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DIRECTOR'S NOTE:

With this issue we celebrate the fourth anniversary of the *RCA Review*. From the beginning we sought to provide information and a forum for scholars, students, and others interested in the arts of the Hispanic world, to include Spain, Portugal, and Hispanic America (encompassing the Pre-Columbian, Colonial, Modern and Contemporary epochs in the New World). Initially, we wanted the *Review* to be more than a newsletter which would provide information of interest to the field. It should also deal with issues affecting the study of these materials. Thus, we instituted the essay as a lead article in the *Review* for such discussions. One of the seminal essays was Joyce Bailey's "The Study of Latin American Art History in the United States: The Past 40 Years" (*RCA Review*, Vol. 1, No. 2:1-3). Her call for the founding of an *association for Latin American art* led to the creation of the *ALAA* which will be holding its third annual meeting in San Francisco on February 26, 1981. Elizabeth Boone's article "U.S. Universities and Latin American Art History" (*RCA Review* Vol. 2, No. 3:2-3) and my essay "The Study of Latin American Art: How did we get this way?" (*RCA Review*, Vol. 2, No. 4:1-3) addressed similar questions concerning our relationships with our colleagues in the history of art (and the *College Art Association*) who have consistently ignored the study of the Hispanic World. This has been borne out by Bailey's review of the publication record of the *Art Bulletin* over a twenty year period, Boone's review of the degrees awarded in U.S. institutions with an emphasis on Latin American art, and my essay exploring the reasons for this neglect.

We covered other areas of concern relating to the study of Pre-Columbian art (Quirarte, "Methodology in the Study of Pre-Columbian Art" *RCA Review*, Vol. 1, No. 1:1-4); Spanish art (Sobre, "Retablos - A New Look at the Altarpiece Form in Spain" Vol. 1, No. 3:1-3); and Colonial art (Mullen, "Art Styles in Hispanic Latin America: An Identity Crisis", Vol. 1, No. 4:1-2).

With Volume III we announced a new direction by calling for papers relating to the three major epochs of Latin American art starting with Pre-Columbian art for Volume III (1980), Spanish and Spanish Colonial art for Volume IV (1981) and Modern and Contemporary art of Spain and Latin America for Volume V (1982).

With this issue we also want to thank our readers for their support which has made it possible for us to continue publishing the *Review*.

I want to especially thank Ann Schlosser, Research Associate at the RCA and Marie Waters, a member of the RCA staff, for their assistance.



NOTES ON THE ARCHITECTURAL DESIGN OF THE SAN ANTONIO MISSION CHURCHES

Malcolm H. Kenyon

A close inspection of the five existing mission churches erected in San Antonio, Texas, during the Eighteenth Century arouses historical speculations not readily answered by available materials. The size and scope of the design of several of these churches, the richness of their decorative forms, their use of massive stone masonry, vaulted roofs, and domes, with committant technical problems of loads, thrusts, and stresses--all imply a level of architectural sophistication not readily anticipated in a frontier environment.

Enumerable questions can be raised regarding the architectural training of the men who built these churches, their prototypes, their use of plans or models, the methods used to calculate loads and stresses. Because of extreme difficulty in obtaining sources which speak to these questions, as will be noted below, I will confine my present efforts to addressing the following questions:

1. How was the architectural design circumscribed by local building materials?
2. What design forms were used and what were their cultural origins?
3. How much cross-influence in design is discernable among the five missions?

The resolution of these questions with respect to the San Antonio mission churches is rendered difficult by numerous inadequacies in both primary and secondary materials available. A general survey of architectural literature indicates that abstract considerations of form and space relationships *per se* are a relatively recent innovation, and are therefore quite absent in most available materials. This problem is compounded by the fact that those historians who have written accounts and descriptions of the San Antonio missions reflect a

lack of architectural background in most cases, and are consequently silent on technical matters of design and construction. Those few writers who have taken a more tectonic approach still tend toward subjectivity and unfounded speculation (e.g., Corner, 1890 and Brooks, 1936). Available primary sources, largely Franciscan reports, do not identify architects and other principal construction personnel, similarly are most sparing with tectonic details, and shed no real light on specific construction methods. These sources principally reflect a fitting ecclesiastical concern with spiritual rather than temporal matters and a modest anonymity on the part of the principal characters.

Probably the most useful preliminary to unraveling these historical problems is the establishment of an accurate chronology of construction, deterioration, and reconstruction for the five San Antonio mission churches. This is necessary in order to determine construction overlaps for cross-influence study, to synchronize the presence of specific missionaries with construction periods in an effort to identify architects, and to pinpoint reconstructed vice original features in order to ascertain the fidelity of constructed features to original forms. The degree of precision to which this chronology may be established is impaired by the sketchy nature of primary sources and contradictions in many secondary sources. Confusion is heightened by the frequent tendency of many writers to confuse the terms "mission" and "mission church". As will be seen, there was considerable lag between establishment of the mission and construction of the present church at four of the five San Antonio missions. Multiple church constructions on four of the five sites provide additional chronological pitfalls. In some cases, errors appear to be due simply to a succession of uncritical borrowings from earlier secondary sources and a lack of concern for proper documentation (e.g., compare Thrall 1879, Brown 1892, and Sturmburg 1920). I have compiled the following chronologies as accurately as possible from sources available to me:

SAN ANTONIO DE VALERO: The mission San Antonio de Valero was established on 1 May 1718 (Dolores 1961:248). A note in Part I of the Valero baptism book states that on 8 May 1744, the first stone of a new church was laid by Fray Mariano Francisco de los Dolores and Fray Diego Garcia of that mission (Bolton 1907:301). A report by Fray Francisco Xavier Ortiz, on an inspection tour of the Querétaran missions in mid-1745, states that the original adobe church had fallen down and that a new stone and mortar church was under construction (Castañeda 1938-1950, 3:111). However, in a 1762 report by Fray Mariano Francisco de los Dolores, we find that the Valero church had collapsed due to "the poor intelligence of the builder" and that another church was under construction, using cut-stone masonry to provide adequate support for the vaults (Dolores 1961:249). It appears, therefore, that the first "permanent" church on the site (which I will arbitrarily call "Valero I": this style of designation will be continued throughout to avoid confusion when there are several different churches on the same site) met its demise prior to 1762; and that the church under construction in 1762 (Valero II) was to become the "Alamo" church (Brooks 1936:79, 137;

Castañeda 1938-1950,4:4; Corner 1890:8).

The building of Valero II was a very slow process. Fray Juan Agustín Morfi notes that the church was still under construction during his 1777-78 inspection tour (Morfi: 1935:93). In May 1789, Fray José Francisco Lopez, Father President of the Texas Missions, reported that the walls had been built as high as the cornices, the cornices were in place only in the dome of the presbytery, and that the front facade of wrought stone had been completed as high as the walls. However, construction had stopped "many years ago" due to a lack of qualified workmen (Wallace 1963:29). Valero II was apparently never completed (Brooks 1936:82). The martial vicissitudes of this building in the 1830's are well known. During the 1850's the front facade was altered to its present height and shape when the church was converted to a U.S. Army quartermaster depot (Corner 1890:11). Because of the extensive alterations to the upper portions of the structure and the alien nature of its roofing, the main value of Valero II to an architectural study lies in its foundation plan and the original wrought-stone portions of the entrance facade.(Fig. 1)

