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THE COATLICUE IN MODERN MEXICAN PAINTING

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The use of Pre-Columbian motifs by the Mexican muralists has long been noted by students of these materials (Catlin 1962: 439-49). Diego Rivera, Jose Clemente Orozco, and others used such motifs in numerous murals. Rivera not only used Pre-Columbian art in his murals, but also collected it (now housed in the *Anahuacalli* Museum.)¹

Rivera first used a specific Pre-Columbian reference in his stairway murals in the Ministry of Education painted in 1924 (Charlot 1967:297). He included in the mural a frontal view of the Aztec sculpture of *Xochipilli* (Flowered Prince), found in Tlalmanalco and now housed in the National Museum of Anthropology in Mexico City.² Rivera used an Aztec relief sculpture for a detail in the monumental stairway mural of the National Palace, painted in 1929 and 1930 (Edwards 1966; Pl. 192). The eagle on the cactus hovering over the entire battle scene along the lower portion of the mural, is based on the relief found on the back of the sculpture known as the *Teocalli* of Sacred Warfare. Found originally in 1831 and rediscovered in 1926, the sculpture is now housed in the National Museum of Anthropology (Townsend 1979:49).³ Rivera used the

Codex Borbonicus (folio 13) and an Aztec sculpture for his mural on the "History of Medicine", painted in the Social Security Hospital Number One in Mexico City in 1952-1953 (Cordova y Aragon 1971; Pl. 122).⁴ Both are representations of the deity *Tlazolteotl* (Great Goddess Devourer of Filth) in parturition. The sculpture is presently found in the Bliss Collection of Pre-Columbian Art in Washington D.C. (*Handbook of the Collection* 1963; Pl. 109).⁵

Orozco used Pre-Colombian motifs in his Baker Library murals at Dartmouth College (1932-1934). Teotihuacan-like pyramids are included in the fourth panel "Coming of Quetzalcoatl." Another pyramid with a temple is part of the sixth panel "The Departure of Quetzalcoatl" (Myers 1956; Pl. 42).⁶

Rivera was quite factual in his use of Pre-Columbian art. He often recorded the motifs so faithfully that they can be read as documents. The *Xochipilli* figure and the eagle on the cactus, both based on sculpture, are represented as they would appear in three-dimensions with shading and modeling to enhance their volumetric definition (Gamboa 1951; Pls. 876 and 1133). The contrasts in representation, due to the sources used, can be readily seen in the artist's rendition of the *Tlazolteotl* figures in the hospital mural. The one directly transcribed from the Codex Borbonicus is painted in flat unmodulated colors and outlined with a fine black line in the Pre-Columbian manner. The deity, presented in frontal view, is placed in the center and encompasses the entire height of the mural. The deity, based on the sculpture, is relegated to the lower right side of the mural and is depicted as a three-dimensional object (Cordova y Aragon 1971; Pl. 122).

Careful attention to details, was characteristic of Rivera's use of other art sources and objects in his

¹ The Anahuacalli Museum was built in the *Pedregal* in the southern section of Mexico City to house part of the extensive Rivera collection of Pre-Columbian art (59,400 pieces). The artist selected 2000 pieces for exhibition (Pellicer: 1965:34). The structure, based on a design by the artist, was started in 1948 and was completed in 1965 (Saurer 1972:273).

² *Xochipilli*, shown seated on a low pedestal, is reproduced in numerous publications. It is a volcanic stone sculpture. Height 2 ft. 6 1/4 in. See Fernandez (1959:31-41) for a discussion and full photographic coverage of this sculpture.

³ The *Teocalli* of Sacred Warfare, as designated and interpreted by Caso (1927), was undoubtedly known to the artist. It is a commemorative monument in the form of a temple/pyramid with relief sculptures on all surfaces. See Townsend (1979) for further discussion of this sculpture. It should be noted that Rivera reversed the image so that the eagle faces to the observer's left whereas, in the original, it faces to the right. The eagle has the speech scroll *Atl-tlachinolli*, (war or war cry) next to its beak.

⁴ The Codex Borbonicus of 36 leaves is an early post-Conquest Mexican manuscript concerned with the calendar and religious ceremonies. It is a screenfold, painted on only one side. Originally comprised of 40 leaves (the first two and last two pages are missing) the manuscript measures 1 ft. 3 1/4 in. X 1 ft. 3 1/2 in. It is in the Bibliothèque de L'Assemblée Nationale, Paris (Muser 1978:39).

