Director: Jacinto Quirarte

Review Editor: Elizabeth H. Boone

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With this first issue of the RCA Review, we would like to introduce both the Research Center for the Arts and its quarterly publication.

The Research Center for the Arts (RCA) was established in September of 1977 at The University of Texas at San Antonio under the direction of Jacinto Quirarte, Dean of the College of Fine and Applied Arts. Judith Berg Sobré (art history) and Michael Fink (musicology) are faculty associates of the RCA, and Elizabeth Hill Boone (art history) is research associate.

The activities of the RCA encompass the visual and performing arts, art and architectural history, art criticism, and musicology, and will have a primary focus on the latter. historical, disciplines with special reference to the study of Iberian and Interamerican arts. The RCA hopes to answer the need for historians of Iberian and Interamerican art and music to organize and make their presence felt more strongly in art historical and musicological studies. To this end, the RCA will make available general information on the arts of Spain, Portugal, and the Americas and will provide assistance to students, faculty, and interested persons who are pursuing research or furthering their studies of Iberian and Interamerican arts. Although the RCA is not currently a grantmaking organization, the Center compiles and disseminates information on sources of funding, current research, scholars working in the various fields, university programs awarding degrees in these fields, and learned societies that sponsor symposia, papers, or publications concerning these arts. The RCA will also compile pertinent bibliographies and will identify those private and public collections in which these arts are represented. A conference series planned for the RCA will identify and focus on those areas and issues in the study of Iberian and Interamerican art and music in which further research is needed.

REVIEW

The quarterly *Review* of the RCA, will be one of the principal means by which the Center will disseminate information. This and future issues will include a short essay pertaining to Iberian and/or Interamerican arts and notes on:

- 1. The activities of the RCA.
- Workshops, lectures, productions, exhibitions, and scholarly meetings and papers that pertain to Iberian and Interamerican arts.
- Scholarships, fellowships, and grants available whose deadlines fall in the six months following each issue.
- 4. People grants received, job changes, dissertations finished, current research.
- Institutions new groups, new academic programs, new courses offered.

6. Calls for assistance and requests for information.

With each issue of the RCA Review, we shall lead off with a short essay of general interest to students of Iberian and Interamerican arts. These essays will concern problems and approaches to methodology or will discuss the states of research in various broad areas. Your volunteered papers, or comments on these, will be greatly appreciated.

Issued in January, April, July, and October of each year, the *RCA Review* is available through subscription at \$3.00 per year. A subscription form on the last page of this issue should be sent with your check (payable to the Research Center for the Arts) to:

Dr. Elizabeth H. Boone Research Center for the Arts College of Fine and Applied Arts The University of Texas at San Antonio San Antonio, Texas 78285

By sending you this first, complimentary, issue, we hope to receive your comments on the content of this *Review* and hope you will submit to us information to be included in future issues.

METHODOLOGY IN THE STUDY OF PRE-COLUMBIAN ART*

Jacinto Quirarte (U. Texas, San Antonio)

The traditional questions asked by the historian of art dealing with Western art are not normally entertained by students of Pre-Columbian art. These concern the identification of the artist and his intentions, the value and function of an art object, as well as the audience for whom it was created and so forth. Information concerning these matters is simply not available. Since there are no written documents related to this art the specialist has to deal with the art object directly in efforts to place it within proper historical and cultural contexts. This is done by defining the nature and structure of styles, based on studies of form, content, and meaning. A style's duration, its internal development as well as its relation to preceding and successive styles is of prime consideration. The dating of objects is therefore very important.

Those of us interested in the history of Pre-Columbian art have had to modify and refine methodologies which were developed for the study of Western art. Methods specifically designed for the study of Pre-Columbian art have yet to be fully developed. George Kubler has dealt with this problem on several occasions (1967, 1969).

The greatest problem confronting the Pre-Columbian art specialist is the lack of written documents. These would help us chart and place art objects within temporal and spatial contexts with greater precision. We have had to rely on what colleagues in other disciplines tell us about these materials. This has brought us in contact with specialists who do not usually have to contend with us. The lack of written documents as well as the need to consort with non-art historians has led to the forming of a select group of art historians interested in Pre-Columbian art. We have developed great visual acuity along the way as well as a smattering knowledge of archaeology, anthropology, ethnography, epigraphy, linguistics, and other related disciplines. This predicament and the problems associated with it are well known so I will not dwell on them.