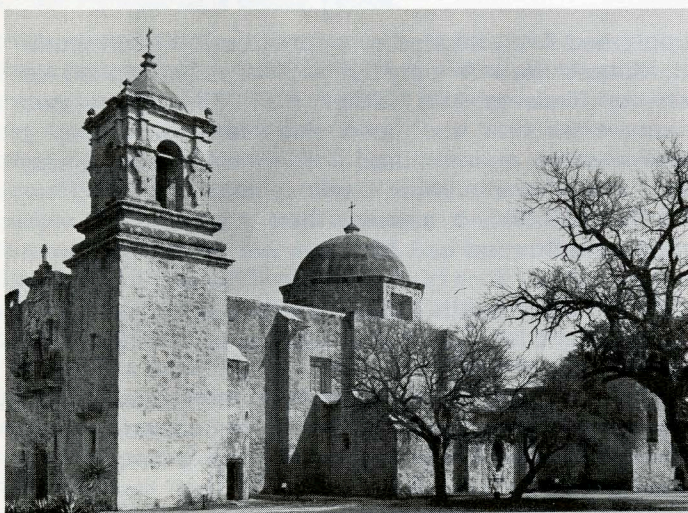


1. San Antonio de Valero. Facade.

SAN JOSÉ Y SAN MIGUEL DE AGUAYO: The San José mission was established in 1720 by Fray Antonio Margil de Jesus (Morfi 1935:95). In 1749, Fray Ignacio Antonio Ciprián wrote that San José "has a friary of stone with arched corridors, and a very interesting church, capable of accomodating 2,000 persons" (Castañeda 1938-1950,3:124). In 1758, Governor Jacinto Barrios y Jauregui inspected the mission and described the church as being a good stone-and-mortar building, having a tower with bells, a transept with chapels at either end, a single nave with a vaulted roof, and large enough for 2,000 people (Castañeda 1938-1950,4:11). Interestingly enough, this is not the present church, and can be designated San José I. Fray Gaspar José de Solís recorded in his diary that on 19 March 1768 he and Don Hugo de Oconor laid the first two stones of a new church at San José (San José II), which was to be of stone and lime, 50 varas long and 10 varas wide at the transept (Kress 1931:48). On 6 April 1768, Solís recorded that "although this mission does not actually have a church, it is building a

very adequate one" (Kress 1931:51). It would appear, therefore, that San José I was razed prior to the commencement of San José II. Whether the razing was prompted by incipient signs of failure of the type which collapsed Valero I is not recorded.

In 1777, Morfi observed that there was very little left to be completed on the new church. He described a church with three vaulted naves, 50 varas by 10 varas, and provided such a substantial amount of detail that this building is readily recognizable as the present church (Morfi 1935:96). The San Antonio missions were secularized by decree of the Commandant General of the Provincias Internas on 10 April 1794 (Castañeda 1938-1950,5:46). All of the mission churches suffered deterioration to a greater or lesser extent from the neglect which followed secularization, and San José, suffered extensive damage. By 1826 San José, San Juan Capistrano, and San Francisco de la Espada were so ruinous that sale of the stone in the walls was contemplated (Castañeda 1938-1950,6:348). By 1840 Father Calvo, rector of San Fernando in San Antonio, had to have the San José chapel almost totally overhauled before occasional services could be held (Scarborough 1928b:503). Vandalism of the elegant front facade had begun as early as 1843, according to the diary of William Bollaert. He recorded that only one cracked bell remained in the tower and that the chapel was full of bats (Hallon 1956:226,232). In 1859 Benedictines from St. Vincent's Abbey in Pittsburg undertook repairs to the conventual buildings which produced the Gothic arches seen today. In a storm in December 1868, the north wall, roof, and dome collapsed (Corner 1890:18-19). No preservation was attempted until 1917. On 9 March 1928, heavy rains caused the collapse of one-half of the bell tower, but repairs were commenced with utmost caution to ensure authenticity (Scarborough 1928b:503-504). In the 1930's a thorough restoration of the north wall, vaults, crossing dome, and details was made under the direction of Harvey P. Smith (Brooks 1936:140). In summary, therefore, it should be stated that stylistic and structural analyses of San José's dome, roof vaulting, *convento* arches and vaulting, bell tower, and front facade should be approached with the circumspection due to any architectural restoration. (Fig. 2)



2. San José y San Miguel de Aguayo. General View.

NUESTRA SEÑORA DE LA PURÍSIMA CONCEPCIÓN DE ACUÑA: Concepción mission was established on 5 March 1731 (Chabot 1935:24). There is a persistent tradition that the permanent church was begun the same day, but there does not appear to be adequate evidence to confirm this (e.g. Brown 1892:25). Construction must have started very shortly thereafter, however, as reports in 1743 (Fray Benito Fernandez de Santa Ana) and 1745 (Ortiz) note a stone-and-mortar church under construction and half complete (Castañeda 1938-1950,3:115; Chabot 1935:26). In 1762 Dolores described an apparently completed church 8 varas by 32 varas, vaulted construction, a dome (*media naranja*), two towers with bells, and chapels under the towers (Dolores 1961:253). This description fits the church standing today. (Fig. 3)



3. Nuestra Señora de la Purísima Concepción de Acuña. Facade.

Concepcion did not suffer as greatly as the other four mission churches from neglect and abandonment after secularization. Bollaert in 1843 described the church as "in pretty good order still", in spite of bats' nests and about a foot of bat guano inside the nave (Hallon 1956:231). Some restoration was performed between 1859 and 28 May 1861 by the Brothers of Mary, and a rededication on 2 May 1887 may indicate another period of inactivity followed by some restoration (Corner 1890:16; Schmitz 1965:27). In the 1930's it was recorded that one of the walls of the infirmary was missing and the steps leading to it were makeshift (Brooks 1936:124). These are both an integral part of the church building proper, being located in the sacristy wing, and are therefore mentioned here. These features are presently both completely restored. There were no major reconstructions at Concepción, however, as there were no major structural failures.

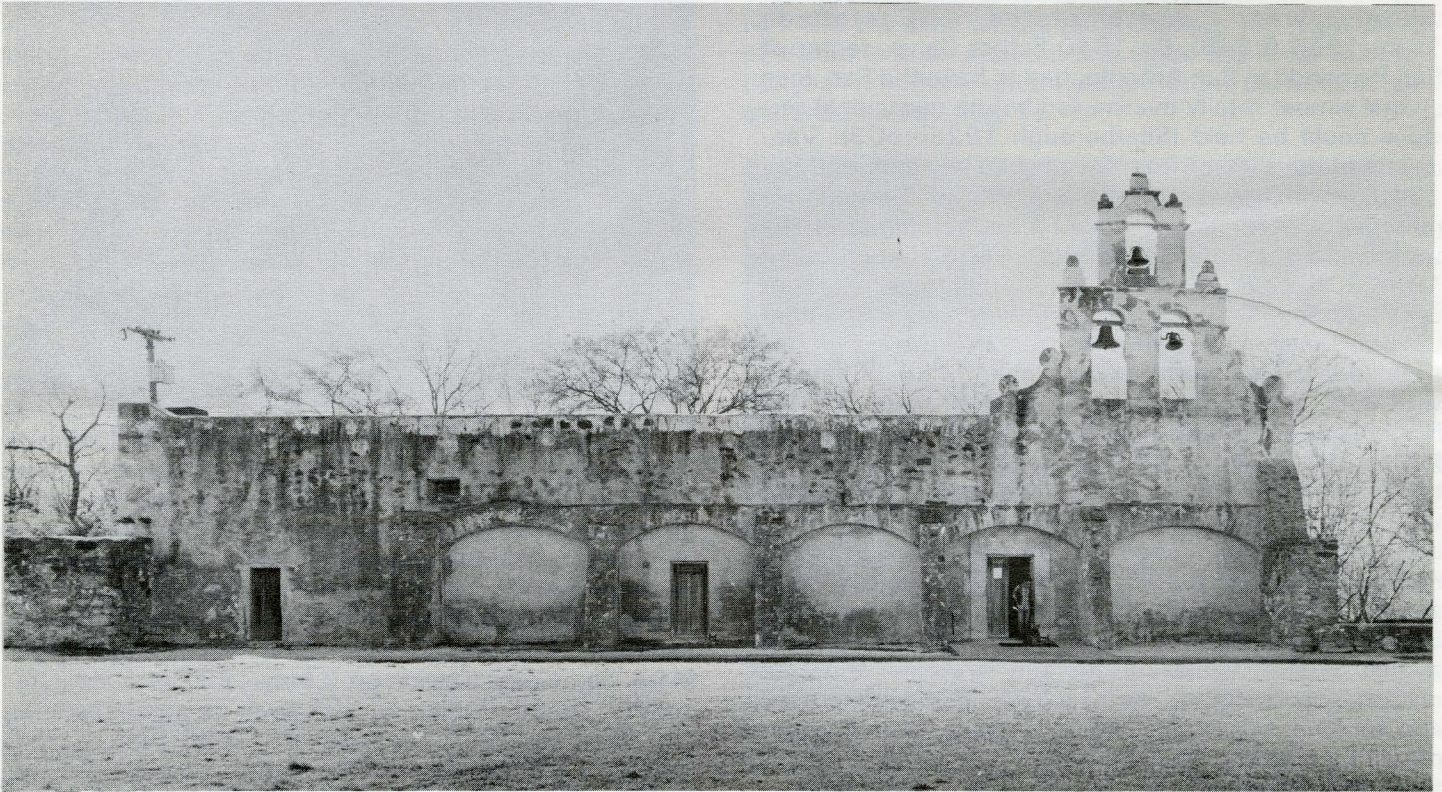
SAN JUAN CAPISTRANO: San Juan mission was founded 1 March 1731 (Scarborough 1929:251). In 1745 Fray Ortiz reported that the mission church was still temporary, consisting of mud-plastered brush with a straw roof (Castañeda 1938-1950,3:113). In 1762 Fray Mariano reported that the San Juan church was a room of 25 varas, well-constructed, with a corresponding sacristy. He also speaks of the church as a unit of the *convento* (Dolores 1961:255). This size and configuration is a suitable description of the present church on the San Juan site. It appears then that this church, San Juan I, was started after 1745 and was completed

prior to 1762.

