

AYER Y HOY en Taos

Yesterday and Today in Taos County and
Northern New Mexico



THE ADOBE CHURCHES OF NEW MEXICO

by John L. Kessell

page 4

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EDITOR'S PAGE

by David L. Caffey

T.C.H.S. members lost a good friend on April 11 with the passing of Sam Buchanan, seven-time president of the historical society.

Asked some years ago how he developed such an interest in American history, Sam replied, "Why, I lived it." Indeed he did. As a young man, Sam accompanied his parents to Las Vegas, New Mexico, where Sam's father was a businessman. Sam became a guide and driver with the Fred Harvey "Indian Detours," introducing early day tourists to the land of sun and adobe. Sam also lived through the latter days of Las Vegas' era as a mercantile and railroad center, and he witnessed a brighter day in rural America through his acquaintance with the sheep ranching Baca family of Rociada. An interest born before Sam ever saw New Mexico came to full force and endured through a half-century association with the Southwest.

As President of the historical society, Sam was responsible for a strong and active program. He is remembered with special fondness for the many enjoyable field trips that he organized and led. Sam also took a strong interest in historic preservation; he served as a board member for the Kit Carson Memorial Foundation, and participated in other projects aimed at marking and preserving historic sites.

Sam was much admired by friends in the Southwest and all around the country. This is evident in the society's having received some fifty memorial gifts in Sam's honor--nearly \$2,000. Sam's influence will be with us for a long time, as will the memory of a big-hearted man who loved history and who served his community well.



As a young man, Sam (right) worked as a driver and guide on the Fred Harvey tours. (Photos collection of Mildred Buchanan)



Historic preservation was one of Sam's priorities as President of the historical society. Here he joins with young descendants of the early settlers of Pilar to dedicate a newly placed New Mexico Historical Marker.

With this issue, we make the modest beginning of a project that has been on the agenda of the Taos County Historical Society for several months--the regular publication of a journal of historical materials relating to Taos County and vicinity. We hope to publish on the order of two issues per year in the beginning. We have purposely kept the length and format simple, in order to achieve the goal of publishing some worthy materials on the area without creating a financial burden on the organization.

We invite articles of a scholarly nature, as well as book reviews on recent historical publications pertinent to the Taos-northern New Mexico area. We are open to publishing occasional reminiscences that are of lasting historical interest. Submissions will be welcomed at AYER Y HOY, P.O. Box 2419; Taos, New Mexico 87571.

The year just past has seen a flurry of new interest in the preservation of New Mexico's historic churches, of which Taos County has a healthy share. This issue is devoted to the historic churches and current efforts to restore and preserve them. Our featured article is provided by Dr. John Kessell, whose article is based on a speech that he made in Santa Fe on February 24, 1985, for a program entitled, "Rubble or Restoration: The Fate of New Mexico's Old Churches." To publish a scholar of John's many distinguished achievements in this inaugural issue is certainly an honor for us; we hope the honor will prove to be mutual.

The efforts of Harold Joe Waldrum and the El Valle Foundation to save the Church of San Miguel in El Valle from certain demise are reminiscent of the efforts of other artists and other villagers to effect a similar rescue over forty years ago.

The stakes in that earlier episode were the Chapel of Our Lady of Talpa, or "Duran Chapel," and its celebrated collection of saints. Recorded accounts of the affair tell us that Victor Higgins, Andrew Dsburg, Tom Benrimo, and others met to consider possible avenues of constructive action in 1943, when the structure could have been repaired with relative ease. The effort ultimately failed, and nature reduced the chapel to rubble over the next forty years. As to why the effort to save the Duran Chapel was unsuccessful, recollections vary.

Actually, the Duran Chapel was preserved--sort of. The Taylor Museum of the Colorado Springs Fine Arts Center, purchaser of the chapel's precious *bultos* and *retablos*, built a faithful replica of the interior of the Duran Chapel in the museum. It remains as a permanent exhibit today. Taos residents who visit the Taylor Museum exhibit may react with mixed feelings; it is good to see that the treasures of the Duran Chapel have been preserved and treated with regard for their original use and environment, but if other places of historic interest can be preserved where they stand in Taos County, that will be even better.

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Cover: Placita Chapel, by Helen Blumenschein



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Published semi-annually by the Taos County Historical Society. AYER Y HOY will publish materials of historical interest in Taos County and the northern New Mexico area, including articles of a scholarly nature and informal narratives judged to be of general interest. Editorial contributions are welcome.

AYER Y HOY is mailed to all members of the Taos County Historical Society as a benefit of membership.

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THE TAOS COUNTY HISTORICAL SOCIETY is a New Mexico non-profit organization dedicated to the study and preservation of the historical resources of Taos County and northern New Mexico. Membership is open to any interested person, regardless of residence.

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THE ADOBE CHURCHES OF NEW MEXICO: DUST TO DUST, OR REVIVAL

by John L. Kessell

FOR NEARLY FOUR HUNDRED YEARS, for fear and love of God, Hispanic Roman Catholics have built churches in remote New Mexico. In the Tewa Pueblo he called San Juan Bautista, on the feast of the Nativity of the Blessed Virgin, September 8, 1598, don Juan de Onate and the first colonists--the Montoya, Luján, Baca, Ortega, and Martínez--joined in the solemn and festive dedication of a Christian church.

