians who had been converted. Thus the first prominent group of people to come to New Mexico were missionaries. Fray Benavides' Memorial of 1634 claims a Spanish population of fifteen hundred, thirty of whom were friars who had arrived in 1629[2]. Complementing this small number of Spaniards were 62,750 Pueblo Indians, not to mention the Apaches who camped on the fringes of the Territory. Usually only one friar was resident at each mission, and many of them, because of their inability to defend themselves, were martyred. The largest Spanish settlement was the Villa of Santa Fe, the capital, established in 1610,

with a population of two hundred and fifty. Seven hundred and fifty Indian slaves also lived in this villa.

In the Autos Presentados en su propria Disculpa por el Teniente Coronel Alonso García of 1680, the Spanish population of the Territory was estimated at three hundred and eighty, twenty-one of these religious, seventy-one capable of bearing arms, while the natives numbered 16,000[3]. The Indians grew restive of their few foreign overlords who were embroiled in a power struggle of Church against State and plotted a revolt known as the Pueblo Rebellion of 1680, in which most of the Spanish population was killed. The survivors escaped to Mexico leaving the colony again devoid of Spanish influence. In spite of the rebellion, many settlers returned to New Mexico in 1693 with Don Diego de Vargas, who had been appointed governor, to reestablish their supremacy in this northernmost colony of Spain in the New World.

The pre-Rebellion settlements were selected for their geographic situation. For example, Santa Fe and the original Santa Cruz de la Cañada, both founded in the seventeenth century, were ideally located in fertile, irrigable valleys. Each resident of Santa Fe, newly arrived in the northern territory from Mexico, was given a certain amount of land for a house and garden which he owned outright after he had been there for ten years.[4] The major purpose of these pre-Rebellion settlements had been to protect the settlers from the Indians by staying as close to the Rio Grande, the main source of communication, as possible.

The post-Rebellion settlements differed from those of

the seventeenth century. During the eighteenth century, new towns were established by grants from the Crown to colonists already in New Mexico. These towns, granted to groups of people, often on the periphery of the Rio Grande basin, acted as buffers against the nomadic Indian tribes and took care of the overflow of Spanish citizens in, for instance, Santa Fe. The population of NewMexico in 1749 was 4170 Spaniards, twenty-five of these resident padres, and 12,670 Indians.[5]

One of these peripheral eighteenth century villages was Santo Tomás Apostól del Rio de las Trampas. Trampas came into being with the migration of twelve families from Santa Fe. The heads of these families were given sufficient land for cultivation on both sides of the Trampas River by the decree of Governor Tomás Vélez Cachupín on July 1, 1751. This land grant gave

> one hundred and eighty varas[6] of wheat growing land with corresponding water, pastures and watering places, entrances and exits[7]

to Juan de Arguello[8], Melchor Rodríguez, Antonio Dominguez, Pedro Felipe Rodríguez, Eusebio de Leyva, Juan José de Arguello, Juan Garcia, Salvador Baca, Ygnacio Vargas, Vicente Lucero, and José de Aragon. In addition to the one hundred and eighty varas of farm land given to each family, for

> residences and dwellings fifty seven and one half varas were set aside towards (the four points of the compass) leaving for drippings enclosures, stables and other objects of that nature.[9]

The physical boundaries of the grant were described in the deed.

> From Peñasco del Cañoncito to the main road said piece of land, on being measured, contains one thousand six hundred and forty varas[10] and in proportion to the proper amount of land in a direct line from South to North.

A further donation of 1620 varas was made to the twelve families by Sebastian Martín from a grant he had received from the royal authorities in 1712. If the original grant should prove insufficient

> on account of the increase of their families and as in the cañon or place where they are to settle, from east to west there are no other lands under irrigation that they can use, and whereas there are two cañons called De Los Alamos and Ojo Sarco south of the Trampas River which although no susceptible of irrigation, are most fertile, and of good quality, I also grant them to the above mentioned persons to be equally divided between them in the same manner as the two thousand one hundred and sixty varas, assigning them as boundaries a narrow made by the river where it joins the mountain on the East; on the West, the narrow (Angostura) of the river to where the grant made to Sebastian Martín terminates, and, drawing a straight line from the Angostura towards the South to the summit of the Cañada of Ojo Sarco; and on the North the boundary of the Pueblo of Picuris.[12]

In 1754 the Las Truchas Grant, south of Las Trampas, was given to Francisco Montes Vigil, thus establishing a more definite southern boundary.

The town of Trampas was originally built in the form of a plaza, or square, whose boundaries were marked by the houses enclosing it, and this group of dwellings was walled.[13] The plaza was situated on the north side of the Rio Trampas which runs through the center of the Embudo Valley.[14] Trampas was not only near a river but also along a road, that road running from Taos to Chimayó. In addition to the main plaza, where the church was to be built later, there was a subsidiary plaza, or placita, further east along the Trampas River.[15]

Trampas remained a relatively small village. A report made in 1776 shows sixty-three families with two hundred and seventy-eight people resident.[16] These people constructed their frontier village as a buffer against the Comanche Indians

who were being pushed south by the Apaches. If these wild tribes could be checked on the periphery of the Rio Grande watershed, the older communities along this river could live and farm safely.[17]

Trampas was isolated from the more populous centers of New Mexico, and travel on the mountainous roads was dangerous because of marauding Indians and the generally precarious road conditions of the time. The military garrisons in the colony were small, the closest one to Trampas probably being the presidio at Santa Fe, so there were no soldiers along the roads to protect travellers from the Comanches. Travel was limited in New Mexico almost until the advent of the automobile because of the rough terrain and the unsteady type of ox-drawn vehicle, called the carro, used by most people. The journeys attempted were mainly those made for the purposes of trade, for instance, to the annual Taos Fair.[18]

At first the spiritual life of the citizens of Trampas was ministered by the resident friar of Picuris.[19] The townspeople had to travel to the Pueblo in order to hear Mass. However, with the road conditions in mind, as well as the inevitable human pride in ownership, it is no surprise that the villagers of Trampas petitioned for a church of their own less than a decade after the founding of the town. Considering the poverty of the New Mexican economy during the eighteenth century, the people of Trampas must have made a supreme sacrifice to construct their church, which they undoubtedly built with their own hands. According to the report of Fray Dominguez of 1776, instrumental in the construction effort was Juan Arguello,[20] a

leader in the original settling of the village.

> This chapel has been built by alms from the whole kingdom for the citizens of this place have begged throughout it. The chief promotor of all this has been one Juan Arguello, who is more than eighty years old, and this man asked me for alms for the said chapel during my visitation of Picuris. And since I have nothing I gave him that, with many thanks for his devotion. Father Claramonte entrusted the collection of the first fruits to this Arguello so that he might try to convert them into reales in cash to be used for sacred necessities for this chapel.[21]

The difficulty of obtaining funds for church articles is also illustrated here. The New Mexicans were usually self-sufficient in their farming enterprises, and manufactured articles were hard to come by, particularly those expensive items of precious metal required for the serving of a mass.

> When this was done [the collection of the first fruits], they netted 16 pesos 1 tomín in addition to 2 actual pesos that the two new bronze candlesticks I spoke of on the altar cost.[22]

In addition to financing the building program, the settlers had to obtain the permission of the Church authority. When Bishop Tamarón of Durango made a visitation of the Custodía of New Mexico in 1760, the settlers of Trampas petitioned him for a license to build a church in their village. In the report of his visitation, Tamarón discusses Trampas.

> License to build a church was left for them. This license was drawn up to provide that the church should be inside their walled tenement and that it should be thirty varas long including the transept.[23]

According to a recent measurement of the church of San José de Gracia, the settlers complied with the bishop's instructions, for the present 102'-1" long building falls within the thirty vara limit set up in the license. Although the exact demarcations of the original plaza are not known, the location of the

church on the present plaza seems to indicate that the people obeyed the conditions imposed upon them by Tamarón.

The exact date of the construction of the church at Trampas is unknown, but can be narrowed down to some time between 1760 and 1776. The church was probably started soon after Tamarón gave the license to the settlers. It was clearly completed when Dominguez saw it, although he notes that the choir loft and bell tower were not then finished. In his diary of 1881, John G. Bourke states that one of the citizens of Trampas told him that the church was one hundred and thirty years old, an impossibility because the license was not issued until 1760. Instead, 1751 is the founding date of the town. The map drawn by Don Bernardo Miera y Pacheco in 1779 also shows Trampas as having a church. Dominguez' description of the building[24] is the first accurate account of its physical properties.

> It is adobe with walls more than a vara thick, and there is a transept. The outlook and main door are to the southwest, and it is 20 varas long from the door to the mouth of the transept, 7 wide, and 8 high up to the bed moulding. The transept is 6 varas long, 15 wide and more than 9 high because of the clerestory.[25]
>
> There is a choir loft in the usual place, and, to be brief, it is like those in the missions described before, but it has no railing, for it is still in the process of being made. There is a good window at each end of the transept, and there are two more just like them on the Epistle side near the nave. There is a window door to a balcony in the choir loft. The roof of the nave consists of twenty-five beams, and the clerestory is on the one opposite the sanctuary. The transept is roofed by nineteen beams, and the sanctuary by seven. All have multiple corbels as well as being wrought. The sanctuary has a false vaulted arch with multiple corbels.[26]
>
> The main door is squared with a strong wooden frame instead of masonry. It has two paneled leaves, but the only lock is the crossbar; and it is 3 varas high by $2\frac{1}{2}$ wide. The tower buttresses jut out from the front corners like those I mentioned at Santa Fe, and on them is no more than the beginning of towers. On the outside toward the middle of one of them, there is a frame with a

> middle-sized bell in it. There is a balcony almost like the one in Santa Fe over the door from one tower buttress to the other. The cemetary is very small with an adobe (wall) and a gate.[27]

Dominguez also describes the layout of the village, that it consisted of a "neighborhood house" set around a plaza, rather than the scattered ranchos common to the southern part of New Mexico. This type of unitary construction was for purposes of defense, and was characteristic of the northern Indian Pueblos[28] where the threat of attack from the nomadic Indians was greater. These compact fortified units later fell into decay as the threat diminished, and the pueblos and towns gradually tended to disperse, a process that continues at an ever accelerated pace.

With the nineteenth century came foreign expeditions to the Spanish territory. French trading parties were the first to enter the Spanish domain. These French intrusions occurred during the late 1700's.[29] Then in 1806-1807, Lieutenant Zebulon M. Pike's American expedition traversed the Sangre de Cristo Range and entered the San Luis Valley in Colorado.[30] French and American trading forays met with more success after the Mexican Revolution of 1824, for the Mexicans did not monopolize trade with their colony as did the Spanish. Finally, in 1846 the Americans took possession of Santa Fe.

After New Mexico was annexed to the United States, it became increasingly attractive to visitors from the east, mainly trappers and merchants. Military contingents were also sent to this frontier territory to eliminate the Indian menace.[31]

One observant army officer who travelled through New Mexico in the 1880's was John G. Bourke. He visited the village of Trampas on July 19, 1881, and entered a description of the church in his diary, accompanied by a watercolor which he painted while there.

> The church, my guide said, was built 130 years ago; his statement was fully sustained by its appearance. The interior was neat and in good order, but thoroughly Mexican. Upon one wall hung a small drum to summon the faithful to their devotions. The paintings were on wood and were I disposed to be sarcastic, I would remark that they ought to be burned up with the hideous dolls of saints to be seen in one of the niches in the transept...The name of the church, I forgot to mention, was San Jose de Gracia.[32]

No other known literary descriptions of the church or town of Trampas exist because it did not lie on the main travel route of the period, the Santa Fe Trail.

Both church and town were subject to change with the passage of years because of the transistory character of adobe and also because of stylistic innovations brought about by improved technical conditions. For instance, wood was used sparingly until the latter part of the nineteenth century when lumber mills began to operate in New Mexico.[33] With the exception of small objects such as nails and hinges, finished metal products were practically non-existent until the construction of the railroad through the western territories.

In spite of the advent of the railroads in New Mexico, Trampas remained isolated. A station south of Dixon [Embudo], twenty-one miles from Trampas over today's roads, was built before 1880, the date of the completion of the narrow-gauge line from Alamosa to Española by the Denver and Rio Grande Railroad.[34] Española is, by modern maps, twenty-three miles from Trampas. Thus, new building materials were difficult to

come by, for the mountain roads remained as treacherous as ever. Architectural changes did not take place as rapidly in Trampas as they did, for instance, in Santa Fe or Las Vegas, which were centers of communication. The first travelling salesmen with a stock of dry goods did not go through Trampas until 1900.[35] This late date exemplifies the isolation of the town from manufactured products.

The only recorded renovation, although there certainly were earlier ones, of San José de Gracia took place in 1932, initiated by the Committee for the Preservation and Restoration of New Mexican Mission Churches. At that time, new roof timbers, tower bases, and balustrade and beam for the facade balcony were put in place.[36] 1932 is also the probable date of the elimination of the wooden towers that appear in late nineteenth century photographs.

The appearance of the town of Trampas has altered throughout the centuries, in spite of its isolation from modern technology. Land and houses were divided among heirs, according to Spanish custom, one or two rooms being given to each son or daughter. Often parts of houses belonging to one of the heirs have fallen into ruin or been renovated, while other sections of the house are well cared for by their inhabitants. The plan of the town, too, has changed, although some traces of the original compact plaza seem to exist.[37] Later houses have been built out along the valley and road. The most recent "improvement" will take place in the summer of 1967 when a paved highway from the south will destroy some buildings on the southwest corner of the plaza.

CHAPTER II

THE PLAZA

Both the original demarcations of the plaza of Trampas and the type of structures which surrounded it are unknown today. One can formulate tentative solutions to these problems by comparing Trampas as it is now to historical descriptions of the architecture and layout of various settlements presented in several sources: Bishop Tamarón's Visitation of New Mexico, 1760, Dominguez' The Missions of New Mexico, 1776, and the writings of Matthew Field. However, no exact description of the extent of the Trampas plaza or the houses exists, although Dominguez wrote about the church in detail.

In order to understand the problems of the original layout of the plaza, a general discussion of the terrain around Trampas is necessary. The town is situated in a valley ringed by high mountains through which the Trampas River runs. In the center of this valley is a level space, now the plaza, surrounded by slight hills, where two roads and the highway run today.

> This little settlement is in a cañada of the Sierra Madre. It runs from southeast to northwest, with a small river with a very rapid current of good crystalline water in the middle. It is not half a league long, but since it is rather wide, it has fairly good farmlands on both banks of the river. Watered by this river, they yield quite reasonable crops with the exception of chile and frijól. This is the river I mentioned in connection with Picuris.[38]

Thus there are three levels of land in the Trampas area, appearing more or less like a bowl, the flat center surrounded by

high peaks. It is only logical that the settlers would choose the flat bottom of the valley as the place to build their village.

The original plaza of Trampas is described very generally by two eighteenth century sources. Tamarón refers to Trampas as a "walled tenement" and instructs the citizens to build their church inside it.[39] According to Dominguez,

> These settlers do not live in ranchos but in a plaza like a neighborhood house.[40]

He does not specifically state that the church is on the plaza, but one can infer that it was built there for the sake of protection as well as to comply with Bishop Tamarón's instructions.

The exact demarcations of the plaza of the mid-eighteenth century are difficult to discern today because of the irregular placement of most of the houses. The church of course still stands where it was first constructed, on the north side of the plaza. Because it is the largest building in Trampas and because it is on a rise in ground level, the church today dominates the plaza. The remaining three sides of the plaza are not as easily described. The houses now built to the south, in a straight line, perhaps indicate one limit. Those to the east and west are scattered, and the present highway runs along the latter side. This highway does not form right angles with the lines created by the wall around the church and the south houses, so it may not follow the course of the eighteenth century road from Taos to Chimayó. Also, there is now a small house in the center of the plaza across from the church which undoubtedly is a recent intrusion. It is improbably that the first settlers of Trampas would have built a plaza as irregular

as the present one because of historic precedent. The first Spanish town in the New World, Santo Domingo, on the Island of Española, was centered around a regular, four-sided plaza. True plazas exist in many of the towns built during the seventeenth and eighteenth centuries in New Mexico, for example, Santa Fe and Albuquerque. The Indian Pueblos, too, were often built around a regular, rectangular area, for instance, Pojoaque, San Ildefonso, and San Juan. Thus, the original "walled tenement" of Trampas most probably was square or rectangular, the north boundary still seen today in the church and the south discernable in the regular row of houses on this side.

The appearance of the houses around the Trampas plaza is even harder to estimate than its demarcations. Two possible types of construction are either a continuous Pueblo-like unit around the sides of the plaza in which each family occupied a suite of rooms or separate dwellings placed closely together and surrounded by a protective wall which was not attached directly to the houses. Two outstanding examples of Spaniards living in contiguous Pueblo-like units are Pueblo de Leche, described by Matt Field in 1840, and Ranchos de Taos. Pueblo de Leche was a community of Spanish squatters situated east of the Rocky Mountains in what is now Colorado.

> How to describe this strange fort and its nondescript inhabitants is somewhat perplexing. There are about thirty houses of small dimensions, all built compactly together in an oblong square, leaving a large space in the centre, and the houses themselves forming the wall of the fort, into which there is but one entrance, through a large and very strong gate. Some of these houses have an upper story, and the rooms are generally square, twelve feet from wall to wall, more or less, with the fireplace in the corner, where it is found most convenient to construct the chimney up through the mud wall. These rooms are whitewashed and

> look enough like Christian apartments to surprise us, while we remember that they are constructed of mud, and, in the way of comfort, they are really desirable, being cool, like cellars, in warm weather, and in winter close and warm. The best way perhaps to convey an idea of the people will be just to describe our entrance through the great gate and the scene that then presented itself.[41]

Trampas, in the mid-eighteenth century, could have been, although on a smaller scale because only twelve families were recipients of the land grant, similar in construction to Pueblo de Leche, which was also built like Ranchos de Taos.

> This town called the Ranch lies at the base of a gigantic mountain, and is watered by a swift stream that rushes from the ravine we have just mentioned. It contains about three hundred houses, and these are built compactly together, forming a wall, and enclosing a large square, in the center of which stands the church.[42]

Most of the large Spanish towns in New Mexico, however, were not built in the form of a contiguous communal dwelling. At the time of Dominguez' visitation, Santa Fe, from which the settlers of Trampas came, had the semblance of a central plaza formed by detached buildings, while the rest of the villa consisted of scattered ranchos. Santa Cruz de la Cañada, under whose Alcaldía, or civil jurisdiction, Trampas fell, was also originally plaza-centered. Dominguez mentions Truchas, Quemado (Cordova), and Chimayó, the villages nearest to Trampas, but doesn't describe their layouts. The outline of a plaza is still visible at Chimayó, although the open center area is now overgrown with foliage. Truchas, however, has no discernible plaza, and one may presume that at the time of Dominguez' visitation both it and Quemado were made up of scattered ranchos.

Although evidence for an argument for the unitary, Pueblo-like construction of Trampas is strong, opposition to this

argument can be presented. Tamarón's "walled tenement" seems to describe the unitary plan, but his phrase can also be interpreted as a group of detached buildings surrounded by a wall. The use of the word "tenement" in the singular[43], however, leads one to believe that there was one multiple-family dwelling around the plaza. Dominguez' "neighborhood house" implies that the townspeople were neighbors in the same house, that they lived next to each other in a communal dwelling similar to a Pueblo. Kubler, on the other hand, calls San José de Gracia an "intercalated" structure, that is, placed within a group of buildings standing but not attached together, but what he was describing is the present state of the church.[44] If the dwellings were included in a single unit with their outside walls forming a compact, square continuous barrier for defense purposes, the church would have had to have common walls with the end walls of the "neighborhood house". The entire plaza would originally have resembled a fortified block from the exterior, the church forming part of this block, not standing monumentally alone as it does today.