Since neither the 1762 Dolores report (1961), nor Morfi, 1777(1935), mentions a new church under construction at San Juan, it comes as a surprise when Lopez reports in 1789 that a new church on the site has been held up half-complete due to a lack of Indians and the penurious finances of the mission (Wallace 1963:30). This church, San Juan II, was apparently begun after 1777 and was certainly never completed. The foundations and north wall of San Juan II are still extant on the east side of the San Juan mission quadrangle. The remaining wall is about 10-12 feet high and incorporates two dressed-stone piers which appear to have been intended to support arches for roof vaulting. The nave dimensions are not much greater than those of San Juan I.

The deterioration of San Juan after secularization and abandonment was apparently quite rapid. As

previously mentioned, the building was ruinous by 1826, and in 1843 Bollaert wrote that part of the belfry and walls were all that remained (Hallon 1956:232). Reconstruction information on San Juan is particularly scarce, perhaps because the relative architectural simplicity of the structure has not affected imaginations as greatly as the larger San Antonio mission churches. Examination of an old, undated photograph, probably made in the early 1900's (Sturmburg 1920:124) shows the east and north walls standing, the campanario in place, and the roof missing. The present roof is therefore a reconstruction; and the present interior, completely stripped for additional recent restoration, lacks any vestige of its original appearance. However, the two most interesting features, the side wall relieving arches and the campanario, appear to have retained their original form and structure. (Fig. 4)



4. San Juan Capistrano. General View.

SAN FRANCISCO DE LA ESPADA: The Espada chronology is made particularly difficult by the confusion of two separate church buildings in especially vague sources. One (arbitrarily, Espada I) is now represented by a fairly large rectangular foundation with stabilized stone walls not greater than three feet high. To the northwest of Espada I is the building now known as the Espada mission church (Espada II).

According to Morfi, the Espada mission was established contemporaneously with Concepción and San Juan in 1731 (Morfi 1935:99). In 1745 Ortiz reported that a new stone-and-mortar church had been started, and that the sacristy had been completed and was being used for services (Castañeda 1938-1950,3:114). I cannot say, based on available evidence, whether Ortiz was referring to Espada I or II. In 1762 Fray Mariano reported that construction had been held up by a lack of good stone, but that a new

supply had been located and construction had resumed. Meanwhile, a "roomy building" was being used for services (Dolores 1961:258). In 1777 Morfi stated that the church had been demolished because it threatened to collapse and that services were being held in an "ample room" with a choir and sacristy (Morfi 1935:99). It appears then that Espada I was under construction in 1762 and was razed, complete or incomplete, prior to 1777. Fray Mariano's "roomy building" became the church preserved for posterity, Espada II, and like San Juan I, was never intended to be a permanent church.

Espada, like San José and San Juan, was rapidly ruined after 1794. By 1843 the church was somewhat less ruinous than San Juan, according to Bollaert (Hallon 1956:233). Fortunately, a fair amount is known about the restoration of Espada. In 1840 Rev. Jean-Marie Odin caused sufficient repairs to be made

so that occasional services could be held. Major restoration was performed by Fray Francisco Bouchu, 1855-1907 (Scarborough 1928a:390-393). Bouchu's renovation was so thorough that only the front wall retains portions of the original work. The shape of the front facade and campanario may have been affected as well (Corner 1890:22). It is at least fortunate that the most striking feature of the entire church, the front door arch, is original. (Fig. 5)

Having established a rough chronology as a basic framework for the study, the next logical step is to examine the church buildings themselves for distinctive structural and architectural features. It is apparent that the first controlling factor influencing the structural design of any building are the materials available for its construction. Where form is not dictated by limitations inherent in the selected materials, the architect is free



5. San Francisco de la Espada. Facade.

to develop forms to suite his own tastes and to exploit the advantageous qualities of his materials. Applying this principle to the San Antonio mission churches, it can be seen that their structural form was largely dictated by a lack of suitable long timbers in the area for use as roofing beams. Since adequate amounts of usable building stone were available, this material came to be used not only for walls but also for roofing vaults (Brooks 1936:54). The great weight of the masonry vaults in turn largely dictated the structural form of the bearing walls.

As has been seen, all of the permanent church buildings constructed at the San Antonio missions were of stone-and-mortar. Their structures mostly consist of rough-stone masonry, and appear at one time to have been at least partly stuccoed with plaster or cement. I was informed at Concepción that the walls of that church have a packed core of adobe. Evidence for

this is the large amount of adobe which can be seen bleeding through cracks in the walls in various places. Ashlar was used where sharp lines or precise load-distribution alignment was required, such as in door and window arches, tower corners and caps, rib-bearing piers, and high-stress arches such as transverse ribs and relieving arches.

The principal stone used was limestone. A major quarry was located near Concepción mission and supplied stone for Valero, Concepción, and San José (Chabot 1935:34). Morfi described this stone as of a light and porous variety which hardened within a few days of quarrying, fusing with the mortar (Morfi 1935:96). Quarries were also located near Espada and outside the west entrance to San José (Brooks 1936:141; Castañeda 1938-1950,4:10). Decorative portions of San José (facade; sacristy window, door, vault arch capitals; and *convento* balustrade) were executed in a pinkish limestone, which Morfi stated was so soft that it could be shaved like wood but which could be polished like marble after air-hardening (Morfi 1935:97).

Another important material used was concrete. Brooks states that unreinforced concrete, poured into wooden forms, was used in the construction of the domes and vaults of the large churches (Brooks 1936:51-52). At least one source of lime for concrete was the lime and brick furnace near San José mentioned by Solís in 1768 (Kress 1931:50). Burned brick does not appear to have been given any major structural applications in the church buildings proper. Where bricks do appear (e.g., the Espada campanario, cloister arches of the San José *convento*), it is in the context of patches in an otherwise masonry structure, suggesting later repairs.

A brief survey of some of the major structural elements in the San Antonio mission churches is now in order, with particular emphasis on design parallels and notable architectural forms:

FOUNDATION PLANS: Cruciform naves appear, or were used, at Valero II, Concepción, San José I (based on Governor Barrios y Jáuregui's mention in 1758 that this church had a transept--Castañeda 1938-1950,4:11), and Espada II, San José II, San Juan I and II, and Espada I had rectangular naves. In view of the almost total reconstruction of the side walls of Espada II by Fray Bouchu, it is not really certain that the original plan was cruciform. Evidence indicates that Valero II was built on the foundations of Valero I, in a plan very similar to that of Concepción.

All the San Antonio mission churches, with one exception, place the front facade and main entrance on the narrow dimension of the main nave. San Juan I, uniquely, is a side-oriented building and has the two main entrances located in the east wall on the long dimension of the nave. At Valero II (I), Concepción, and San José II, the main entrance is flanked by two integral, square tower bases which extend externally from the nave sidewalls, and which house small rooms or chapels on the ground floor. The nave of the ruins of San Juan II has a large octagonal foundation attached to the south wall near the altar end. This unique feature may have been intended as the sacristy, and could also have been the base for an intended tower. The oc-

tagonal shape would additionally lend itself to surmounting the tower with a dome.

BELL TOWERS: Concepción and San José II presently mount similar bell towers, with square cross-sections, belfries pierced on four sides by Roman arches, and topped by pyramidal stone caps. Concepción mounts two such towers, while San José has one, on the right-hand tower base. There is no indication that a tower was ever constructed on the left-hand base, or that one was ever intended, although construction of an unused base seems peculiar. San José I also had only one bell tower (Castañeda 1938-1950,4:11). Corner states that Valero I originally had two towers like those on Concepción, and that the general appearance of the two churches was apparently very similar (Corner 1890:8-10). Whether intentions for completion of Valero II also included the construction of two towers is not recorded.