⁵ The small aplite sculpture of the *Tlazolteotl* is speckled with garnets. Height 7 7/8 in.

⁶ All the panels of the Dartmouth murals are reproduced in a monograph titled *The Orozco Frescoes at Dartmouth*, with an English text. No publisher or date is listed.

work. According to Catlin (1962: 440-41), Rivera carried out extensive research on Pre-Columbian as well as European sources for his Cuernavaca murals. Wolfe (1963:305) also points to Rivera's method of carrying out extensive research prior to painting the Detroit murals. Rivera spent several months studying the actual production methods used in the Ford Motor plant at Dearborn, Michigan, and at Chrysler and other plants in the vicinity.

Orozco was quite perfunctory and arbitrary in his use of Pre-Columbian motifs. Aside from the faithful representation of the pyramids in the Baker Library mural program, Orozco subjected other Pre-Columbian motifs to his strong figural style. Examples, in the same series of panels, are the "Aztec Warriors" (third panel) whose headdresses suggest but do not slavishly record the original models in either content or form. The same is true of the numerous deities hovering over the scene in the "Coming of Quetzalcoatl" (fourth panel). The frightening figures on each side of Quetzalcoatl are essentially human with the attributes of the deities included to distinguish one from the other.

I

In spite of these two distinctive approaches there is one motif which caught the attention of Rivera, Orozco and Saturnino Herrán before them. I refer to the colossal sculpture of the *Coatlicue*, now in the National Museum of Anthropology in Mexico City (figs. 1 and

2). The Coatlicue was found in 1790 when the main plaza was leveled and paved with stone (Fernandez 1954:208). The sculpture, initially moved to the patio of the university (*Real y Pontificia Universidad*), was eventually moved to the National Museum of Anthropology where it can be seen today.⁷

Justino Fernandez devoted a good part of his scholarly life delving into the form and meaning of the Coatlicue. In his doctoral dissertation, based on the Coatlicue, Fernandez surveyed and discussed the numerous references made to it in writing by Mexicans and foreigners alike since its discovery (Fernandez 1954: 67-199). Fernandez later included that study in a trilogy in which he dealt with all three epochs of Mexican art - The Pre-Columbian, Colonial and Contemporary (Fernandez 1972:33-165). Each was discussed in terms of one single work of art. The Coatlicue served for the Pre-Columbian, the *Retablo de Los Reyes* for the colonial, and Orozco's "Man of Fire" in the Hospicio Cabañas mural program for the modern.

Fernandez (1954:203-67) delved into the Coatlicue's many levels of meaning - symbolic, religious, and artistic. He saw the sculpture as an embodiment of the entire Aztec pantheon. In his view, it symbolized the cosmos: the earth, sun, moon, stars, venus, the supreme creator (the god of duality), the

⁷ The colossal andesite sculpture of the Coatlicue, measures 8 ft. 3 1/4 in. in height.

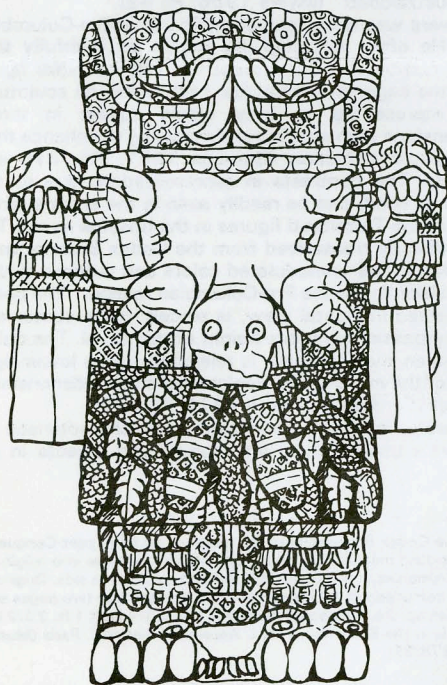


Fig. 1 and 2. Front and three quarter back views of the colossal sculpture of the Coatlicue. National Museum of Anthropology. Mexico. After Boone (1980:2).

Lord of the Night and the land of the dead, spring, rain, light, life, death, and human sacrifice.

Caso, in his work on the Aztec pantheon (1953:72-73), listed and discussed the identifying traits of the deity as seen in the colossal sculpture of the Coatlicue in the National Museum of Anthropology. These include the braided serpent skirt (hence her name), the serpent belt, the necklace of alternating human hands and hearts and the pendant human skull (on the front side), the feet and hands armed with claws (to feed on the corpses of men), the flaccid breasts (to nurse both the gods and mankind), the serpent heads (blood) in lieu of the severed head and the strips of red leather (on the back side) tipped with small shells (a characteristic of earth gods). He finally emphasized her importance as an earth goddess, "the mother of the gods."