In opposition to these possibilities is the change of level in the terrain of the plaza area. A large, unitary building would have been difficult, although not impossible to construct over the slight rises of ground. Also, the large windows in the transept ends of the church might have presented an obstacle to the complete unification of all the structures surrounding the plaza. The large windows of today, however, were not built in the mid-eighteenth century, when glass was scarce, so low buildings could easily have been attached to the transept

arms beneath the openings. The morada next to the church today, and at one time connected to it, was built later than San José de Gracia and does not enter into the problem.

On the whole, it would seem that the eighteenth century square or rectangular plaza, typical of Spanish towns, was probably surrounded by Pueblo-type attached dwellings, the church also included in this unit. The pressing reason for this construction was the imminent danger of Indian attack. Scattered ranchos were too vulnerable to the marauding Indians, the communities on the periphery of the Territory of New Mexico serving as buffers against the wild tribes. Trampas was in a similar situation to Pueblo de Leche and Ranchos de Taos as one of these buffers. Finally, it would seem that the descriptions of Tamarón and Dominguez give historical evidence for a walled precinct type of structure.

CHAPTER III

GENERAL ARCHITECTURAL BACKGROUND

Although modern methods of transportation and machinery reached New Mexico in the latter half of the nineteenth century, Trampas was barely affected by them. As mentioned before, the village was twenty-one miles from the nearest railroad station and, in spite of its location along the secondary road from Taos to Chimayó, was not host to the eastern influences that traversed the Santa Fe Trail. Trampas remained a Spanish town. Since there were no resident Americans, Trampas clung to its Spanish heritage, that conservatism in customs and architecture that characterized the Spanish civilization in the New World. Thus, San José de Gracia is perhaps the least changed church in New Mexico. Some of the houses retain much of their original character as well, although, in general, domestic architecture has been subjected to extensive division among heirs, renovations, and deterioration of the adobe material. Most of the domestic architecture of Trampas has fortunately not been party to the aesthetic apostasy of cheap mail-order house trim because the inhabitants of the town could not afford such dubious improvements.

Architecturally, nothing but parts of walls remain from the eighteenth century. Very few, if any, unchanged houses exist today, and those surviving from the middle third nineteenth century have been subject to many alterations, considered to be innovations by their owners. The general character of Trampas in spite of changes, however, is still that of a later nineteenth

century rural village. Some of the renovations effected by the townspeople are the covering of adobe walls by hard plaster shells and the protection of dirt roofs with pitched sheets of corrugated tin made available by the advent of the railroad. Composition siding occasionally mars the appearance of exterior walls, which are now made thinner than their ancestors. Hand-hewn doors and window frames have been almost completely superceded by ready-made replacements. Sometimes, however, these mill-processed articles have been tastefully combined to form original and interesting designs that continue the tradition begun with hand-carved pieces. These newer doors, too, are higher than the earlier, hand-hewn ones, which derived their low height from Indian entrances. Linoleum now covers some floors, while others are made of plywood. In many rooms, a bare electric light bulb hangs from the center of the ceiling, which is still often protected by muslin that hides the vigas. The wood-burning iron stove, brought in by the railroad, has pressed the corner fireplace into obsolescence although a few of the latter remain and even these stoves are now giving way to oil space heaters.

Several types of plans were used by nineteenth century home builders. Most common of these is a series of rooms strung along a single axis. Easily divided among heirs, this type of house was built on an additive principle, often reaching as many as six or seven rooms, as families grew larger. Each room usually had a door or window opening to the outside on one exposure usually the south or east side. Inside doors connected the axial rooms for interior circulation, although occasionally

one finds contiguous rooms which do not have access to each other, undoubtedly belonging to different heirs. In earlier years, these interior doors probably had skins hanging from the lintel for privacy since planed wood was not readily available. Windows were originally very small, and the early settlers avoided openings because of the great scarcity of window glass. Limiting the exterior openings of the building also afforded protection from the extremes of heat and cold. The exterior wall with the openings sometimes had a later porch built along it.

The single-axis house often developed into an ell-shaped building, constructed on the same additive principles. A third house plan was patio-centered, but it also consisted of a string of single rooms around a central court. In the mountain villages, this type was the least frequently used. The population of Trampas was made up of small landowners, that is, there was no dominant rich family such as one might find in the large land grants of the Rio Grande valley. Most people could not afford to construct such an elaborate edifice for dwelling purposes in the poorest Spanish colony in the New World.

Because of conservatism of attitude as well as little contact with the rest of the world, house structures have remained much the same. The major changes in the late nineteenth century beyond window glass and sawn lumber were those in applied decoration, influenced by the Greek Revival style brought in by the Americans well after New Mexico became part of the United States. This style does not seem to have reached Trampas much before the last quarter of the nineteenth century,

although it was widely used in the eastern United States as early as 1820. Characteristic of the Greek Revival decorative elements were pediment-topped window and door frames, columned porches and paneled doors. The Americans also brought the two room deep plan, the sloped tin roof, and the iron stove.

In the valleys of the Rio Grande River and its tributaries, construction materials were limited. Virtually all buildings erected during the periods of Spanish and Mexican dom - ination were made of adobe bricks. The Spanish introduced the adobe brick-making technique into New Mexico, for prior to their occupation of the territory, the Indians had generally used pisé de terre, or puddled adobe.[46] This adobe material was formed into battered walls, that is, walls wider at the bottom than at the top.

> In many cases, however, the pylon silhouette is partly caused by the formation of an erosion talus. Heavy seasonal rains and constant wind erosion tend to remove material from the upper portions of the walls and deposit it at the ground level, leaving the walls scarred by pockets and channels of varying depth.[47]

Exterior wall buttresses, occasionally occurring at corners probably to prevent erosion, also were adobe. Shaped like half-parabolas and often quite large in proportion to the building, these buttresses were probably later additions. Adobe walls were extremely thick, as much as two feet for one storey houses and considerably thicker for churches. This thickness, as well as the large size of the buttresses, was induced by the limitations of the construction material, which was easily eroded by moisture.

Earth was also used for the floors of early buildings.

It was packed down and regularly sprinkled with water to avoid dust. Packed earth was also used on the roof, providing a cooling effect during the hot weather as well as insulation during the winter, although its properties did not admit to being water-proof.

In addition to this earthen material, the Spanish colonists used wood, sparingly to be sure, for what lumber they could cut had to be hand hewn. Wooden structural-decroative elements were used in adobe buildings, for instance, transverse roof beams or vigas, corbels, latias labradas or fill between the spouts or canales, doors, window frames, and shutters. Wooden floors did not come into general use untillafter 1860, when machine-sawn lumber was available. The wooden floor of the church at Trampas is atypical in its construction of hand-hewn boards, an extremely ambitious and infrequent undertaking.

Early windows were few in number and small. They were placed high in the wall, usually only on one side of the room. This limited system of fenestration was used for various reasons: lack of glass, defense purposes against the non-Pueblo Indians, insulation against both heat and cold, and to impose less strain on the walls which might be apt to crumble.

Doors were ofvaried construction. Although not dual-leaved as in the churches, the main entrance door was often a decorative element of major importance. It, like the church doors, was hand planed and sometimes carved with geometric motifs. Ordinary doors were usually made of simple, vertical planks although occasionally these secondary entrances had applied mouldings and panels. A porch-like effect was created

in front of the portál by the extension of the roof vigas and the cross-beam supporting them, which in turn was supported by vertical posts. An often elaborately carved corbel, called a zapata, acted as a capital for these shafts.[48] This construction is reminiscent of choir lofts in the area's Colonial churches.

In general, Spanish Colonial houses convey a geometric simplicity, a compounding of cubic masses. Their juxtaposed blocks create an uncluttered composition well expressing the later theories of the Bauhaus group. The houses of Trampas, as well as those found in other parts of New Mexico, however, do not suffer from an extreme geometric severity. Their forms, made of earth, are mellow because they blend with the terrain. The houses of Trampas seem to grow from the ground, that particularly beautiful pinkish earth found only in that area.

Because of the inherent character of the material, wooden barn construction was different from that of the adobe houses. In localities like Trampas near the forests, outbuildings, such as stables and storage rooms, were of log cabin construction. Hand-squared logs, which have occasionally been replaced by mill-made planks in more recent times, were placed horizontally, one above the other, and cut to fit together. Vertical posts often supported the roof at the corners of the building. The roof was pitched over the corral-like structure of horizontal boards, and sometimes dormers jutted from this roof. There were often windows at the ends of the barn in the gables. Fences and storage bins were of essentially the same log construction, as were acéquias or aqueducts. The delicate

linearism of these structures forms a pleasing contrast to the cubic masses of the adobe houses, their weatherbeaten boards possessing a comparable mellowness. Their roughness and simplicity create a certain intangible grandeur, as the adobe of the houses creates a certain visual monumentality.

CHAPTER IV

SAN JOSÉ DE GRACIA

The New Mexican church represants what is probably the most extremely conservative building tradition in the New World within historic times. This church is the unchanged product of necessary simplicity, the synthesis of the Mexican fortress-church and the indigenous architecture of the Pueblo Indians. It remained virtually the same formally from the moment of its introduction in the seventeenth century until well after the American occupation.

New Mexican church architecture did not progress stylistically with its counterpart in Mexico as did building in the other Spanish-controlled parts of the United States. Unlike the missions of Texas, Arizona, and California, the New Mexican church had neither arches nor domes. The colonnades, vaults, and tiled roofs of the California churches never developed in New Mexico. The complicated Baroque decoration of, for example, the façade of San Xavier del Bac near Tucson, has no parallel in New Mexico, nor does the cut-stone façade of the Mission of Santa Barbara with its Vitruvian pediment and engaged columns. Round and free-form windows like those of San José at San Antonio, Texas, are unknown in the churches of the New Mexican Territory. The general sophistication of decorative elements developed in the eighteenth and nineteenth century architecture of the other colonies never appeared here. For more than two centuries New Mexico clung tenaciously to its basic adobe cube

and right angle. What little decoration there was, was wooden and extremely simple, the product of rudimentary tools and untaught craftsmen.

Fundamentally, New Mexican churches derive from the sixteenth century fortress-churches built by the Franciscan order in Mexico.[50] When the Franciscans were crowded out of Mexico in the seventeenth century by the secular clergy, they moved north to continue their missionary activities. Their sixteenth century work in Mexico is paralleled by their seventeenth century progress in the northern territory, that of converting the Indians of the frontier. The same needs that were satisfied by the Mexican fortress-church pressed the Franciscans in New Mexico. They, too, had to protect themselves from marauding Indians, and they faced a terrible shortage of trained labor. There were no architects in New Mexico, so the friars had to design, supervise, perhaps even participate in the building of their churches themselves.

The seventeenth century missions in New Mexico were similar to the fortress-churches in plan, a single, rectangular nave. The fortress-churches, like their seventeenth century New Mexican descendents, were single, massive blocks from which emanated a feeling of monumentality and solidity. They had very few, often only one to a wall, high windows, their only decoration a paneled or carved portal. Here, too, in the fortress-churches, occurs the polygonal apse found in such seventeenth century monuments as Acoma. These buildings were constructed as simply and economically as possible, an impressive, austere mass.

Although hardship conditions lessened during the eighteenth century, the architecture that was the product of a repetition of Mexican history crystallized in New Mexico. This crystallization was the result of a reactionary way of life coupled with extreme isolation and poverty. By the time of the building of the Trampas church, the architectural style was archaic, that is, it bore no relation to the more complex edifices then being constructed in Mexico.

By the eighteenth century, however, a slightly different plan with a transept was initiated in many of the Spanish settlements, although not in the Indian Pueblos where the churches were still copies of their Mexican ancestor. This new plan was influenced by the Mexican parish church, a simple, unpretentious structure but, nevertheless, having a transept. Aside from the transept the New Mexican building retained the general characteristics of the fortress-church: simplicity and geometricity. The plan of San José de Gracia with its transept is typically eighteenth century.

The adobe and wood construction materials and their use in creating the buildings unique to New Mexico, as discussed in Chapter III, were much the same for religious as for secular architecture. The size of the buildings and the applied decoration were different because of the difference of function, but the overall appearance of both types of building is unmistakably New Mexican.

San José de Gracia is located on the north side of the central plaza of Trampas. The church, the morada next to it, and the cemetary (in the church yard) are enclosed within a

low adobe wall which rises to form an ornamental gateway parallel to the center of the church facade. This wall sets the church off from the plaza area, thus contributing to the monumental appearance of the building. (fig. 1)

In its present situation as an isolated building, the basic massive construction of a New Mexican Spanish Colonial church is exemplified by San José de Gracia. (fig. 2) Its single nave is the major contributing factor to the blocklike simplicity of the building. (fig. 3) A transept creates a supplementary geometric mass higher than the nave, giving emphasis to the sanctuary beyond it, (fig. 4) while two smaller cubes, sacristy and baptistery, are minor appendages. (fig. 5) This massed appearance is heightened by the lack of decoration on the exterior of the church, the monumentality of the warm-toned adobe walls unbroken by surface embellishments. (fig. 6) Variation is created, however, by the facade and windows on the sides, and wooden canales project from the roof to cast shadows along the walls. (figs. 7 and 8) The back, or sanctuary end, of the church especially illustrates and accentuates the monolithic simplicity of the building with its adobe walls and earthen roof. (fig. 9)

Another factor contributing to the strikingly sculptural appearance of San José de Gracia is the absence of an attached convento, or residence for the administering religious. Because of the interest of the Crown in mission work among the Indians, the friars were stationed at the Indian Pueblos rather than the Spanish towns, with the exception of the larger centers like Santa Fe. Trampas was a visitá of the Pueblo

of Picuris; that is, its ceremonies were conducted by the priest in that Pueblo who had to traverse the distance of seven miles for the

> annual feasts as follows: that of the patron saint with vespers, procession, and Mass, in return for which they can give what they can by arrangement with the father. Christmas novenery, 6 pesos for each Mass; and the father provides a good deal of wax for all this because his affection leads him to do so, as well as the wine and altar breads. Baptisms, marriages, and burials are also performed in this chapel (the said license permits it) when necessity demands, and what is necessary for all this is brought from the mission.[51]

The morada, or meeting place for the brothers of the local Penitente group, stands to the right of San José de Gracia. (fig. 6) Until a few years ago the morada[52], probably constructed during the second half of the nineteenth century, was appended to the church, the general effect of the building with this secondary structure not having been as sculptural as it is now. Today it appears as a new building in comparison to the church, for it has a tin roof and a new door. This morada is visual proof of both the political and social significance of the Penitentes, as well as the way adobe buildings are subject to constant and radical change.

The façade of San José de Gracia is more typical of those built in Indian Pueblos after the Reconquest of 1692 than of those constructed in Spanish towns because it is of the balconied type. (figs. 10 and 11)

> The façades in European towns are generally without balcony, flanked by well-developed towers of considerable height. The ornamental Mexican parapet was common before the addition of gabled roofs.[53]

It has heavy side buttress towers and had a Mexican-influenced parapet common in eighteenth century buildings. A central

window pierced through the façade above the door gives access to the balcony from the choir loft inside. (fig. 12) The central portion of the façade is set back from the outer surface of the two tower buttresses, the exterior balcony and the overhang of the roof at the top.

The façade buttresses in New Mexico often supported towers topped by crosses. In towerless buildings there was usually an ornamental parapet with a cross, but San José de Gracia apparently once had both. Although the exact appearance of the upper level of the façade as it was originally is impossible to determine, in Bourke's sketch of 1881 there were two real towers with apertures for bells, as well as a gable-like parapet. (fig. 13) As painted by Bourke, the towers were more elaborate than those of most other New Mexican churches, for they had pyramidal turrets on top of the buttress projections. These turrets were presumably added in the third quarter of the nineteenth century after the arrival of Bishop Lamy in 1851, when many New Mexican churches were remodelled in a pseudo-Gothic style according to the ideas brought in by the new body of French clergy. It is impossible to determine from Bourke's sketch whether these pyramidal towers were of wood or adobe. Probably, however, they were of the former impermanent material and were removed during the 1932 renovation. Wood towers like these still present at San Felipe in Albuquerque and until recently were found at Isleta. Of the Trampas towers, Dominguez in 1776 said

> two tower buttresses jut out from the front corners like those I mentioned at Santa Fe, and on them there is no more than the beginning of towers. On the outside toward

> the middle of one of them, there is a frame with a middle-sized bell in it.[54]

Today there is no longer even the slightest vertical projection of towers at San José de Gracia. Only the buttresses remain to serve as accents defining the facade. These buttresses, although they have no stairways in them, are hollow-cored. Because of their hollow core, they probably serve no supporting function, but add to the spatial interest of the façade.

The bell frame, too, has disappeared, leaving the upper edge of the façade as a horizontal plane. In Bourke's drawing there is a triangular parapet between the towers that may be the morillo, jamb-post resting on beams set in columns in Mexican terminology, to which Dominguez refers. There were originally two bells at Trampas but one was stolen around 1900. The remaining bell today hangs by a chain from the lower member of the exterior balcony.[55] (fig. 14)

The façade balcony was present at the time of Dominguez' visitation and was sketched by Bourke. However, in the latter's watercolor, there is an additional balcony, seemingly supported by the projection of the nave roof vigas, above the one described by Dominguez and still in place today. (fig. 15) Access to the balcony, as stated before, is through the window from the choir loft. The floor of the balcony is made of wood, as is the rest of this structure: vigas, transverse beams, and balustrade. It is put together in the same fashion as the coro and is its logical exterior continuation. The balusters, put in place in 1932, are lathe-turned. Formerly the balcony had a lattice-work balustrade, visible in late nineteenth century

photographs, (figs. 16 and 17) similar to the present altar rail inside the church and clearly the kind of improvement that could only take place after the saw-mill and Yankee tools were available.

The main portal of the church is a dual-leaved door encased in a heavy, rectangular frame and recessed into the wall, (fig. 18) although most church doors were usually flush with the façade. At Trampas the door and its hardware are relatively new. It is not a pintle door and is made of mill-sawn planks probably put in place during the 1932 renovation. The motifs of the door, however, are reminiscent of earlier models. Planks are combined to form a cross shape in the middle when both leaves are closed, and the lower half is a series of boards superimposed diagonally upon the large, vertical planks which form the basis of the structure. The threshold rises about a foot above the floor level to create a step; this construction dereves from Indian prototypes and was adopted by the Spanish.