San Juan I and Espada II solved the problem of mounting bells by constructing campanarios vice towers. In both cases, the campanarios are simply vertical extensions of the walls of the church and are practically identical to the last detail: both are double-tiered walls, pierced by three Roman arches, capped with finials, and flanked by consoles at the joint of the lower tiers with the tops of the walls. It is interesting to note that the two churches with campanarios were also the two churches not intended to be permanent: the construction of a campanario seems to be a most expedient method of converting a simple, boxy building to the more distinguished aspect of a church.

Outside of the one standing wall and partially completed baptistry of San Juan II, I have been unable to find any indication of the structure of San Juan II or Espada I above their foundations.

ROOFS, VAULTS, DOMES, and LOAD SUPPORT: All direct and indirect evidence indicates that Valero I and II, Concepción, San José I and II, San Juan I and II, and Espada II had, or were intended to have, masonry vault roofing. At Concepción, the original roof is in place; at San José I, Barrios y Jáuregui described the roof as vaulted (Castañeda 1938-1950,4:11); at San José II, the original roof is known to have been a masonry vault and the present roof is a reproduction of it; at Valero II the inner walls of the nave are lined with pilasters which would have been used to support vault ribs (Corner 1890:16ff); and at San Juan II, distinct ashlar piers are set in the masonry of the remaining wall and were undoubtedly intended to support ribs. Evidence for Valero I, Espada II, and San Juan I is somewhat more indirect. If Valero I was domed, as Corner states (1890:10), masonry ribs and vaulting would have been required to support the weight. The evidence for San Juan I is preponderant: although the structure has a modern, flat roof, the original side walls are massively reinforced for load and thrust by a series of five relieving arches in each side, with the arch piers strengthened against thrust by sloping buttresses. A larger sloping buttress is located on the north end of each wall. Espada II has a modern planked roof supported by transverse beams on single corbels, and the reconstructed side walls lack buttressing. Brooks states, however, that he believes that the original roof was a low masonry barrel vault (Brooks 1936:72).

It is most likely that the vault form selected for all the San Antonio mission churches was the barrel vault, reinforced by transverse ribs in the form of masonry round arches. This is the form of roofing presently seen at Concepción and San José. (A notable and unique exception to barrel vault roofing is the triple-domed roof of the San José sacristy.) The Concepción roof is technically a groined vault (i.e., a vault formed by the intersection of two barrel vaults) with the groins interrupted by the mounting of a dome drum. The barrel vault was not just applied to church buildings in San Antonio: the San José granary and Concepción conventual buildings are also so roofed.

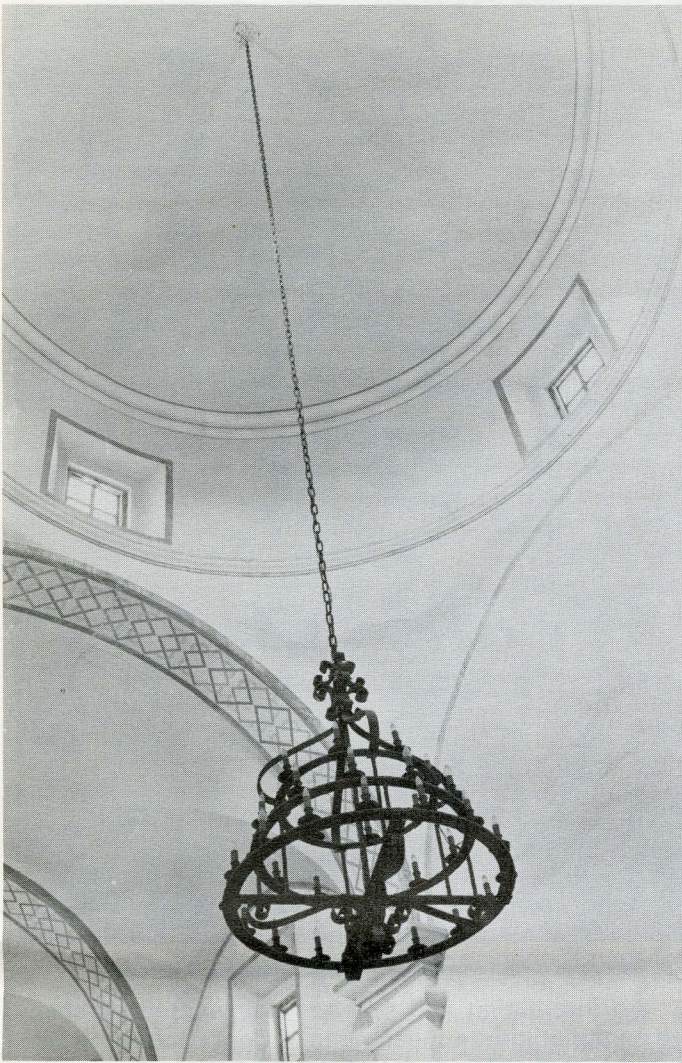
Once the structural difficulties presented by mounting masonry roofs are accepted, the barrel vault is the simplest form to employ. The barrel vault is generated by the continuous repetition of a single constituent arch form, and the solution of thrusts for the entire vault is simply an extrapolation of the analysis of one constituent segment (Kidder and Parker 1931:1549).

Contemporary sources are mute as to the construction techniques employed to erect the enormous masses represented by these masonry vaults. Kubler (1948:177,183) indicates that this lack of technical data is generally common throughout New Spain as well, but provides an outline of methods shown to have been used on Mexican churches: a platform scaffold was built in the haunches of the vault a little above the impost level; the rib design was laid out on the scaffold; wooden centerings were constructed to locate the keystones, and the stones of the ribs were supported on wooden columns, the ribs were constructed first and then the masonry web between the ribs. It is interesting to speculate that if the construction of masonry vaults was dictated by a lack of suitable long timbers in San Antonio, what difficulties were experienced in erecting the necessary scaffolding?

The architectural sophistication of the builders of the San Antonio mission churches is probably nowhere better shown than in the use of domes. Domes were employed in Concepción, San José II, and (presumably) Valero I. In both of the existing examples, an unribbed dome, capped by a lantern, is mounted on an octagonal drum on pendentives. In San José the load of the drum is borne on two sides by transverse ribs of the nave vault, and on two sides by the nave sidewalls. (Fig. 6) At Concepción the dome is centered over the crossing of the transept, and the load is borne on four sides by vault ribs.

At Concepción and San José the vault ribs are sprung from pilasters on the inner walls of the nave. Thrust is countered by corresponding external engaged vertical piers, those at Concepción being capped by pointed finials. As previously stated, inclined buttresses were used in San Juan I. Flying buttresses do not appear in the structure of any of the churches proper. A very nice set was used, however, to support the walls of the San José granary.

ARCH FORMS: The two principal arch forms used in the San Antonio mission churches were the Roman round arch and certain Moorish forms. Gothic forms do not appear except in the San José *convento*, where they are a nineteenth century, non-Spanish addition. Roman arches were used for the vault ribs and bell



6. San Jose y San Miguel de Aguayo. Interior view of the Dome.

tower openings of Concepción and San José II; the bell openings in the San Juan I and Espada II campanarios; belfry stair doors at Concepción; and the relieving arches of San Juan I.

Application of Moorish forms was no less structural, but certainly more decorative and distinctive. The front door arch of Espada II is a horse-shoe arch with foliated haunches. The essential form is a trefoil, but the addition of two small, right-angle notches in the soffit converts the arch technically to a quinquefoil. (Fig. 7) The front door arch of San José II is also a Moorish quinquefoil. At Concepción an arch spanning the infirmary stair and supporting in part the second floor of the sacristy wing is a quinquefoil with rather widely spread haunches, essentially a trefoil in form and modified by notches in the soffit in a manner which makes the form an extremely close parallel to the Espada front door arch. (Fig. 8) The working of a seashell pattern into the intrados of a round arch, such as in a niche over the front door of Concepción and in the baptistry door of San Juan II, produces a multifoil profile, another popular Islamic form.

