



RESEARCH CENTER FOR THE ARTS

REVIEW

Director: Jacinto Quirarte
Review Editor: Elizabeth H. Boone

Volume 1, Number 3
July, 1978

RETABLES — A NEW LOOK AT THE ALTARPIECE FORM IN SPAIN

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The study of pre-Baroque Spanish painting, like the study of most pre-Baroque painting in Europe, has been basically dominated by studies in connoisseurship and iconography. Art historians, including Chandler R. Post, José Gudiol Ricart, Diego Angulo, and Elias Tormo, who have dedicated themselves at various times to the investigation of early Spanish panel painting, have all pursued problems of attribution or content of paintings. This approach has been used whether the author was treating a whole altarpiece or a fragment. Surviving altarpiece contracts were mainly used to substantiate attributions or trace original sites for surviving paintings.

But these same old documents actually provide far more information about Spanish painting from the fourteenth century onwards than a simple case of "whodunit." Retable contracts, with their careful description of the arrangement of individual paintings within the altarpiece, their designation of the relative importance of various panels, their specifications for pigments and colors and for the type of frame that encased the painted panels, can tell us as much about the motivations of the patrons and artists as can a study of style.

The retable, the basic Spanish altarpiece form, evolved in the fourteenth century and survived well into the eighteenth. In its fully developed form, it was as typical of Spain as the triptych was of Flanders. Although it varied in size, it could be as small as a tiny chapel or could occupy the entire apse of a good sized cathedral. A typical fifteenth century retable consisted of a large, rectangular central panel, dedicated to a specific saint. Flanking this were a number of smaller panels (most frequently from four to six on each side) showing narratives from the lives of that saint. Above the central panel was placed the Crucifixion, or, if the retable was dedicated to the Virgin, perhaps her Coronation or her Dormition. Below the central panel and the narratives was the *banco*, a series of small paintings, usually from five to nine. The center was generally occupied by the Dead Christ in His tomb or occasionally the Mass of St. Gregory. Mourning figures of St. John the Evangelist and the Virgin flanked Christ. The rest of the *banco* most often had images of other saints. If the retable was destined for the high altar, the center of the *banco* had a tabernacle built into it, polygonal in shape, its faces painted with figures of the Dead Christ, Mary and St. John.

The entire retable, with the exception of the *banco*, was surrounded by *guardapolvos* or *polseras* — a narrow frame which tilted slightly inwards, its purpose literally implied in its name: a dust guard. Each individual painting was separated

from the others to each side by gilt columns, and from the ones above by frames of gilt tracery. These frames were so elaborate that in many of the contracts of the period, fully one third of the text is used to describe them with specific terms, such as *linternas* (lanternlike pinnacles), *chambranas*, and *tubas* (elaborate moldings). *Polseras* and tabernacles were also lavishly gold-plated, and gold was also used in the paintings in backgrounds and in trimmings for garments. Often a *muestra* would accompany a contract. This was the artist's sketch of the basic format of the retable, and as in the example shown in figure 1, usually illustrated the type of framework, or *mazoneria* to be included.

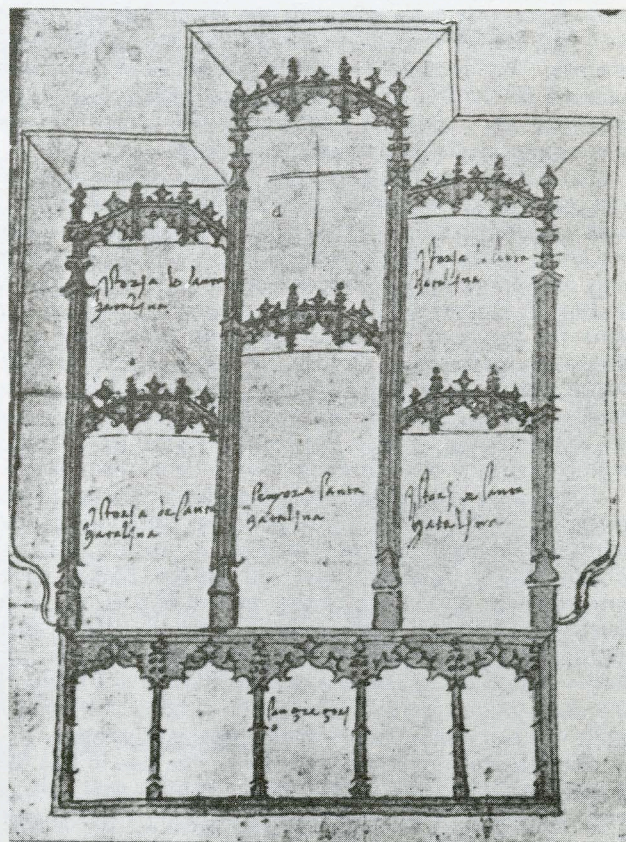


Figure 1. *Muestra* of the retable of Villanueva de Gallego that accompanied the contract with Martín García (1512).