There are various ways that the art object can be studied depending upon the questions posed. Although one can deal with iconographic problems, formal studies of these objects are also very useful and instructive, particularly those dealing with questions of space and format. The manner in which the artist defines space is of extreme importance in charting influences and counter-influences within a given area. An attendant feature is the ground or format favored by a given group of artists identified as Maya, Maya-Toltec, Maya-Mixtec, and so forth. I have carried out a number of studies dealing with space and format in the visual arts as I have tried to place art objects within their proper stylistic contexts (Quirarte, 1972, 1973, 1973a). However, I will limit my comments to questions of space in this essay.

The manner in which the Pre-Columbian painter and sculptor defined figures in space is very well known (Grieder, 1964; Robertson, 1968). Underlining all of these studies, however, is the specialists's own concept of linear space (ie. reading images in sequential fashion in a given direction). Such studies per force are presented against the backdrop of Western art and the elaborate conventions developed in that art to present figures and objects within a definable space. Since the Western artist has traditionally been interested in presenting observable phenomena in visual and plastic terms, the inclination is to consider other bodies of work with these norms in mind. We are so used to dealing with painting and drawing, as well as sculpture (bas-relief) in terms of a finite visual field that we tend to consider Pre-Columbian art in the same way. "Pictures" are contained within rectilinear (square or rectangular) or curvilinear (circular or oval) frames. This is a

legacy from the Renaissance approach to the creation of images wherein the observer is invited to participate by recounting step-by-step what the artist "saw" as he set about creating an image. This is the famed window view of reality presented to us by the Renaissance artists.

An observer knows and feels the properties of objects and figures in spatial and temporal terms. The materiality of all things is presented by the Western artist by observing how light affects it (chiaroscuro). Similar pictorial conventions are used to present its location in space and its relation to other objects. Further, we see objects and figures in relation to our position, that is the artist's position, as he presents motifs within the visual surface. The number of perspectival devices developed by Western artists is well known so need not be reviewed here. It is sufficient to say that objects and figures are presented as observed by the artist, and not necessarily as he knows them to be.

The result of such a view, presents us with "snap-shots" of time and place. The artist presents us with given moments in time captured in drawings and paintings, whether they be classified as portraits, landscape, still-life, or narrative images. We are so used to dealing with images in this way that we rarely think about it in those terms. Even those of us who have studied Pre-Columbian images for years, fail to be aware of this basic difference.

The "single instance," "unchanging state" approach to the reading of images has been reinforced in recent years by the breakthroughs in Maya glyphic decipherment by T. Proskouriakoff (1960, 1963, 1964) and others (Kelley, 1962; Kubler, 1969; Mathews and Schele, 1974; Lounsbury, 1974; Coggins, n.d.). Actual historical figures are now known to be represented in many of the stelas, lintels, and panels found in Yaxchilán, Piedras Negras, Quiriguá, Naranjo, and more recently, Palenque. The inclination is to read these images in much the same way that similar ones in Western art are viewed. A case in point may be the reading of the basically identical images represented on the "front" and "back" panels of some Maya polychrome vases (figure 1). If "one individual" is represented twice within a single object on opposite sides of a polychrome vase, the natural reaction is to interpret this as a representation of that individual at two different times possibly at two different places. More often the inclination is



figure 1. Rollout drawing of a painted scene with basically identical images on opposite sides of the vase. Drawing by Barbara Van Huesen, courtesy of the Foundation for Latin American Anthropological Research.

to read this as the presentation of a historical figure at two different times, possibly involved in different actions.

The Pre-Columbian artist was not primarily interested in presenting observable phenomena. Rarely are we presented with portraits of individuals. If we recognize individuals we know them as such because of the glyphic inscriptions associated with them. We do not normally single out individuals by pointing to specific characteristics. Obviously we are presented with idealized portraits. The point is that whenever an individual is represented he is presented as he is known to be rather than as he is seen to be. His attire and accourrements are therefore very important in this scheme. What he wears and carries as well as how he sits, stands, and is received or is the recipient of offerings will determine who he is. Thus, when the artist presents him, the emphasis is not on depicting the qualities of the person, his attire and symbols of the office or titles, but rather on all those things which identify him as such. These references obviously have nothing to do with fidelity to actual appearances per se at a given moment and specific place. The figure could be presented according to the various aspects under which he was known. Thus, the figures presented on front and back panels of some vases may not be representations of individuals at different times, but rather a representation of the individuals as they are known to be, multifaceted and constantly changing entities.