DECORATION: The non-movable, non-structural decoration of these churches can be divided into two categories: sculptural and painted. Sculptural parallels can be drawn between Valero II, Concepción, and San José II: all three have sculptured front facades, those of



7. San Francisco de la Espada. Quinquefoil Arch over main entrance.



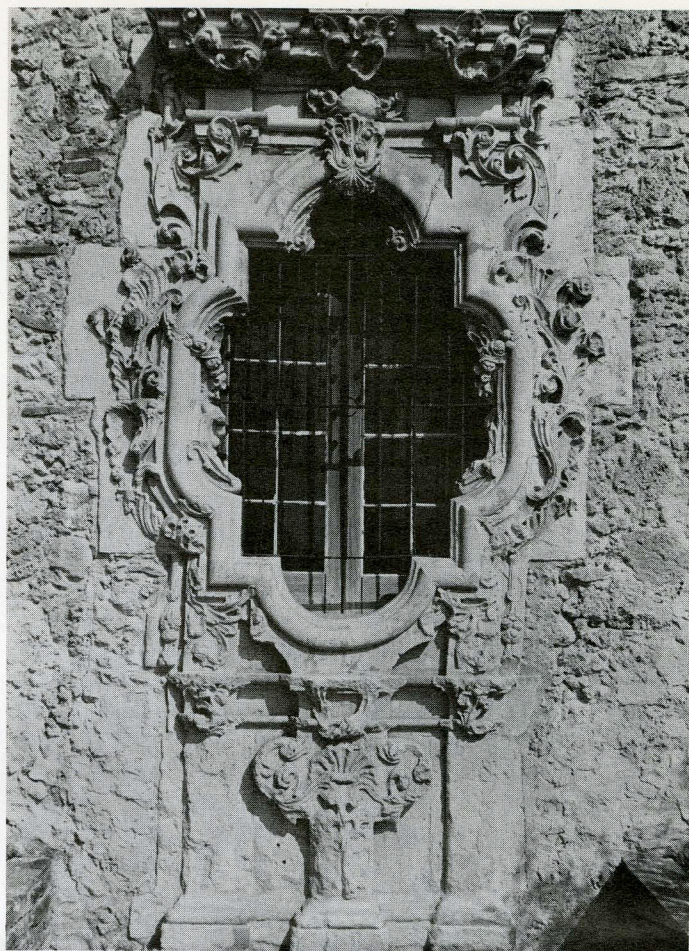
8. Nuestra Señora de la Purísima Concepción de Acuña. Quinquefoil Arch over the stair to the infirmary.

Valero and Concepción being comparatively less lavish and in lower relief than the elegant, high-relief baroque facade of San José. Sculptural work of a comparable style and quality, and perhaps all the work of the same man, appears in several other applications in the San José church. (Figs. 9 and 10)



9. San José y San Miguel de Aguayo. Facade.

The authorship of the San José sculptures is open to conjecture. Tradition ascribes the work to one Pedro Huizar, but I have not found any reliable evidence to support this tradition. It is known that there was a Pedro Huizar in the area during the period. In 1793 he was the official surveyor for Governor Muñoz; and in 1794, during the distribution of secularized mission lands, he was granted tracts at Valero and Concepción in payment for his services, but no mention of sculptural ability is made (Castañeda 1938-1950,6:40, 42, 58). Scarborough interprets Morfi's statement "it is all the work of the sons of the mission" (Morfi 1935:96) to mean that the work was largely performed by Indian craftsmanship (Scarborough 1928b:500). A comparison of the refined style and execution of these sculptures with contemporary examples of Indian artistry evidenced in the frescoes of Concepción, San José, or San Juan renders this interpretation highly unlikely. It is the work of a trained European hand, and Pedro Huizar must remain a candidate.



10. San José y San Miguel de Aguayo. Sacristy window.

An interesting and perhaps unexpected perspective on the original appearances of Concepción and San José II is that the exterior of the former, and at least a portion of the exterior of the latter, were brightly frescoed in red, blue, yellow, and orange. A portion of the exterior frescoing at San José remains visible today. The interiors of Concepción, San Juan I, and Espada II were also frescoed (Brooks 1936:130-133,143; Corner 1890:16, 19; Dolores 1961:253; Scarborough 1928a:395).

In conclusion, it should be said that the San Antonio mission churches are their own best record. No single name emerges from the records identifiable as an architect or builder: the artists behind these buildings are shrouded in anonymity. Plans, if used, have not survived. We do have indirect evidence that plans of some sort may have once existed: it is recorded that in 1748, during a fund allocation dispute in the building of the San Fernando church in San Antonio, designs for the new church were submitted to an architect for evaluation (Castañeda 1938-50,3:100). Similarly, technical details of construction and structural engineering are omitted, leaving us to wonder what rules and formulae were employed to erect such ambitious structures. That at times either the engineering or the workmanship proved inadequate is shown by the premature demise of Valero I and Espada I. On the other hand, to succeed in creating on the remote frontier structures of the mass, complexity, and beauty of Concepción and San José, employing a native labor force lacking any previous tradition in masonry construction, is sufficient to command our sustained admiration.

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DISCOVERING A LOST MASTERPIECE: THE VIRGIN OF VALVANERA BY MIGUEL CABRERA

Robert J. Stroessner: Curator
New World Art, THE DENVER ART MUSEUM

Mid-18th century painting in Mexico was dominated by the artist Miguel Cabrera whose massive output overwhelmed his contemporaries and earned him his title of "the divine". His works were in such demand in both Europe and the Colonies that a large studio of assistants helped complete many commissions of enormous scale. He was a founder of the first painting academy, published comments on the Virgin of Guadalupe, had his works presented to the Pope and other dignitaries of the Church and Court, and his personal style dominated Mexican painting to the end of the colonial era.

Late in life Cabrera received his most costly and important commission, to re-decorate the great church of San Francisco in Mexico City and to design the newly founded chapel to the VIRGIN OF VALVANERA. The old monastery was transformed into one of the most splendid temples in the New World. Its art treasures accumulated over three centuries were displayed, as in St. Peter's in Rome, to inspire the faithful with the riches and power of the Church. The undertaking was supported by the Tribuno del Consulado, whose members included the richest merchants and Spanish nobles in Mexico.

The VALVANERA CHAPEL was completed in the new ultra-baroque (ESTIPITE) style following Cabrera's earlier work for Santa Prisca in Taxco. The Greek-cross

floor plan centered all attention to the center where a CYPRES altar (a free standing spire) was constructed. Cabrera painted four enormous oval paintings for the transept walls and his "great" painting of the patroness for her altar beneath the choir.

The VIRGIN OF VALVANERA was an archetypal Spanish Madonna, patroness of the Rioja district where her image had been venerated since the 10th century. According to tradition the original image was a statue miraculously discovered in a hollow tree. The Gothic style Virgin, seated on a throne of eagles, is similar to the near-mythical Queen Inez.

Cabrera was famous for his paintings of the Virgin; his comments on the tilma of Guadalupe and his copies of that work were sent to Rome. Equally famed for his portraits, the serene face of the Virgin brings to mind so many young priests and nuns portrayed at the time of their final vows. Cabrera has very subtly Mexicanized the Spanish Madonna. She is given a dark complexion similar to the Guadalupe and wears the crown of a bride of Christ with the dowry of a nun at her feet. The similarity to the portrait of his daughter taking her final vows that same year of 1765 is notable. A quick comparison of this painting with other paintings of the Virgin by Cabrera clearly shows his deep personal and loving rendering of this masterpiece.



"The Virgin of Valvanera," 1765, by Miguel Cabrera. Oil on canvas, 70" by 46". Photo courtesy of the Denver Art Museum, Denver, Colorado.

This painting (and the San Francisco project) had

very special meaning for the artist and was his last great work. After a long illness he died early in 1768 -- "and when his divine majesty who I have served takes me from this present life, I wish that my body be shrouded in the habit of our father Saint Francis and that I be buried in his church -- as here dictated by my last will and testament".

Cabrera did not get his final wish. The San Francisco project, so grandiose and costly, was seen as a symbol of Spanish arrogance and exploitation and therefore was one of the first targets of Mexican revolutionaries. The treasures housed in the church were wantonly destroyed or dispersed. Cabrera's four enormous oval paintings, stripped of their frames, were rescued by José Bernardo Couto for the Academy of San Carlos from where they were later moved to the National Cathedral. The chapel of Valvanera was stripped. The finest example of Cabrera's ultra-baroque style was destroyed, and the chapel became a Methodist church. But what happened to the famed Spanish Madonna, the VIRGIN OF THE VALVANERA?