The retable example discussed here is basically Gothic in its framing vocabulary, but the same format was followed — with modification, of course — right into the eighteenth century. In the sixteenth century, the vocabulary of the frame followed a classical mode, while during the seventeenth and eighteenth centuries, it became Baroque. The tabernacles gradually got larger as the centuries progressed, and by the seventeenth century it often became difficult to distinguish where the architecture of the retable frame left off and that of the chapel or apse in which it was placed began, but the basic structure of the retable was constantly retained.

The origins of the retable form are still a matter of controversy. Some scholars think that the Spanish altarpiece evolved from existing precedents within Spain, while others see it as a local adaptation of a foreign format. One theory traces its evolution from the Romanesque altar frontal. Many Spanish examples of these frontals have survived, particularly from Catalonia. Though originally Byzantine in origin and probably transmitted to Spain via Italy, the painted frontal took on a particularly Catalan form during the twelfth and thirteenth centuries. Typically it showed either Christ or the Virgin in its center, seated within a mandorla. The balance of the main face of the frontal was divided into quadrants, each of which was painted with one incident from the life of a single saint. In the thirteenth century, the mandorla was often occupied by the same saint whose life was painted in the narratives, and this particular format comes close to that of the upper part of a retable minus its capping Crucifixion and *polseras*.

But some scholars believed that the retable sprang in part from its Italian Medieval counterpart. Italian Medieval altarpieces of the early fourteenth century comprised a number of large panels, the central one showing the Virgin and Child, the sides depicting standing saints. Small panels with polygonal tops were placed above these. Sometimes there was one over each large panel, showing half-length saints, or sometimes there were only two, one with the angel Gabriel, the other with the Virgin Annunciate. Below the large panels was the predella. This contained narrative scenes, each panel with an incident of the life of the saint placed above it. The whole altarpiece was encased in a gilt frame, with some tracery work in triangular pinnacles over each large panel.

The earliest retables surviving, Catalan examples from the mid fourteenth century, retain the triangular pinnacles and small half-length saints of the Italian altarpiece, and sometimes one finds some narrative scenes in the *banco*, but even in these early examples, such as that dedicated to St. Mark attributed to Ramón Destorrents in Manresa Cathedral, narrative scenes flank the image of the saint in tiers on either side, and the altarpiece structure is already far more elaborate than its Italian counterparts. Catalan artists, then, probably took some details from the Italians (and probably their tempera technique and use of gold, too), but the retable format in its earliest examples already seems independent of Italian domination.

There is an interesting piece of evidence for an indigenous evolution of the retable form. It comes from two thirteenth century paintings in two churches in Daroca, located in Aragón not far from its border with Castile. Both of these are apse frescoes, one in the church of San Miguel, the other in San Juan Bautista. Apse frescoes were the usual painted decoration during the Romanesque period, but the normal format followed a Byzantine example: Christ in a mandorla in the vault of the apse, four evangelistic symbols enframing him, while in a zone below were standing figures of saints.

The Daroca frescoes are different. The one in San Miguel shows the Coronation of the Virgin in its central zone, with three bands of four squares each flanking the Coronation. They are filled with angels, and each is topped by a Gothic frame. The apse of San Juan Bautista shows the Baptist standing, in its center. He is flanked by two tiers of narrative scenes, four to a side, with scenes from his life, again topped by Gothic frames.

These two apses seem to reflect a stage between frontal and retable and may provide a clue to how the retable form developed from a table before the altar to the wall behind it, or more properly, to a combination of apse decoration and altar table, thus really blending in with it.

Whatever its precise origins, by the mid 1300's, the retable was very much a fully evolved Spanish form. Evidence of this can be seen in the sophisticated retables of Jaume and Pere Serra, such as the Retable of the Pentecost in Manresa Cathedral of 1398, to name just one. With some deviation in various other regions of Spain (Castilians often favored a sculpted central image rather than a painted one), the same retable format became basic through the Kingdoms of Aragón and Castile. And the same format was also followed in sculpted retables throughout the Iberian peninsula.

I mentioned above that the retable contracts give us many clues about the organization and the emphasis of the parts that have the most importance in each altarpiece. Though the artists often did not follow the contracts to the letter (the subject of a narrative was sometimes changed while the work was in progress, or the colors used were different, etc.), their documents are reliable for picking out general characteristics of retables as a group, and these characteristics can then be used to draw some general conclusions.

Certain of these characteristics are surprising for anyone who has studied fourteenth to sixteenth century painting in other areas of Europe, for judging from Flemish painting of the period, one would expect that narrative and landscape would be important, or if one studied Italian Renaissance art, one would look for a deepening awareness of perspective. Neither of these traits are present in Spanish art of this period, and for this reason, scholars more familiar with other European traditions have usually concluded that Spanish art of the time was provincial and backward. No one seems to have thought that the Spaniard's needs and aesthetic tastes might have been different.