Townsend (1979:30) chose to view the Coatlicue and other Aztec sculptures as visual metaphors. The Coatlicue stands for the earth and is "... conceived in terms of female procreative and destructive powers" (the skirt of interwoven serpents, the skull and apron plaited at the small of the back, the fanged faces at the elbows, and the clawed feet). He also points to its male

aspect (serpent-headed loin cloth-end appearing between the figure's legs), its relationship to sacrifice (necklace of hands and hearts), regeneration (the human female skin), and an allusion to the blood of sacrifice by decapitation (dual serpents rising from the torso).

Boone (1980:1-5), in testing the "efficiency" of early colonial Mexican manuscripts as iconographic tools, included four of the identifying features of the Coatlicue in her discussion and suggested that they could also be associated with five different Aztec deities. The deities discussed by Boone (1980:2) are *Huitzilopochtli* (the major Aztec tribal deity), *Itzpapalotl* (Obsidian Butterfly, a female war deity), *Mictlantecuhtli* (the Lord of the Underworld or of the Place of the Dead), *Tzitzimilitl* (a celestial demon) and *Tlaltecuhltli* (the Lord of the Earth).

To gain a better understanding of the iconographic complexity of the Coatlicue, it would be instructive to list some of the deity's identifying traits and their interpretation by Fernandez (1954:203-67). Listed as well, are the names of the deities discussed by Boone (1980:2-3) because they also exhibit the features associated with the Coatlicue. They are as follows:

Feature or trait	Interpretation by Fernandez	Parallels drawn by Boone
1. two serpent heads in profile	duality; decapitation; moon goddess*	---
2. necklace composed of hands and hearts with a pendant skull in front	sacrifice	also worn by war god* and Lord of the earth*
3. flayed skin of a woman with pendant breasts	god of spring*	---
4. serpent belt	---	also worn by war god*
5. skirt comprised of interlaced serpents	humanity; female aspect	---
6. fanged faces at the joints and eyed claws for feet and hands	---	also worn by death god* and celestial demon*
7. eagle talons and feathers	sun god*	---
8. serpent between the legs	---	also worn by death god* and celestial demon*
9. skull on the back with pendant strips of braided leather to which shells are attached	13 leather strips = 13 heavens the dual god*	also worn by celestial demon* and female war deity*
10. shield over braided leather strips	god of war*	---
11. relief on the bottom of the sculpture	death god*, Underworld	---
12. cruciform silhouette (front)	four cardinal directions morning star* and evening star*	---

*The Náhuatl names for the deities listed above are as follows:

Coyolxauhqui (moon goddess)
Huitzilopochtli (god of war and the sun)
Tlaltecuhli (Lord of the earth)
Xipe Totec (god of spring)
Mictlantecuhli (Lord of the Underworld or the Place of the Dead)
Tzitzimil (celestial demon)
Itzpapalotl (Obsidian Butterfly, a female war deity)
Ometecuhli and Omecihuatl (dual god)
Quetzalcoatl (feathered serpent and morning star)
Xolotl (evening star)

II

Herrán was the first Mexican artist to use the Coatlicue in a series devoted to the gods of Mexico. The artist did a number of studies in color on cardboard for a large mural project for the National Theatre which was never carried out (Fernandez 1971:73-74). It was to have been a large frieze entitled "Our Gods", on which he worked from 1914-1918. The Coatlicue appears in the center of the frieze with a number of figures on each side shown making offerings to the deity.

In his straightforward depictions of the Coatlicue, Herrán superimposed the figure of the crucified Christ across the front of the sculpture. This is a reference to Mexican experience over the last five centuries during which time Christianity was superimposed on the Pre-Columbian past. At first glance, the figure of Christ is not visible and that was surely the intent of the artist. While the structure and form of the Christian religion was imposed on an ancient people it did not supercede, envelope, or dominate the indigenous religion for it presumably retained its essence, its character.

Rivera on the other hand, went beyond the meaning the Coatlicue might have had in relation to post-Columbian religion. He preferred to emphasize its life and death aspects, and by extension its duality, in two mural programs painted in the U.S. He subjected the image to a factory environment in the Detroit Institute of Fine Arts mural (1932-1933) and to an overall reference to the hemisphere in the San Francisco City College mural (1940).