But Onate, the miner, could not make his colony pay. So he resigned. Some said abandon the place. Not the Franciscans, who did not scruple to exaggerate in order to catch the conscience of the king. How, they implored, can we turn our backs on seven thousand new Christians? And so Onate's proprietary colony in 1609 became a royal colony, a government-subsidized Franciscan ministry to the Pueblo Indians.

Between 1609 and 1680, the missionary's era, the bill for maintaining the kingdom and provinces of New Mexico rose to nearly 2,000,000 pesos. In return, Spain extracted no earthly treasure. During this span, some 250 friars saw service here. The churches they and the Pueblo Indians raised up, of field stone and mud or of adobe blocks, reflected the sixteenth-century fortress churches of New Spain, but here they were simpler, less monumental, more earthy.

At the height of their apostolate, about 1660, the friars preached from forty-five or fifty pulpits. New Mexico was a Franciscan monopoly. But because the colony boasted no outstanding exploitable resource, jealous royal governors and jealous friars fell to fighting an obscene, on-again-off-again civil war over the allegiance, labor, and land of the Pueblo Indians. The Pueblo Revolt of 1680 put a stunning end to that. The churches stood gutted.

When other Spaniards came back in the 1690s, led by Diego de Vargas, they founded a different, more secular colony. The friars resumed their preaching, but a greater share of government subsidies now went to maintain the military. Steadily rising, the Hispanic population for the first time surpassed that of the Pueblo Indians and kept on moving up, especially after the Comanche peace of 1786. Churches proliferated, less skillfully constructed than in the 17th century, but all of them, in pueblo, Spanish town, or mountain village, on essentially the same simple plan.

Outsiders derided and despised these frontier churches. Orthodox churchmen with gaze set on soaring cathedrals--prelates like Fray Francisco Atanasio Domínguez and Bishop Jean Baptiste Lamy--found them lowly and likened them to dungeons, warehouses, wine cellars, and even--seemingly without reflection--to the stable of Bethlehem.



Subject of periodic faltering efforts to preserve it, the Duran Chapel in Talpa finally returned to the earth. Its saints were purchased by the Taylor Museum of Colorado Springs.

The brief, neglectful time of Mexican rule, 1821 to 1846, saw the colony economically reoriented, from Mexico to Missouri. The Franciscans were dying, and not enough young New Mexicans like Antonio Jose Martinez chose the priesthood. So the people turned for worship and for Catholic social services to their own community brotherhoods. They continued, with sacrifice and humor and devotion, repairing and building churches. Some among them painted or carved images of saints, grotesque and primitive by urban standards. White Anglo-Saxon Protestants were offended. "I should remark, perhaps," offered trader Josiah Gregg, that though all Southern Mexico is celebrated for the magnificence and wealth of its churches, New Mexico deserves equal fame for poverty-stricken and shabby-looking houses of worship."¹

The advent of the U.S. Army and new markets, combined with the lessening of Indian-non-Indian conflict, produced in the 1860s the greatest territorial expansion yet of Hispanic settlers: north into the San Luis Valley and San Juan Basin, east onto the Llano Estacado, and west into the drainage of the Little Colorado. Now, of course, there were competing sects and ideals. Moreover, immigrant technology, unfamiliar building materials, and a cadre of French priests imported by the progressive Bishop Lamy threatened to remodel beyond recall the architectural tradition implanted by Onate in 1598. Pitched roofs of corrugated iron, pretty louvered steeples, saccharine plaster saints: proper artifacts for proper worship, the newcomers said.

Then, about 1880, something happened. Some of the immigrants, romantics, cultural enthusiasts, and artists, began to see New Mexico's alleged liabilities--her vast and jagged scenery, her isolation, and her colorful native peoples as assets. Inn keepers caught on. And the railroad. Easterners, escaping the droning and hissing of the industrial revolution, would pay good money to visit a strange corner of our country. Here was a reason to keep it strange. Charles Fletcher Lummis supplied the formula: "sun, silence, and adobe,"² and historic preservation was born.

Since then, publicized threats to adobe churches have fueled the preservation engine, which as a result has run, from the 1880s to the 1980s, by fits and starts. In 1883, the Christian Brothers threatened to level dilapidated San Miguel. No, challenged the *Santa Fé New Mexican Review*, proclaiming the run-down structure "An Historical Feature Which Santa Fe Cannot Afford to Lose."³ It worked. Donations came in and San Miguel was saved. Other churches, however, were doing what unattended adobe structures always do--falling down: at Jemez, Teseque, San Ildefonso, Nambe, Santa Clara, Pojoaque. Deploring "the rapid destruction of these monuments to missionary zeal," L. Bradford Prince in 1913 chartered the Society for the Preservation of Spanish Antiquities in New Mexico.⁴ But World War I intervened.



The St. Francis Church provides one of the better examples of people working together to safeguard a community treasure. (Photos collection of Taos County Historical Society)



Little remained of the old San Geronimo Mission at Taos Pueblo following an American military response to the Revolt of 1847. These ruins remain today.