To begin with, it is clear from the study of the Spanish contracts that the lateral narrative panels of the retable were its least important part. The best colors, the most gold, was lavished on the central image of the saint, but also, surprisingly, on the *banco*. But if one reads a quantity of the contracts, it becomes clear why this is so. If the central image was important for didactic reasons — it let everyone know who the patron saint of church or chapel was — the *banco* was its most important liturgical part. Its center lined up with the center of the altar. This will explain why the eucharistic image of the Dead Christ was so often placed in the center of the *banco*. When a tabernacle was included, the *banco* literally became part of the altar furnishings as well as part of the altarpiece. It therefore served as a bridge between altar and retable.

The emphasis on formal, didactic images is even further carried out by the frame. The elaborate gilt tracery, the heavy boundaries imposed by the *polseras*, and the sheer additional height and breadth given to the altarpiece by all of the framework tended to give an overall impression of the retable as an oversized piece of jewelry, framed in gold with insets of brilliant enamel. For the whole confection to work as an entity, the emphasis in the paintings would have been on flatness rather than depth. The lavish use of gold leaf and the lack of interest in depth-implying devices such as landscape and perspective, served to reinforce the impression of formal decorativeness. With rare exceptions, the use of landscape and perspective in Spanish painting is developed only when the retable form becomes only one of several alternatives for Spanish religious painting.

This concept of the importance of the retable as an entity explains why many of the older scholarly studies of Spanish painting of the late Medieval period ran into so many problems when they attempted to explain its development by style alone. When they worked with individual panels, — fragments of larger retables, — they treated them as independent works

of art, and then wondered why, for example, some of these documented fragments failed to measure up to other known works by the same artist. Retable panels were evidently conceived by their painters as parts of a larger whole, and single panels taken in isolation would be like a few pieces taken from a larger puzzle. In addition, since the narrative side panels were of lesser importance in a retable, the odds are high that these would have been delegated to assistants, while the central panel and *banco* would more likely have been worked on, at least in part, by the shop master. A fresh look at retable contracts with these ideas in mind, and a further study into the retable's origins should be able to clarify further both the development of Spanish painting as a continuous tradition and of the artists' role in that development.



RCA NEWS

AD HOC GATHERING OF LATIN AMERICANISTS AT 1979 CAA MEETING

This seems to be the year for historians of Latin American art to renew their membership or join the College Art Association of America for the first time. Not only will the 1979 CAA Annual Meeting have sessions on Pre-Columbian art and Spanish art, but the RCA has made efforts to have scheduled an ad hoc meeting for "Historians of Latin American Art." In the past several years a number of sub-disciplinary and related interest groups have had ad hoc and business meetings during the annual CAA meetings. The RCA, feeling that Latin Americanists might be likely to attend the January 1979 meeting, felt we should also have a scheduled gathering during the larger conference. Its purpose will be to discuss our relation to the CAA as art historians of Latin American material and the desirability of establishing an association of Latin American art.

In the last issue of the *RCA Review* (vol. 1, no. 2, pp. 3) Joyce Bailey stressed the need for "the founding of an association for Latin American art (with membership composed of art historians, curators, Latin American artists, and other interested persons)." Such an association might be structured in several ways: as a relatively informal organization adjunct to the CAA but with its own newsletter, as is the American Society for Hispanic Art Historical Studies (ASHAHS); or, following Bailey's suggestion, as a more formal group having its own scholarly publication and possibly its own annual meetings separate from the CAA. Of course any number of variations on these are possible, depending on the needs of Latin American art as defined by such a membership.

WORKSHOP ON LATIN AMERICAN ART

On July 24 and 25 the RCA is holding an informal workshop on Latin American art. Attending this small symposium will be Latin American art historians from Texas, Louisiana, Colorado, Connecticut, and Mexico, who will come together to address the ways the RCA can help strengthen the field. As a follow up to the November 1977 luncheon sponsored by the RCA at the annual Latin American Studies Association meeting, discussion will also concern the state of art historical studies of Latin America.



MEETINGS/EXHIBITIONS

VICENTE ROJO AT U TEXAS AT AUSTIN

An exhibition of the work of Vicente Rojo, one of Mexico City's most prominent young artists, opened on April 23 at

the Michener Gallery at the University of Texas at Austin. The thirty-seven paintings and ten drawings in the show remained on view until May 28.

FESTIVAL FOLKLORICO

The fifth national conference of the ASOCIACION NACIONAL DE GRUPOS FOLKLORICOS was held on June 25 - July 1 at Kansas State University, Manhattan, Kansas. Prominent artists and instructors from across the U.S. and Mexico led workshops and seminars, and offered lecture demonstrations in folkloric dance, music, costuming, choreography, ethnomusicology, and arts administration. Emphasis was placed on the dances and related arts of Jalisco, Nayarit, Norteño, Flamenco, and Salsa/Latino. Public performances by selected folkloric groups and by conference participants were scheduled, with the final performance on the evening of July 1 held in Topeka, Kansas.