Since we are accustomed to thinking of canvas, board, or mural surface as simply a ground for the creation of images in Western art, we respond to Pre-Columbian art in the same way. We rarely think of the material used by the Pre-Columbian artist as a vehicle for meaning. I have tested this hypothesis in a paper presented at the Society for American Archaeology meetings in Dallas (1975). It was my contention that the shape of the cylindrical vessel was an important component in the overall meaning of the object. I set out to present my argument by discussing visual and implied space in paintings of almost identical images on front and back panels of some vases. An attendant feature of some of these images is the inclusion of a two-headed compound creature (figure 2). Since only references to the identifying features of the head and rear heads are included in a number of vessels, I postulated that the vessel shape itself symbolized the body of this two-headed creature (See Quirarte, 1976).

In order for us to fully comprehend a cylindrical vessel painting, we have to resort to transcriptions of the images known as roll-out drawings, paintings, or photographs. The cylindrical vessel painting is literally rolled out and presented in a two-dimensional format (figures 1 and 2). Only then can we fully comprehend the image by studying all displacements horizontally and vertically on the visual surface. This enables us to study each of the narrative components in sequential fashion. Again, this reflects our own view of reality which makes it difficult if not impossible for us to deal with the images as the Pre-Columbian artist and observer did, that is, in a "non-linear" fashion. The Pre-Columbian observer knew that if a certain set of traits were seen on one side of vessel, their companion or opposing set of traits would be found on the other side.

Aztec artists were part of a similar tradition. This can be clearly seen by studying some of their sculptures of Xolotl and Coatlicue (Before Cortes, 1970: 281 and Fernández, 1954: 213). One aspect of the deity is presented at the base of the sculpture even though once the sculpture is upright the image is not visible.

It was obviously not essential to create images according to those purposes which we all know so well in Western art, but rather to articulate those aspects of a person or a deity which were known to be true. A discussion related to the creation of images which must be viewed in order to be fully appreciated need not occupy us at this time. It is enough to say that we are confronted by a civilization in which images were created for purposes different from our own. It behooves us to delve ever deeper into those reasons in order to understand, know, and appreciate those images more fully.

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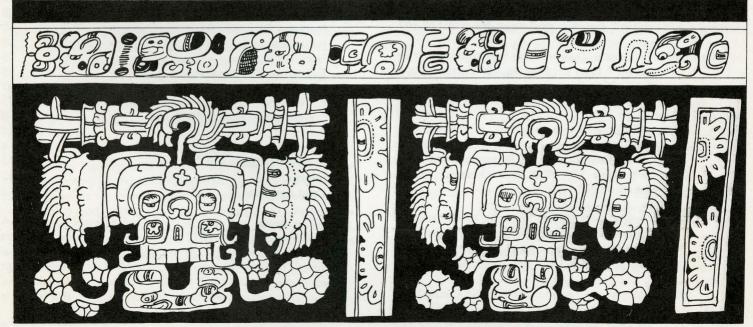


figure 2. Rollout drawing of an Altun Ha style vase with bodiless compound heads (a bicephalic creature?) on opposite sides of the vase. Drawing by Persis Clarkson, courtesy of the Foundation for Latin American Anthropological Research.

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*A draft of this paper was presented at the XLII International Congress of Americanists Conference, Paris, September 2-9, 1976. The essay was revised especially for inclusion in the RCA Review.



RCA NEWS

THE CAA AND IBERIAN AND INTERAMERICAN ART

Many historians of Iberian and Interamerican art have felt neglected or unrecognized by the College Art Association; consequently a good number are not members of the CAA. As part of its program to establish the position of Iberian and Interamerican art in relation to Western European art, the RCA surveyed the articles appearing in the Art Bulletin for the past twenty years and the sessions at the annual CAA meetings for the past ten. The results are rather distressing. Clearly U.S. art historians working on the art of Iberia and Interamerica need to either: a) seek more representation in the CAA, or b) develop a separate national publication and society for their articles and papers. The RCA invites your comments.

The Range and Concentration of Articles in the *Art Bulletin 1957-1977* — a review of the past twenty years shows the following concentrations of articles and notes. Book and exhibition reviews were not included in the survey.

Ancient	1
Greek	2
Roman and Early Christian	3
Medieval	2
Italian Renaissance	9
Northern Renaissance	2
Italian Baroque	C
Northern Baroque	6
Eighteenth Century Europe	5
Nineteenth Century Europe	7
Early Modern (20th C. up to c. 1940)	3
Contemporary or post 1940	0
American	
Oriental	
Primitive (African and Oceanic)	
Iberian	
Latin American	
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The Range and Concentration of Sessions at the CAA Annual Meetings 1967-1978 — a review of the past ten years reveals the following concentrations of formal and informal sessions. The sessions at the 1969 and 1970 meetings were not listed in the *Art Journal* and have not been included; other meetings were described only roughly. Therefore, this survey is tentative.