In the twenties it was the Committee for the Preservation and Restoration of the New Mexican Mission Churches, with philanthropists in Denver and the indefatigable John Gaw Meem in the field. But for their work, we might also have lost the churches of Laguna, Zia, Acoma, Santa Ana, the Santuario at El Potrero, and Las Trampas. Again in the sixties the classic structure at Las Trampas was threatened. This time it took the intervention of the Secretary of the Interior and a brandishing of federal highway funds to avert the near collision of New Mexico 76 and the church.

Paralleling the preservation effort, and all too often recording its lapses, painters and photographers have given us their images of these churches. Captain John Gregory Bourke, antiquarian and ethnologist, in 1881 made watercolor sketches of the pueblo churches which compare neatly with photographs taken the same year by William Henry Jackson, Ben Wittick, and others. To Carlos Vierra in the 1920s, aesthetic value was the thing. In his paintings he sought to capture "a free-hand architecture" in which he saw "the lively quality of a sculptor's work."⁵

Draftsmen, too, and scholars did their part. Meem and the Historic American Buildings Survey in 1934 made the first measured architectural drawings of New Mexico's traditional mission and village churches. George Kubler further dignified these mud structures by putting them solidly in the greater context of Western Civilization with his book, *The Religious Architecture of New Mexico*.⁶

Still, of the thirty-two colonial churches and chapels inventoried by the scrupulous Father Dominguez in 1776, only twelve survive in 1985.

This year, if help does not come, the adobe church of San Miguel at El Valle, in the mountains near Trampas, will probably collapse. If so, we will all lose another reminder of that cultural heritage transplanted at San Juan Bautista by the Montoya, Luján, Baca, Ortega, and Martínez, nurtured in remote New Mexico for nearly four hundred years.

NOTES

1. Josiah Gregg, *Commerce of the Prairies* [1844], ed. Max L. Moorhead (Norman: University of Oklahoma Press, 1954), p. 144.

2. Charles F. Lummis, *The Land of Poco Tiempo* [1893] (Albuquerque: University of New Mexico Press, 1966), p. 3.

3. Quoted in John L. Kessell, *The Missions of New Mexico since 1776* (Albuquerque: University of New Mexico Press, 1980), p. 23.

4. Prince quoted in Kessell, *Missions*, p. 24.

5. Vierra quoted in Kessell, *Missions*, p. 22.

6. George Kubler, *The Religious Architecture of New Mexico in the Colonial Period and Since the American Occupation*, 4th ed. (Albuquerque: University of New Mexico Press, 1972).

This informal survey of collected notes on Taos County churches includes churches for which old and interesting structures remain. While not included here, some churches whose buildings are of recent origin certainly have been important institutions historically. --ed.

CAPILLA DE LA SANTA CRUZ - OJO CALIENTE

Still standing is the church described by Zebulon Pike in 1807, said to have been completed in 1811. A new church has been built, and the old church has been abandoned. A 1957 attempt to raise funds for restoration failed, so the building has been allowed to stand until such time as it may be claimed by natural deterioration. (Bullock, Mountain Villages, 1973)

CHRISTIAN BROTHERS CHAPEL - TAOS

The Christian Brothers came to Taos in the 1860s and operated a school for a time. The school's chapel provided one of Taos' early places of worship. The property later was sold to Taos artist Joseph Sharp, and served as his home and studio. (Valdes, "A History of Our Lady of Guadalupe Parish," 1962)

FIRST PRESBYTERIAN CHURCH - TAOS

The work of the Presbyterian Church in Taos dates from 1874. Remaining on property now owned by the Taos Municipal Schools is an early Presbyterian Church building. It is believed to have been built soon after the land on La Loma was acquired in 1882. (Martinez, Transition, 1974)

SPANISH METHODIST CHURCH - TAOS

Another early Protestant church to enter the area was the Methodist Church. Pioneer preacher Thomas Harwood organized a Spanish speaking Methodist Church in Taos in 1889. The church operated until 1924. Its building can still be seen from Quesnel Street. (Church files, United Methodist Church of Taos)

SISTERS OF LORETTO SCHOOL AND CONVENT

The Sisters of Loretto came to Taos in 1863. A convent was completed in 1884, and the school was opened soon after. The convent has been remodeled at least twice, and remains in use for other purposes. (Sr. Mary Melissa, "History of the Sisters of Loretto at the Foot of the Cross," 1962)

CAPILLA DE SAN ANTONIO - LA LOMA

Built in the 1850s or 1860s, the chapel retains much of its early form. A pitched roof was added in 1958 for protection from the elements. (Valdes, 1962)

SAN GERONIMO MISSION - TAOS PUEBLO

Soldiers laid siege to the old church while putting down the Taos Revolt in 1847. Ruins of the old church remain. The present San Geronimo Church was built soon after the revolt. (Prince, Spanish Mission Churches of New Mexico, 1915)

CHURCH OF ST. FRANCIS - RANCHOS DE TAOS

Dates of construction remain a mystery. Estimates range from 1710 (Valdes, 1962) to 1772 (Prince, 1915) to 1810, 1813, or 1818 (mentioned in Pogzeba, Ranchos de Taos, 1981). In 1979 hard plaster was removed, damaged walls and buttresses were rebuilt, and the church was re-finished with natural mud plaster. The effort is one of the great success stories in historic preservation.