MARIO REYES Y SU TALLER

An exhibition, HOMENAJE A MARIO REYES Y SU TALLER DE GRABADO, opened on June 12 in Monterrey, Nuevo León, Mexico. The show, which includes works by David Alfaro Siqueiros, Francisco Toledo, Francisco Corzas, and Rodolfo Nieto is being sponsored by the Promoción de las Artes and held in their galleries.

COLONIAL ART EXHIBITIONS

The Promoción de las Artes of Monterrey, Nuevo León, Mexico, also announced the opening on June 26 of two exhibitions of Colonial Mexican art. Objects from the Colección Fideicomiso Cultural Franz Mayer can be seen in the show PLATA COLONIAL MEXICANA, SIGLOS XVII-XVIII, while 19th century material from the Colección Fernando Juarez Frias appears in ICONOGRAFIA RELIGIOSA POPULAR MEXICANA DEL SIGLO XIX.

GOLD OF ANCIENT COLOMBIA

From September 18 to October 6 an exhibition of Pre-Conquest gold work from Colombia will be shown in the Bremer Landesbank, Bremen, West Germany. The exhibition will contain in its entirety a collection of 144 gold pieces of the Ubersee-Museum of Bremen. Although owned by the Ubersee Museum since the turn of the century, the objects in the collection are virtually unknown; most have been in bank storage since 1918, and only a few have been published.

In 1900 the Ubersee-Museum received this gold collection as a gift from the Bremen merchant Carl Schütte. Schütte in turn obtained the objects from the collector Vicente Restrepo, who published one piece in his *Atlas Arqueologico* of 1895 (Plate XXIII).

The Ubersee-Museum exhibition in the Bremer Landesbank will demonstrate the considerable skill of Pre-Conquest Columbian goldsmiths and will contain objects of Calima, Tolima, Quimbaya, Sinú, and Muisca styles. A publication of the entire collection will appear in 1979. For more information, contact Dr. Corinna Raddatz, Keeper of the American Collections; Ubersee-Museum; Bahnhofplatz 13; 2800 Bremen; WEST GERMANY.

MEXICO TODAY SYMPOSIUM

During the fall of 1978 and the first six months of 1979, major aspects of contemporary Mexico will be portrayed to large numbers of American citizens through significant exhibitions of Mexican art, panel discussions and lectures by leading Mexican and American specialists, film showings, exhibitions of Mexican books, maps, and posters, literary and performing arts presentations, and a Mexican street fiesta. MEXICO



Tolima gold-pendant, 22 cm. long, published by Vicente Restrepo, 1895 and J. Pérez de Barradas 1958.

TODAY, an international symposium to be held from September 29 to November 16, 1978, will be the focus of the activities.

During this six-week symposium period, events will take place in Washington, New York, and Atlanta before moving on to Detroit, San Antonio, San Diego, San Francisco, and Oakland.

Planned symposium activities are as follows:

WASHINGTON, D.C.

OAS Hall of Americas, Pan American Union

Opening keynote address by Octavio Paz, by invitation, Sept. 29.

Panel Discussions, 8-10 p.m.

1. The People of Mexico: Images and Realities, Oct. 3.
2. Creativity: Contemporary Thought and the Arts in Mexico, Oct. 9.
3. The Mexican Political System: The State, the Society and the Individual, Oct. 16.
4. Economic and Social Development in Mexico, Oct. 23.
5. Mexico and the World, Oct. 30.
6. Key Issues in Mexican-U.S. Relations: The Border That Divides Us and Unites Us, Nov. 6.

The Woodrow Wilson International Center for Scholars will host a repeat performance of the last panel discussion on Nov. 7, by invitation.

Library of Congress, Coolidge Auditorium:

Panel Discussion: The Book in Mexico, Oct. 10, by invitation.

Readings by Two Mexican Poets, Oct. 31, 8-9:30 p.m.

Mexican Musical Evening: Ensemble, Nov. 1, 8 p.m.

National Collection of Fine Arts, Lecture Hall:

Colloquium of Art Historians — The Common Situation: Colonialism to Independence, Nov. 10, by invitation.

Smithsonian, Carmichael Auditorium:

Mexican Film Festival, Oct. 1 - Nov. 5.

Opening Lecture by Fernando Macotela, Oct. 1, 7 p.m.

Closing Lecture by Alfredo Joskovitch, Nov. 5, 7 p.m.

Mexican Art Exhibitions and Museum Lectures:

Museum of Modern Art — Contemporary Mexican Painters, Sept. 29 — Oct. 30.

Corcoran Gallery — Retrospective of Manuel Alvarez Bravo, Sept. 29 - Nov. 16; Young Mexican Photographers, Students of Alvarez Bravo; Lecture by Rene Verdugo, Oct. 2, 8 p.m.; Photographs of Mexico During the 1930's.

Renwick Gallery — Ceramics and Masks, Sept. 29 - Feb. 19; Mexican Artisan Demonstrations, Sept. 30 - Oct. 7;

Lecture on Ceramics by Carmina Díaz del Cossio, Oct. 4, 8 p.m.; Lecture on Masks by L. Reynoso, Oct. 8, 8 p.m.