It was lost for the rest of the 19th century and reemerged as a "period decoration" in a Riverside, California inn early in this century. The painting changed hands several times before partial cleaning revealed the date and signature. Its true importance was discovered when it was offered for loan to the Denver Art Museum. Now, after complete structural conservation and cleaning, one of Mexico's baroque masterpieces can be seen in the New World Gallery.



THE GENEALOGICAL SOCIETY OF UTAH: A PRIMARY DOCUMENTARY SOURCE

Robert J. Mullen

The University of Texas at San Antonio

One of the most vexing problems for the architectural historian of colonial Mexico (and in general for Latin America) is locating primary sources for documenting construction dates of its many churches, especially those of the 16th and 17th centuries. The cathedrals, of course, are no problem, and construction dates for churches in the Spanish cities (e.g. Mexico, Puebla, Oaxaca, Guadalajara, etc.) are not too difficult to come by. But few of the thousand or more *parroquias* in the pueblos can boast as yet of primary source material. The situation for the innumerable *visita* churches is even more of a problem.

For the past five years I have been conducting on site research of the colonial architecture in the State of Oaxaca. What documents to even look for which might provide beginning dates was itself a perplexing problem. Consecration dates? Obviously, but no archive has as yet revealed such a category of documents. Salaries to pastors? First assignment by the Bishop to a parroquia? Annual reports by the pastors? All logical possibilities - but as yet unrewarding. For the present the diocesan archives of Oaxaca (such as they are, what with the turbulence of liberation and revolutionary episodes) will not readily provide beginning dates for the parroquias and visitas. What, then, about the parroquias themselves? After all it has long been a

strict Church obligation that the pastor record baptisms, marriages and burials. If one could find the *first* volume of a parish record then the completion, or at least dedication, date of the church structure could be postulated. Certainly *one* person would have been baptized, married or buried within a year after a priest had been sent to a new parroquia as its *first* pastor. But the prospect of researching records in the more than 100 parroquias of Oaxaca was a vista of staggering proportions. Until - - -

The Genealogical Society of Utah has as its declared intention "to gather records on everyone who has ever lived". During the forty odd years since this objective was announced more than a million 100-foot rolls of microfilm have been gathered by the Society. These records serve primarily the objectives of the Church of Jesus Christ of Latter-Day Saints. Realizing the tremendous potential of this vast collection, ever growing, to the world's academic community, the University of Utah Press, Salt Lake City, decided to publish a series titled *Finding Aids to the Microfilmed Manuscript Collection of the Genealogical Society of Utah*. Number 1, published in 1978 is subtitled *Preliminary Survey of the Mexican Collection*. The preface states significant collections exist for the United States, Europe, Latin America and the Far East. Three more Finding Aids are in preparation in order "to acquaint scholars with the nature and location of these types of historical manuscripts".

A branch library is located in San Antonio - and presumably in other metropolitan centers - where the microfilms can be studied at leisure. The *Preliminary Survey of the Mexican Collection* provides search information on thousands of rolls covering every State in Mexico. For Oaxaca, records from well over 100 parroquias are identified. The span of time of each parroquia's records is also indicated. As an example 47 rolls, covering the period 1743 - 1965 for the Parroquia de Santa María de La Asunción in Nochistlán were microfilmed. In this instance 1743 cannot be the earliest date of a baptism, marriage or death in Santa María because other primary sources tell us that the convento in Nochistlán was "accepted" by the Dominican friars as early as 1585, from which time it served as a parish church.¹ Even when earlier dates can be otherwise substantiated the value of these microfilms remains substantial. However, their value is most significant when beginning dates are not known. These microfilms then give us, at the very least, an *ante post quem* date of irrefutable integrity - for both parroquias and visitas.

A preliminary survey of the first roll (of 47) of film on the Parroquia de Santa María de la Asunción Nochistlán gives fascinating insights.

-The "cura de esta doctrina" is a Dominican friar who, in the opening statement, declares this book lists the names of children baptized, that it contains 214 "fojas" (folios), that it remains secure in the archives of the parish, and to which he attests by signing his name, Fray Manuel del Rosario y Zarate on the seventh day of August 1723. (Obviously the date 1743 in the *Finding Aids* is in error.)

-Entries commence "en esta cabecera" (i.e. Nochistlán) or "en este pueblo". Baptisms were performed in the pueblos, or visitas. As of 1725 ten were identified.

-In any year no more than three different signatures of friars appear, more often only two.

-For the year 1723 there were 37 baptisms, mostly in the pueblos.

-In 1724 Fray Rosario performed a baptism in a neighboring pueblo, that of "Yucuyta" belonging to the "doctrina de Yanhuitlán".

-In 1724 ninety-seven baptisms were recorded.

-A 1727 entry contains the phrase "en la iglesia parrochial de Nochistlán".

-A letter signed by the Bishop of Antequera (Oaxaca) in 1731 seems to imply that Nochistlán is to become a diocesan parish.

-This first "volume" of 214 folios ends in the year 1740.

-A new "volume" commences with a certification statement dated 20 January 1741. It is signed by Fray Juan Carreño but the number of "fojas" in this volume is not given.

-Each page is now numbered instead of only the recto as in the first volume.

-A "visita general" was conducted by the Bishop of Oaxaca in 1745, 1755 and 1764. In the latter the pastor is identified as Fray Francisco Robledo "de el Sagrado Orden de Predicadores de la Provincia de Oaxaca" - an unambiguous statement that the Dominicans were still staffing Nochistlán. (No "visita general" is recorded prior to 1745.)

-The last baptismal entry is dated 3 March 1765.

-In the period 1741 to 1765 fourteen visitas are named.

-The first volume covered 17 years (1723-1740), the second 24 years (1741-1765). The average number of baptismal entries per page is 4.5.

This brief review of only one microfilm of only one parroquia in Oaxaca reveals the wealth of information these films contain. There are thousands more on Oaxaca alone. There are tens of thousands for all of Mexico - all organized first by State and then by district or parroquia. To the Colonial art historian of Mexico and Latin America these are unmatched resources.

¹Robert J. Mullen, *Dominican Architecture in Sixteenth-Century Oaxaca*, 1975 (Arizona State University, Tempe), p.237. Dominican friars were assigned to Nochistlán in 1557. By "accepting" the convento in 1585 the Dominicans officially assumed responsibility for the spiritual welfare of the cabecera and its dependencies.

Dr. Mullen is preparing a book, *Architecture and Sculpture in Colonial Mexico* for Harper and Row Publishers, Inc. Publication is planned for 1983.



RCA NEWS

CURRICULUM MATERIALS ON CHICANO ART

Work continues on the preparation of student and instructor packets for the Chicano art history and appreciation courses. The packets, which will consist of syllabuses, reading lists, supplementary essays, and color slides, will be tested during the Fall 1981 and the spring of 1982.

The proposed courses will cover the

antecedents of Chicano art (Pre-Columbian, Colonial, and Mexican); the precursors of Chicano artists (the Mexican and Mexican American artists); and the art of the contemporary Chicano muralists, easel painters, postermakers, and sculptors (see *RCA Review*, Vol. 3, Nos. 3-4 for more information).

EL MUNDO DE CALDERON

El Mundo de Calderón is an academic effort by the University of Texas through its Research Center for the Arts to celebrate San Antonio's Hispanic heritage with a program of lectures and symposia on the occasion of the tricentennial of the death of Spain's famous playwright Pedro Calderón de la Barca.

The scholarly events will complement the "non-scholarly" (cultural) events occurring in San Antonio at the same time in celebration of the tricentennial of the death of Pedro Calderón de la Barca (1600-1681) and the 250th anniversary of the arrival of the Canary Islanders to San Antonio. The celebrations of these two anniversaries have been combined to add a cultural dimension to the Canary Island festivities and to add local significance to the international celebration of Calderón's anniversary.

The Research Center for the Arts is sponsoring the scholarly events relating to the art, music, and dramatic literature of seventeenth and eighteenth century Spain and Spanish America. A schedule of the events is given below.

- A. *The Varieties of Theatrical Experiences in Calderon* (A Symposium)
San Antonio Museum of Art
March 10, 1981 (1:00-5:00 PM) Moderators:
Rodolfo Cardona (Boston U.) and
Joseph Michel (UT San Antonio)

Calderon as Dramatic Text and as Theatrical Performance

1. "Calderón Today", James Maranniss (Amherst College MA)

Calderon as Dramatic Innovator

2. "Calderón: Precursor of Total Theatre", Jack Sage (London, England)
3. "Calderón's Influence on European Romantics", Everett W. Hess (San Diego State U.)