CHURCH OF SAN JOSE - LAS TRAMPAS

The church is believed to have been built between 1760 (when church permission for construction was granted) and 1776 (when Fray Dominguez reported it nearly completed). The church was of special interest to preservationist and architect John Gaw Meem, who helped secure recognition of the church as a National Historic Landmark, thus saving the structure from encroachment by planned highway construction. (Bullock, 1973)

CHURCH OF SAN LORENZO - PICURIS PUEBLO

The present church is believed to date from the 1770s. Excavations directed by Dr. Herbert Dick in the 1960s revealed the presence of two earlier churches at Picuris. In 1985 an interior wall fell due to water damage, and the people of Picuris began efforts to repair the church.

DESCANSO - PENAS NEGRAS CEMETARY

The descanso is not a chapel for worship, but a shelter for coffin and mourners in a cemetery that has no chapel nearby. Such structures are not common in New Mexico. An ornate frieze decorating the front of the shelter was replaced about 1955. (Bunting, Of Earth and Timbers Made, 1974)

CHURCH OF N.S. DE SAN JUAN - TALPA

The chapel was built in 1828, at the expense of a wealthy citizen, Bernardo Duran. (Wroth, The Chapel of Our Lady of Talpa, 1979)

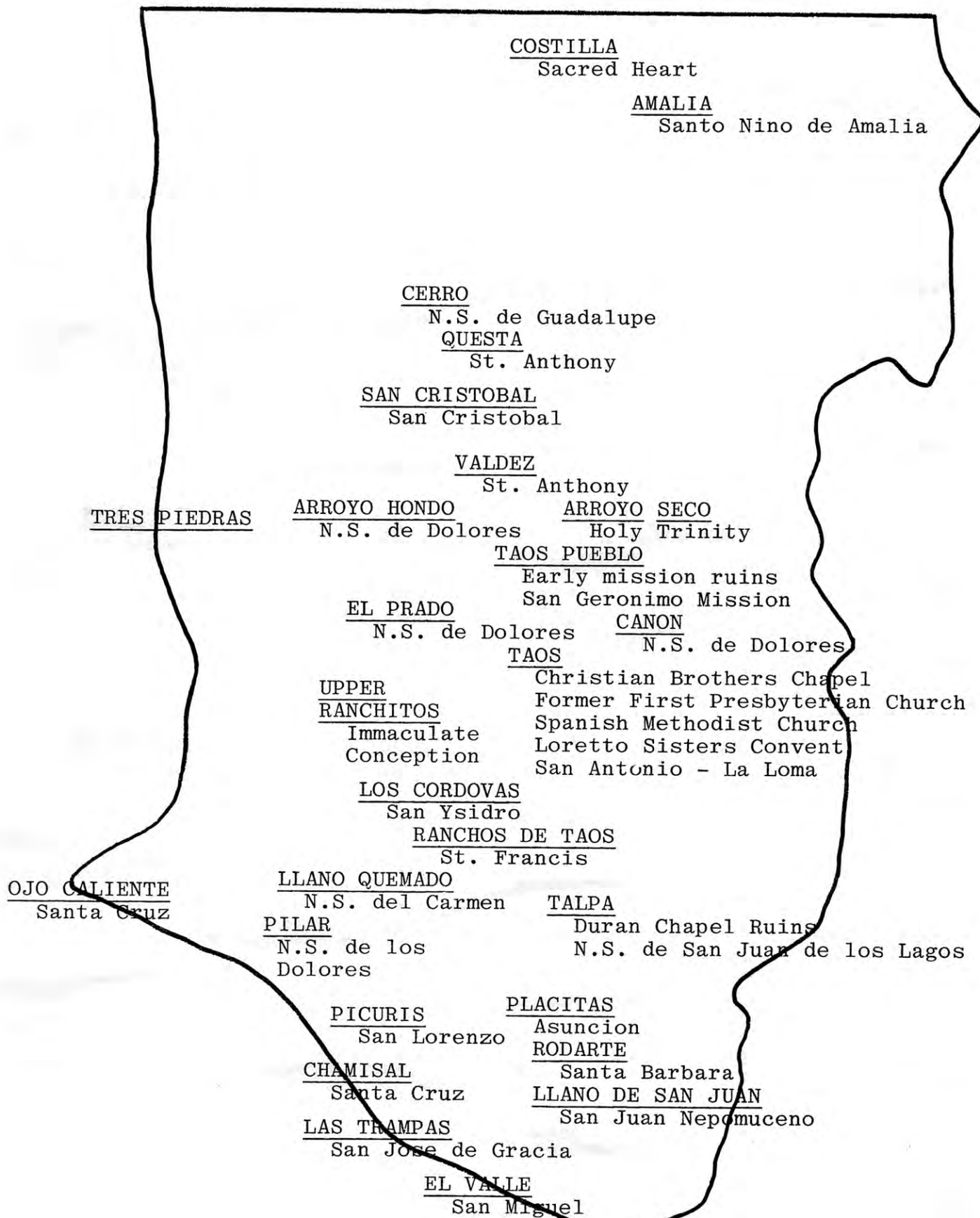
*CAPILLA DE LA ASUNCION - PLACITAS
CAPILLA DE SANTA BARBARA - RODARTE*

These two small, rural churches share interesting features. Both have rounded apses, rather than the more conventional polygonal shape, and both have bells that appear quite old. Buttresses protruding from the front of the Placitas church appear to brace the building against a possible slide downslope. (Bunting, 1974)