Roman and Early Christian				
Medieval				
Italian Renaissance				
Northern Renaissance				
Italian Baroque				
Northern Baroque				
Eighteenth Century Europe				
Nineteenth Century Europe				
Early Modern (20th C. up to c. 1940)				
Contemporary or post 1940*				
American				
Oriental				
Primitive (African, Oceanic, and North American Indian) 7				
Iberian				
Latin American				
Other miscellaneous (topics like Women and				
the Arts, Prints, Archaicisms, etc.)* 95+				

*Includes sessions for practicing artists and art historians.

DIRECTORY OF INTERAMERICAN ART HISTORIANS

The Research Center for the Arts is compiling and will publish an inexpensive directory of Interamerican Art Historians. The pamphlet will list the scholars (ABD, PhD, or equivalent) working on the art of Latin America, Mexico, and the Caribbean; will indicate their interests and backgrounds; and will briefly describe the universities where students can pursue graduate studies in Interamerican art. The publication is seen as a guide to help scholars organize and share information and to help students locate the best individuals to direct their graduate studies. Those wishing to receive a copy of the directory or wishing to be included in it, should write Elizabeth H. Boone at the Research Center.

SOUTH TEXAS FOLK SONG RESEARCH PROJECT

A proposed South Texas Folk Song Research Project is being developed under the RCA by Mark Williams of The University of Texas at San Antonio's Music Division. The project will bring needed attention to the heritage of folk songs of the many ethnic groups in South Texas. As a first step, Mr. Williams and a number of students will explore the extent to which folk songs exist in the oral tradition of this region. Procedures for the collection and analysis of folk songs will be based on a model established by the ethnomusicologists Bela Bartok and Zoltan Kodaly; this model focuses directly on musical aspects of folk material and contrasts with later ethnomusicological methods that focus on socio-anthropological functions of folk material.

TCAE MEETING AT U. TEXAS, SAN ANTONIO

On February 6, 1978, the College of Fine and Applied Arts at The University of Texas at San Antonio will host the annual meeting of the Texas Council of the Arts in Education. Arts educators from throughout Texas will discuss such topics as teaching load credit, non-traditional approaches to developing audiences, attracting non-majors to fine arts courses, qualifying for grants from the state Commission on the Arts and Humanities, and new buildings for fine arts.



LASA MEETING

The art and music of Latin America were well

represented at the recent 7th Annual Meeting of the Latin American Studies Association, held jointly with the 20th Annual Meeting of the African Studies Association in Houston on November 2-5, 1977. Performances, exhibitions, and papers relating to Latin American arts were as follows:

Art

Session:

ANCIENT MESOAMERICAN CIVILIZATION: AN INTERDISCIPLINARY APPROACH: CENTRAL MESOAMERICA (chaired by Nancy P. Troike (U. Texas, Austin) included papers by Laura Gutiérrez-Witt (U. Texas, Austin) "Patterns of Pictorial Representation in the Relaciones Geográficas;" Richard Townsend (U. Texas, Austin) "Tenochtitlan as a Cosmic and Imperial Icon;" and Elizabeth H. Boone (U. Texas, San Antonio) "Change and Adaptation in Early Colonial Manuscript Painting."

Art

Session:

ANCIENT MESOAMERICAN CIVILIZATION: AN INTERDISCIPLINARY APPROACH: SOUTHERN MESOAMERICA, chaired by Jacinto Quirarte (U. Texas, San Antonio), included a paper by Virginia E. Miller (U. Illinois, Chicago Circle) "Pose and Gesture in Classic Maya Art."

Art Session:

NEW DIRECTIONS IN THE STUDY OF LATIN AMERICAN COLONIAL ART AND ARCHITECTURE, chaired by *Humberto Rodríguez-Camilloni* (Tulane U.), included papers by *Agustín Zapata Gollán* (Museo Etnografico, Santa Fe, Argentina) "La Guaira: A Study of its Urban Form;" *Donald Robertson* (Tulane U.) "Baroque Architecture in Mexico: The Sanctuary of Our Lady of Ocotlán;" and *James R. Ramsey* (Vanderbilt U.) "Landscape Backgrounds in Cuzco Circle Paintings." Discussants were *Robert Mullen* (U. Texas, San Antonio) and *John F. Scott* (Rice U.).