Moral and Social Conflicts in Calderón's Era

4. "Los Vehiculos de la Comunicacion Escenica", Jose Ruibal (New York and San Antonio)

- B. *Calderón de la Barca and Seventeenth Century Spanish Literature, Music, and Art* (Lecture Series)

San Antonio Museum of Art
March 11, 1981 (1:00-5:00 PM)

1. "Golden Age Literature in Spain", Theodore Kassier (UT, San Antonio)
2. "Calderón's Drama and its Relationship to Golden Age Literature", Patricia Kenworthy (Vassar College)

3. "Calderón's Drama and its Relationship to Seventeenth Century Music", Jack Sage (London, England)
4. "Calderón's Drama and its Relationship to Seventeenth Century Art", Robert ter Horst (U. of Arizona)

- C. *Musical Life in Baroque Spain and Spanish America* (A Symposium)

The Witte Museum

March 14, 1981 (1:30-5:30 PM)

Musical Life in Baroque Spain

1. Introductory Lecture, Gilbert Chase (Chapel Hill, NC)
2. "Music in the Church: 1560-1700", Robert Snow (UT Austin)
3. "Instrumental Music: Solo and Ensemble", Charles Jacobs (City University of New York)
4. "Theatre Music", William Bussey (Florida)
5. "Relationship of Folk and Art Music", John Ward (Harvard U.)

March 15, 1981 (1:30-5:30 PM)

Musical Life in Baroque Spanish America

6. Introductory Lecture, Juan Orrego-Salas (Indiana U.)
7. "Music in the Church: 1580-1730", Gerard Behague (UT Austin)
8. "Instrumental Music: Solo and Ensemble", Jesus Estrada (Mexico, D.F.)
9. "Theatre Music", Samuel Claro-Valdes (Chile)

- D. *Art and its Ramifications in Seventeenth Century Spain, Part I* (Lecture Series)

Seventeenth and Eighteenth Century Spanish America, Part II (A Symposium)

San Antonio Museum of Art
Part I: March 22, 29, April 5, 12, 1981
(3:00-5:00 PM)

The Hapsburg Court and the Arts

1. "Art, Politics and Propaganda Under the Hapsburgs"
 2. "Philip IV as Art Patron and Collector"
- Discussants:
Steven Orso, (U. Illinois at Champaign-Urbana)
Jonathan Brown, (Institute of Fine Arts, New York U.)

Viewpoints and Attitudes: The Symbolizing Mind

3. "The Religious Mindset of the 17th Century Spanish Artist"
4. "Pageants and Festivals, Secular and Religious"

Discussants:
Gridley McKim Smith (Newcomb College, Tulane U.)
Mary Volk (Brown U.)

Law, Commerce and the Artist in 17th Century Spain

5. "Law, Litigiousness and the Artist in 17th Century Spain"
6. "The Painting Trade with the New World in the Mid 17th Century"

Discussants:

Richard Kagan (The Johns Hopkins U.)
Duncan Kinhead (Duke U.)

Spanish Baroque Art in Its Diverse Aspects

7. "Spanish Book Illumination and Prints"
8. (Topic to be announced)

Discussants:

Priscilla Muller (The Hispanic Society of America)
William B. Jordan (The Meadows Museum, Dallas).

Part II: April 25-26 (1:00-5:00 PM)

Spanish American Baroque Art and Architecture in Its Diverse Aspects

1. Introductory Lecture. Speaker to be announced.
2. "Concepts of Space in Spanish American Baroque Architecture", Graziano Gasparini (Caracas, Venezuela)
3. "Baroque Architecture of New Spain (Mexico)", Donald Robertson (Newcomb College, Tulane U.)
4. "Spanish American Art: Form and Meaning", Teresa Gisbert de Mesa (La Paz, Bolivia)
5. "Baroque Art of New Spain (Mexico): Iconography", Elisa Vargas Lugo (Mexico, D.F.)
6. "Painting of New Spain (Mexico)", Merle Wachter (San Antonio, TX)
7. "Art of the Southwest (New Spain): Missions and Santos, Robert Mullen (UT San Antonio)
8. "Topic to be announced", Elizabeth Weismann (Austin, TX)

AN UPDATE OF THE *DIRECTORY OF LATIN AMERICAN ART HISTORIANS*

The response to the *Directory* has been consistently good since it appeared several years ago. In recent months, there have been some suggestions that a new edition be published if only to bring people up-to-date on graduate programs, graduate students, and to include those persons left out of the first edition. Others have suggested that perhaps specialists who consistently deal with art particularly in the Pre-Columbian field, should also be included along with the art historians.

INFORMATION CENTER FOR HISPANIC AMERICAN ARTS

A plan has been developed to establish an Information Center for Hispanic American Arts which will

strengthen those arts across the nation. An important component of the Center will be a network of regional consultants who will gather and disseminate information from and to the field. The consultants will work with existing Hispanic American Arts organizations located in major regions in the country where large numbers of Hispanics are found.

The plan, based on the recommendations contained in the Final Report of the Task Force for Hispanic American Arts and presented to the National Council for the Arts in August 1979, will be implemented during the next six to eight months. The plan was formulated over the past year by a special Advisory Committee on Hispanic American Arts formed by the National Council for the Arts and the National Endowment for the Arts following the presentation of the Final Report of the Task Force.

The Plan has four main objectives for the Information Center as follows:

1. to gather information of interest to the Hispanic American Arts community, to include information on public and funding sources
2. to disseminate information to the Hispanic American Arts community through a quarterly newsletter, a series of technical assistance pamphlets, workshops, seminars and directories, such as *Hispanic American Artists and Arts Organizations* and *Funding Sources for Hispanic American Arts*
3. to strengthen the Hispanic American Arts community through information centered outreach, advocacy and increased awareness
4. to assist individuals and organizations through a program of technical assistance workshops, seminars, and pamphlets focusing on the writing of funding proposals.

Implementation Plan

Starting immediately Joe Rodriguez, Liaison for the Advisory Committee for Hispanic American Arts, will assist that Committee in close coordination with Jacinto Quirarte, Chairman of the Advisory Committee, to gather resource materials and information on 1) prospective members of the Board of Directors; 2) public and private funding sources; 3) executive director and staff for the Information Center.

The Research Center for the Arts will provide a liaison and coordinating function between the officers of the National Endowment for the Arts, the Advisory Committee, the Washington based planning unit headed by Joe Rodriguez, and the field. In addition, it will assist the Advisory Board in the field by compiling and providing outlines and information to be used for the following purposes: 1) recruitment of regional consultants; 2) updating of the *Directory of Hispanic American Artists and Arts Organizations* gathered by the Task Force on Hispanic American Arts; 3) establishing the format for a quarterly newsletter; 4) providing technical assistance through publications (pamphlets), workshops, and consultants.

MEETINGS/EXHIBITIONS

INTERNATIONAL CONGRESS OF AMERICANISTS

The 44th International Congress of Americanists will meet September 5-10, 1982 in England at the University of Manchester. Since 1875 the Congress has provided a forum for scholars involved in the Study of Man in the Americas. Those scholars wishing to propose a meeting subject and possible participants, or desiring to be put in touch with scholars having similar interests, should write to the National Committee. September 1, 1981 is the last date on which the Committee will consider proposals. Other scholars who would like to report on their own work or simply to attend the meetings must also have given notice of their intentions by September 1, 1981.

44th International Congress of Americanists
University of Manchester School of Geography
Mansfield Cooper Building
Manchester, M139PL, England

LATIN AMERICAN STUDENT CONFERENCE

The Institute of Latin American Studies at the University of Texas-Austin is sponsoring a student conference on Latin America on April 3-4, 1981. Students are invited to give papers or to be discussants. For more information contact Dr. Robert Brody or Dr. Henry Dietz, I.L.A.S.:U. of Texas-Austin; Austin; TX 78712 before February 15.

MAYA HEIROGLYPHIC WRITING WORKSHOP

The Fifth Workshop on Maya Heiroglyphic Writing at the University of Texas-Austin will be conducted by Linda Schele on March 28-29, 1981. Prior to the Workshop an introductory survey of the Maya will be presented by George Stuart (National Geographic). For information please contact the Institute of Latin American Studies; University of Texas-Austin; Austin, TX 78712.