IGLESIA DE N.S. DE LOS DOLORES - ARROYO HONDO

The church is believed to date from approximately 1833. It was remodeled extensively in 1815 or 1816, when massive buttresses and an *espadana* were removed, and a pitched roof, belfry, and school bell were added. (Shalkop, Arroyo Hondo, 1969)

HISTORIC CHURCHES OF TAOS COUNTY





A Southwestern Vocabulary: The Words They Used. Cornelius C. Smith, Jr. Glendale: The Arthur H. Clark Company, 1984. Pp. 168. Illus., biblio., index.

ALTHOUGH TITLED a "vocabulary," this book is best experienced by reading through it for a sense of "the words they used." The pronunciation guide and several maps help, but the index severely limits its use as a reference work.

The author's definition of the Southwest includes Mexico and Southern California, (where he lives in Riverside). Almost half of the words included are Spanish; other sections are Indian, Anglo, and U.S. military--his father was a post-Civil War officer who started the word collection.

The abundance of non-Southwestern Arabic words (like "algebra") is noticeable, especially in view of the lack of many locally familiar words or specialized meanings. A curandero is a "quack" who uses things like colored thread in healing--but no mention of herbs--and is listed only under *saludador* and not in the index. Pozole was an Aztec dish that "may be found even today in some parts of rural Mexico." Alternate origins for the city of Tucson are under *Tizon*, but Tucson is not in the index. Would you think to look under *Tizon* to find it? In defining the *margarita* as a courtesan, he misses its definition as a drink, which surely is served in Riverside.

Smith places the *Hermanos de Luz* in the past and describes their practices of "physical torture" (in words and a full-page drawing), but neglects mention of their present brotherhood's neighborly help to their communities. *Penitente* is neither in the index nor in the heading as an alternate term.

One of the gems of the book is "tamal," which is described fully enough to make your mouth water, including the origin of chili and an excellent history. One wishes for more terms with this detail.

His military background perhaps encourages Smith to embellish the Navajo "shosh," meaning bear, with details of U.S. Dragoons. Their only relation to the shosh seems to have been in old place names near Fort Wingate.

The extensive bibliography will help anyone interested in going further into the terms listed, but it seems unfortunate that such an interesting book should be saddled with the title of "vocabulary," which it isn't. It *is* very readable.

MAURICE STERNE WROTE HIS WIFE from New Mexico in 1917 suggesting that she come West to "Save the Indians, their art--culture--reveal it to the world!" Not only did she come to New Mexico, but she also divorced Sterne and married an Indian, becoming known thereafter as Mabel Dodge Luhan. Mabel stands out as the most remarkable personality of the Taos art community and as one of the most fascinating women of her time. Slighted or ignored by most writers on American art and literature, Mabel's life and importance has finally been put into perspective by Lois Palken Rudnick, and associate professor of English at the University of Massachusetts.

According to Ms. Rudnick, Mabel's lifelong effort at promoting Taos was part of an almost messianic vision to bring about the rebirth of Western Civilization by publicizing the purer spirituality of the Indians. To convey this message of hope to the White world, she sought to enlist the aid of major literary figures, the two most important of whom were D.H. Lawrence and Robinson Jeffers. The entire biography is written from a literary interpretation, with greatest consideration given to the writers in Mabel's life, including their influence on her, and her influence on them. Mabel was a manipulator of people, using them crassly for entertainment or for promoting important causes, such as Indian rights.

Mabel was instrumental in opposing the notorious Bursum bill and other Congressional measures in the 1920s which would have deprived the Pueblo Indians of much land and suppressed their religion even more harshly than was already the case. However, she ultimately failed to convince White society of the truths which she believed Native Americans could teach. The reason for this failure was that the writers she attracted, as well as herself, were highly individualistic and, therefore, not receptive to an Indian spiritualism based on communality.

Through these subjects Ms. Rudnick admirably succeeds in defining Mabel's place in American history. The only disappointment is that so little is said about Mabel's relationship with the community of Taos in general and the art colony in particular. There is no discussion of her close personal friendships with such artists as Victor Higgins and Ralph Meyers. This might be because part of Mabel's personal papers are still restricted from use. Thus much remains to be written about her.

Nonetheless, this very readable biography is a work of exceptional merit and the most scholarly work to have appeared on a Taos subject.

Kit Carson: A Pattern for Heroes. Thelma S. Guild and Harvey L. Carter. Lincoln: University of Nebraska Press, 1984. Pp. xii, 367. Illus., notes, biblio., index.

THE WESTWARD MOVEMENT--the prairies, clear mountain streams, searing deserts, and sagebrush high desert--this is the grand setting for the making of a hero. Kit Carson--mountain man, fur trapper, scout, Indian fighter, military man--this is the stuff of which heroes are made, and we need heroes badly today.

It would be easy to make Kit Carson much bigger than life; this was done by writers even while Kit was alive. He was a small and quiet man, not prone to the flamboyant, yet he did not hesitate to volunteer for the most difficult and dangerous tasks. What made him the hero that he was? It seems that he was well fitted to his time, and the authors of *Kit Carson: A Pattern for Heroes* feel that "he died at precisely the right time." I am not so sure.