Art Session:

NON-PRINT TEACHING MATERIALS IN LATIN AMERICAN STUDIES, chaired by *Richard Woods* (Trinity U.), included a paper by *Vera Blinn Reber* (Shippensburg State College, Penn.) "Art as a Source for the Study of Argentina, 1914-1964."

Art

Workshop: CHICANO ART: A WORKSHOP, chaired by Felipe Reyes, Jr. (U. Texas, San Antonio), included Manuel Unzueta (Santa Barbara, CA) and Rudy Trevino (U. Texas, San Antonio) as

panelists.

Art

Roundtable: MEXICAN ART IN THE TWENTIETH CEN-TURY, was chaired by *Joyce Bailey* (Cheshire,

CT).

Art

Exhibition: CHICANO ART OF THE BARRIO, was organized by *Jacinto Quirarte* (U. Texas, San

Antonio) and funded by a grant from EXXON.

Music

Session: LATIN AMERICAN INDIGENOUS MUSIC

AND INSTRUMENTS: DISCUSSION AND DEMONSTRATIONS, chaired by Verna Billis

(Brooklyn College, CUNY) included papers by Jorge Daher (Mexico City) "Los Instrumentos Musicales Arqueológicos de Mesoamerica;" Carol E. Robertson-DeCarbo (Columbia U.) "Sound Coding among the Argentine Mapuche;" Carlos H. Monsanto (U. Houston) "The Guatemalan Marimba: A Multi-Cultural Phenomenon;" and Henrietta Yurchenco (City College of New York) "Multi-part Vocal and Instrumental Styles in American Indian Music."

Music Session:

AFRICAN INFLUENCES IN CONTEMPOR-ARY LATIN AMERICA: ART, MUSIC, LANGUAGE, FOLKLORE, RELIGION AND SOCIAL BEHAVIOR, chaired by Manuel Zapata Olivella (Fundación Colombiana de Investigaciones Folclóricas, Bogotá), included papers by Clovis Moura (Instituto Brasileiro de Estudios Africanistas, São Paulo) "Influjo del negro en las artes Brasileñas;" and George List (Indiana U.) "African Influences in Colombian Folk Music."

Music Session:

LATIN AMERICAN MUSIC: SOUL, IDENT-ITY AND ALIENATION, chaired by Sharon E. Girard (Wichita State U.), included the panelists Guy Bensusan (Northern Arizona U.), Isabel Aretz (Instituto Interamericano de Etnomusicologia y Folklore), and Juan Orrego-Salas (Indiana U.).

Music Discussion and

Concert:

THE MESOAMERICAN MARIMBA: A MUL-TICULTURAL PHENOMENON, was chaired Performance: by Carlos Monsanto (U. Houston).

Music

CONCERT OF LATIN AMERICAN MUSIC was performed by the School of Music, U. of Houston.

In addition to the above formal meetings, the College of Fine and Applied Arts of The University of Texas at San Antonio sponsored a luncheon for Latin American art historians and interested individuals to acquaint them with the recently established Research Center for the Arts.

Let us hope that the art and music of Latin America continue to play a part at future LASA Meetings. Those wishing to propose and/or chair sessions or to give papers at the next LASA meeting (in Pittsburgh), should write to the LASA Program Coordinator, Jorge I. Domínguez, before April 1, at: Center for International Affairs; Harvard University; 6 Divinity Avenue; Cambridge, Massachusetts 02138.

U. TEXAS, AUSTIN PANEL

A panel discussion on Latin American art, sponsored by the University Art Museum at the University of Texas at Austin, was held on November 9, 1977, in conjunction with "Lines of Vision," an exhibition of contemporary Latin American drawings. The panel, organized by Donald Goodall, director of the University of Texas Art Collections, and including Barbara Duncan (New York), Fernando de Szyszlo (visiting prof., U. Texas, Austin), Kasuya Sakai (visiting prof., U. Texas, San Antonio), Kelly Fearing (U. Texas, Austin), and Susan Yecies (U. Texas, Austin), discussed political influences on Latin American art, folk traditions in contemporary

imagery, the resurgence of drawing, and the existence of a definable Latin American art.

AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES

The American Society for Hispanic Art Historical Studies will meet on January 26 at 1 p.m. at the New York Hilton during the annual meeting of the College Art Association. The room number will be included in the final CAA program.