Meridan House International — Contemporary Mexican Photographers, Sept. 29 - Nov. 10.

National Geographic Explorers Hall — Celebration of Life: Art of the People, Oct. 5 - Feb. 25.

Phillips Collection — Retrospective of Works of Rufino Tamayo, Oct. 6 - Nov. 16.

Library of Congress — Mexican Books, Posters and Maps, Oct. - Nov.

Dimock Gallery of George Washington University — Slide Show and Lecture on Architectural Works of Luís Barragán, Oct. 18-19.

Textile Museum — Mexican Textiles, to mid Nov.

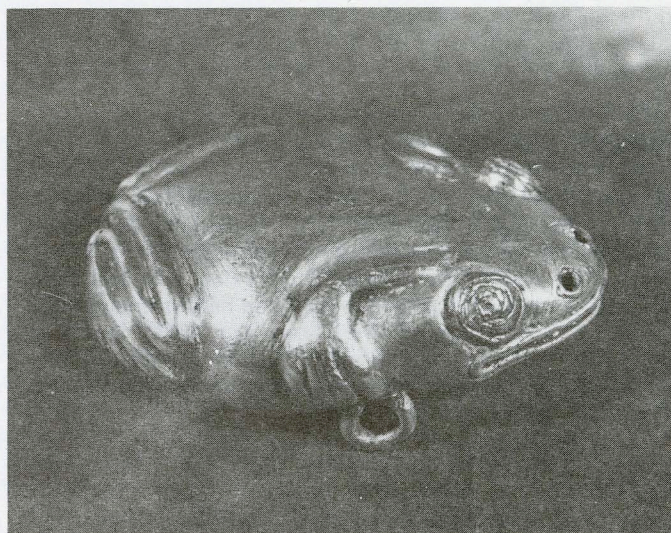
Mexican Folk Performers:

Pan American Union, Aztec Garden — Opening Performance, by invitation, Sept. 29.

The Mall — Smithsonian Folklife Festival, Oct. 4-9.

Smithsonian Resident Associate Program:

Smithsonian — Lectures, Studio Art Classes and Workshops, Sept. 29 - Nov. 16.



Frog-pendant in possession of the Ubersee-Museum, probably Tolima-style, 6 cm. long, from 'Gold of Ancient Colombia' exhibit at the Bremer Landesbank from 18th of September to 6th of October.

NEW YORK, NEW YORK

Center for Inter-American Relations:

Keynote address opening New York symposium, October 2, 1978, by Octavio Paz.

Exhibitions of Mexicana at Center. (The Center for Inter-American Relations would like to have the works of Manuel Alvarez Bravo after their Washington showing.)

Six Panel Discussions (from panels of Pan American Union, Washington).

Publication of book planned by Center for Inter-American Relations.

Performances by Gloria Contreras Dance Group under consideration for New York and possibly Washington.

Guggenheim Museum:

Exhibition of the works of Rufino Tamayo, a retrospective, mid-April 1978 - mid-summer 1979.

Museum of Contemporary Crafts:

Exhibition of works of one or two Mexican folk artists, following their exhibition at Renwick Gallery, Washington.

ATLANTA, GEORGIA

Panel Discussions: The nucleus of or all of the same Mexican panel members from the six Washington and New York panels. Local sponsors in Atlanta to be chosen.

Participation of local institutions, businesses, Chamber of Commerce, High Museum, local universities, office of Mayor and Governor being explored.

Mexican performing arts group under consideration for Atlanta after Washington performances.

SAN ANTONIO, TEXAS

Marion Koogler McNay Art Institute:

Exhibition of the works of Rufino Tamayo, a retrospective, January - February, 1979.

Funded by the National Endowments for the Arts and for the Humanities, and sponsored by Meridian House International, the Smithsonian Resident Associate Program, and the Center for Inter-American Relations, the symposium and related events will increase the awareness, understanding, and education of Americans about contemporary Mexican culture and will help develop a more effective intellectual dialogue among citizens of the two countries. The project will be given a national scope and a more lasting impact through exhibition catalogues, television and radio coverage, the distribution of related audio-visual materials to secondary schools, and extensions of the activities into galleries and other local institutions. For more information, contact *James C. Keenan*, 1900 M Street, N.W., Suite 350; Washington, D.C. 20036 (202/452-0818).

DUMBARTON OAKS CONFERENCE

On October 14 and 15, 1978, The Center for Pre-Columbian Studies at Dumbarton Oaks will hold its annual conference, this year on "Falsifications and Misconstructions of Pre-Columbian Art." *Junius Bird* will chair the invitational meeting, and papers will be presented by *Gordon Ekholm*, *Augusto Molina Montes*, *Esther Pasztory*, and *Philippa Shaplin*, for Mesoamerica, and by *Christopher Donnan*, *Raphael Reichert*, *Alan Sawyer*, and *Robert Sonin*, for the Andes.