The book is well paced, easily read, and relatively free of scholarly footnotes. It follows Kit's life chronologically, detailing primarily his relationships with the people with whom he associated throughout his various careers. Kit was illiterate, so it was primarily through the writings of his associates that we get a picture of his times. These authors have done extensive research, and there are 48 pages of notes and sources in the back of the book. The authors have done an admirable job of weaving the various accounts (sometimes conflicting) into a cohesive and flowing story.

I feel, however, that Guild and Carter gloss over certain historic events. The whole conquest of California is handled somewhat unclearly. Although the book is about Carson and not about John Fremont, the authors should have made clear the circumstances of Fremont's fall from grace and Kit's role in the affair. I suspect that because the conquest of California is shrouded in scandal, the authors deliberately left it vague. I believe that Carson's character is strong enough to withstand some controversy.

It seems that because of the subtitle, *A Pattern for Heroes*, the authors have painted themselves into a corner. Kit Carson must fit the ideals of a hero regardless of his human failings. The authors gloss over his years as a military man and Indian agent. During the first part of the book, they treat his battles with Indians as a kind of sport, with Kit in the thick of the fray. But they try very hard to dissociate him with the scorched earth tactics that were used on the Navajo. They use ill health, his illiteracy, and bureaucratic hassles to ease us through a time of American history over which we've become embarrassed, all the while trying to minimize Carson's role.

Yet one can read between the lines of even this book: Kit Carson was not a leader, and he found himself "kicked upstairs" and in a position of increased responsibility ill-fitted to his own temperament. He was making do, in the latter stages of his career, in a changing world that had left him behind. It is clear that Kit was happiest on his own in the mountains. He was effective as a scout in association with a small band of self-reliant men. He was, above all else, a loner.

I think Kit started his life in the best of times for him, but the world changed and he went from a mountain man to a scout to a military Indian fighter to an Indian agent. It was all downhill from the first career change. Yet Kit *did* adapt as best he could, and that is what makes him a hero in *my* book.

Kit Schweitzer
Taos

The F. Stanley Story. Mary Jo Walker. Albuquerque: The New Mexico Book League, and Santa Fe: The Lightning Tree, co-publisher, 1985. Pp. 98. Notes, biblio. \$25.00

STANLEY FRANCIS LOUIS CROCCHIOLA first came to New Mexico in 1940. He was then a young priest, forced by respiratory troubles to give up an academic career and flee his native New York City for the arid Southwest. His unlikely ascent to the status of legend has to be one of the most unusual episodes of New Mexico's literary history. Mary Jo Walker, Special Collections Librarian at Eastern New Mexico University, tells it here.

Father's Stanley's first appointment in New Mexico was as assistant pastor at Our Lady of Guadalupe parish in Taos. It was here that the outlander became fascinated with a West that soared skyward in great peaks and ranges, that lay stretched to the horizon in forbidding desert lands, that still teemed with first-hand tales of western gunmen, outlaws, Indian wars, forts and soldiers. The priest began to write of his discoveries in the *New Mexico Catholic Register*, and later in over two hundred books and pamphlets that he self-published.

"Naturally," Father Stanley recalled, "when you've seen the mountains of Taos, you don't give up so easily." What he accomplished didn't come easy, and he didn't give up, despite the discouragement of financial difficulties, time constraints imposed by the demands of his church responsibilities, and slight or unfavorable treatment of his works in the established circles of trained historians. As a simplification for his readers, and possibly in order to keep his life as a chronicler of seamy western characters separate from that as a priest, he took the *nom de plume*, F. Stanley.

One of Walker's most welcome contributions is a bibliography of his published works which she believes and hopes is complete. That's not easy to be sure of, since Father Stanley did not keep copies of all of his publications, and he often published dust jacket touts for future books that never existed.

Father Stanley devotees, a small but zealous cult, will delight in the design of this little book, which faithfully replicates the characteristic appearance of his own homely but recognizable publications, down to a likeness of his signature, which appeared diagonally on the front fly leaf of almost every copy ever issued.

Father Stanley will never win the plaudits he desired as historian and writer. A measure of recognition, however, is implicit in the strong and continuing demand for his small-issue works, which now command handsome prices. Whatever Father Stanley's status as historian, he is certainly history, and it is good to have this small volume of information on him.

The book is not too bad and it is not too good. As an addition to the long shelf of works by a highly motivated part-time historian who did his best against considerable odds, it is just right.

David L. Caffey
Taos

Participants in the T.C.H.S. Chili Line field trip saw the site of Long John Dunn's bridge and stagecoach inn, at the confluence of the Rio Hondo and the Rio Grande. Below, the inn can be seen near the center of this photograph of unknown vintage, hugging the hillside beside the narrow wagon road. (Collection of the Taos County Historical Society.)



BENT'S OLD FORT: CITADEL ON THE SANTA FE TRAIL

by Ernest Lyckman

THE BENT BROTHERS, founders of Bent's Old Fort, came to the Southwest as trappers, traders, and merchants in the 1820's. In 1831 they formed a partnership with Ceran St. Vrain and began building their fort and trading post on the Arkansas River in unorganized United States territory. Just across the river was the Mexican territory of New Mexico, and our present Taos County.