Rivera received the commission to paint the Detroit mural in 1931, but was not able to work on it until 1932 and 1933. The mural was completed in March 1933 (Wolfe 1963:302-06). In 1940 Rivera returned to San Francisco to accept another commission to paint a mural during the Golden Gate International Exposition as part of an event called "Art in Action" (Wolfe 1963:361-64). This he did and for three months afterward. The finished panels originally intended for the library of San Francisco City College, were placed in storage because they were too large for the space. A large enough space was finally designed and built in 1962. The mural can now be seen in the lobby of the College Arts Auditorium.⁸

In the Detroit mural, the Coatlicue's presence is not immediately discernable in the panel on the south wall which has the automobile assembly line as a subject (Rivera and Wolfe 1934:65). It is seen to the immediate right of the central part in which the men work on the assembly line with an automobile chassis. The Coatlicue-like machine retains its silhouette but not its component parts (Fig. 3). Gone are the references to the human hearts which provide sustenance for the sun and the identifying serpents of this terrestrial deity. Instead there is a huge machine comprised of many, obviously well running, parts. It has none of the soot or belching smoke one would expect to see in an Orozco

Detroit mural is composed of 26 panels. The main central panels (on the north and south walls) measure 19 ft. 6 in. (5.94 m.) x 47 ft. 8 1/2 in (14.54 m.) (Saurez 1972:278). The San Francisco mural is divided into 10 units for transport purposes.

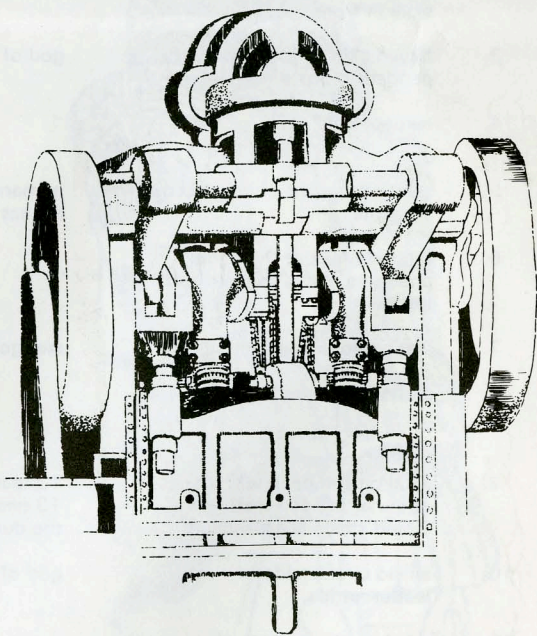


Fig. 3. The "Coatlicue" machine, a detail from *The Assembly Line* by Diego Rivera. Detroit Institute of Fine Arts. Line drawing by Olivia Lemelle based on a photograph published by Rivera and Wolfe (1934:71).

⁸ See Wolfe (1963:302-06 and 363-65) for a discussion of the particulars regarding the commissions received by Rivera to paint the Detroit and San Francisco City College murals. The

machine. The Rivera machine looks as if it could work. It has much in common with the sensuous forms of the large turbine seen on the west wall (Myers 1956; Pl. 27). It is obviously a machine which exemplifies the great promise which permeates the entire scene. The belief in material progress and the positive effects of machinery are everywhere evident.

It is interesting to note that the Coatlicue's presence in the Detroit murals has not been mentioned by any American students of these materials! An important article on the Detroit murals was published a few years ago by Max Kozloff (1973:58-63). Kozloff, like all those before him writing in English, made no reference to the large machine so readily recognized as the Coatlicue by all Mexican writers. All Mexican sources consulted invariably mentioned the Coatlicue's presence (Pach 1951:208; Rodríguez 1951:252-53; Gamboa 1951:313-14). Obviously, the Coatlicue, not part of the normal education or experience of American writers, has not been "seen" by them. Even Walter Pach (1951:208) had to be prodded by the artist because he had failed to see the reference to Coatlicue. In referring to the wall on which the assembly line is represented, Pach writes: "...the painter called my attention to certain gigantic machines and asked me what they represented. It did not occur to me, initially, to think in other than the meticulous study carried out by the artist to realize each detail of that modern miracle. But it was not a question of details, but of groupings and I saw the point when Rivera reminded me of the sculptures in the Museum of Anthropology in

Mexico City, and especially one of them, the most impressive one, the Coatlicue. The spirit of life and death of the Ancient Mexicans was evident in the fresco - and in an extraordinary resemblance - in the vibrant machine which symbolized to a high degree life today (author's translation).⁹