The façade and the gateway of the church are very similar physically and stylistically. (fig. 19) At one time the façade, as described by Bourke, had a triangular parapet surmounted by a cross like that of the gate. The doors of the gate, too, are identical with those of the portal of the church. (fig. 20)

The interior of the church echoes the simplicity and massing of the exterior. (figs. 21 and 22) Distinct levels are evident; three levels of floors: nave, transept, and sanctuary, and three ceiling levels: the underside of the coro, the nave, and the transept-sanctuary. The psychological aesthetic effect created by these levels is one of rising and opening up as one

looks toward the altar. The floor levels are divided by lattice-work balustrades, while the difference in roof levels is made more apparent by the placement of vigas at right angles to each other and by the transverse clerestory light. The transept and sanctuary are flooded with light from the clerestory window, while the nave is relatively dark. The baptistery is to the right of the nave, its entrance under the coro, while the sacristy is at the transept end on the Gospel side. There are two altars in the nave, three in the transept, and, of course, a high altar in the sanctuary. A pulpit stands near the right transept crossing. Windows pierce the Epistle (right) side of the nave and both transept ends, giving light supplementary to that which the clerestory lets in. Generally, the interior of the church has a feeling of spaciousness and clarity comparable to that generated by the simple cubic massing of the exterior. It is unencumbered by any unnecessary detail. This simply monumental interior today is remarkably similar to that of Dominguez' description of 1776.

The interior lighting of San José de Gracia mainly derives from the transverse clerestory window linking the two roof levels of the nave and transept.

> Between the last beam of the nave roof and the first beam of the sanctuary roof, a gap occurs that may be called the transverse clerestory light. It is generally equal to the width of the nave, and its height equal to the difference in roof level.[56]

This window, at Trampas, is not as large as the one in Kubler's general description. It is almost eight feet narrower than the width of the nave, and does not fill the entire gap between the roofs of the nave and stranspt. Today, this clerestory window consists of twenty separate panes, ten on each

side of a large central mullion eight inches in width, each pane also being eight inches wide. San José de Gracia is one of the few churches where the clerestory window has not been walled up in recent years because of the addition of a tin roof.

Secondary light sources for the church are a window at each transept end and two on the Epistle side of the nave, as well as one above the choir loft giving access to the exterior balcony, all mentioned by Dominguez in his report of 1776. The present windows are undoubtedly later additions, for glass was not available in New Mexico until the last half of the nineteenth century. These later windows, elongated rectangles deeply recessed into the adobe wall and divided by thin mullions, are probably mush larger than the original ones, which usually were set quite high in the wall. Although the nave windows are in the thicker of the two outside walls at Trampas, this placement was apparently not done for reasons of safe and permanent construction, for in some New Mexican churches the thinner wall was pierced.[57]

The spacious, sparsely furnished nave of San José de Gracia has a floor made of hand-hewn slabs measuring two feet by five feet. This floor was probably laid near the beginning of the nineteenth century before sawmills made machine-cut boards available. Dominguez does not mention a wooden floor in his report, only that the five steps to the sanctuary were of hand-hewn boards. Undoubtedly the original floor was earthen as were those of the other churches described by Dominguez, for example, at Santa Fe, Nambé, and Pojoaque. As stated above,

the transept is one step higher than the nave, and the sanctuary is five steps higher than the transept. These steps and the floors of the transept and apse are now made of mill-sawn planks of recent manufacture. The baptistry floor, however, is still earthen, and lower than that of the nave. The later floors of the transept, sanctuary, and sacristy are an unfortunate contrast to that of the nave, which, because of the crude simplicity of its hand-hewn boards, is a fitting complement to the adobe massing of the building.

In New Mexican churches the apse is narrower than the nave. At Trampas the sanctuary is rectangular, although a polygonal form appears elsewhere in the territory. Since there is a transept in San José de Gracia, the apse is the same height as this member. On the Gospel side of the sanctuary is a large buttress, probably a later addition to prevent erosion. This buttress is not reflected in the interior. The sanctuary is defined as separate from the transept by a lattice-work balustrade. Originally there was an adobe altar table with a gradin and dais in the apse[58], but this has been replaced with a wooden structure, probably put in place either at the same time as the mill-made floor or when the retables were repainted in the 1860's. Above this altar is a large reredos.

Over the high altar is a large, elaborately profilated corbel arch, each side of which is made up four separate wooden beams. The ends of these segments are cut with a repeating design which forms the arched silhouette that Dominguez describes as "false vaulted".[59] Dominguez used such a complicated term for so simple an architectural member because he cor-

related everything he saw in New Mexico to the Mexican elements with which he was familiar. There were no true vaults in New Mexico. Instead, the roof of the apse has eight vigas placed at right angles to those of the nave.[60] These vigas are uncarved[61], round logs with an average diameter of fourteen inches. These in turn are supported on rustic corbels constructed of two separate layers, the layers together creating a unified profile of curves and reverse curves. The nave roof has thirty-one transverse vigas laid across it.[62] These vigas with their carved corbels present an interesting contrast to the blank walls and simple, massive construction of the church.

The choir loft over the entrance displays another use of corbels. (fig. 21) It spans the width of the nave and is lit by a window pierced through the façade of the church. The Trampas choir loft is unique because it is not supported by posts.[63] Instead of acting as on capitals, its corbels seem to perform the supporting function. One of the original corbels, made in two sections like those of the nave ceiling, can still be seen, although it has been partially refaced with planed boards. (fig. 23) This corbel is deeply gouged on the underside to present a decorative surface complementing the corbel profiles. The beam beneath the coro has a painted relief, a border of lines and dashes with a central cross flanked by symbols of the scourge and lance of the Passion, on its face. (fig. 24) The balustrade of the choir loft is made of the same lattice-work as the altar rail and that separating the nave from the transept. The floor of the loft is typically made of packed earth.

> From center to center, at right angles to the beams, is laid a system of retaining boards or spalls. Over this surface, packed adobe earth or loose dirt is packed at least six inches deep.[64]

At Trampas, the tablones, or hand-adzed boards, on the underside of the coro are painted with curious black and red signs, reminiscent of both Indian symbols and Pennsylvania Dutch hex signs. Who painted these strange symbols, one on each board, is unknown. They were undoubtedly executed before the tablones were put in place, for many of them are cut off at the edge by overlaid beams. For the most part, they are plant-like, curving designs, but one of them shows two crudely galloping horses. Perhaps the craftsman who made the choir loft painted them, or perhaps one of the villagers. At any rate, the designs are similar stylistically, seemingly executed by the same hand. The beautifully squared vigas supporting the coro are decorated with a crudely hollowed and painted line. Only a ladder leads to the choir loft at Trampas, although there are instances of stairs in some churches. Entrance to the loft is through an opening in the floor.

The sacristy is a small square room at the end of the left transept but several steps lower. Its adobe fogón, or corner fireplace, has a typical raised quarter-round hearth with an oval opening. A confessional and chest are in here, both new in appearance. When Dominguez visited Trampas in 1776, he noted a new table with a drawer,[65] but this seems to have disappeared. There is a small buttress on the northeastern exterior of the sacristy where the fireplace is. The window in this room is double-hung, each sash with six panes.

Although much smaller than those in the nave and transept, its frame has more decorative details, a pedimental lintel and dentils. The door to the sacristy is apparently the original one, for it is hand hewn and of the dual-leaf type with zambullo, or pintle and socket, hinges at the top and bottom of each leaf. (fig. 25) Rectangular panels are set into a heavy frame to create a recessed plane in perspective. The massive simplicity of the adobe structure is echoed in these geometric panels. The door is only five feet nine inches high, for the early Spanish Colonial entrances were almost always lower than their modern descendents. Because of the lower level of the sacristy floor, there is a ramp-like construction leading up to the transept.

Adjacent to the main portal and still under the choir loft on the Epistle side of the nave is the baptistry. Its entrance is a double-leaf door with the same pintle hinges observed in the sacristy. (fig. 26) This door is framed by hand-hewn rails with balusters in the four openings at the top and middle. These balusters, however, were turned on a lathe. On the left, as one enters the baptistry, is a three foot high adobe ledge along the wall, which serves as a shelf, while on the right is a small window. An adobe pedestal, used for a baptismal font, is in the center of the room. Dominguez described this structure as an adobe pillar, not as a font, and calls it typically New Mexican.[66] Today it has a galvanized iron chalice set in the middle in a round aperture.

The church, standing alone on the north side of the plaza, is a sculptural monument to eighteenth century New Mexico, a

simple massive building of cubic volumes. The warm-colored adobe mud, the earthen roof with weeds growing on it here and there, and the slight bulge of the walls prevent the church from being a cold, inorganic structure. It is conceived in geometry, but it is of the earth.

CHAPTER V

PAINTINGS AND SCULPTURE IN SAN JOSÉ DE GRACIA

Although the architecture of San José de Gracia has remained representative of an eighteenth century New Mexican church, the paintings inside the building are not, for the most part, done in the style of an early nineteenth century New Mexican santero. The panels show a distinct attempt to portray volume by the use of chiaroscuro, which was not used by the New Mexican artist-craftsmen.

Two distinct and contrasting styles are evident, one of four of the frames and another of the panels, New Mexican and Mexican. The frames of Reredos, or Altarpieces, 1, 4, 5 and 6 were done between 1776 and 1817, the dates of the visitations of Fray Dominguez and Doctor Guevara, Bishop of Durango. The other frames and the panels are undoubtedly of later date. The frames of the earlier retables are the work of a New Mexican craftsman because of their silhouetted carving, seen on Altar 1, and flat foliate patterns painted in tempera. They are characteristic of the untrained but ingenious hand of a village artisan who delighted in bright colors and simple, repetitive motifs.

In 1776, the interior contained almost no religious art, only a niche cut in the adobe wall of the sanctuary containing a middle-sized image in the round of Lord St. Joseph. There are many prints around the niche, and little candle-

> sockets like ferules used in school, fixed in the wall with brads.[67]

The first mention of the reredos occurs in the report of the visitation of Dr. Guevara in 1817 in which he enumerates the various saints depicted on the retables. In 1826 Fernandez San Vicente, Vicar General of Mexico, made another visitation, and his report is a repetition of Guevara's. The subject matter of the altarpieces discussed in these two lists agrees with that of the altars as they appear today, although the early altars reviewed by the visitadores have been painted over. This later painting may have been done after 1860 because some of the saints wear Civil War dress.

The existing panels are probably painted with oils, although only a chemical analysis of the pigment could verify this hypothesis. Thus, they could not be the work of New Mexican santeros who used only tempera, which was locally available and easily made. The colors of the retables in San José de Gracia are predominantly the glowing pinks and blues of European-derived Mexican religious art. Although the tempera used by New Mexican artists produced bright, pure colors, it it was not applied to create nuances of tones within a particular color; in other words, the santeros made no use of chiaroscuro. They were untutored craftsmen who relied upon their natural sense of decoration.

The articulation of the figures in the paintings at Trampas is also too sophisticated to be the work of a New Mexican artisan. For instance, in the reredos at the Santuario de Chimayó, the figures are composed of solid areas of color surrounded by heavy, black outlines. At Trampas the figures

display an sttempt at subtlety of modelling not seen in any New Mexican paintings. Although this chiaroscuro is generally feeble, it creates a three-dimensional effect essentially different from the two-dimensional decorative patterns of the figures at Chimayó.

The pseudo-marbelizing of the frames of Reredos 2 and 3 is also typically Mexican. New Mexican frames were abstractions of architectural elements, hanging curtains, floral designs, and just wavy, decorative lines forming a pattern complementary to the painting itself.

The iconography of the panels in San José de Gracia, however, is NewMexican, that is the painter portrayed saints often seen in New Mexico and, typically, he confused their atrributes. Undoubtedly he used the original panels for models. These facts would make it seem that he was probably an itinerant.

Mexican paintings and sculpture were often imported into New Mexico, so the presence of an itinerant painter from Mexico in the northern territory is not untenable. The style of the reredos is too provincial to be the work of a student from the academy in Mexico City, but it could be typical of the work done by an artist from a remote corner of Mexico with a small amount of training.[68]

According to local legend, the painter of the panels hailed originally from Sonora, a northern Mexican province. He supposedly came to Trampas where he settled and married a local girl, after the Civil War. Eventually, however, the Sonoran painter left the Embudo Valley for Colorado and employment with the railroad.

In the church at Llano, a village about ten miles from

Trampas, is a reredos that was undoubtedly painted by the same Sonoran artist. (fig. 27) Stylistically, both altarpieces show the same clumsy draughtsmanship, the same sort of poses, the same execution of drapery, and the same feeble chiaroscuro. The colors of both the Trampas and Llano paintings are of equal intensity, although slightly different in range, primary hues predominating at Trampas and secondary hues predominating at Llano. Most important for the attribution of the Trampas reredos to the Llano painter is the great similarity of the facial features of the saints, the connecting eyebrows and noses, the tiny pursed mouths, and the shape of the eyes. The facial shapes and execution of the hair and beards are also the same.

At the bottom of the Llano altarpiece is an inscription signed by the artist, José De Grscia Gonzales, and dated 1864. This José Gonzales from Sonora must have painted the Trampas reredos as well some time during the decade of 1860, before he left for Colorado to work on the railroad. Thus, the altarpieces at Trampas can be definitely attributed to Gonzales and can be assigned a tentative date during the 1860's.

On the high altar, Number 1, (fig. 22) the frame is the most elaborate, divided into four horizontal registers which are subdivided into compartments. The two middle rows, or main body of the frame, consist of flat boards cut as silhouettes simulating arches supported by columns. On this brown framework flowers, leaves, and bunches of grapes are painted in bright yellow, green, pink, and purple. The flowers and leaves seem to have no iconographic significance, but the grapes possibly represent the wine of the Last Supper. In the center of the lower row of arches is a three-sided niche,

(fig. 28) each side painted to resemble an arch, through which a tree, perhaps the Tree of Life, is seen. These trees exhibit the delightful quality of *santero*, a New Mexican artisan who made altarpieces, statues, and painted panels of saints, art, executed flatly and decoratively, but with great vivacity.

Like the middle sections of the frame, the *predella*, a long, flat slab of wood divided by paint into five rectangular panels, is done in the two-dimensional style peculiar to New Mexican craftsmen. Although the base of the altarpiece is partly obscured, a circular motif of branches with leaves is discernible in the two outermost sections. The central panel contains two concentric circles with a cross inside the smaller one. The panels flanking the central bay have hearts surmounted by crosses and surrounded by a sort of sunburst design which are probably representations of the Sacred Heart.

At the squared top of this frame are two strange yellow painted curlicues executed in the same naive *chiaroscuro* of the saints on the panels. These designs are later than the rest of the frame and are the distorted descendents of Mexican Baroque decoration.

Reredos 1 has five panels painted by José Gonzales. Panel A (fig. 29) represents *Santo Domingo* standing in front of a hazy landscape, wearing the white cassock and black cloak of a Dominican brother and holding a staff topped with the cross of Alcantara in his left hand. In his right hand, he holds a book. He has the tonsure and beard customary in New Mexican depictions of him, and hanging about his neck is a rosary.

A faint halo of light emanates from his head which is peculiar to Mexican paintings, rather than the definite yellow circle found, for instance, at Chimayo. Santo Domingo is relatively three-dimensional, and his drapery betrays an attempt at delineating folds. His head is shown in a three-quarter view, the easiest view to draw, an indication of the painter's meager talents. The expression on Santo Domingo's face is blank, but probably it was meant to evoke piety, for he stares at his staff in an apparent gaze of devotion. There is no indication of anatomy beneath the drapery, and the left hand is particularly poorly articulated. This panel has neither the vigor and sure decorative sense of most native santeros nor the competent and sophisticated technique of the academicians in Mexico City.

San Francisco, depicted on Panel B (fig. 30) is Santo Domingo's counterpart in facial expression, wooden pose, and feebly articulated drapery and anatomy. He, too, floats in front of a hazy background of scrubby brushstrokes. His attributes are, typically, a blue Franciscan robe with knotted rope belt, a crucifix held in his hands, a tonsure and beard, and a skull. This skull is so timidly drawn that it almost blends into the background. San Francisco has the same halo of light around his head as Santo Domingo, and his hands are just as poorly drawn. His feet flatly protrude from the bottom of his habit like two flaps of paper. As in the Santo Domingo, there is an attempt to use aerial perspective, but it fails, for the landscape appears as sloppy arcs of paint.

Panel C represents San Miguél Arcángel whose attributes are a sword, scales, and a chained dragon. The winged

archangel stands with one foot upon the dragon, the devil, as the proud conqueror of evil. He, too, has a halo emanating from his head. San Miguél wears the tunic and short pants, red and green, usually associated with San Rafael. Greaves encase his claves, but he is barefooted. The same three-quarter head has the same blank stare. Although he is supposed to be a terrifying beast, the dragon resembles a child's drawing of a cat. He is even less skillfully executed than the archangel, for he is crudely outlined. His eyebrows are obviously connected to his nose, and the corners of his mouth turn down in an attempted frown. Perhaps the underpainting of the saints was similar to the rendering of the dragon, which appears to have been hastily sketched in. Again, there is a fuzzy, brown background landscape.

The central focus of the reredos, Panel D, (fig. 31) depicts one of the advocations of the Virgin, the Immaculate Conception. La Purisima wears a white dress and blue shawl, colors representing purity and truth. She stands upon a crescent moon, presumably in the heavens, her hands clasped in an attitude of devotion. A strange pink sun, with the same facial characteristics as St. Michael's dragon, peeps from behind the Virgin's stiff drapery. The face of La Purisima is the same as those of the saints already discussed; her anatomy is the same; the landscape is the same.

San Rafael Arcángel, painted on Panel E, looks almost exactly like San Miguél. His attributes and pose, because of iconographic necessity, however, are different from those of the other archangel. He holds a catfish in his right hand and

a staff in his left, and stands woodenly, feet slightly apart.

In a tondo, Panel F, (fig. 31) at the top of the reredos is God the Father, shown in half lngth, holding in his left hand an orb and in his right three thunderbolts. These thunderbolts, depicted as arrows, are perhaps a carry-over from the original painting which may have been a reference to the Indian menace. God has a more well-defined halo than the other personages, but his face is a repetition of those already discussed.

The general and obvious contrast of the frame of Reredos 1 and its panels is evidence of the diversity of the styles of the two artists. The former displays the typical linearism of a santero, while the latter attempts a more academic chiaroscuro. The vivacity of the frame is opposed by the stolid bumbling of the panels. The colors of the two elements, although both are bright, are also different, a wide range of equally intense pigments being used on the frame and a predominance of blue and red highlights with somber, muddy background color on the panels. This same discrepancy between the frames and panels of Reredos 1 is witnessed in two of the other altarpieces.

The frames of Retables 2 and 3, flanking the sanctuary in the transept, are like those of 4 and 5, incorporated with depictions of saints on large, round-headed panels. Number 2 is topped by a tondo. These frames, however, were notpainted by a New Mexican craftsman, but by José Gonzales. They are made up of blue and white marbelized pseudo-Classic columns with capitals and bases, forming niches in which the saints appear. Ineffectively modelled drapery, resembling parted curtains, hangs

from the round tops of the reredos. Stodgy and unimaginative, these marbellized frames are a sorry contrast to the decorative, spirited floral motifs of the NewMexican artisan.

Panel A of Reredos Number 2 (fig. 32) depicts Santiago, the patron saint of soldiers. Santiago, equestrian and brandishing a sword, rides atop three dead opponents. Both he and the dead men wear clothing typical of the Civil War era, the drapery executed in feeble striations. The banner of Santiago, purportedly in the background, protrudes directly over the head of one of the dead. The background landscape is reminiscent of the type of vegetation found in northern Mexico. Santiago, the horse, and the dead men are woodenly executed, as usual, the latter having almost ludicrous expressions on their faces.

Lower on the same altar and slightly recessed behind the rest of it is Panel B, showing Nuestra Señora de los Dolores. Although her bent head and imploring hands are typical of this advocation of the Virgin, the seven swords representing the seven joys and seven sorrows, usually depicted plunged into her breast are not here. Her face is slightly more expressive than those of the saints described above, but her anatomy and drapery, blue for truth and red for love, are equally as ineffective. The usual vaporous halo surrounds her head.