Although attendance at the conference itself is by invitation only, a public lecture by Junius Bird will be given at 5:30 p.m. on October 13. For more information on this lecture, you should contact *Elizabeth P. Benson*, Director, Center for Pre-Columbian Studies, Dumbarton Oaks, 1703 Thirty-second Street, Washington, D.C. 20007.

MAYA SYMPOSIUM

On October 19, 20, and 21, the Institute of Maya Studies of Miami will present a special symposium, *NEW HORIZONS IN THE MAYA WORLD*, at the Miami Museum of Science. The three sessions of the symposium will be held in the evenings at 8:00 p.m. The participants are *David Joralemon* (anthropology, Yale U.), *Elizabeth Benson* (art history, Dumbarton Oaks), *Michael Coe* (anthropology, Yale), *Norman Hammond* (anthropology, Rutgers U.), *David Kelley* (anthropology, U. Calgary), and *George Stuart* (anthropology, National Geographic Society). There will be three lectures for each of the first two nights, with a moderated panel discussion involving all the participants planned for the third. Following the panel discussion on October 21, an "Ancient Maya Pageant" will be held, with the Quetzal Dance Ensemble presenting Maya dances and music plus vignettes of Maya life.

Tickets for the symposium run \$50.00 for members, \$65.00 for non-members, and \$40.00 for students. Further information on the symposium may be obtained by contacting the Program Chairperson, *Karyn Kaplin* at the Institute of Maya Studies, Inc.; Museum of Science; 3280 South Miami Avenue; Miami, Florida 33129.

CAA MEETING

The 1979 annual meeting of the COLLEGE ART ASSOCIATION will be held in Washington, D.C., on January 31 - February 3 at the Washington Hilton. In addition to an ad hoc meeting of Historians of Latin American Art being planned by the RCA (see *RCA NEWS*), several art history sessions are of particular interest to Iberian and Latin American art historians:

PRE-COLUMBIAN ART chaired by *Elizabeth P. Benson*, Center for Pre-Columbian Studies, Dumbarton Oaks, 1703 32nd Street, N.W., Washington, D.C. 20007.

ICONOGRAPHICAL APPROACHES TO SPANISH ART chaired by *Jonathan Brown*, Institute of Fine Arts, 1 East 78th Street, New York, NY 10021. (After September 1 abstracts should be sent to The Institute for Advanced Study, Princeton, NJ 08540.) The session will be dedicated to studies of the subject matter and meaning of works of Spanish art from all periods. Preference will be given to papers that deal with the relationships between works of art and broad aspects of Spanish culture and history, e.g., religion, politics, science.

FESTIVALS AND THE VISUAL ARTS chaired by *J. Carter Brown*, National Gallery of Art, Washington, D.C. 20565, and *Judith Bettelheim*, Art Department, California State University, San Jose, California 95192. (All abstracts should be sent to the National Gallery of Art.) Papers are invited on the general topic of festivals as a motivation and structure for artists and artistic production. Western, New World, and non-Western cultures are included. Questions of creativity determined or shaped by community aesthetics, how artists, participants, and critics react, and the ways artists have approached the subject of a festival as well as new methodology and non-traditional approaches to the subject should all be explored.

Those wishing to participate in any session should write to the Chairman of that session and submit an abstract before October 1, 1978. The preliminary program — containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc. — will be mailed at the end of November to CAA members. More information on the annual meeting can be found in the June 1978 *CAA Newsletter*.

AMIS MEETING

The next annual meeting of the American Musical Instrument Society will take place at the University of Chicago on Friday through Sunday, April 20-22, 1979. Proposals for papers, lecture-demonstrations, and other presentations concerning musical instruments are welcomed. Typed abstracts must be received by the program chairman before 1 October 1978, accompanied by a stamped, self-addressed envelope and a list of audio-visual equipment required. Presentations should generally not exceed about 25 minutes; however, if a longer time is required, please indicate the approximate length on the abstract. Any other ideas or suggestions concerning the program should also be addressed to the program chairman before the October 1st deadline.

The AMIS is an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. This year's program chairman is *Laurence Libin*, Department of Musical Instruments; Metropolitan Museum of Art; Fifth Avenue at 82nd Street; New York, N.Y. 10028.

XLIII ICA

The first flyer about the XLIII INTERNATIONAL CONGRESS OF AMERICANISTS is out, and the meeting dates have been set for August 10-17, 1979, in Vancouver, British Columbia. The ICA provides a forum for the review of research on the evolution and interrelationships of cultures in the Americas. It is broadly interdisciplinary, and the main contributions have usually come out of the humanities and social sciences. At the XLII ICA, held in Paris in 1976, the regular interval between the congresses was changed from two years to three.