It should be pointed out that Pach refers to several machines in the mural and to several sculptures in the Museum of Anthropology. There is one other representation of the Coatlicue in the same museum which was used by Rivera as a point of reference in the Detroit mural. The deity is represented as an old woman with arms half extended and the palms of the hands slightly open (Fig. 5).¹⁰ The hollowed eyes of the figure's flesh-

⁹ The published Spanish text is as follows: "...el pintor me llamó la atención sobre ciertas máquinas gigantescas y me preguntó que qué cosa representaban. De buenas a primeras no se me ocurrió más que pensar en el estudio minucioso realizado por el artista para verificar cada detalle de aquel milagro moderno. Mas no se trataba de detalles, sino de conjuntos y caí en la cuenta al recordarme Rivera las esculturas del Museo Nacional de Antropología, de México, y especialmente una de ellas, la mas impresionante, la Coatlicue. El espíritu de vida y de muerte de los antiguos mexicanos se manifestaba en el fresco - y en un parecido extraordinario - en la maquina vibrante que simboliza en tan alto grado la vida actual."

¹⁰ The basalt sculpture of the Coatlicue measures 3 ft. 11 1/4 in. x 1 ft. 3 3/4 in. It was found in Coxcatlan, Tehuacan Department, State of Puebla.

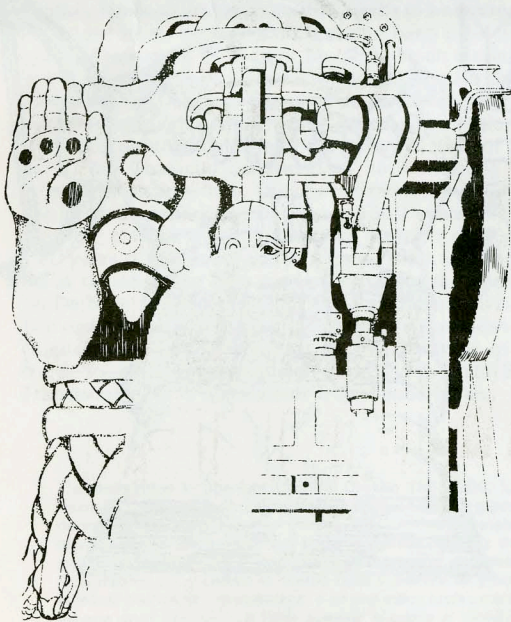


Fig. 4. The "Coatlicue" composite, a detail from the San Francisco City College mural, by Diego Rivera. Line drawing by Olivia Lemelle based on a photograph published by Bongartz (1977:25-26).

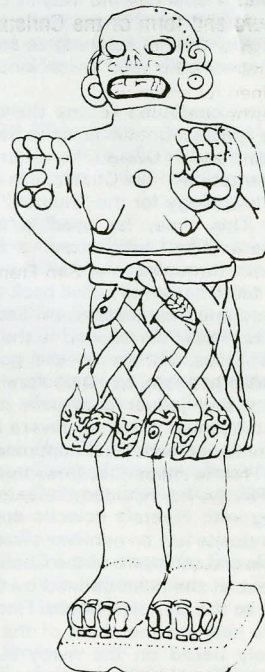


Fig. 5. The small Coatlicue. National Museum of Anthropology, Mexico. Line drawing based on a photograph published by Covarrubias (1961;Pl. LXI).

ed skull (the state between life and death) are emphasized in the head of the Detroit "machine" painted by Rivera (Figs. 3 and 4).

Rivera used both sculptures of the Coatlicue for the creation of the large machine in the Detroit mural. The overall configuration is based on the silhouette (front) of the colossal sculpture of the Coatlicue. The head is based on the more "humanized" head of the smaller sculpture of the Coatlicue.

Rivera returned to the Coatlicue in the 1940 San Francisco City College mural (Bongartz 1977: 24-27). Along with references to San Francisco's noted citizens - artists and sports figures - its industry and natural resources, are those relating to Hispanic America as filtered through the Mexican Pre-Columbian experience. The Coatlicue now dominates the entire mural physically and thematically. It is placed in the center of the mural and fills its entire height. It stands totem-like with its (human) hand extended in a peaceful gesture (Fig. 5). As in Detroit, the Coatlicue is clothed in 20th century American dress. Its body is comprised of mechanical parts - wheels, pin wheels, pulleys, and so forth - but its head retains some saurian-ophidian characteristics. It is Pre-Columbian and contemporary simultaneously. Rivera used the Coatlicue to express his interpretation of the Anglo (machine/industrial) and Hispanic/Indian (earthy/artistic) characters: a reference to north and south (Plenn 1963:140).