WORKSHOP ON MAYA HIEROGLYPHIC WRITING

A Workshop on Maya Hieroglyphic Writing by Professor Linda Schele (South Alabama U.) will be held at the University of Texas at Austin on March 10th and 11th. The Institute of Latin American Studies is sponsoring the workshop and hopes that by holding it on a weekend (Friday and Saturday), people from across the U.S. will be able to attend. Two three-hour lectures will be presented each day, 9-12 a.m. and 2-5 p.m. No prior knowledge of Maya hieroglyphics is necessary to understand the lectures, which will begin with the basic data. They will be illustrated with slides of all the glyphs discussed, and handouts will contain drawings of especially important glyphic texts and bibliographic information. A \$10 registration fee will include the cost of handouts and other program materials; early registration is advised. Information concerning hotel arrangements and other details will be circulated to registrants early in 1978. To register, send a check for \$10 payable to the Institute of Latin American Studies, to: Dr. Nancy P. Troike; Workshop on Maya Hieroglyphic Writing; Institute of Latin American Studies; University of Texas at Austin; Austin, Texas 78712 (512) 471-5551.

SAH MEETING

The 1978 meeting of the Society for Architectural Historians, to be held in San Antonio on April 5-10, will focus on the architecture of the Southwest. The two sessions and tour that may be of interest to historians of Latin American art and architecture are:

Session:

SOUTHWEST AMERICA: FROM MISSIONS TO MODERN chaired by Eric S. McCready (U. Wisconsin, Madison) "The Missions of San Antonio;" Karen Weitze (Stanford U.) "Missions Revival's Role in the American Architectural Scene: A Victorian Dilemma;" Richard W. Longstreth (Kansa State U., Manhattan) "Southwest Architecture as a Source for Regional Expression;" Jay C. Henry (U. Texas, Arlington) "The Prarie School in the Southwest;" and Lloyd C. Engelbrecht (Witchita State U.) "The Franciscan Hotel, Albuquerque."

Session:

TOWN PLANNING AND LANDSCAPE ARCH-ITECTURE IN THE SOUTHWEST, chaired by John S. Garner (Texas A&M U.), and including papers by John W. Reps (Cornell U.) "A Birdseye View of the Urban Southwest: 19th Century Lithographs as a Source for Documenting Urban Planning and Development;" Dora P. Crouch (Rensselaer Polytechnic Institute) "Italian Renaissance and American Indian Ideas in the Early Plan of Santa Fe, New Mexico;" Willard B. Robinson (Texas Tech U.) "Texas Ranches from the Spanish Colonial Period to the Turn of the 20th Century;" Leland M. Roth (Northwestern U.) "Model Cities in Copper;" and John S. Garner (Texas A&M U.) Calvert, Texas 1868-1918: Rise and Decline of a Cotton Town."

Tour:

MISSION TOUR, to include Missions San Juan, San José, Concepción and Espada; Espada; Espada Aqueduct; Yturri Mill; Spanish Governor's Palace; and José Navarro Home and Store.

LATIN ROOTS AND THE BUILT ENVIRONMENT

A conference on Latin Roots and the Built Environment will be held at the Monteleone Hotel, Vieux Carré (French Quarter), New Orleans, on April 19-22, 1978. Sponsored by the Vieux Carré Commission, the National Endowment for the Arts, and the National Register of Historic Places, the meeting will focus geographically on the southern Gulf region of the U.S. and on Latin America. Its purpose will be to open communications on the subject of Latin roots in architectural surroundings in the U.S. by offering an historic and contemporary evaluation of these roots.

Proposed Sessions include: Built Environment and Latin Culture: The Stage for Human Action; Changing Conditions in Cities of the Americas; A Sense of Place: The Environmental Arts; Community Action: The Adaptation of Built Environments to Social Needs.

For further information, contact Ms. Lynda C. Friedmann, Director, Vieux Carré Commission; 630 Chartres Street; New Orleans, Louisiana 70130.

TERCERA MESA REDONDA DE PALENQUE

The Tercera Mesa Redonda de Palenque will be held in Palenque, Chiapas, on June 12-17, 1978. Interested persons should write Merle Green Robertson, Pre-Columbian Art Research; Robert Louis Stevenson School; Pebble Beach, California 93953, for more information.