Charles Bent, New Mexico's first governor under United States jurisdiction (killed in the Taos Revolt of 1847) was the senior partner in the firm and handled most of the business operations between St. Louis and Santa Fe. William Bent, a younger brother, managed the fort and dealt with the trappers, traders, and Indians. He was especially successful in promoting ties and maintaining peace among the Indians. Ceran St. Vrain was active in trade operations and mercantile outlets and managed stores in Santa Fe and Taos. He died in Mora, New Mexico, in 1870.

Many thousands of persons, including a great many historic figures, were significantly involved in the operation of Bent's Fort, an "adobe castle" which remained in operation from 1833 until abandoned in 1849. The National Park Service, with the help of many interested historians, has done a remarkable job in the restoration of this fine old stronghold of enterprise in the Southwest. Herbert W. Dick, Taos archeologist formerly associated with Trinidad Junior College and Adams State College, is among those whose efforts to rebuild Bent's Old Fort have made it possible for us today to enjoy this part of our most interesting Southwest history.

Ernest Lyckman, Vice President of the Taos County Historical Society, is organizing a field trip to Bent's Old Fort, tentatively scheduled for October 4-5, 1985.



PHILMONT-CIMARRON FIELD TRIP JULY 20

T.C.H.S. Treasurer John Crowl has organized a field trip to the Philmont-Cimarron area, sixty miles north of Taos, for Saturday, July 20. We will meet at the Kit Carson State Park parking lot at 8:30 a.m., and rides will be available for any who need transportation.

First stop on the itinerary is a 10:30 tour of Waite Phillips' *Villa Philmonte*, the opulent mansion that the Oklahoma oil man built as his ranch home, prior to deeding the property to the Boy Scouts. We will have lunch in the Philmont Scout Ranch Dining Hall at a cost of approximately \$4.00 per person. The days program will include tours of the Scout facilities, where some 15,000 Scouts and leaders come for a western camping adventure each summer, and of the Philmont museum and Kit Carson's home on the Rayado.

Other possible stops for those with the energy to do it all include the Old Mill Museum in Cimarron, located in Lucien Maxwell's old gristmill, and the St. James Hotel.

We plan to be back in Taos by 6:00 p.m.

BUCHANAN HONORED BY MANY

The Taos County Historical Society received some \$2,000 in memorial gifts honoring former T.C.H.S. President Sam Buchanan. Memorial gifts were received from:

- | | |
|-------------------------------|----------------------|
| M/M Bob Brooks | Helen Blumenschein |
| Barbara Machcinski | Stuart Jones |
| M/M Doel Reed | Mary Valentine |
| M/M John Brenner | Margaret Iams |
| Katherine Iams | Saul Harberg |
| M/M W.M. Brown, Jr. | J.H. Wamsley |
| M/M A.W. Lehman | M/M C.R. Sacrison |
| Mrs. Frank Kentnor | Edwin Bewley |
| M/M James B. Griffin | M/M J.T. Sandberg |
| Genevieve Janssen | M/M John Stoll |
| M/M Robert Larrabee | M/M Hugh R. Horne |
| Robbin Stebbins/Christy Ott | I.S. Wilbur |
| M/M Tom C. Ludy | Dorothy Lichtfield |
| M/M Howard Oakes | Esther Prenger |
| James V. Sallemi | M/M Ernest Lyckman |
| Dr. and Mrs. George Marts | Opal Doubleday |
| M/M Bryce Binning | Robbie Scott |
| Corina Santistevan | M/M Tom Tarleton |
| M/M Polito Valerio | M/M Robert Simmen |
| M/M E.J. Grovier | M/M Furber Haight |
| M/M John Suttle | Martha B. King |
| George W. Veitch | Rena M. Jeffries |
| Peter Miscinski | Robert L. McKnight |
| Mrs. Hilman K. Allen | M/M Joseph R. Thomas |
| Mrs. Felix McWhirter | M/M Raymond Koss |
| M/M Jack Brandenburg | M/M Robert Daigh |
| Frankie and Selah Chamberlain | Lions Club |
| M/M David Baerreis | |

41 RIDE THE CHILI LINE

Forty-one persons attended the Chili Line Field Trip organized by John Comstock and Diana Baker. Saturday, June 15, turned out to be an ideal day for stalking the points of interest on the now extinct Santa Fe branch of the Denver and Rio Grande Western.

Field trip participants saw the site of John Dunn's one-time bridge and hotel, traces of the stop at Servilleta, the old Barranca stop, and points south all the way to Otowi Bridge. A highlight of the trip was dinner at Embudo Station. Many of the old facilities remain at Embudo, and new owners Preston and Sandy Cox have ambitious plans for restoring them.

It was evident that Comstock and Baker had invested a wealth of research and planning in the trip, a fact much appreciated by participants. The same organizing team now plans to set up a group ride on the Cumbres and Toltec for this Fall.

HISTORIC PRESERVATION EFFORT UNDERWAY

In our January business meeting, we adopted as one of our projects for the year at least a token effort in stimulating the preservation of important landmarks in Taos County. The group allocated \$250.00 from T.C.H.S. funds and anticipated perhaps an additional \$250.00 from private gifts, making a small fund for grants to worthy projects.