Unlike the earlier reference to the Coatlicue in the Detroit murals, the inclusion of this deity in the center of the San Francisco mural did not go unnoticed by American writers. There was no way it could be ignored. Bongartz (1977:24-27) and Wolfe (1963:365) point to its antiquity and its meaning as an earth goddess but do not specifically refer to its Náhuatl name of Coatlicue.

Although Rivera continued to use the overall configuration of the colossal Coatlicue in the San Francisco mural, as he had done in Detroit, he referred again to the other representation of the Coatlicue in the National Museum of Anthropology for the "human" half of this central figure. This time, he used a more direct reference to the smaller "humanized" sculpture (fig. 4). The deity with turquoise inlays on the cheeks and mother of pearl teeth has arms pulled back with elbows close to the body and the hands open. Each palm has three raised disks. These correspond to the pads of the jaguar paws worn as mittens by the goddess. The figure also wears a precious stone pectoral, a skirt and belt of serpents and jaguar claws on its feet (the counterpart to the jaguar mittens). Rivera retained the "humanized" torso and hands but suppressed its feline character. The raised pads became precious stone (jade?) inlays. Finally, he included the serpent skirt as well. In keeping with Rivera's eclectic approach, the head of the composite has an ophidian visage, which is closer to the colossal sculpture of the Coatlicue but the eyes and the rest of the head defined by the machine are comparable to the Detroit version. Finally, there is also a death-life head on the chest of the composite. This is obviously based on the many similar heads found in Pre-Columbian Mexico. Only the upper part is visible because another motif is represented in front of it. The artist made sure the life and death aspects of the figure were firmly established - the past and present,

and south and north. In so doing, the artist remained faithful to the dual nature of the original.

Orozco used the Coatlicue in the Hospicio Cabañas mural (1938-1939) in Guadalajara to express his view of the conquest.¹¹ Although the artist fully intended to portray the Aztec god of war *Huitzilopochtli* or *Huichilobos*, as mentioned by most authors (Fernandez 1956:89), he used the colossal sculpture of the Coatlicue as a model for this painting. The squat configuration of the sculpture is retained (Fig. 6). The profile serpent heads of the sculpture are also included but they face in opposite directions! The necklace comprised of shells is used in lieu of the hands and hearts. The belt, skirt and breech cloth of the figure, are appropriately composed of serpent bodies. All are also attributes of the Coatlicue.

Given Orozco's approach to the use of Pre-Columbian motifs and the fact that there are no major sculptural representations of the Aztec war god comparable to those of the earth goddess, it is not difficult to see what the artist did to create this image. He referred to the Bernal Diaz del Castillo description of the sculpture in Tlaltelolco, as implied but not stated by

¹¹ The Coatlicue is represented in one arm of the crossing with scenes of Aztec sacrifice on either side. It should be noted that Mexican writers, starting with Fernandez (1956:89), have identified this motif as *Huitzilopochtli*, the Aztec god of war. But Myers (1956:158) correctly identified it as the "Coatlicue"!

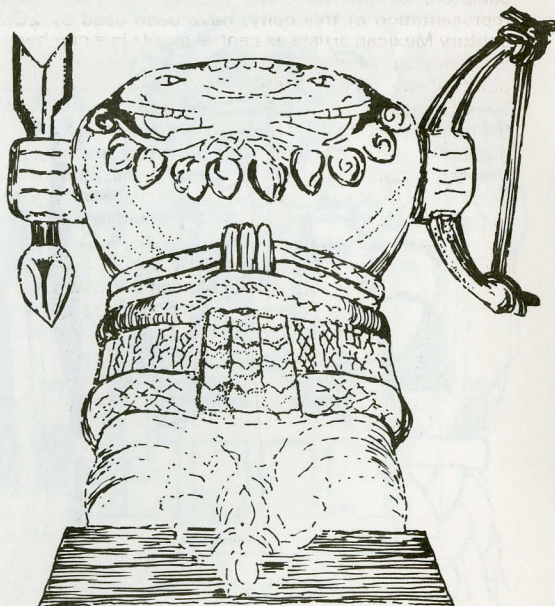


Fig. 6. The *Huitzilopochtli*/"Coatlicue" from the *Hospicio Cabañas* mural program by Jose Clemente Orozco. Guadalajara. Line drawing by Olivia Lemelle based on a photograph published by Echavarría (1959:Pl. I).