A tondo, Panel C, is attached atop Altarpiece 2. On it is painted the winged head of a putto. Putti were depicted in NewMexico, but not as often as they were in Mexico.

The counterpart of Number 2, Reredos 3 (fig. 33) is also divided into two panels. Panel A shows San Felipe de Jesus crucified and with two crossed spears through his body. He

wears a brown Franciscan habit and tonsure, and has the same poorly executed anatomy and features already discussed.

Below him, Panel F, is San Lorenzo to whom this altar is dedicated, according to the inventories of 1817 and 1826.

> En este altar hay tres santos que son San Lorenzo, San Felipe, y San Antonio. [On this altar there are three saints who are St. Lawrence, St. Philip, and St. Anthony.][69]

San Felipe, as stated above, is portrayed on the upper panel, and the lower saint must be San Lorenzo because he wears the clothing of a deacon of the church and carries a martyr's palm. San Antonio was neither deacon nor martyr, but a monk, and is not visible anywhere on the retable. Thus, for this particular altarpiece, the Mexican painter must not have clung strictly to the original iconography. All the other saints listed in Guevara's report of 1817, however, are shown on the reredos to which they were assigned.

Opposite each other in the nave are two additional altars, Numbers 4 and 5. Here the frames are not separate from the panels as is that of Number 1. These reredos are large, round-headed panels of wood, like Numbers 2 and 3, topped with tondi. The framework is merely painted arches enclosing the upper halves of the reredos. A single floral motif, repeated around these arches, appears to have been painted by the santero. Again, the sprightly, decorative designs of the New Mexican artisan contrast with the clumsy renditions of the Sonoran itinerant.

Reredos 4 (fig. 34) depicts La Santisima Trinidad enthroned on an orb floating in the heavens. All three personages have triangular halos and each holds his attributes: the Son has

the Lamb; the Father raises His right hand in benediction and holds a thunderbolt; the Holy Ghost has a dove. Another dove, ringed by clouds, appears at the top of the arched panel. The Renaissance-derived contrast of red and blue again appears in this panel, these colors being the most frequent color scheme of the Mexican's paintings.

Between two flat, striated curtains, possibly painted by the santero who did the frames, is San Buenaventura, Panel B. This saint is virtually indistinguishable from many other doctors of the church, for he wears an ordinary white surplice and black cassock, and holds a cross. The style of this figure is more two-dimensional than that of the other saints. The drapery is less subtly modelled and little attention is paid to detail. Panel C is a tondo with a winged putto head.

Retable 5 (fig. 35) is the counterpart of Number 4. Panel C is another tondo with a putto, and Panel B represents San Juan Nepomuceno who resembles the San Buenaventura of retablo 4 in pose and attributes. The inventory of 1817 is the source of information for the name of the saint.

Panel A shows Nuestra Señora del Carmen wearing the pink and blue garments peculiar to the pseudo-Renaissance coloration of José Gonzales. The crowned Virgin holds a crowned Child, and both hold scapulars. Nuestra Señora stands in the ethereal realm, connoted by a bank of wavy clouds, while below a group of nude souls in a red and fiery Purgatory call out to her for salvation. Some of these suffering souls implore the Virgin with raised arms, while others clasp their hands prayerfully. The execution of this group is an unconvincing anatomically as

that of the other altarpieces.

Altar 6 (fig. 36) at the right transept end, consists of a blue rectangle surmounted by what was once probably a round wooden panel, and forms the backdrop for a bulto, or wood sculpture of the Crucifixion. This entire panel appears to be the work of the New Mexican santero for it is executed in his typical flatly decorative, brightly colored style. On the lower rectangular surface of the reredos a floral arch enclosing a flat cross is painted. Beneath this arch, on either side of the vertical member of the cross, are two stem and leaf motifs. On the slanting upper section of the altarpiece, now a broken-off semi-circle, appears the Franciscan symbol of the hand of God crossing the hand of St. Francis inside a painted circle surrounded by vines. This slanting section is supported by two sticks painted with continuous wavy stems interspersed with leaves.

The feeble style of the provincial Mexican painter contrasts with the delightful, decorative floral patterns of the frames which seem to have been done by a local santero. Although flat and patternized, the flowered frames are lively and inventive. The panels, on the other hand, are uninspired, second-hand imitations of Mexican Baroque models because of their attempt at modelling, their generally symmetrical placement, their vaguely realistic drawing, and their color scheme of contrasting warm and cool pigments. Although the color scheme is bright, it is arbitrarily placed on the poorly drawn figures, and thus becomes dull when contrasted to that of the frames. The postures, expressions, and gestures of the figures painted

by Jose Conzales are tediously repetitious. He never departs from his stolid, central configurations, never varies the composition or picture space of his panels. On the whole, Gonzales can be judged incompetent, and one wonders at the residents of Trampas for commissioning him to repaint their santero altarpieces.

In contrast, Altar 6 remains intact, completely painted by the New Mexican artisan. Hanging on a carved wooden cross set in front of the painted cross in the center of the panel is a Cristo. The dripping blood all over the body, the realistic gash in Christ's side, the bony ribcage, the anguished, hollow face, and the extremely attenuated, angular anatomy indicate that this Cristo is one of the type used by the Penitentes. This crucifix, however, is not more than three feet high, smaller than the usual almost life-size Penitente bultos carried in the Holy Week procession. As now seen on the altar, the Christ figure is completely covered with a thin veil, indicative of the Spanish predilection for dressing bultos.

At the foot of the cross stands a robed figure whose head and hands are uncovered. He raises his hands in an imploring gesture. Both this gesture and his placement at the foot of the cross lead one to conclude that he is San Juan Bautista. The usual figure of the Virgin complementing St. John at the foot of the cross is missing.

Geographically these bultos should be products of the Santa Cruz Valley Group, but they have facial characteristics typical of the Arroyo Hondo Group. The beards of Christ and St. John are full and pointed, with a curious inverted triangle

set in beneath the lower lip. A St. Joseph from Arroyo Hondo has the same characteristic, while none of the beards on the bultos from the Santa Cruz Valley Group are similar. The extremely knobby knees and knotted calves of the Trampas Cristo have no exact counterpart, but the patterns of blood dripping on the entire body are like those of an Arroyo Hondo crucifijo. The expressive eyes and long, narrow, sharp noses of both bultos are also typical of the Arroyo Hondo Group. The body of the Christ is short and barrel-chested, while the legs, particularly the calves, are extremely long in proportion to the torso. These proportions, as well as the exaggerated knobbiness of the knees and knotting of the calves, seem to have no parallel. Perhaps the santero was influenced by the Arroyo Hondo Group, but created his own anatomical scheme, or he may have been an itinerant originally from the north who assimilated different styles to create a personal expression.

One sculpture is mentioned in Guevara's visitation of 1817, a bulto of Our Lady of Sorrows, then placed in front of Altar 2. Today there is a small bulto of the Virgin, dressed in a satin gown but with no particular attributes, on this altar. Its features are not particularly distinctive, nor is it admirably executed. Dominguez mentions a middle-sized figure of St. Joseph,[70] but this seems to have disappeared. Other works of little or no artistic value are a tiny Virgin in a wedding gown and a crowned male figure in the central niche of the main altar. Three more figures of this nondescript doll-like type, two female and one male, are on the high altar. Altar Number 3 has a small bearded Christ, dressed and without attributes,

possibly done in the nineteenth century by a santero.

Another example of wood carving in San José de Gracia is its extremely fine pulpit (fig. 37) described as "new and badly made"[71] by Dominguez. Mentioned in 1776, 1817, and 1827, this pulpit is carved with vine and leaf motifs undoubtedly based on Mexican prototypes. Its half-hexagon shape is typically Mexican as is the clumsy, twisting, Salomonic columnar base. In spite of these Mexican characteristics, the Trampas pulpit was undoubtedly carved by a local craftsman who used the wood medium as a vehicle for Mexican Baroque inspiration.

The combination of New Mexican frames, bultos, and pulpit with the Mexican panels affords an interesting example of church decoration. Most of the early NewMexican churches still intact today have santero paintings, for example, Chimayó and Laguna. It is unfortunate that the original paintings at Trampas have been destroyed, probably by overpainting, for their Mexican successors are, indeed, of an inferior quality than those at Chimayó. The austere interior spaces of NewMexican churches is complemented by simple, brightly colored, decorative altarpieces. The incompetent, feebly drawn, arbitrarily colored reredos of San José de Gracia do not constitute a worthy counterpart to the carving of the pulpit, choir loft, and vigas, to the monolithic simplicity of the adobe building.

CHAPTER VI

THE DOMESTIC ARCHITECTURE OF TRAMPAS

The domestic structures of Trampas present a visual consistency not found in any other New Mexican village. In Truchas, Chimayó and Penasco, for instance, there are isolated examples of noteworthy dwellings, but the general impression of the architecture of these towns is conglomerate. There are fewer intrusions of incongruous "modern" buildings in Trampas than in the other mountain villages, and the old houses have been better preserved. Trampas is smaller than the other towns and "further off the beaten path", factors which probably account for the more aesthetically pleasing and less cluttered placement of the buildings.

The buildings of Trampas represent a combination of three of New Mexican architecture phases: Spanish Colonial, Territorial, and Later American. The characteristics of the earliest phase, Spanish Colonial, were shaped by the necessities of defense and the limited technology of the eighteenth and early nineteenth centuries. For a discussion of this architectural movement, see Chapter III.

The Territorial phase was imported from the eastern United States about the time of the Civil War. This style is an offshoot of the Greek Revival that took place in the east in the second quarter of the nineteenth century. In New Mexico, however, it continued, especially in the northern mountain villages where communications were still relatively undeveloped, into the twentieth century. In addition to stylistic

changes, the Territorial period witnessed major innovations in materials introduced by the Americans: mill-sawn boards, glass, brick and metals. The formal changes brought about by the use of these materials, as well as the reduced danger of Indian attack, were more and larger windows, wooden floors, iron stoves and eventually, corrugated iron roofs. The American Greek Revival influence perpetrated new house plans more than one room deep, triangular shaped pediments above windows and doors, and wooden porches with squared posts and mill-made mouldings flanking the façade. The New Mexican variations of the Greek Revival style are usually more lively and inventive than their eastern models.

The effects of the Later American period did not reach Trampas until long after the twentieth century had begun. Linoleum and tarpaper are its contribution to most of the houses in Trampas, with the exception of one "modern" house on the plaza, built in 1964, which employs aluminum windows, knotty-pine siding, and unplastered adobe bricks.

The houses that now surround the plaza appear to date from the later nineteenth and early twentieth centuries, as do their counterparts along the main highway and the two roads to the north and east above the plaza (figs. 38 and 39). The houses on the north road, however, seem to be the oldest; originally protected by their own defense tower, they were probably erected, at least in part, before the American occupation. But the general spreading out of the town was only possible after the subduing of the non-Pueblo Indians who were no longer

allowed to roam the countryside on plundering raids. Villages in the Sangre de Cristo range were fairly safe after the establishment of Fort Union in 1851 and Fort Burgwin in 1853, but the Comanches still raided lone ranchos in the southwestern port of New Mexico as late as the 1880's. In spite of the spreading out of the town, it still remains relatively compact. Aerial views show three clusters of buildings, the largest being that around the plaza.

Two smaller settlements also sprang up on what was originally the Trampas Land Grant: Ojo Sarco to the south and El Valle to the east. These towns, which are strung out, not plaza or church-centered, probably date from the nineteenth century and were founded to take care of the increased populations of Trampas and Truchas where no more cultivable land was available.

The architectural character of Trampas, although typical of a northern New Mexican mountain village, exhibits one element peculiar only to this town. This element is a gently curving, upward sweep of the roof line to the corners. Elsewhere in New Mexico the corners of adobe buildings are rounded, but in Trampas they present a pointed profile. The aesthetic possibilities of this type of corner are more pleasing than those of the usual rounded edge. The color of the adobe mud used in Trampas is a warm pink, unlike the usual dull tan found in some parts of NewMexico. This warm earthen color and the pointed corners of the buildings combined with the excellent state of preservation of the town create its unusually distinct architectural character.

Another characteristic of the houses at Trampas is the absence of vigas projecting through the exterior walls. Originally there were projecting roof beams[73], but the ends were sawed off as they rotted, and the stumps, flush with the wall, were eventually covered with new layers of adobe mud added for preservation of the exterior surface. These vigaless exteriors are not unique to Trampas, however, for there are houses without projecting vigas in Peñasco.

The dwellings along the north road, which are set on the edge of a hill overlooking the Trampas valley, are mainly a mixture of Spanish Colonial and Territorial architecture with some details that must be classified as Later American. These houses with their barns form an architecturally unified group, paralleled nowhere in the area. As a group, their simplicity and purity is outstanding even in New Mexico. The houses with their warm pink color and gently sloping roof profiles interspersed with weather-beaten wooden barns create a sense of tranquillity not found in such "modernized" towns as Peñasco and Truchas. Some of the fishing villages in Italy generate this atmosphere of quietude and repose, this same timelessness rarely found in the hectic world of the twentieth century.

Seven in number, these structures along the north road have certain characteristics in common. They occupy sloping sites with their main façades to the south. Below the house sites flows an irrigation ditch and above them lies the road with the barns. House Number 1 is the only one of the north side of the road. All except Number 3 were probably originally

of the single axis type, but today only Number 5 has this plan, while Numbers 1, 2, 4, 6 and 7 are ell-shaped. Number 3 is two rooms deep, in the Greek Revival tradition. The roofs of Houses 1 and 4 have been covered over with corrugated iron sheets, probably additions of the twentieth century, but those of 2, 3, 5 and 7 are still earthen with projecting canales. Number 6 has a tin roof over one section of the house, but the rest is earthen.

All of the structures have blank north walls, with the exception of 7 which has a door and window in this wall. The windows of the houses are usually different sizes, are hung at different levels, and have different trim. Those of Number 2 are uniform, an exception for this group of houses which betray many additions accounting for the discrepancy in window style. Irregularly placed and differently framed windows lend, in Trampas, a visual interest to the houses. They are, seemingly by accident, perfectly placed. Uniform numbers of panes were not used either. The double sashes have as many as six panes apiece divided by thin mullions, a Territorial characteristic. Newer Later American windows have either double or single-paned sashes. The window frames are either simply rectangular or pedimented. The former date from either the Territorial or Later American period, depending upon the number of panes, and the latter are strictly Territorial. House Number 3 has one window with a pediment and two arched panes of glass, an interesting variation on the Greek Revival style. Windows and doors usually alternate along the southern facade and are sometimes present

on the eastern and western ends of the house. Territorial doors have rectangular panels set into a wide frame, these panels often painted in a contrasting color to the frame. Sometimes glass panels replace the wooden ones in Later American doors. All of these are set high above the threshold, a carry-over from the Spanish Colonial era. Both windows and doors are deeply recessed into the wall. The doors are near the inside surface of the wall to facilitate opening, and the windows have deep sills.

Porches flank the facades of houses 1, 2 and 5 and one arm of the ell on 6. They are covered with iron roofs and have concrete floors, except Number 2 which has a floor and steps of wood, the latter being hand-split logs. All of the porches have mill-cut posts, but those of Number 1 have been carved out in the center of the shaft to resemble columns with capitals and bases. In 1966, house Number 3 has a porch on the southwest corner where there was a room with thick adobe walls five years ago, and another porch which seems to be older in the center of the south facade. This latter porch has two mill-made columns which were later hand carved into a round shaft with entasis, Doric capitals, and what purports to be a long abacus block.

The walls of this group of houses along the north road are extremely thick, about two feet. This is a Spanish Colonial characteristic which reached over into the Territorial period but was abandoned recently. Usually, the thicker the wall, the older the house is. These massive walls give an air of stability and permanence to the fragile adobe fabric.

The present barns of these houses were probably built

after the American occupation. Constructed of planks and logs laid horizontally, one on top of another, and notched at the corners to fit together, they generally have ridge roofs made of long sawn boards with gables jutting out from them. Larger barns have vertical plank walls, while smaller ones consist of posts topped by a roof. Feed troughs are also made of notched horizontal planks. These structures are rustically mellow, their beams seemingly impervious to all weather. Like the houses, they generate an air of timelessness, although they too are made from impermanent material. At first these barns appear to be more crudely put together than those found in the east and midwest, but upon closer examination, one realizes that the materials of the forest were well and simply utilized. The untutored craftsman has created a thing of beauty which he thought was purely utilitarian.

Each house, of course, has individual characteristics and history. House Number 1 (fig. 40), the building closest to the highway, belongs to Teodoro Lopez, who claims it to be the oldest existing house in Trampas. It has been subjected to so many changes and additions, however, that it is difficult to discern its original character. Probably it was a small structure at first, only two rooms, although now it has six. It is possible that the ell-shaped portion of the house was built in the third quarter of the nineteenth century because of the thickness of the walls, but the additions at both ends of it are definitely Later American. One is made of wood and composition siding, while the other is adobe with a wooden door of

uniform, mill-made planks. Because of this multiplicity of styles, and especially because of the departure from the use of simple materials, this house has a hybrid character. The mixture of adobe and cheap, store-bought siding results in a hodgepodge which is fortunately lacking in other houses on the north road.

House Number 2 (fig. 41), reportedly built by Encarnacion Lopez, is the most architecturally consistent of the structures on the north road. The windows and doors all have triangular pediments and are placed at uniform height, the windows slightly lower than the doors. The most unusual feature of this house, however, is the attached storage room at the right end which is built of logs plastered over with mud. It has a small, low Spanish Colonial window, twice as long as high, in its side wall. In the façade wall of this room is a door that was originally inside House Number 3 (fig. 42). According to one of the present inhabitants of Number 3, this door was moved from his house because "it was too low and people kept banging their heads on it". Low doors are typically Spanish Colonial so perhaps this one was made at the beginning of the Territorial period for its decoration is of mill-made mouldings. These mouldings, however, are combined quite ingeniously to form two sizes of rectangles and raised steeple-like motifs within the larger ones. The details, window and door, of this subsidiary room provide an interesting variation to the uniformity of the rest of the house.

House Number 3, (figs. 43, 44 and 45), also supposedly built by Encarnacion Lopez, now belongs to Mrs. Tranquilina

Lopez. It is the most interesting and, according to its owner, although this information conflicts with the testimony of Teodoro Lopez, the oldest of the buildings along the north road. Formerly it was the property of Manuelita Lopez, the present Mrs. Lopez' mother-in-law. Originally rectangular and constructed perhaps as early as 1870, the house has changed radically over the years, for it once had a second storey with a balcony around it. This information was given by Mrs. Lopez' father. The walls of House Number 3 are extremely thick, three feet seven inches, this width supporting the tradition of an upper storey. Another change, effected within the past five years, is the elimination of the room at the left corner of the south wall which now is a porch. A third elimination occurred at the right rear corner of the northeast wall where, according to Mrs. Lopez' son, corn syrup was once made. Today there is a garage here. The rooms of the house are spacious and, in the testimony of Mrs. Lopez, dances were once held in the major sala.1 The present owners have built a partition in this sala, and have also carved cupboards into the walls. This house is rapidly changing, both inside and out, most of the innovations having taken place quite recently. In spite of these changes, it remains a good example of Territorial architecture with its two room deep plan, pedimented windows, central porch and paneled doors.