MEXICAN MASKS

An exhibit entitled "Faces of the Other World: Mexican Masks from the Cordry Collection" is on display at the Institute of Texan Cultures, San Antonio, Texas through March 22. Donald Cordry was an artist, designer, and ethnographer of Mexican Indians. His book, *Mexican Masks* was recently published by the University of Texas Press.

MUSEO RAYO OPENS IN BOGOTA

The Museo Rayo de Dibujo y Grabado Latinoamericano opened on Sunday, January 18, 1981. Among those in attendance were Colombia's President and Señora de Turbaya Ayala as well as Omar Rayo and the other members of the museum board. The address of the museum is Calle 8° N° 8-53; Roldanillo, Valle; Bogotá, Colombia, S.A.

PRE-COLUMBIAN PERUVIAN CERAMICS AT PENN STATE

Pre-Columbian ceramic selections from the Peruvian Collection of the Museum of Art, Pennsylvania State University will be on display from January 17-March 15. The ceramics are the gift of Dr. and Mrs. Kehl Markley.

PERUVIAN PAINTED TEXTILES ON VIEW

The Textile Museum, Washington, D.C., will place on view a selection of painted cotton textiles from Peru. The show, which includes examples of a variety of styles from Chavín, Early Nazca, and Colonial, will run from February 1-April 18, 1981.

Close analysis of the Peruvian textiles has shown that the designs, although frequently possessing repeated motifs, were done free hand. Also noted in analysis is that the brown color most often found is chemically bonded to the fibers. A dye and a mordant were used rather than a superficially applied pigment.

SCHOLARSHIPS, FELLOWSHIPS AND GRANTS (whose deadlines fall between April 1 and June 30)

NEH, Division of Fellowships and Seminars:

- a. Fellowships for Independent Study and Research.
Deadline: June 1, 1981
- b. Fellowships for College Teachers
Deadline: June 1, 1981
- c. Summer Seminars for College Teachers
Participants Deadline: April 1, 1981
Directors Deadline: July 1, 1981

Write: Division of Fellowships; National Endowment for the Humanities; Mail Stop 204; Washington, D.C. 20506

Doherty Fellowships:

Henry L. and Grace Doherty Charitable Foundation grants to advanced graduate students and scholars interested in Latin American Studies, with preference to those under 40 and who have spent less than a year in Latin America.

Write: Doherty Fellowship Committee, 240 East Pyne, Princeton University, Princeton, NJ 98540
Deadline: end of February

Weatherhead Scholars:

School of American Research fellows for Ph.D. candidates, postdoctoral scholars in Southwestern anthropology or retired scholars for 11 months at \$500 per month plus housing.

Write: Douglas W. Schwartz, c/o Resident Scholar Program, P.O. Box 2188, Santa Fe, NM 87521

Deadline: March 1

INSTITUTIONS

S.M.U. ACQUIRES SPANISH SCULPTURE

A rare polychromed wooden sculpture of the 17th century by the Spanish master Juan Martínez Montañés has been acquired by the Meadows Museum, Meadows School of the Arts, Southern Methodist University, Dallas, Texas. The four feet tall sculpture, a depiction of St. John the Baptist, is one of two sculptures by Martínez Montañés in the U.S.; the other is at the Metropolitan Museum of Art, New York.

Martínez Montañés (1568-1649), called the "God of Wood Carving" by his contemporaries, not only influenced his fellow sculptors but also painters such as Velázquez and Zurbarán, both represented in the S.M.U. collection. Velázquez probably recommended Martínez Montañés to Philip IV, for a bust of the king; which was used for the equestrian statue in the Plaza de Oriente in Madrid. However, most of the sculptor's work, like the St. John the Baptist, was intended for churches, monasteries, and convents, in and around Seville.



"St. John the Baptist", 17th century, by Juan Martinez Montañés, polychrome wood. Photo courtesy of the Meadows Museum, Dallas, Texas.

NAHUATL-ENGLISH DICTIONARIES

Several projects involving Nahuatl dictionaries are being based on the use of the computer. Frances Karttunen, Linguistic Research Center, UT-Austin, is compiling a trilingual dictionary with approximately 10,000 entries. The dictionary will be published by UT Press, but the data files used for it are stored on-line and on

permanent file at the University. Dr. Franke Neumann at Virginia Polytechnic Institute is working with Aztec hieroglyphs for his computerized Nahuatl-English dictionary.

A recently completed Nahuatl project is an English translation of Motolinia's dictionary in machine-readable form by R. Joe Campbell (Indiana U.).

CENTER FOR INTER-AMERICAN RELATIONS

The Center for Inter-American Relations, 680 Park Avenue, N.Y.C. has as its purpose the education of U.S. citizens about the cultures and societies of other nations in the Western Hemisphere. Currently on exhibit (through February 22, 1981) at the Center is Artes Graficas Panamericanas, contemporary lithographs, serigraphs and engravings from South America, Central America, the Caribbean, Mexico, and Canada.

The 60 prints being shown are the result of a Container Corporation of America's program to commission signed prints for international distribution. Since 1971 over 36,000 prints have been distributed to such major museums as the Palacio de Bellas Artes, Mexico City; Museo de Arte Moderno, Bogotá, Colombia; the Art Institute of America, and the Museum of Modern Art, New York City. Among the artists who have participated in the program are José Luis Cuevas (Mexico), Santiago Cárdenas (Colombia), and Roberto Matta (Chile).

NATIONAL UNIVERSITY OF MEXICO AT SAN ANTONIO OFFERS "THE HISTORY OF MEXICO: AN ANTHROPOLOGICAL VIEWPOINT"

During the course of 1981, eleven research associates from the Institute of Anthropological Research at the National University of Mexico will relate, analyze, and discuss their latest conclusions and theories on the History of Mexico during a year long series of lectures at the National Autonomous University of Mexico at San Antonio. The three major historical epochs of Mexico, Prehispanic Times, Colonial Period, and Modern Mexico, will be examined in three sessions, scheduled for Spring, Summer, and Fall respectively. Each of the visiting scholars will give a week long series of lectures.

Listed below are the general subjects, the lecturers, and the dates:

PREHISPANIC TIMES

1. THE MEXICAN INDIANS BEFORE THE CONQUEST
By: Johanna Faulhaber
February 9-13, 1981
2. EARLY MESOAMERICA: BEFORE FARMING
By: Jaime Litvak King
February 23-27, 1981
3. THE SPLENDOR OF MESOAMERICA
By: Paul Schmidt
March 9-13, 1981

4. MOCTEZUMA'S PEOPLE: MEXICO JUST BEFORE THE CONQUEST

By: Ignacio Bernal
March 23-27, 1981

5. MEXICO, LAND OF MANY LANGUAGES

By: Timothy Knab
April 6-10, 1981

COLONIAL PERIOD

6. BIOLOGICAL EXCHANGES BETWEEN THE OLD AND NEW WORLDS

By: Maria Elena Saenz-Faulhaber
June 15-19, 1981

7. HISPANIC INDIAN CLASH & FUSION, SOCIO-POLITICAL RE-INTEGRATION AND NATIONAL CONSCIOUSNESS.

By: Wigberto Jiménez Moreno
July 6-10, 1981

MODERN MEXICO

8. INDIANS WITH TRACTORS: THE ETHNOGRAPHY OF MEXICO IN THIS CENTURY

By: Alfonso Villa Rojas
October 5-9, 1981

9. FROM RANCHO TO MEGALOPOLIS: THE RURAL AND THE URBAN PROBLEMS IN MEXICO

By: Larissa Lomnitz
October 26-30, 1981

10. MEXICANS AND HOW THEY GREW: MEXICAN DEMOGRAPHY

By: Ada D'Aloja
November 9-13, 1981

PEOPLE

FELLOWSHIPS AND GRANTS RECEIVED

Joyce W. Bailey (art history, New Haven, CT) - to prepare for publication the 10 volume Handbook of Latin American Art.

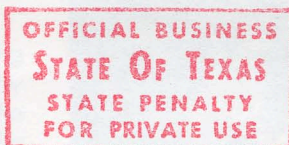
Margarita C. Solano (music, Yonkers, NY) - Latin American Community Enterprise, to plan a project involving 100 youths in activities focusing on the origin and history of Puerto Rican music.

Fullbright Fellowship

Andrea Stone (art history, U. of Texas - Austin) - to conduct research on the zoomorphic boulder sculptures at Quirigua, Guatemala.

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REVIEW

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