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Fernandez (1956:89-90 and 201, note 21), and, in my view, to the colossal sculpture of the Coatlicue for the realization of this image. Diaz del Castillo (1970:219) described the sculpture as follows: "On each altar were two figures, like giants with *very tall bodies and very fat*, and the first which stood on the right hand they said was the figure of *Huichilobos* their god of War; it had a *very broad face and monstrous and terrible eyes*, . . . and the body was girdled by *great snakes* made of gold and precious stones, and *in one hand he held a bow and in the other some arrows*. . . *Huichilobos* had around his neck some *Indian's faces* and other things like *hearts of Indians*, the former made of gold and the latter of silver, with many precious blue stones."¹²

In Orozco's view, the Indian was helpless against the superior fire power possessed by the Spaniards. He presented this view repeatedly in Hospicio Cabañas. The figure of Cortez and the horse with rider representing the Spanish Empire are essentially shown as machines. Cortez has arms and legs of moveable steel parts. The horse bearing the Spanish coat of arms has the drive chain and muffler of a tank or other similar vehicle of destruction. The Indian is shown as virtually helpless against this array of destructive power. The Huitzilopochtli/Coatlicue is now simply a pathetic figure with two hands but no arms, holding the bow and arrow. Gone is its all encompassing presence in the Herrán and Rivera examples. It has no terrifying presence. Its great size, its monumentality is diminished by the Spaniard.

This brief survey has shown that the colossal sculpture of the Coatlicue and at least one other representation of this deity, have been used by 20th century Mexican artists as central motifs in a number of important mural programs. It has also been used as a point of reference in another mural in which a related but different deity - Huitzilopochtli - was intended. In all examples, the Coatlicue has retained its configuration if not its constituent parts. From an impressive position in the Aztec pantheon as one of the essential gods of the earth, the Coatlicue continued to have meaning for modern Mexican artists. They have used it to symbolize the Mexican experience based on 3000 years of Pre-Hispanic civilization, 300 years of Spanish rule, and 100 years of independence (in Mexico City), and to express the character of a modern industrialized society (in Detroit), the impotence of the indigenous civilization against the superior technology of the European (in Guadalajara), and to represent an amalgamation of all the peoples of this hemisphere - north and south (in San Francisco). This is quite a trek from Tenochtitlan.

¹² The description in Spanish (Diaz del Castillo 1955:200) is as follows: "... en cada altar estaban dos bultos, como de gigante, de *muy altos cuerpos y muy gordos*, y el primero quedaba a mano derecha, decían que era el de *Vichilobos*, su dios de la guerra, y *Tenía la cara y rostro muy ancho y ojos disformes e espantables*; . . . y *ceñido el cuerpo unas a manera de grandes culebras* hechas de oro y pedrería, e *en una mano tenía un arco e en otra unas flechas*. . . e *tenía puestos al cuello el Vichilobos unas caras de indios y otros como corazones de los mismos indios*, y estos de oro y dellos de plata, con much pedrería azules;" (author's Italics)

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RCA NEWS

Starting in the fall of 1977, the year of its founding, the RCA sought to provide a forum and, if necessary, to be the catalyst for activities which would further the study of Iberian and Inter-american arts. The RCA has sponsored numerous scholarly events, brought scholars together to assess the state of research in a number of areas, and has sponsored several curriculum projects, a Grantsmanship Workshop, and other similar projects to carry out this mission.

The time has come now to publish the results of some of the projects sponsored by the RCA. Some have been in the works for several years. Others are more recent. Some of the publications will be available by the end of the summer. They are listed as follows:

Directory of Funding Sources (funding provided by the National Endowment for the Arts). In preparation for two years, is aimed at providing information on private funding sources (foundations) with an interest in the arts. Contains information on 139 foundations.

Directory of Hispanic American Arts Organizations (NEA Funding). The National Task Force on Hispanic American Arts (1978-1980) listed in its final report, among several areas to be addressed in order to strengthen those arts, the need for information. The directory is one of the projects which grew out of the work of the Task Force.

The Origins, Manifestations, and Significance of the Hispanic American Aesthetic. (NEA funding). The papers presented at a symposium held in San Antonio (1979) as part of the work of the Task Force on Hispanic American Arts. Contains papers on

the visual arts, literature, music, and theatre. The focus is on Chicano, Nuyorican, Puerto Rican, Cuban American, and other Latino Hispanic groups in the U.S.