House Number 4 (figs. 46, 47, 48 and 49), has also been remodeled within the last five years. The height of the adobe walls has been extended to support a tin roof and a

small window has been carved at the left end of the ell. A fine hand-hewn door was discarded when a two-room ell at its northeast corner was removed. This house belongs to Fernando Lopez and, according to him, there was originally a two-story round torreón roofed with vigas in front of the storehouse that still stands to the left of the building. A torreón is a defense tower, a descendent of the fortified towers used in Europe during the Middle Ages and the Renaissance. They were usually built by people who did not live inside walled compounds. The Fernando Lopez house, being on the north road above the plaza, would have needed such a structure for immediate defense purposes during the Spanish Colonial period. The presence of a torreón leads one to assign a relatively early date to the original house. It is possible that it was built during the first half of the nineteenth century, not only because of the torreón, but also because of the thickness of the walls, three feet, the three deeply recessed exterior doors (one of them hand-hewn but now discarded), and the small low window in the storage room which still has vertical wooden bars for protection instead of mullions and glass panes. However, the torreón either could have been older than the existing house or it could have been built before 1853, the date of the establishment of Fort Burgwin. This torreón was reputedly used for a morada when the Penitente cult was forced out of the Church by Bishop Lamy. This house, in spite of the radical changes to which it has recently been subjected, is still a blocky adobe structure complemented by Territorial rectangular

framed windows and doors. Its simplicity has not been marred by new additions and composition siding, although the tin roof certainly detracts from its appeal.

House Number 5, (figs. 50, 51 and 52) which belongs to Enrique Montoya, is the last hybrid of the buildings on the north road, for it has retained its single axis, low, deeply recessed doors, and windowless north wall. It exemplifies the simple form of the early houses, although a garage of recent construction has been added to the northeast corner.

House Number 6 (fig. 53) belongs to the Pacheco family. It is the largest house on the north road, probably eight rooms, and displays three distinct sections, each one in a different state of repair and possibly now of different ownership. The least modified section, from the Territorial period, is the western end of the right wing, which has an earthen roof with pointed corners and deeply recessed windows and doors. What appears to be the second oldest part is the left wing of the ell, its façade facing east. The east segment of House Number 6 has been renovated to create a Later American appearance. Its roof is of tin and tarpaper and the porch flanking it is concrete with mill-squared posts. Each section of the building could stand as an entity unto itself. In spite of the divergence of styles, House Number 6 works visually as a unit. It has been well kept up and is owned by one family, although the three sections differ stylistically.

House Number 7 (fig. 54) is owned by Mrs. Ramoncita Pacheco, who says it was begun circa 1820 by Manuel Atencio.

(A date this early seems unlikely because it presents a Territorial appearance although the house may well have been started during the Spanish Colonial period.) The original building consisted of four rooms on a single axis, now the western part of an ell. Three more rooms were added by Atencio's son-in-law to form the left wing, and another room was added in 1912 to the eastern end of the right wing by Pacomio Pacheco.[74] A storage building next to the northeast corner of the house still has a magnificent hand-hewn door (fig.55), probably made after 1850 because of its square-headed nails. House Number 7 is the only example of domestic architecture along the north road that has buttresses at the corners of the façade which complement the sweeping roof line and warm pink color peculiar to Trampas. It is extremely well preserved and handsomely proportioned, particularly in the subtle placement of the Territorial windows and doors. Its gently undulating roof line echoes the hill behind it which serves as a backdrop for the most beautiful house in Trampas.

In spite of the combination of various styles, the houses along the north road constitute, as a group, a relatively well-preserved example of the fusing of all three phases of New Mexican architecture. Changes of decorative elements are inevitable in such a community, but the basic structure of the buildings has been, in general, kept intact. These houses placidly overlook the farmlands below, as monuments to the hard-working men who built them. Hopefully, they will not be further altered in the future, for they are an example of nineteenth

century New Mexican architecture which has been lost in so many other towns.

The cluster of houses around the plaza, on the other hand, shows much more drastic change than those of the north road. Some of them have been allowed to deteriorate beyond repair, while others have been subjected to extreme renovations. A few still have Territorial characteristics, but most of them appear in general as Later American. They do not form a setting complementary to the grandeur of the church, as would the structures along the north rim. They resemble, in their decay and change, the houses of Peñasco and Truchas, although perhaps not quite as stylistically mutilated.

House Number 8, at the southwestern corner of the plaza, is now reduced to a crumbling adobe ruin attached to the west side of the school house. Both Number 8 and the school house, Number 9 (fig. 56), share a common porch, which has a stepped pediment in front of the entrance to the latter. This school house of adobe supports a wooden pitched roof atop which is a small cupola.

A pitched roof extending over a porch with mill-squared posts, the upper and lower sections painted in contrasting colors, is the main feature of House Number 10 (fig. 57). Two double sash windows flanking the central door have six panes to the sash, a possible Territorial characteristic. This house has not deteriorated so markedly as Number 8.

House Number 11 (fig. 58) also has a pitched roof forming a porch supported by two-colored posts, but one room on the

quare-framed door and two windows of the Territorial period. he door consists of five equal rectangular wood panels, placed ne above the other and set into a rectangular frame. This art of the house is deteriorating rapidly. The east section s a wood and tarpaper roof pitched over it and Later American rim.

House Number 17 (figs. 56 and 57) presents a Later American façade to the highway. It appears to have Territorial oors on its north side, however, so perhaps an addition was ilt rather recently to the back of the original house. A ll-house of horizontal and vertical planks and latticework vered with a pitched roof stands near the north side of mber 17 (fig. 68). Although this small and charming construcon is relatively new, it represents an old tradition still rried on in Trampas where there is notrunning water.

To the southeast behind the plaza is the Cruz house, mber 18. Incorporated in this house is an old portál (figs. and 70), taken from a house which stood along the north side the plaza and was demolished when the present highway was ilt through the town. This portál, with its hand-carved lin-l, has been set into the center of the south facade of the z House. The lintel of the portál and its three corbels carved from one piece of wood. These corbels are a variaon of the typical rustic silhouette found in New Mexico. l-made square posts now support the lintel, but in the cenl corbel is an old socket where there was once a narrow post. s is the only, but excellent, example of a Spanish Colonial tál in Trampas.

The Cruz' try to preserve the artifacts of their former way of life (fig. 71). The old mill on their property is no longer used for grinding, but Mr. Cruz is saving the stones and other apparati to show to his grandchildren. El molino (figs. 72 and 73) is constructed of hand-squared logs, placed horizontally one above the other and notched at the ends to fit together.[75] A hand-hewn door in a rectangular frame is recessed into the log wall.

Far to the southwest of the plaza, across the river and standing alone on the rim of the valley, is another house owned by the Cruz family. This building is unoccupied and largely ruined. It may have been constructed during the early Territorial period, for a date from the Spanish Colonial period is untenable because of its isolated position. This house was built on an additive principle, the rooms strung along two parallel axes. The windows and doors of this house are encased in Territorial frames, and fogónes still exist in three of the rooms. Two fogónes, diagonally opposite each other to heat so great an expanse, are in the largest room.[76]

The houses of Trampas create a picture of the ever-changing architecture of the northern mountain villages of New Mexico. Because of its extreme isolation, however, Trampas still has relatively unspoiled examples of Spanish Colonial and Territorial buildings, especially along the north road. In this group of houses the Colonial and Territorial elements are distinct from each other but, nevertheless, are combined to form aesthetically pleasing units. The wooden pedimented windows and rectangular panels of the doors of the Territorial period complement

the simple adobe structures which carry over the original form of buildings from the Spanish Colonial period. Later American renovations, on the other hand, do not complement the timeless character of the two earlier styles, mainly because they are generally of a cheap and tawdry nature. It is to be hoped that the houses of Trampas will be saved from future renovation and deterioration, especially those of the north road which have kept that undiluted integrity of natural materials shaped by the pride of hand-workmanship.

CONCLUSION

Trampas, the tiny and isolated village hidden in mountainous northern New Mexico, is perhaps the state's best preserved architectural monument of the Spanish past. It retains, almost in totality, its nineteenth century character. It is still definitely plaza-centered, San José de Gracia looming over this plaza like a beneficent protector shielding the town from the encroaching twentieth century. When one enters the church portal, he is removed even further into the past, to the mid-eighteenth century.

The houses of Trampas, either on the plaza or on the north ridge overlooking the farmlands, are quiet adobes reposing in the heart of the unspoiled mountains. They were built by the ancestors of the people who live in them, are repaired with back-yard mud by those who inhabit them now. There are no neon signs, no storefronts, no gas stations in Trampas to disturb the nineteenth century atmosphere generated by the architecture.

The paintings inside San José de Gracia, although not of as great an artistic or historic value as those of Chimayo, are naive and represent a transitional moment between the old Colonial and new Yankee worlds. This naivete complements the simple structure of the buildings and the non-commercial character of the town. Some of the sculpture, on the other hand, is a fine representation of the talent of the santero, that unschooled man who, in his simple religiosity, carved wooden figures for

the churches of New Mexico.

Hopefully, the years and the ever-present growing urbanization of America will not destroy the simple yet monumental architecture of Trampas. The original paintings are already gone, but the buildings must not go. Unfortunately, the ravages of modernization have already begun to take hold in this little mountain village in some of the houses around the plaza. It is even possible that Trampas will be deserted in a few decades for, although it remains aesthetically almost intact, one cannot earn a decent living there. All but one of the young people have left the town, and others are not likely to move in.

Thus, a dichotomy of solution for saving Trampas occurs, that dichotomy which usually produces "Old Towns". On the one hand, Trampas can become a "tourist trap" in order to afford to keep up its architecture. On the other, it can become like Truchas, a conglomeration offalling down buildings and total modern renovations, an architectural hybrid. If the former solution is chosen by the townspeople, Trampas will become a "quaint", overpriced, souvenir-selling remnant of the "historic past" and if the latter occurs, an important part of New Mexico's Spanish heritage will be irreplaceably lost. There is precious little of this commodity left.

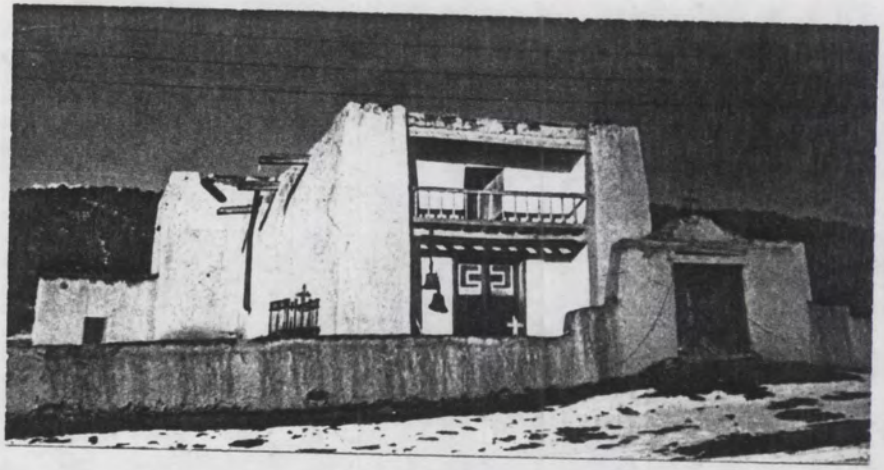


FIG. 1. SAN JOSÉ DE GRACIA.

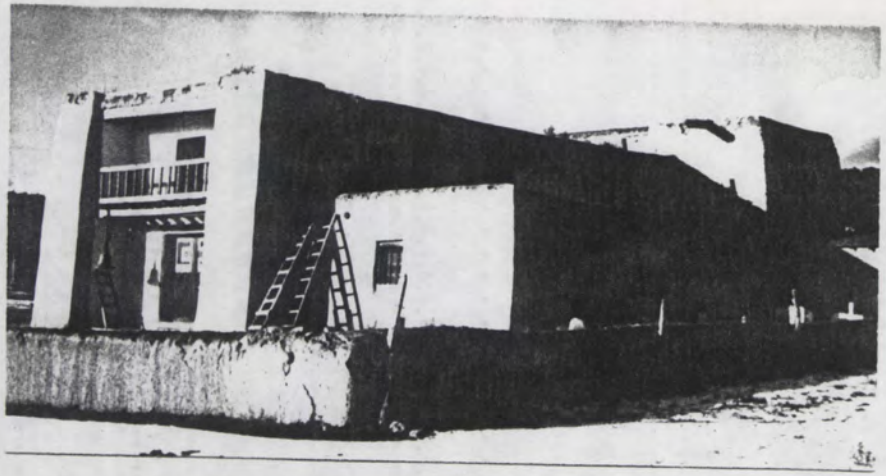


FIG. 2. SAN JOSÉ DE GRACIA.

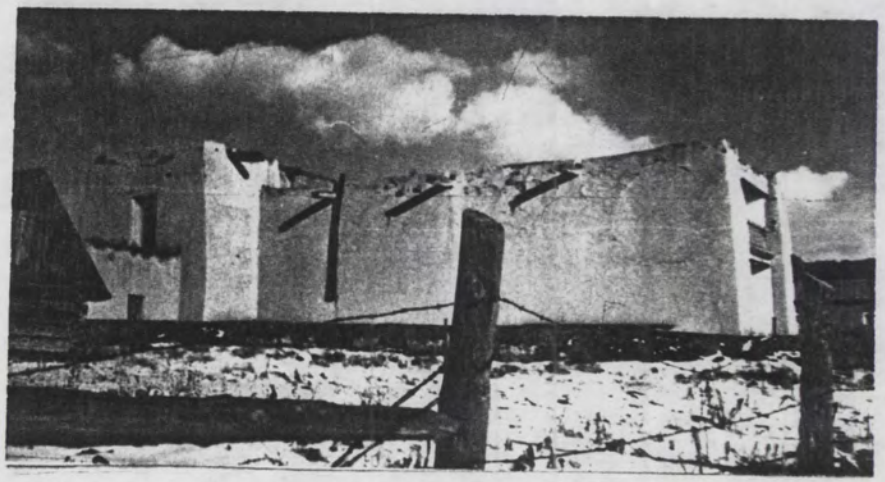


FIG. 3. SAN JOSÉ DE GRACIA.

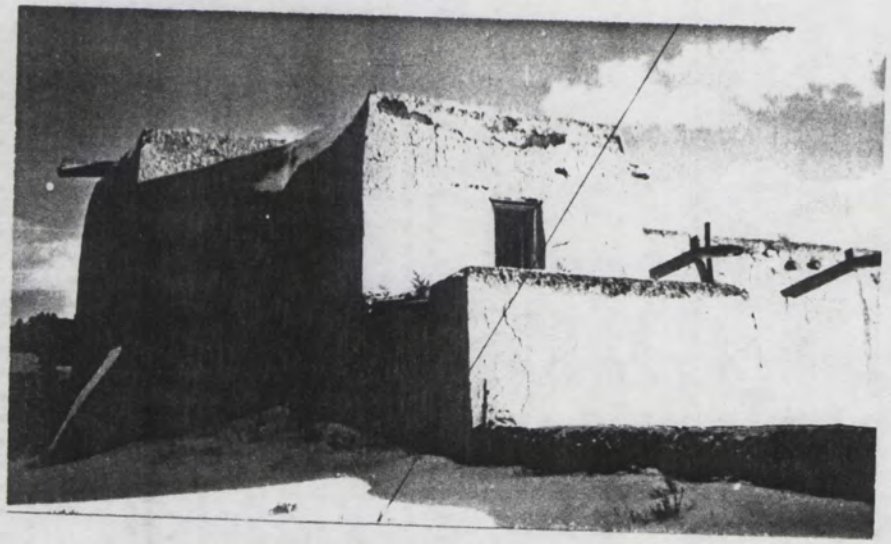


FIG. 4. SAN JOSÉ DE GRACIA.

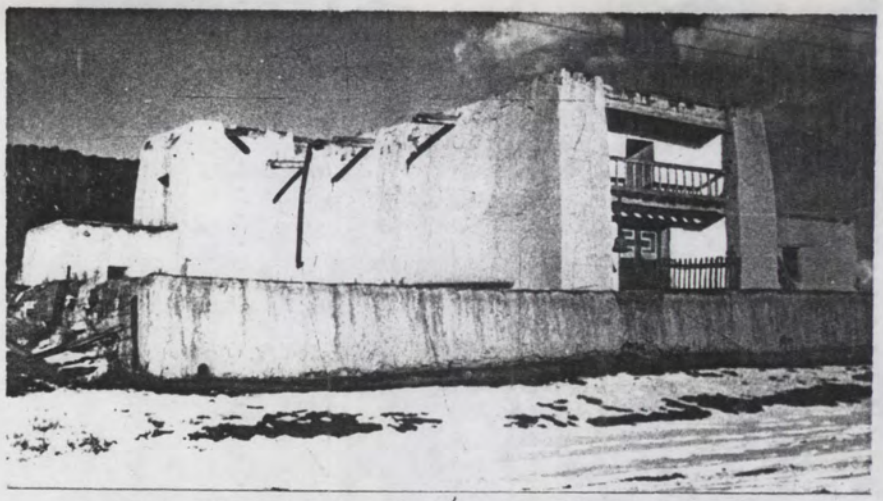


FIG. 5. SAN JOSÉ DE GRACIA.

FIG. 6. SAN JOSÉ DE GRACIA.

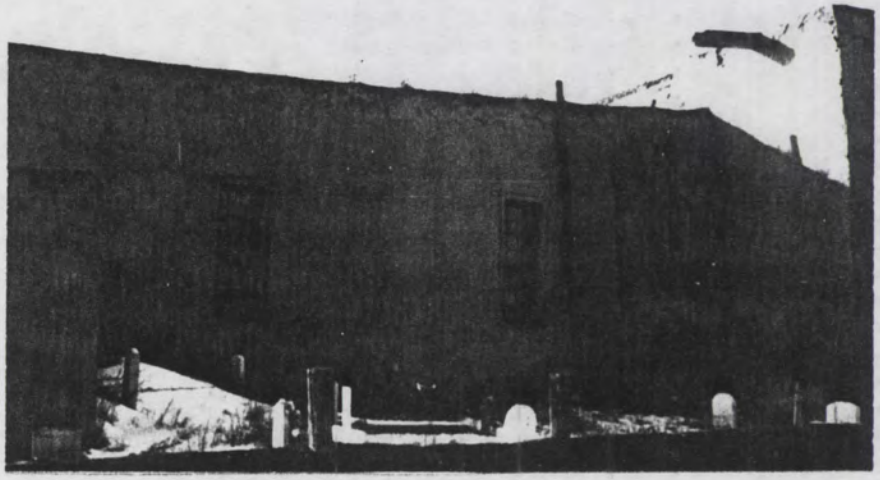


FIG. 7. SAN JOSÉ DE GRACIA.