Currently, a number of symposia planned for the Congress are pertaining especially to the disciplines of archaeology, anthropology, history, and ethnohistory. No special symposia have yet been organized for the visual or performing arts although papers for one or more open sessions on art are invited. The planned symposia are:

- Andean rural development
- Applied linguistics (Quechua)
- New archaeological evidence from the eastern Andean slopes
- Highland-lowland Andean interaction spheres
- The indigenous novel
- Coca
- Amazonian colonization and development
- Early prehistoric contacts between northeastern Asia and North America
- New directions in Mesoamerican archaeology
- Mexican history
- Afro-American history
- Colonial latifundia
- West Indies ethnohistory
- Marketplace exchange-systems
- Mexican agricultural systems
- Urbanization
- Northwest coast cultures
- Indian land and political life — World Council of Indigenous Peoples

May 31, 1978, marked the last date proposals for additional symposia, panels, or other special sessions could be made. Abstracts (300 words) of volunteered papers will be accepted until November 15, 1978. On April 1, 1979, completed papers for symposia and open sessions are due, to allow for review and circulation.

Accommodations of many kinds will be available in Vancouver, from student dormitory rooms on upward. More information will follow in a second circular to be mailed early in 1979. Coordinators of the Congress are *Alfred H. Siemens*,

Geography, U British Columbia, and *Marilyn Gates*, Sociology and Anthropology, Simon Fraser University. All correspondence, including abstracts and papers, should be directed to Dr. Alfred H. Siemens; XLIII International Congress of Americanists; Department of Geography; the University of British Columbia; Vancouver, B.C.; CANADA V6T 1W5, phone (604) 228-3441.



SCHOLARSHIPS, FELLOWSHIPS, AND GRANTS (whose deadlines fall between Oct. 1 and Dec. 31)

John Simon Guggenheim Memorial Foundation:

Guggenheim Fellowships to Assist Research and Artistic Creation, for individuals who have demonstrated an unusual capacity for productive scholarships or unusual creative ability in the fine arts, generally for 6 months to one year. Write: John Simon Guggenheim Memorial Foundation; 90 Park Avenue; New York, NY 10016.

Deadline: October 1.

George A. and Eliza Gardner Howard Foundation:

Howard Foundation Awards, to assist individuals in projects contributing to knowledge, aesthetic enrichment, or human welfare, excepting work towards an academic degree; open to individuals between the ages of 30 and 40 who are nominated by their institutions or an outstanding person in the field; between \$3,000 and \$6,500.

Write: George A. and Eliza Gardner Howard Foundation; Graduate School; Brown University; Providence, Rhode Island 02912.

Deadline: November 1 for nominations, December 15 for completed applications.

NEH, Division of Fellowships:

a. Summer Stipends, for two months of study for college and university teachers and other humanists, to \$2,000. Deadline: early October.

b. Fellowships in Residence for College Teachers, for teachers in undergraduate and two-year colleges, for study in residence at designated universities, to \$14,500. Descriptions of the programs will be available from the NEH in September. Deadline: early November.

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

American Council of Learned Societies:

a. Fellowships, to enable scholars to engage in research in the humanities (including art history and musicology) for 6 to 12 uninterrupted months, to \$12,000, PhD or ability to demonstrate scholarly maturity required. Deadline: October 15.

b. Study Fellowships, to assist young scholars (under 36 years of age) to enlarge their range of knowledge in disciplines other than their present specialization, to \$10,000, PhD or ability to demonstrate scholarly maturity required. Deadline: November 1.

Write for both: Office of Fellowships and Grants; American Council of Learned Societies; 345 East 46th Street; New York, NY 10017.

Social Science Research Council:

- a. Fellowships for Doctoral Dissertation Research in Latin America and the Caribbean, for a year of dissertation research abroad in the humanities and social sciences. Deadline: November 30.
- b. Grants for Research on Latin America and the Caribbean Area, to social scientists and humanists for research related to cultural, economic, political, social, or scientific development in the 19th or 20th centuries, for 3 months to one year, PhD required. Collaborative Research Grants and grants for Commissioned Group Research Projects also available. Deadline: December 15.

Write for both: Fellowships and Grants; Social Science Research Council; 230 Park Avenue; New York, NY 10017.

Danforth Foundation:

Kent Graduate Fellowships, to support graduate study in all fields, nomination by a Kent or Danforth Fellow, a member of the Society for Religion in Higher Education, or a member of a graduate faculty required. Write: Kent Fellowship Program; Danforth Foundation; 222 South Central Avenue; St. Louis, Missouri 63105. Deadline for requesting an endorsement form: December 1.

Organization of American States:

OAS Fellowships, for advanced study, training, or research in any field in an OAS member country for 3 months to 2 years. Write: OAS Fellowships Program; Pan American Union; Washington, D.C. 20006. Deadline: December 31 and June 30.



PEOPLE

RESEARCH AWARDS

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

Donna Pierce (PhD candidate, art history, U. New Mexico) — Samuel H. Kress Foundation Dissertation Research Grant for 1978-1979.

Judith Berg Sobré (art history, U. Texas at San Antonio) — Metropolitan Museum Fellowship.