MEDITERRANEAN III

Mediterranean III, a conference of particular interest to Iberian art historians and musicologists, will be held on July 31 - August 2, 1978, at the Institute Musicipal d' Historia de Barcelona and at the Grand Auditorium of the Pueblo Español, also in Barcelona. Sponsored by the Institute Municipal, Dowling College (New York), and the Del Mar Foundation (D.C.), the meeting will emphasize recent research in Iberia and other lands of the Mediterranean basin. One session will pertain to Catalan and Balearic studies; the other will focus on Mediterranean studies. Professors Pedro Voltes Bow and Norman Holub, co-directors of the conference, ask that scholars wishing to participate send a title and brief summary of their paper as soon as possible to Norman Holub; Professor of Iberian Studies; Dowling College; Oakdale, Long Island; New York 11769 (516/LT96100). Publication of the proceedings is assured. The proceedings of Mediterranean II, held last summer in Malta and emphasizing Iberian and Maltese studies, are also available on a limited basis at \$34 per copy. Write Norman Holub for these proceedings, titled *Contributions to Mediterranean Studies*.

IBERIAN EXHIBITION

Els Quatre Gats, an exhibition of the painting of Barcelona around 1900, opened January 8, 1978, at the Art Museum of Princeton University; later it will travel to the Hirshhorn Museum in Washington, D.C. This show is especially important because most of the paintings have not been seen outside Spain before.



SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS (whose deadlines fall between Jan. 1 and July 1)

NEA, Jazz/Folk/Ethnic Music Program:

Three categories offering a) matching grants (to \$25,000) to organizations for presentations, b) matching grants (to \$15,000) to organizations for documentation projects, and c) fellowship-grants (to \$1,000) to enable individuals to study with master traditional artists.

Write: Music Program; Mail Stop 553; National Endowment for the Arts; Washington, D.C. 20506 (202/634-6390).

Deadline: June 1, 1978 for projects beginning after Feb. 1979.

NEA, Visual Arts Program:

Art Critics' Fellowships, to enable art critics to pursue specific projects, to \$5,000; smaller fellowships for travel (to \$1,000) are also available.

Write: Visual Arts Program; Mail Stop 501; National Endowment for the Arts; Washington, D.C. 20506 (202/634-1566).

Deadline: May 1, 1978 for projects beginning after Feb. 1979.

NEH, Division of Fellowships:

a) Fellowships for Independent study and Research, 6 or 12 months, to \$10,000 and \$20,000 respectively, must have completed professional training.

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

Deadline: June 1, 1978 for projects beginning after Jan. 1, 1979.

b) Summer Seminars for College Teachers, for teachers at undergraduate and 2-year colleges to work with distinguished scholars at major institutions, applicants must have taught at least 3 years and have completed professional training, \$2,000 + \$400 for travel. One seminar (Music in Latin American Society: Past and Present) is being offered at U. Texas, Austin, by Gerard Behaque.

Write: Dr. Behague directly for this seminar, or to the Div. of Fellowships, NEH, for a list of the others. Dr. Gerard Behague; Department of Music; University of Texas at Austin; Austin, Texas 78712.

Deadline: March 13, 1978 for the summer of 1978.

Smithsonian Institution:

Smithsonian Fellowships, to offer appointments to those who wish to pursue postdoctoral research training at the Smithsonian in collaboration with a member of the professional staff (including history of art), \$10,000 + other allowances, generally for 12 months, preference to those who have received PhD. within 5 years of the grant.

Write: Office of Academic Studies; Smithsonian Institu-

tion; Washington, D.C. 20560. Deadline: January 15, 1978.

Sinfonia Foundation:

Research Assistant Grants, for research in American music or music education, to \$1,000.

Write: Grant Committee; Sinfonia Foundation; 10600

Old State Road; Evansville, Indiana 47711.

Deadline: March 1, 1978.

American Philosophical Society:

Research Grants, to assist with the costs of basic research in all fields of learning, postdoctoral research, average \$800, seldom exceeding \$2,000.

Write: American Philosophical Society; 104 South First

Street; Philadelphia, Pennsylvania 19106.

Deadline: February 10, 1978 and April 7, 1978.

Newberry Library (Chicago):

Grants-in-Aid for Research in Residence, for research in the humanities of Western Europe and the Americas, generally postdoctoral but consideration given to PhD. candidates, \$350 per month for one to three months at the Library.

Write: Committee on Awards; Newberry Library; 60

West Walton Street; Chicago, Illinois 60610.

Deadline: three months before project.

Alexander von Humbolt Foundation (Federal Republic of Germany):

- a) Forschungsstipendium (Research Fellowships), to provide opportunities for young, highly qualified scholars (25-34 years of age) from abroad to carry out research projects of their own choice in Germany, postdoctoral, DM 1,600 per month + fees and travel, generally six to twelve months, possibility of 24 months.
- b) Dozentenstipendium (Senior Research Fellowships), same focus as previous one, but for scholars 30-38 years of age, DM 1,900 per month + fees and travel.