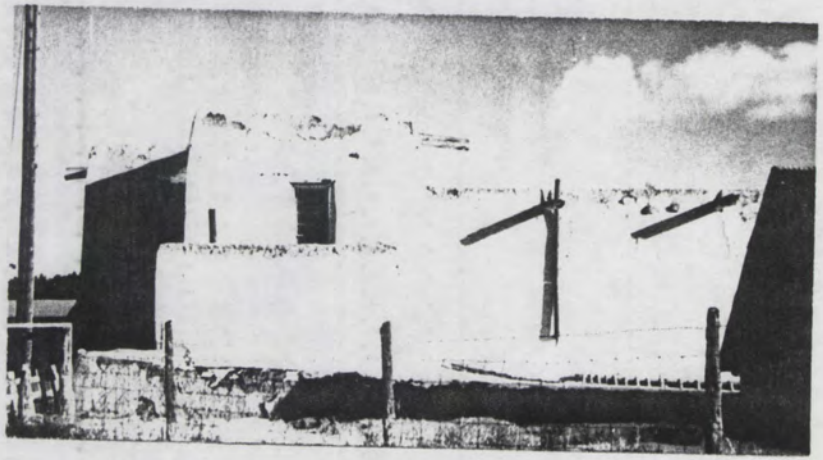


FIG. 8. SAN JOSÉ DE GRACIA.

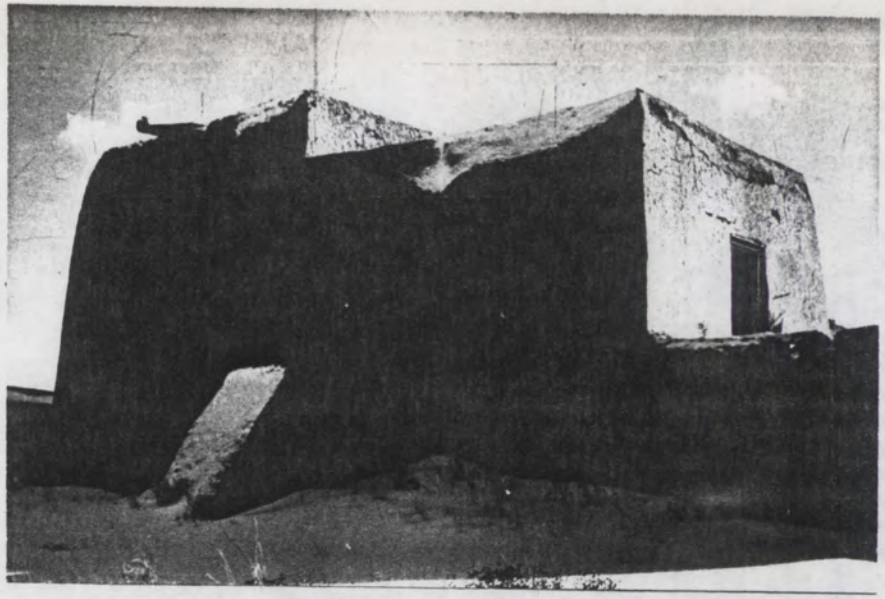


FIG. 9. SAN JOSÉ DE GRACIA.

FIG. 10. SAN JOSÉ DE GRACIA.

FIG. 11. SAN JOSÉ DE GRACIA.

FIG. 12. SAN JOSÉ DE GRACIA.

THE BOURKE SKETCH, 1881

JOHN BOURKE'S WATERCOLOR OF SAN JOSÉ DE GRACIA. FIG. 13.

FIG. 14. SAN JOSÉ DE GRACIA.

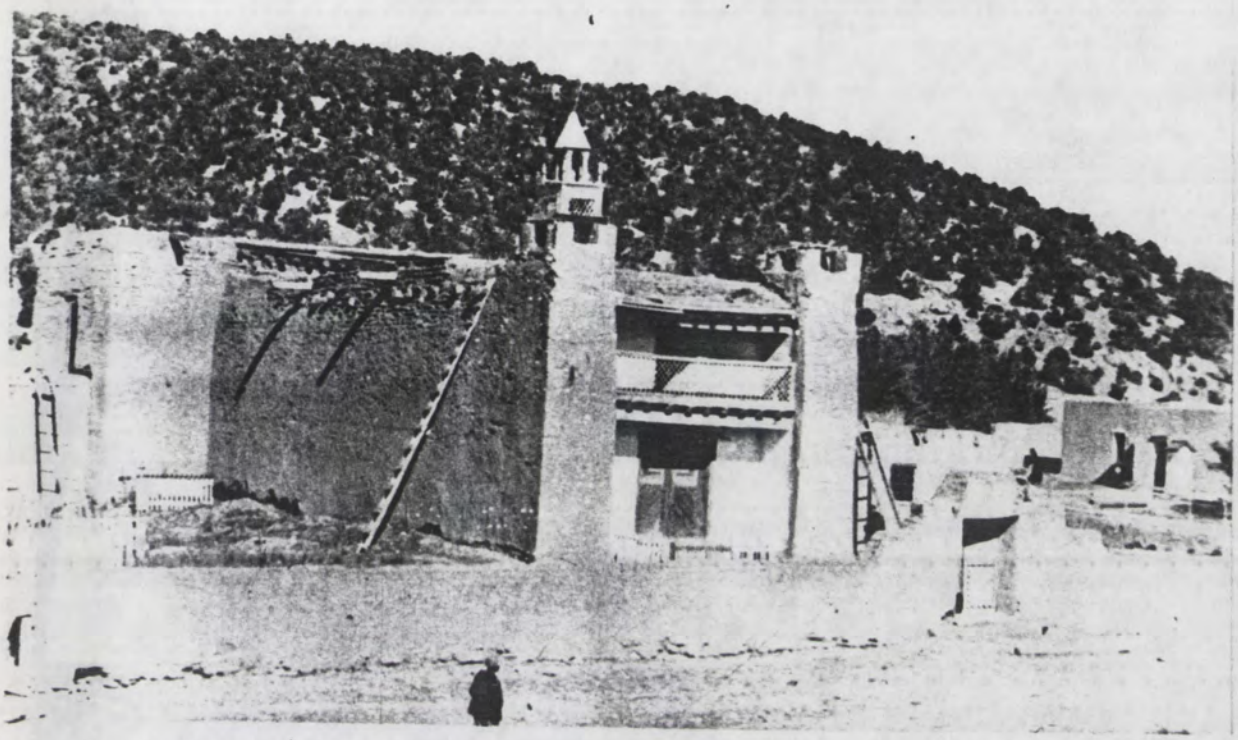


FIG. 16. SAN JOSÉ DE GRACIA DURING THE EARLY 1900'S. PHOTOGRAPH IN POSSESSION OF JOHN GAW MEEM.

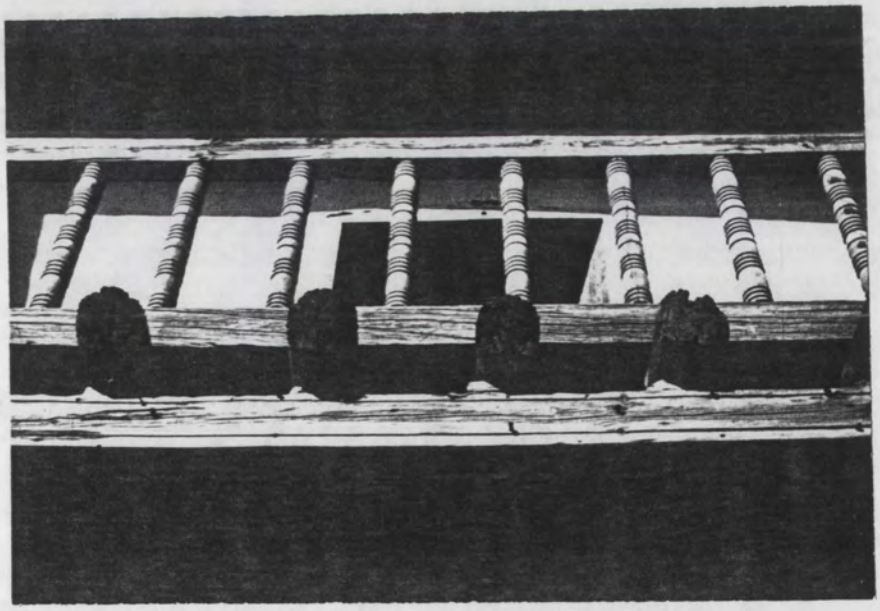


FIG. 15. SAN JOSÉ DE GRACIA. FAÇADE BALCONY.

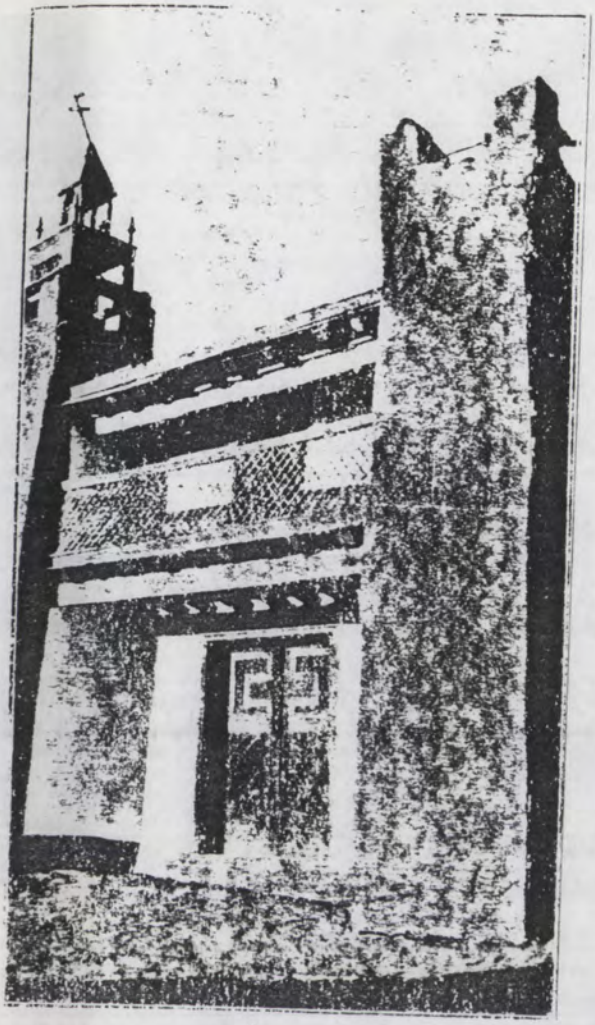


FIG. 17. SAN JOSÉ DE GRACIA CIRCA 1888.
FROM MISSION CHURCHES OF NEW MEXICO.

FIG. 18. SAN JOSÉ DE GRACIA.
MAIN PORTAL.

FIG. 19. SAN JOSÉ DE GRACIA. ENTRANCE GATE.

FIG. 20. SAN JOSÉ DE GRACIA. ENTRANCE GATE TO CHURCH YARD.

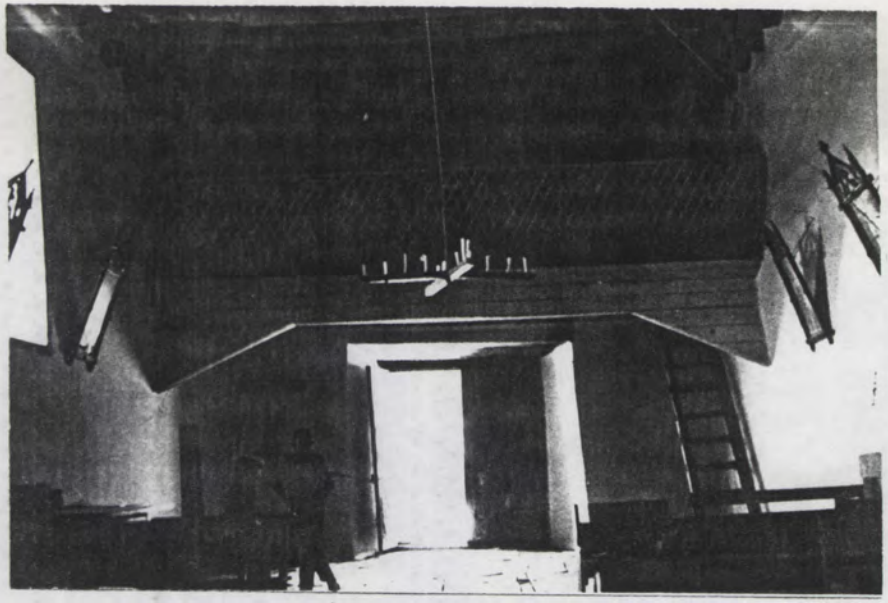


FIG. 21. SAN JOSÉ DE GRACIA. INTERIOR VIEW FROM THE NORTH.

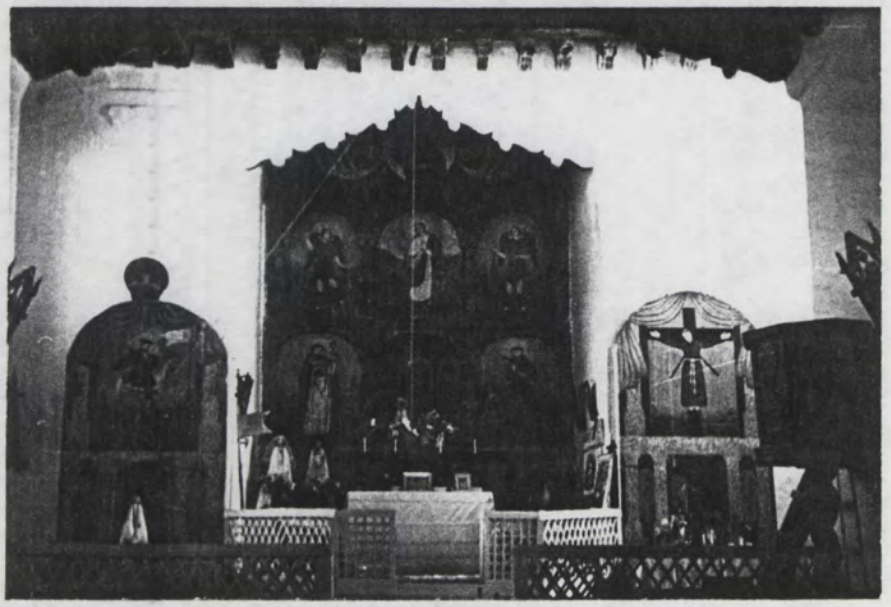


FIG. 22. SAN JOSÉ DE GRACIA. INTERIOR VIEW FROM THE SOUTH SHOWING ALTARPIECES 1, 2, AND 3.

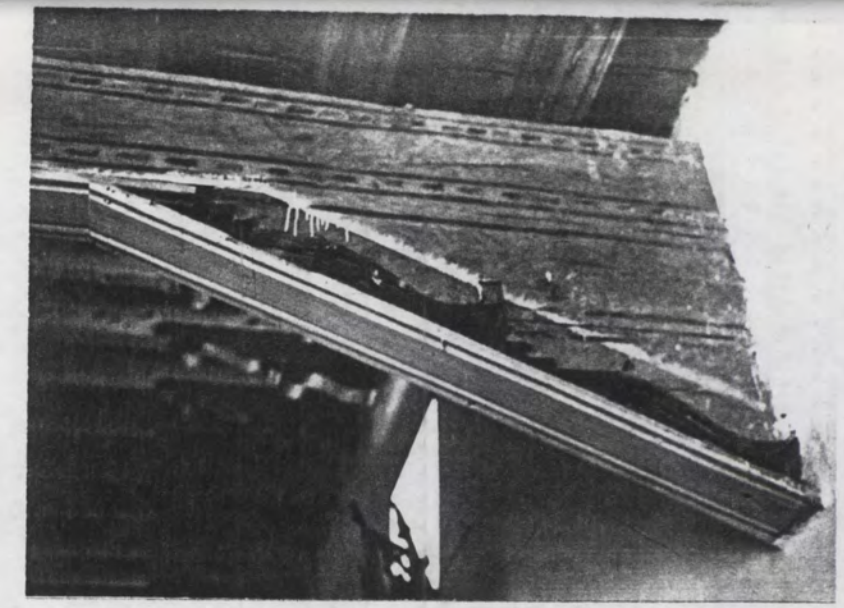


FIG. 23. CORBEL OF CHOIR LOFT.

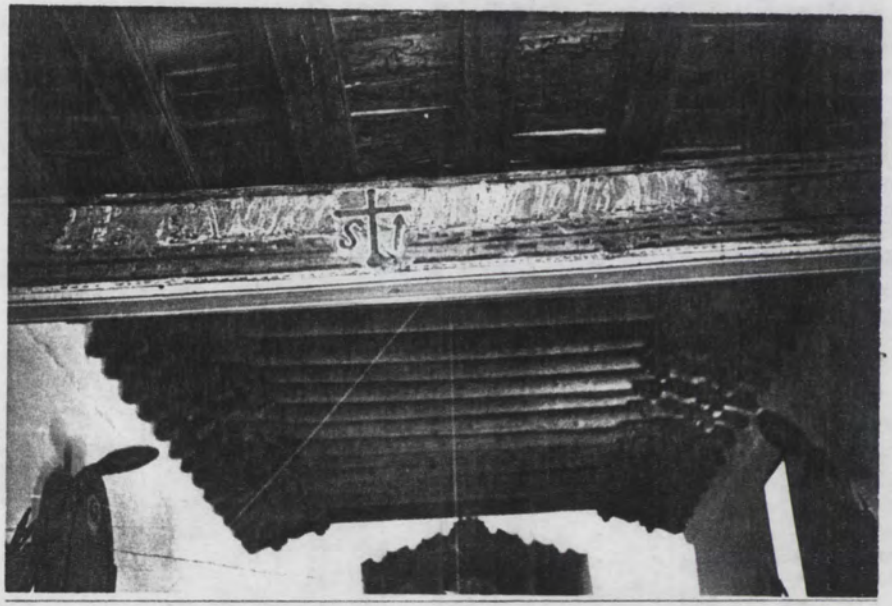
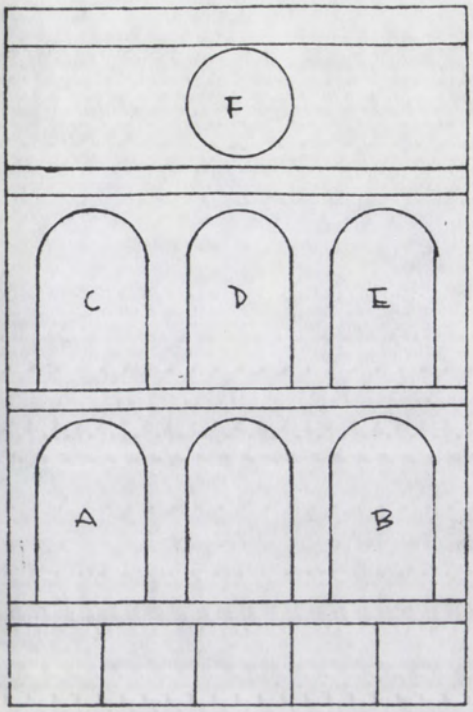
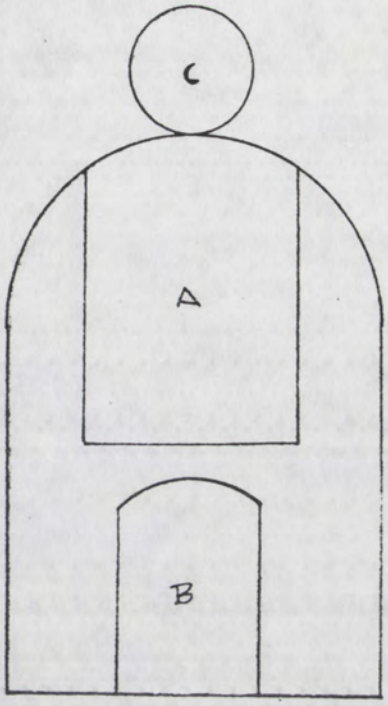


FIG. 24. LINTEL OF CHOIR LOFT.