Richard P. Townsend (art history, U. Texas at Austin) — Dumbarton Oaks Fellowship.

Gloria Giffords (art history) — Historic Preservation Survey and Planning Grant, State of Arizona.



INSTITUTIONS

CONSEJO DE FOTOGRAFIA ESTABLISHED

The Premier Coloquio Latinoamérica de Fotografía was held in Mexico City from May 11 to May 19, 1978, organized by the Consejo Mexicano de Fotografía, A.C. under the auspices of the Instituto Nacional de Bellas Artes, Secretaría de Educación Pública. The sessions held in the Museo Nacional de Antropología brought together some 200 photographers and scholars from throughout the hemisphere and Europe to discuss the distinctive role of the photographic medium in

Latin American society. An exhibition of current work by photographers in Latin America and those of Latin American descent was held simultaneously at the Museo de Arte Moderno and the Archivo de la Palabra. INAH organized two highly significant exhibitions of historical Mexican photographs which were exhibited at Chapultepec and the Museo Nacional de Antropología.

The culminating act of the participants was the formation of a CONSEJO LATINOAMERICANA DE FOTOGRAFIA to coordinate future conferences and individual consejos in each of the countries represented. Additional consejos will be formed by the Mexican-American and Puerto Rican photographers in the United States. Those interested in receiving further information concerning the conference or the various publications issued on the sessions and exhibitions should contact: *Dr. Pedro Meyer*, Presidente; Consejo Mexicano de Fotografía, A.C.; México 10, D.F.; MEXICO.

MAYA SOCIETY OF MINNESOTA

May 15, 1978, saw the founding of the MAYA SOCIETY OF MINNESOTA, with festivities and a charter meeting. The Society, initially sponsored by The Science Museum of Minnesota in St. Paul, is being organized by *Nancy Rohleder*, a museum intern, and *Lou Casagrande*, Curator of Anthropology at the Museum.

The Maya Society will sponsor lectures and trips and will expand the possibilities for education and research on the culture of the Maya. More information on the Maya Society of Minnesota can be obtained by writing or calling *Nancy Rohleder*; The Science Museum of Minnesota; 30 East Tenth Street; St. Paul, Minnesota 55101; Phone (612) 222-6303.

MAYA HIEROGLYPHICS AND ART

The Institute of Latin American Studies and the Department of Art announce that *Linda Schele* (art, epigraphy) of the University of South Alabama will be a visiting professor at the University of Texas at Austin during the fall semester, 1978. There she will teach two courses: Introduction to Maya Hieroglyphic Writing, and Classic Maya Art and Architecture. The hieroglyphic writing course will be taught in the Latin American Studies Program and will focus primarily on glyphic texts from the monuments, with limited reference to Maya codices. The art and architecture course will be offered through the Department of Art and will be a general survey of the whole Maya area, emphasizing the Classic period.

Courses on the Maya and other Mesoamerican cultures are being offered in other departments at U. Texas at Austin during the fall, forming a semester's emphasis on Mesoamerica. Although *Linda Schele* has conducted two previous workshops on Maya hieroglyphic writing at The University of Texas at Austin, her fall course is a unique opportunity for all persons interested in the Maya.

ART VOLUME PLANNED

The Comisión de Estudios de la Iglesia en América, CEHILA, is exploring the idea of a one-volume work on the *Historia del Arte Cristiano en América Latina*. Seen as a companion to the eleven volume series published by CEHILA, *Historia General de la Historia de la Iglesia en América Latina*, the art book would contain works representative of different periods and regions and would include popular arts. For more information on the proposed volume write *Dr. Enrique Dussel*, Presidente; Comisión de Estudios de Historia de la Iglesia en América Latina; Dr. Balmis 199-Dpto. 202; México 7, D.F.; MEXICO.

ASSOCIATION OF HISTORIANS OF AMERICAN ART

A new ASSOCIATION OF HISTORIANS OF AMERICAN ART (AHAA) has been formed to provide a forum for an exchange of information of interest to historians of American art, taking as its domain a broad area that embraces the art produced in the Americas, North, South and Central, by all peoples who have lived there. Planned exhibitions, new research projects, books and dissertations in progress in American art would all be typical items of concern to the members of the organization. The Association will also seek to promote professional standards of publication, teaching and exhibition of American art. Eventually, it is hoped, new outlets for publication will develop as a result of demonstrated

interest in, and need for, such opportunities. Further, expanded occasions for professional meetings and scholarly symposia will be sought.

For more information on the new association, write *William H. Gerdts*, the President of the AHAA Steering Committee at: AHAA, Room B-27; City University Graduate Center; 33 West 42nd Street; New York, NY 10036.

RCA REVIEW

Published in January, April, July and October of each year, the *RCA Review* is available through subscription at \$3.00 per year.



RESEARCH CENTER FOR THE ARTS
REVIEW

a newsletter published by
Research Center for the Arts
College of Fine and Applied Arts
The University of Texas at San Antonio
San Antonio, Texas 78285