Write: Sekretariat der Alexander von Humboldt – Stiftung; Schillerstrasse 12; D-53 Bonn; Federal Republic of Germany. Apply through the Western German diplomatic or consular offices in own country.

Deadlines: none.



PEOPLE

ACTIVITIES

Gerard Behague (musicology, U. Texas, Austin) has recently compiled a record, "Afro-Brazilian Religious Songs:

Cantigas de Candomblé." The music was recorded in and around Salvador, Bahia, where Dr. Behague has been doing research since 1967. The record is published by Lyrichord Discs, 141 Perry Street, NYC 10014 (id. No. LLST 7315).

- Robert Mullen (art history, U. Texas, San Antonio) is the new contributing editor of Colonial art for the *Handbook of Latin American Studies*.
- Thomas Reese (art history, U. Texas Austin) has been elected a corresponding member of Spain's prestigious Real Academia de las Bellas Artes. Dr. Reese, an authority on 18th century Spanish architecture, has recently returned from a year-long research trip in Spain, funded by a grant from the John Simon Guggenheim Memorial Foundation.
- Lora Pat Reeves (Los Angeles County Museum of Art) is lecturing in textile conservation at the Museo Nacional de Anthropología y Arqueología, Lima, under the Fulbright-Hays Program (1977-1978).

RESEARCH AWARDS

Congratulations go to the following individuals as recipients of research grants:

- George Kubler (art history, Yale U.) NEH Fellowship for Independent Study and Research for 1978-1979.
- Jonathan M. Brown (art history, New York U.) NEH Fellowship for Independent Study and Research for 1978-1979.
- Mary Elizabeth Smith (art history, U. New Mexico) John Simon Guggenheim Memorial Foundation Fellowship.

DISSERTATIONS

Recently completed dissertations of interest to Iberian and Interamerican art historians and musicologists — a sigh of relief goes to:

- Betty Ann Brown (completed work in art history at U. New Mexico under Mary Elizabeth Smith, now teaching at Illinois State U., Normal) "European Influences in Early Colonial Descriptions and Illustrations of the Mexica Monthly Calendar."
- Magali Carrera (completed work in art history at Columbia U. under Esther Pasztory, now teaching at Southeastern Massachusetts U.) "The Representation of Women in Aztec-Mexica Sculpture."
- Elizabeth H. Boone (completed work in art history at U. Texas, Austin under Terence Grieder, now with the Research Center for the Arts, U. Texas, San Antonio) "The Prototype of the Magliabechiano Manuscripts: The Reconstruction of a Sixteenth Century Pictorial Codex from Central Mexico."

Jack Smith (completed work in anthropology at U. Texas, Austin under Richard Schaedel) — "The Recuay Culture: A Reconstruction Based on Artistic Motifs."



INSTITUTIONS

INSTITUTE FOR MEDITERRANEAN ART AND ARCHAEOLOGY

A new Institute for Mediterranean Art and Archaeology has recently been established in Ohio with an archaeological school in Siena, Italy. The Dean of the Institute, Alfonz Lengyel, reports that their interests extend throughout the Mediterranean area and include Spain. For more information about the Institute, contact: Alfonz Lengyel; 2351 Royal Drive; Fort Mitchell, Kentucky 41017.

ANDEAN PERSPECTIVE AT U. TEXAS, AUSTIN

Andean Perspective, a multidisciplinary program focusing on Andean history and culture, will be offered this spring

at the University of Texas at Austin. The program, organized by the Institute of Latin American Studies, will consist of one required seminar jointly chaired by Luís Millones (Universidad Católica and the Universidad Mayor de San Marcos, Lima) and Richard Schaedel (U. Texas, Austin) on Andean man, structural and cognitive continuities. The program will additionally involve five special anthropology courses, five in the other social sciences, one in film, one in literature, and two which are of special interest to art historians and musicologists: Andean Ethnomusicology by Gerard Behague and Preincaic Art and Archaeology by Terence Grieder. Both latter courses are senior level and may be taken for graduate credit. Visiting lecturers on Andean ethnohistory are programmed in conjunction with the course offerings.



ASSISTANCE/INFORMATION

This final section of the newsletter is devoted to individual requests for scholarly information.

SUBSCRIPTION FORM - RCA REVIEW

Send a check for \$3.00 payable to the Research Center for the Arts to Dr. Elizabeth Boone; Research Center for the Arts; College of Fine and Applied Arts; The University of Texas at San Antonio; San Antonio, Texas 78285.

Name				
Address				
City	State	Zip Code		



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