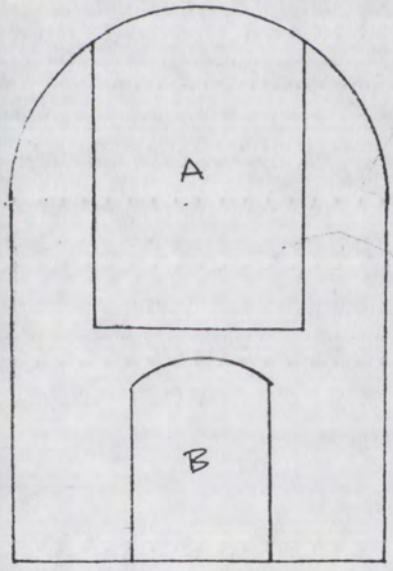
FIG. 25. DOOR TO SACRISTY.



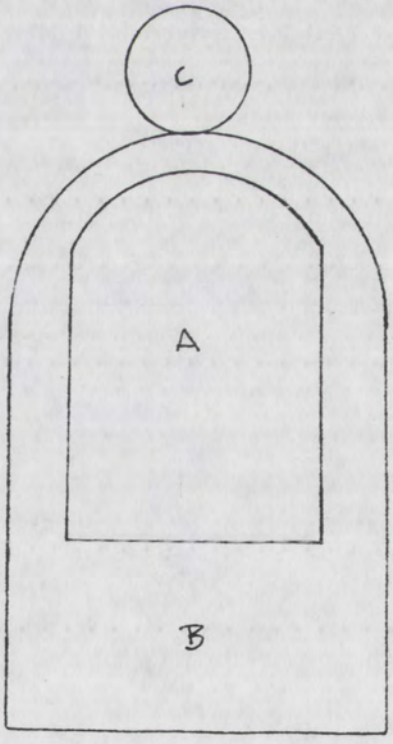
1



2



3



4 AND 5

FORMAT OF ALTARPIECES AT SAN JOSÉ DE GRACIA, TRAMPAS

FIG. 27

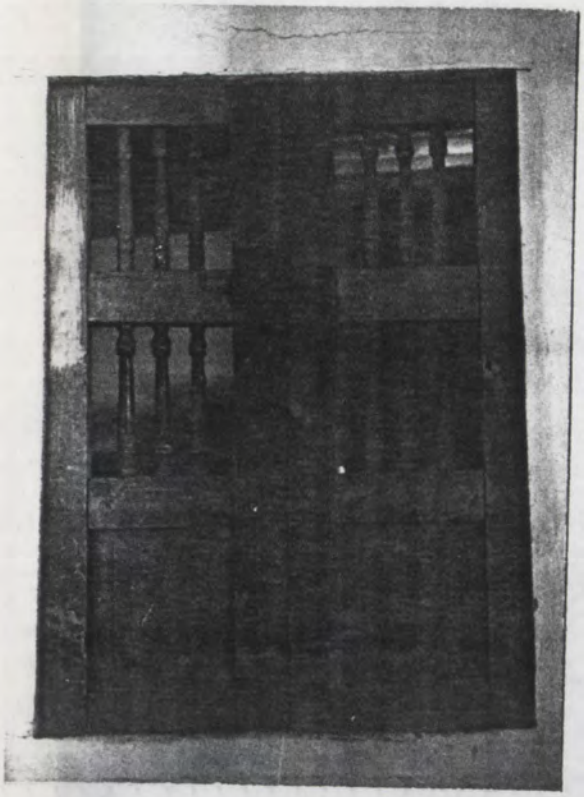


FIG. 26. DOOR TO BAPTISTERY.

FIG. 28. ALTARPIECE NUMBER 1. NICHE.

FIG. 29. ALTARPIECE NUMBER 1. PANEL A.

FIG. 30. ALTARPIECE NUMBER 1. PANEL B.

FIG. 31. ALTARPIECE NUMBER 1. PANELS D AND F.

FIG. 32. ALTARPIECE NUMBER 2.

FIG. 34. ALTARPIECE NUMBER 4.

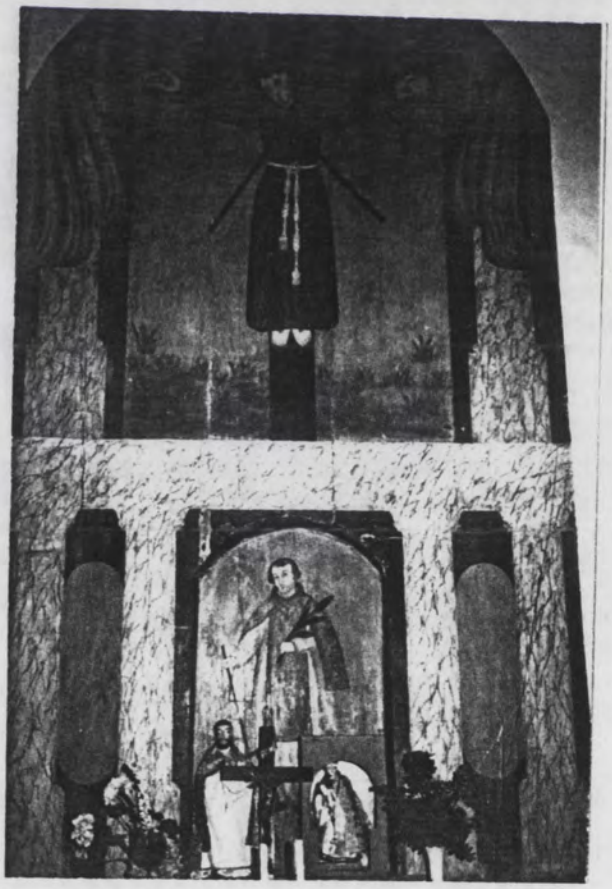


FIG. 33. ALTARPIECE NUMBER 3.

FIG. 35. ALTARPIECE NUMBER 5.

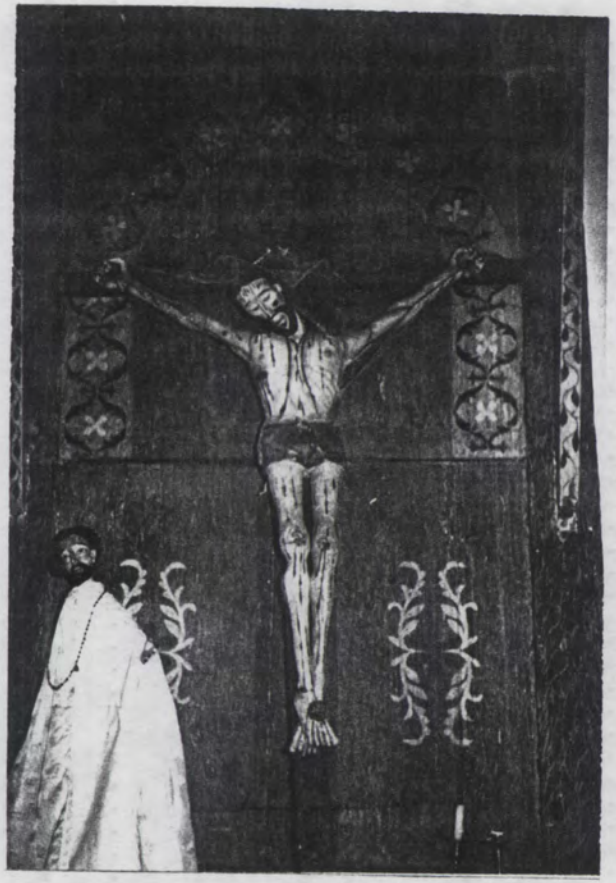
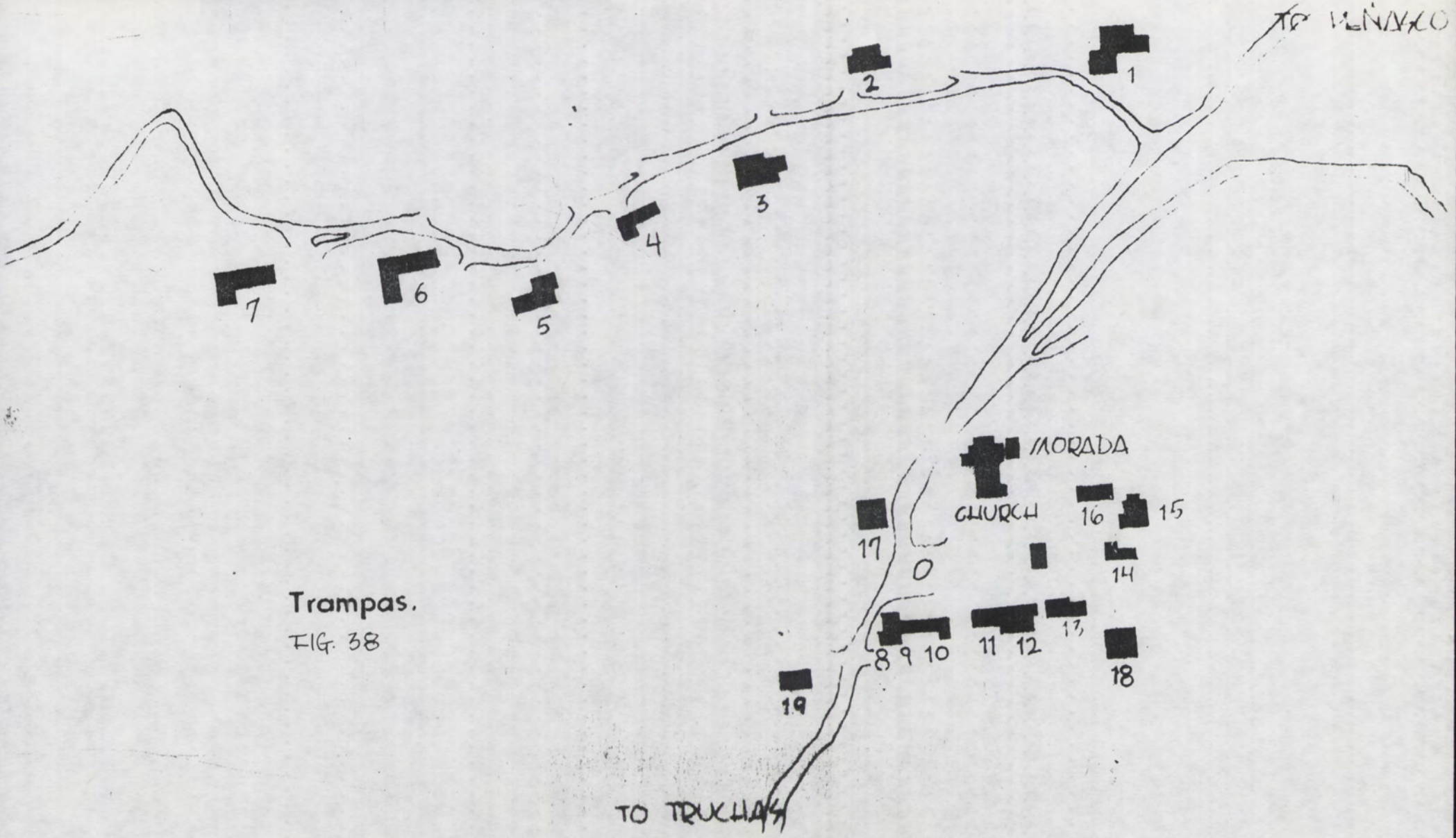


FIG. 36. ALTARPIECE NUMBER 6.

FIG. 37. PULPIT.



Trampas.

FIG. 38

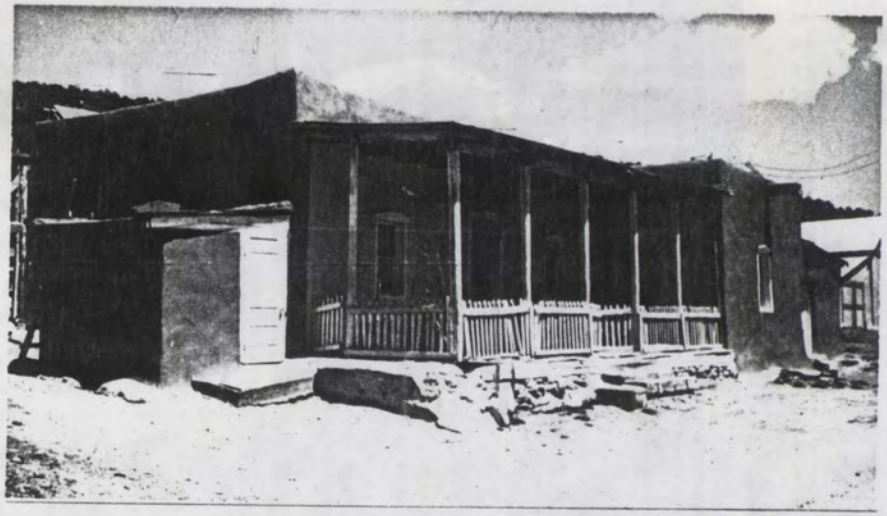


FIG. 41. HOUSE NUMBER 2.

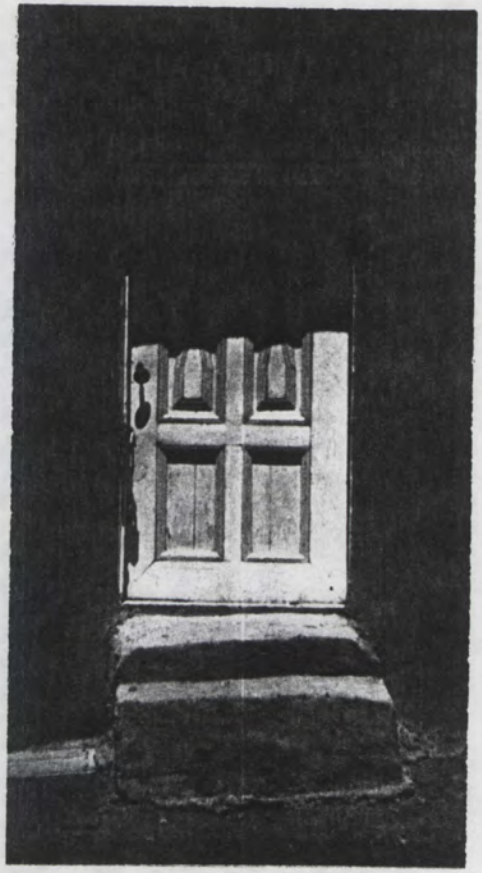


FIG. 42. HOUSE NUMBER 2.

FIG. 43. HOUSE NUMBER 3.

FIG. 48. HOUSE NUMBER 4. OVEN.

FIG. 49. HOUSE NUMBER 4.

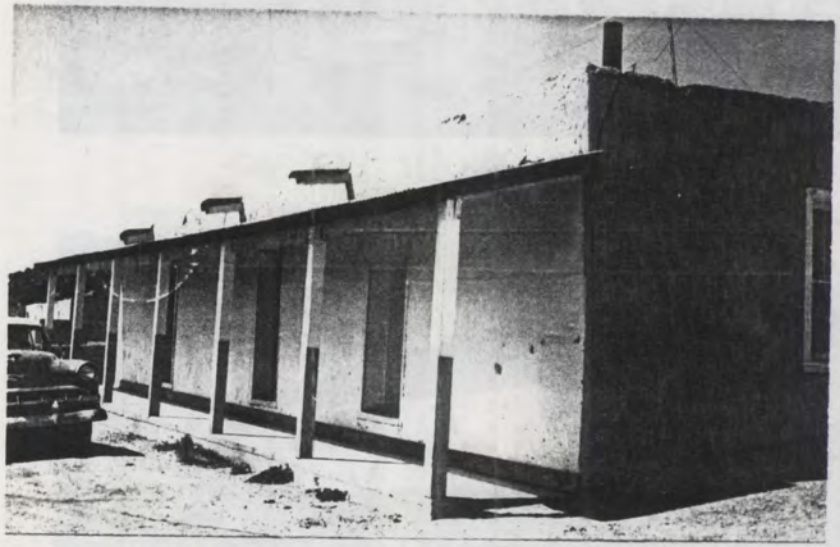


FIG. 50. HOUSE NUMBER 5.

FIG. 51. HOUSE NUMBER 5.

FIG. 56. HOUSE NUMBER 9.

FIG. 57. HOUSE NUMBER 10.

FIG. 58. HOUSE NUMBER 11.

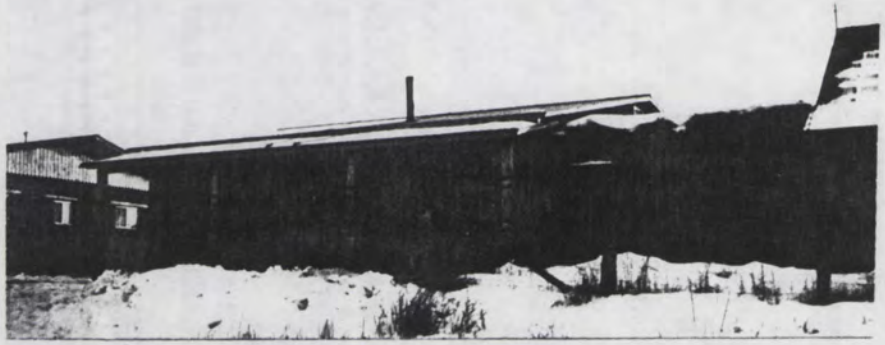


FIG. 59. HOUSE NUMBER 12.

FIG. 60. HOUSE NUMBER 13.

FIG. 61. HOUSE NUMBER 14.

FIG. 62. HOUSE NUMBER 14.

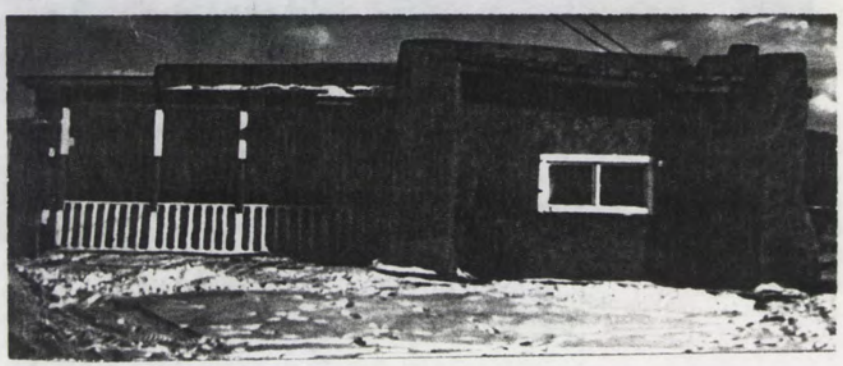


FIG. 63. HOUSE NUMBER 15.