As a result of David Baerreis' leadership as Chairman of the Historic Preservation Committee, Mildred Buchanan's thoughtfulness in designating the fund as the preferred beneficiary of memorials for Sam, and the obvious admiration for Sam expressed in a great number of gifts to the fund, the fund grew to some \$2,285.

The Historic Preservation Committee of Baerreis, Mildred Buchanan, and Herbert Dick met on Monday, June 10, and made its first grant of \$750.00 to assist the residents of Picuris Pueblo in their effort to repair the badly damaged Church of San Lorenzo. A check was presented to Governor Gerald Nailor on June 22.

The committee plans to make at least one more grant this year. Several other projects are under study, and additional suggestions may be passed along to David Baerreis.

PHOTO HISTORY TAKING SHAPE

T.C.H.S. member John Sherman has been putting the finishing touches on a book-length photographic history of Taos. He has made use of photo collections owned by the Taos County Historical Society, the Kit Carson Memorial Foundation, the Harwood Foundation, and numerous private collectors. Publisher William Gannon of Santa Fe expects to have the book available sometime next spring.

PRESERVATION NOTES:

PICURIS IS "GO;"

EL VALLE, WE DON'T KNOW

Two historic church preservation efforts have been much in the news over the past several months.

Work is now underway to effect repairs on the Church of San Lorenzo at Picuris Pueblo. The people of Picuris are providing all of the labor themselves, and Governor Gerald Naylor, an artist, is personally performing restoration work on the church's fine altar screen. A strong community effort is evident in recent fundraising efforts, such as the tri-cultural arts and crafts fair held at Picuris on June 29-30. T.C.H.S. has supported the effort with a grant of \$750.00 to help purchase materials for the restoration effort.

The proposed restoration of the Church of San Miguel in El Valle remains in limbo. Differences of opinion in the El Valle community prevented the early formation of a consensus on the desirability of the project. The El Valle Foundation, formed for the immediate purpose of facilitating restoration of San Miguel, has affirmed that it will continue with its general goal of preserving historic churches in northern New Mexico regardless of the ultimate decision on San Miguel.

Two other Taos County groups are investigating the possibility of receiving assistance in repairing properties they believe to be historically significant. They are groups associated with the Glen Woody Bridge below Pilar, and Anglada's Building in Canon.

The Glen Woody Bridge is believed to have been built in the 1930s by the original Dr. Ashley Pond, who owned land in the area at the time. The possible historical significance of Anglada's Building is being investigated by a group that hopes to make repairs and open the building for community performances.

PIGEON'S RANCH PARK CONSIDERED

The New Mexico Cultural Properties Review Committee will give consideration this summer to a possible recommendation that Pigeon's Ranch become New Mexico's fifth state monument.

Pigeon's Ranch, near Glorieta, was the site of a major Civil War battle that determined the course of the war in New Mexico. Only one adobe building remains from the former stagecoach stop and ranch.

A study indicates that the property could be improved for public use at a cost of \$106,000, and that it could be maintained as a state monument for \$25,000 per year.

The site has been the subject of increased attention the past two years, as Civil War buffs have staged re-enactments of the March, 1862 Battle of Glorieta.

RESOURCES FOR LOCAL HISTORY

FIRST IN A SERIES: THE HARWOOD FOUNDATION

Over the next several issues we will attempt to enumerate specific resources available in Taos and elsewhere for persons engaged in historical research on the Taos area. Resources available at the Harwood Foundation include:

Padre Martinez Southwest Collection - This special closed-shelf collection includes many scarce and out of print items of Southwest history and literature, with special emphasis on published materials on Taos. The materials are available for use in the library. The Harwood also has a large circulating Southwest collection.

Harwood Oral History Project - Most of the holdings in oral history stem from a single major project carried out in the early 1980s. The subject is "The Coming of Electricity to Taos County." Included are many interviews with Taos old-timers. The interviews are indexed, and circulating copies are available on tape cassettes.

Vertical File - The Harwood Library maintains files of ephemeral materials that pertain to various topics of local interest--such as environmental concerns and major historic features. Included, for example, are anniversary publications of the Guadalupe parish, and special publications of Molycorp, as well as other pamphlets and clippings.

Archive on Taos Artists - The Harwood Museum archives provide material on the Taos art colony and individual artists. Each artist entered in the archive is on a master index. A complete file on an artist would include (1) mention of books in the Art special collection, (2) material from TAA dead files maintained in the archive, (3) miscellaneous documents collected in the archive, (4) a photo of the artist, and (5) mention of any painting by the artist in the Harwood collection.

Burt Harwood Photo Archive - Burt Harwood took some 1,000 photos of Indian pueblos and Hispanic villages. These photographs have been indexed, and can be made available for purposes of research and illustration.

Taos Art Photo Archive - This collection includes several thousand photos of artists, art show openings, and related subjects. The collection spans all eras of the art colony. These photos have been indexed, and are available for purposes of research and illustration.

Index to Art-related News Articles - This index, compiled at the Harwood, leads the researcher to art-related articles appearing in the various Taos newspapers available in the Harwood files.