Colonial Art and Architecture of the U.S. Southwest. (funded by the National Endowment for the Humanities). Contains the papers presented in the last of the many symposia, and lecture series on the art, music, literature, and dramatic literature of Spain and Spanish America of the seventeenth and eighteenth centuries presented in 1981 as part of the project entitled *El Mundo de Calderon*.

Readings in the History and Appreciation of Chicano Art (NEH funding). Part of the two and a half year curriculum project now nearing completion aimed at providing materials to college and university professors for the teaching of a semester length course on Chicano art (contains a syllabus, slides sets, and a book of readings).

Decorative and Applied Arts at the San Antonio Missions (Funding from the National Historical Park). An inventory of the decorative and applied arts (stone and wood sculptures, paintings, wrought iron) based on archival and on-site research (See *RCA Review*, Vol. 5, No. 1 for more information).

On-Going Projects

The Bibliography and Collections of Latin American Art in the U.S. The project started in the fall of 1981, continues (See *RCA Review* Vol. 5, No. 1 for information on this project).



INSTITUTIONS

PRE-COLUMBIAN ART OF COSTA RICA AT THE SAN ANTONIO MUSEUM OF ART

"Between Continents/Between Seas: Pre-Columbian Art of Costa Rica" will be on exhibit at the San Antonio Museum of Art from June 20, 1982 through September 12, 1982.

More than 300 examples of Costa Rica's Pre-Columbian art in gold, jade, terracotta, and volcanic stone will be on view in this major loan exhibition. It is the first comprehensive offering of Costa Rica's early treasures to travel outside Central America and the first to place examples of that country's various Pre-Columbian cultures in chronological order. All objects in the exhibition have been loaned from major public and private collections in Costa Rica. Dating from c. 500 B.C. to the mid-16th century A.D., the ceremonial, decorative, and utilitarian objects include pendants and other ornaments in finely wrought gold and elegantly carved jade, richly colored and incised ceramic jars and vessels, and large stone sculptures of warriors and other figures, as well as curved grinding tables (metates) intricately carved from volcanic stone. Many of the ceramics, pendants, and other ornaments

portray birds, reptiles, insects, felines, and supernatural creatures. The exhibition has been organized by the Detroit Institute of Arts, and is supported by a grant from the National Endowment for the Arts.

Accompanying the exhibition is a fully-illustrated catalogue containing 100 color plates and essays by noted experts in the field.

Following San Antonio, the exhibition will travel to the Los Angeles County Museum of Art (November 2, 1982 through January 16, 1982), the San Diego Museum of Art (July 4, 1982 through September 25, 1982), and the Detroit Institute of Arts (November 7, 1983 through January 29, 1982). For more information contact Sandra Jordan, Public Relations Director (512) 226-5544. San Antonio Museum.



Pendant. Costumed figure. Palmar Sur, Diquis. Gold.

Pendants with human figures like these are often called musicians, for they seem to be playing flutes or drums. In this figure, the drum is clear but the other object in its hand is a snake, not a flute, with its tail in the figure's mouth. This figure also is adorned with 3 pairs of alligator heads. Also, the inverted triangular elements on the head-dress are like those used in other figures to represent tails in avian pendants and so could be symbolic of feathers in this context.

LECTURE SERIES ON ALL THREE EPOCHS OF MEXICAN ART

"Art History of Mexico: An Aesthetic Viewpoint", a year-long series of lectures presented by leading authorities on Mexican art from Mexico City (UNAM), was initiated at the San Antonio branch of the National University of Mexico on February 22, 1982 and will

**NUEVA Y REVISADA EDICIÓN DE 1981
DEL
DIRECTORY OF HISTORIANS OF
LATIN AMERICAN ART**

La edición del DIRECTORIO DE HISTORIADORES DEL ARTE LATINOAMERICANO se ha publicado por el RCA. Esta es una nueva edición basada en el directorio de 1979 recopilado y redactado por Elizabeth Boone. El directorio de 1981 incluye no solo historiadores del arte y la arquitectura sino también nuestros colegas los antropólogos quienes se especializan en el arte latinoamericano. Además de la lista de individuos, hay lista de instituciones de enseñanza superior a nivel de graduado. El directorio también tiene un índice con especialistas incluidos a base de interés.

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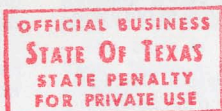
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REVIEW**

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