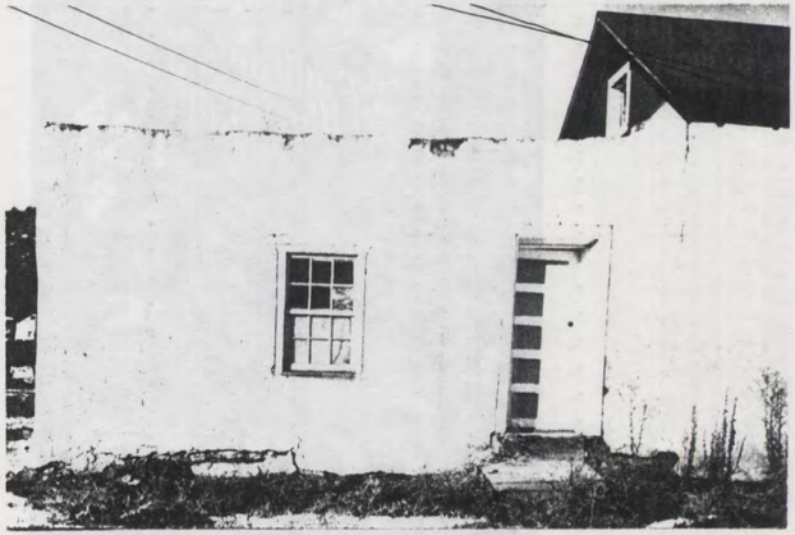


FIG. 64. HOUSE NUMBER 16.

FIG. 65. HOUSE NUMBER 16.

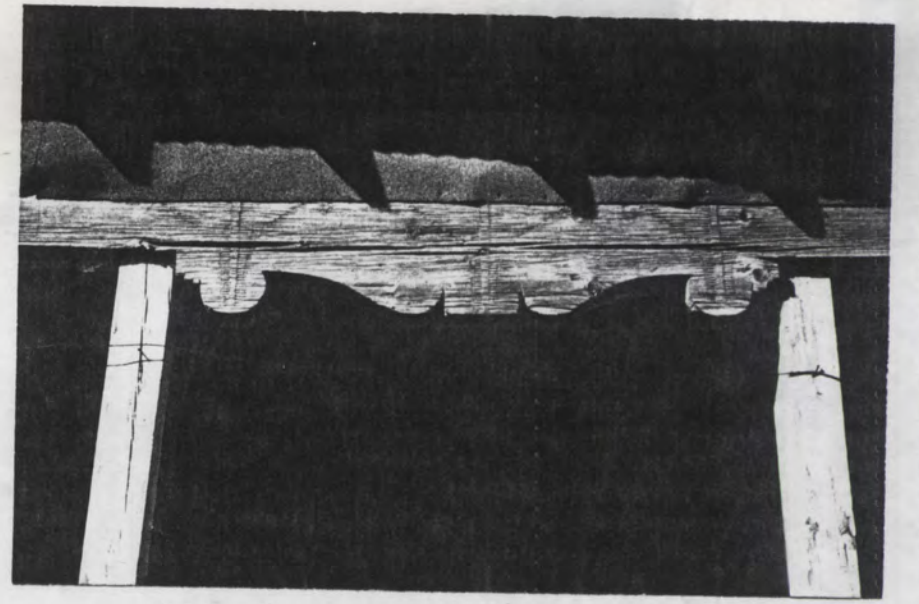


FIG. 70. HOUSE NUMBER 18.

FIG. 71. HOUSE NUMBER 18.

FIG. 72. HOUSE NUMBER 18. EL MOLINO.

FIG. 73. HOUSE NUMBER 18. EL MOLINO.

FIG. 74. HOUSE NUMBER 19.

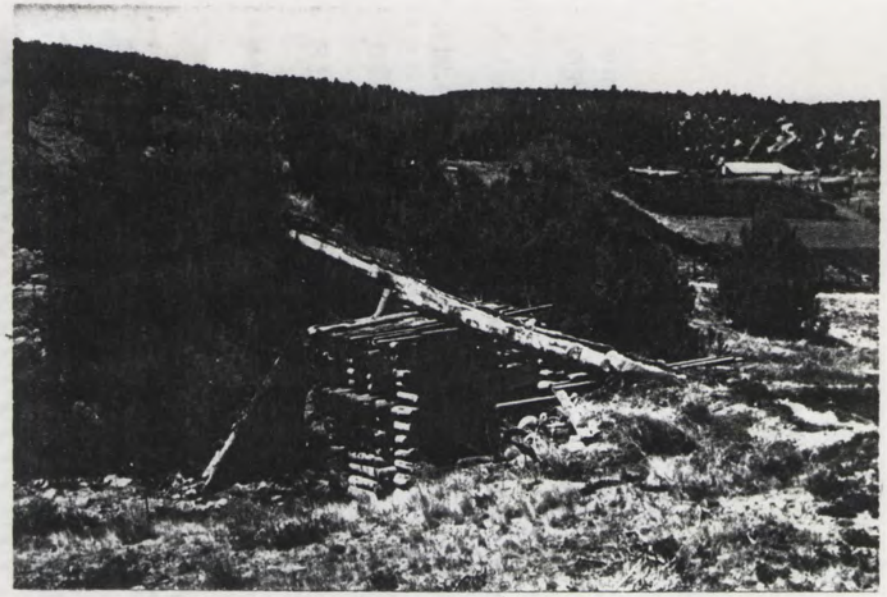


FIG. 75. ACÉQUIA.

FIG. 76. GRAVE MARKERS MADE INTO GATE.

FIG. 77. RUINED WALL IN BACK OF SAN JOSÉ DE GRACIA.

to the Reverend Father Fray José Noriega, of the Regular Observance of Our Father St. Francis and missionary minister of the mission of Picuris, to whose jurisdiction the place of Trampas pertains. And when the chapel has been finished, and provided that it is seemly, clean, and otherwise as required (at such time we commit its inspection in that regard to the said mission father or his successor), and after the blessing of the chapel according to the dispositions of the Roman ritual (which is also entrusted to him and will be recorded formally after this license), the Holy Sacrifice of the Mass may be celebrated there every day by the missionary minister who is or may be in the future at the aforesaid Picuris, or by any other secular or regular priest. And those who hear it on days of obligation do thereby comply with the respective precept. Moreover, the sacrament of penance may be administered by any priest licensed to hear confessions in this our diocese; burials of the dead and baptisms may be performed by the said reverend father, the the present missionary parish priest, or by his successors,,or by another priest to whom the missionary may give his license, because this has been found to be fitting and necessary, but always with the understanding that the parish right is reserved. And we charge the citizens of the place to try to maintain the aforesaid chapel with all possible seemliness and cleanliness so that the devotion of the faithful may thus be aroused to frequent it and so that they may find in it the spiritual consolation which is the aim of our pastoral zeal. And let this be valid for the duration of our pleasure. Issued in this pueblo and mission of Picuris, signed by us, sealed with our arms, and

countersigned by our undersigned private, administrative, etc., secretary, on June 15 of this year 1760. Pedro, Bishop of Durango. By order of his Most Illustrious Lordship the Bishop, my lord, Br. Felipe Cantador, secretary.

APPENDIX II

Sta. Vissita Eclesiastica hecha por el Dr Dn Juan Baut.ta Ladron de Niño de Guevara Vissit.r Gral. y Gob.or Ecle.co de esta Prov.a del Nuevo Mexico nombrado por el Illmo Señor Marqués Dr Dn Juan Fran.co Castaniza, del Consejo de Su Magestad y Dignisimo Obispo de la Sta Yglesia Cathedral y Diocessis de Durango

Año de 1817

Inventario

Primeram.te la Yglesia que consta de Crucero. Coro, Bautisterio, dos Torres, y una Puerta grande, con chapa de Fierro y llave. En el altar Mayor hay una Ymagen de la Purissima, y seis Ymagenes al oleo- En sus Estremidades un sagrario con su llave de fierro. Yt. veinte, y seis espejos que sirven de Arandelas, y Algunas sin Cubo. Un Misal en que se dice Misa, y un crucifixo de una tercia, y un Atril.

Yt. Un altar de a.n Lorenzo pintado, con su mesa, para desir Misa y en este altar hay tres Santos, que son San Lorenzo, S.n Felipe y S.n Antonio.

Yt. Otra Ymagen de. S.a de los Dolores, otra de Sor. Santiago, pintados, y otra de los Dolores de bulto.

En el cuerpo de la Yglesia un altar con al SSma. Trinidad, y S.n Buenabentura pintados.

Otra Yguàl con N. S.a de Carmen, las Animas, y S. n Juan Nepomuceno.

Un Pulpito: una Mesa: Dos bancas: Un confessionario, Una Lampara de Palo con un base de metal.

Un Atril de Madera, Una cruz de matal para la procession, dos Siriales de Palo, uno descompuesto, Una Mesa; Una Silla, una arañ̃a, y otra mesita todo de palo.

Sacristia

Una Mesa que sirve para revestirse, con dos Caxones, uno con chapa, y llave de fierro, y otro nada.

Dos puertas sin llave, y solo una tiene aldava, una ventana, y un Almario bueno sin chapa.

Una casulla de Brocata con estola, Manipulo, Paño de Calis, y bolsa de lo mismo.

Holy Ecclesiastic Visitation made by Doctor Don Juan Bautista Ladron de Niño de Guevara Visitant General and Ecclesiastic Governor of this Province of New Mexico appointed by the Most Illustrious Marquis Doctor Don Juan Francisco Castaniza, of the Council of His Majesty and Most Dignified Bishop of the Holy Church Cathedral and Diocese of Durango

The Year 1817

Inventory

First is the Church which consists of a crossing, choir loft, baptistery
two towers, and a large door, with an iron lock and key.
On the high altar there is an image of the Most Holy Virgin, and six images
in oil- At itsedges a ciborium with its iron key.
Item. Twenty six mirrors which serve as glass candelabras, and some
without sockets. A missal for saying Mass, and third, a crucifix,
and a lectern.
Item. An altar painted to Saint Lawrence, with its table, for serving Mass,
and there are three saints on this altar, which are Saint Lawrence, Saint Philip,
and Saint Anthony.
Item. Another image of Our Lady of Sorros, another of Saint James,
painted, and another of Our Lady of Sorrows in wood.

In the nave of the church an altar with the Most Holy Trinity, and Saint Bonaventure painted.
Another equal one with Our Lady of Carmel, the Souls, and Saint John Nepomuk.
A pulpit: a table: two benches; a confessional, a lamp made of wooden sticks with a metal base.
A wooden lectern, a metal cross for the procession, two wooden processional candleholders, one broken, a table; a choir chair,
a chandelier, and another small table all of wood.

Sacristy

A table for dressing, with two drawers, one with a lock, and iron key, and nothing else.
Two doors without locks, and only one has a latch, a window, and a good almarie without a lock.
A brocade chasuble with quilted silk stuff, maniple, chalice cloth,
and bag of the same.

FOOTNOTES

[1]There is much difference of opinion about the "foundation myth" concerning Alvar Nuñez and his companion[s]. For a discussion of this controversy see Warren A. Beck, New Mexico, A History of Four Centuries, (Norman: University of Oklahoma Press, 1963), 42.

[2]Alonso de Benavides, Fray Alonso de Benavides' Revised Memorial of 1634, eds. Frederic Webb Hodge, George Hammond, and Agapito Rey, (Albuquerque: The University of New Mexico Press, 1945), 75.

[3]Gaspar de Villagrá, Historia de la Nueva Mexico, (2 vols.: Imprenta del Museo Nacional, 1900), II Appendice Tercero, 55,57.

[4]Frank D. Reeve, History of New Mexico, (3 vols.: New York: Lewis Historical Publishing Co., 1961), 1,17.

[5]Henry W. Kelly, Franciscan Missions of New Mexico 1740-1760, ("The University of New Mexico Press: Publications in History," Vol. X; April, 1941), 19.

[6]The vara in New Mexico was a measurement of approximately thirty-three inches, but this estimate was subject to great variation.

[7]Trampas Land Grant, Docket Book 64, Bureau of Land Management, Santa Fe.

[8]Juan de Arguello, born in Zacatecas, Mexico, a soldier in Santa Fe at the age of twenty-five, served at the Presidio until 1751 when he was given land at Trampas. Juan de Arguello, his son, married the daughter of another settler of Trampas, Melchor Rodríguez. This Rodríguez was the son of de Vargas' African drummer. No mention of the other recipients of the Trampas Land Grant is found in Angelico Chavez, Origins of New Mexico Families in the Spanish Colonial Period, (Santa Fe: The Historical Society of New Mexico, 1954), 134, 270.

The settlers of Trampas seem to have come from Mexico rather than Spain, although the usual New Mexico legend attributes them to the latter country.

[9]Trampas Land Grant.

[10]As surveyed by the United States government on November 10, 1876, the grant of Trampas comprised 46,461.22 acres.

[11]Trampas Land Grant.

[12]Ibid.

[13]Bishop Tamarón's Visitation of New Mexico, 1760, ed. Eleanor B. Adams, ("Historical Society of New Mexico; Publications in History"), Vol. XV; Albuquerque, February, 1954), 56.

[14]This plaza, discussed in Reeve, I, 324 is, as far as I can ascertain, the one that is still in the center of Trampas. The original walled tenement described in Tamarón's report of 1760 has disappeared, but the location seems to have remained the same.

[15]Ibid., I, 324. A location east along the Trampas River would seem to be the present site of El Valle about three miles upstream. I find the existence of a subsidiary placita in the same valley as Trampas difficult to believe.

[16]Francisco Atanasio Dominguez, The Missions of New Mexico, 1776, eds. Eleanor B. Adams and Angelico Chavez, (Albuquerque, The University of New Mexico Press, 1956), 99.

[17]"The further benefit will result that the hostile Indians will not travel over them, and will serve as a barrier against their entrance to despoil the interior settlements". Trampas Land Grant.

[18]The Taos Fair was the major trading event in New Mexico throughout the eighteenth century. Its importance declined during the nineteenth century when trade was taken over by American businessmen, stationed in Santa Fe and Las Vegas, who imported their wares from St. Louis. Beck, 98-99.

[19]Picuris is approximately seven miles from Trampas.

[20]This is the same Juan de Arguello to whom the Trampas Land Grant was given.

[21]Dominguez, 100-101.

[22]Ibid., 101.

[23]Tamarón, 56.

[24]George Kubler, in The Religious Architecture of New Mexico in the Colonial Period and Since the American Occupation, (Chicago: The Rio Grande Press, 1962), 126, says that the Church was originally called Santo Tomás, but both the license issued by Tamarón and the Dominguez Report refer to the church as San José de Gracia. Perhaps the confusion results from the name of the town which, in the Land Grant, was Santo Tomás Apostól del Rio de las Trampas.

[33]According to Bainbridge Bunting, Taos Adobes, (Santa Fe, Museum of New Mexico Press, 1964), 11, Wilfred Witt built a sawmill near Taos some time before 1860. The first planing mill in Las Vegas did not open until 1879.

[34]William S. Grover, "Railway Development in the Southwest", NMHR, XXXII, (April 1957), 164.

[35]William J. Parish, The Charles Ilfeld Company, Cambridge: The Harvard University Press, 1961), 223.

[36]Kubler, 105.

[37]I assume that the existing plaza is the one north of the river referred to in Reeve, I, 324.

[38]Dominguez, 99.

[39]Tamarón, 56.

[40]Dominguez, 99.

[41]Matthew C. Field, Matt Field on the Santa Fe Trail, ed. John E. Sunder, (Norman: University of Oklahoma Press, 1960), 151.

[42]Ibid., 192.

[43]According to Webster's New International Dictionary, a tenement was a holding or fief during the Middle Ages. Since there were twelve families in Trampas, each one with his own parcel of land, it would seem that if each family had its own freestanding house, Tamaron would have used the word tenement in the plural.

[44]"Finally they may be intercalated among, but separate from, adjoining village buildings, as at Humanas." Kubler, 19.

[45]This muslin covering, which was widely used in New Mexico during the late nineteenth century, is called manta de techo. It was painted with a mixture of flower and water to make it resemble plaster and to prevent it from sagging. Bunting, 7.

[46]The process of making adobe bricks was begun by digging a shallow pit in clay soil. The earth was then pulverized and water was added to it to form mud, grass, straw, or manure temper was mixed in to keep the mud from cracking. Sand was added to soil with too much clay content. This mixture was put inside a wooden box-like form with handles and then the form was lifted off and the brick left in the sun for several days. The average brick weighed about fifty pounds and was sixteen inches long, ten inches wide, and four inches thick. Roland F. Dickey, New Mexico Village Arts, (Albuquerque: The University of New Mexico Press, 1944), 34-35.

[47]Kubler, 39.

[48]Bunting, 8.

[49]Ibid., 9.

[50]"The massing of the mid-century churches suggests military architecture. The bare surfaces of massive walls were a necessary result of untrained labour and of amateur design. Furthermore, the friars needed a refuge, both for themselves, as outnumbered strangers surrounded by potentially hostile Indians, and for their villagers, who were exposed, especially on the western and northern frontiers, to the attacks of nomad Chichimec tribes after 1550." George Kubler and Martin Soria, Art and Architecture in Spain and Portugal and Their American Dominions, 1500 to 1800, (Baltimore: Penguin Books, 1959), 71.

[51]Dominguez, 100.

[52]It was here that the famous death cart, or carro de la muerte, was kept. "To go back to death, the artist had carefully eliminated every trace of beauty from feature or figure, with a result that must have been a gratification to his pride in his own abilities. The statue, thus hooded, armed and painted was seated upon a wooden wagon, something similar to an artillery limber, but made in the crudest way of wood, fastened with pins of the same material. The wheels were sections of a pine trunk; ungreased sxles and ungreased pole made unearthly music to add to the difficulty of hauling such a vehicle, the box seat upon which death sat as grim charioteer was filled with smooth-worn and heavy boulders." Bourke, 273.

[53]Kubler, 140.

[54]Dominguez, 100.

[55]Jane Howe, in "Spanish Bells in New Mexico", NMHR, XXXI, (April, 1956), 152, calls the bell at Trampas a "maverick" because its origin is unknown. According to E. Boyd, the bell is probably of eighteenth century manufacture.

[56]Kubler, 48.

[57]Ibid, 32.

[58]Dominguez, 100.

[59]Ibid., 100.

[60]Dominguez' figure for the number of roof beams does not coincide with the present count. He saw only seven. Dominguez also claims nineteen to be the number of vigas spanning the transept. The vigas of the transept and sanctuary are integrated, so perhaps this accounts for his mistake. Another possibility for the discrepancy is that a different number of beams was put in place during the 1932 renovation. Ibid., 100.

[61]Dominguez says that the beams were "wrought", thus precluding that the present vigas postdate his report. Ibid., 100.

[62]Dominguez counts twenty-five vigas for the nave roof. Again the 1932 renovation undoubtedly accounts for the difference in numbers. Ibid., 100.

[63]According to Señora Cruz, one of the older residents of Trampas, there never were any posts.

[64]Kubler, 44.

[65]Dominguez, 100.

[66]Ibid., 100.

[67]Dominguez, 100.

[68]In a discussion with E. Boyd, I learned that in her opinion the painter was probably from Sonora, for he used landscape backgrounds reminiscent of northern Mexico on many of the panels.

[69]Acts of Guevara Visitation of New Mexico 1817-1820, Book LXII (Box 5), III, D, Archives of the Archdiocese of Santa Fe.

[70]Dominguez, 100.

[71]Ibid., 100.

[72]Neither Ojo Sarco nor El Valle appear on the Miera y Pacheco map of 1779.

[73]"Three-foot canales cast patterns of crisp shadows on the irregular walls, but the customary projecting vigas are notably absent here as they are elsewhere in the village of Trampas." Bunting, 65.

[74]Bunting, 65.

[75]A second similar water mill, retaining its machinery and wheel is preserved a quarter mile upstream in another log structure, and a third mill is found two miles downstream in the isolated Vallecito Valley.

[76]Bunting, 62.

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