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#### *About the Institute*

The Hunt Institute for Botanical Documentation, a research division of Carnegie Mellon University, specializes in the history of botany and all aspects of plant science and serves the international scientific community through research and documentation. To this end, the Institute acquires and maintains authoritative collections of books, plant images, manuscripts, portraits and data files, and provides publications and other modes of information service. The Institute meets the reference needs of botanists, biologists, historians, conservationists, librarians, bibliographers and the public at large, especially those concerned with any aspect of the North American flora.

Hunt Institute was dedicated in 1961 as the Rachel McMasters Miller Hunt Botanical Library, an international center for bibliographical research and service in the interests of botany and horticulture, as well as a center for the study of all aspects of the history of the plant sciences. By 1971 the Library's activities had so diversified that the name was changed to Hunt Institute for Botanical Documentation. Growth in collections and research projects led to the establishment of four programmatic departments: Archives, Art, Bibliography and the Library.

Duke University  
DURHAM  
NORTH CAROLINA

DEPARTMENT OF ART

October 4, 1960

Dr. Wilson Popenoe  
Escuela Agrícola Panamericana  
Apartado 93  
Tegucigalpa, Honduras

Dear Dr. Popenoe:

About four years ago we had some exchange of letters relative to an article of mine on the little church of Santa Cruz in Antigua. For many years now I have been working on the colonial architecture of Guatemala. It is not without some apprehension that I may be imposing on your patience and good will that I turn to you asking your support for some grants for the next academic year when I plan to take a sabbatical leave. I am most anxious to continue the work on the stylistic connections between the colonial architecture of Guatemala and contemporary Spain which I began during the summer of 1959 on a grant from the American Philosophical Society. To that end I am applying for a Fullbright research award, a Guggenheim grant and possibly a Doherty fellowship as well, trusting that at least one will come through.

The work I did in Spain was really of an exploratory nature and hardly of definitive character, for I found that if the stylistic problems of the Guatemalan architecture are to be clarified, a detailed study of the buildings of many of the small towns of southern Spain, especially of Andalucia, must be made. My plan is to live in Seville for the year which will also give me the opportunity to work in the Archivo de Indias searching for plans of Guatemalan buildings beyond those scant few published by Angulo and listed by Torres Lanzas. A rough draft of the book on the architecture of Antigua Guatemala has already been put down on paper but still lacks the important chapters on stylistic interpretation which only such a study can make possible.

Needless to say, your support as an authority on the city of Antigua and its monuments will be more than greatly appreciated. Should you feel you are able to support my applications, I will send you a statement of my proposed activity for your guidance in evaluating the worth of the project.

Sincerely yours,

*S. D. Markman*

S. D. Markman

Antigua, Guatemala, 20 Oct 1960

Dr S D Markman  
Duke University,  
Durham, N C

Dear Doctor Markman:

Your letter of the 4th instant is most interesting and you can count on all the support I can give in connection with your project. It is perhaps appropriate to mention that Mrs Popence and I spent practically all of 1958 in Spain, headquartered at Almuñecar, 85 kms east of Malaga on the road to Granada. We spent quite a lot of time in Sevilla and Córdoba and in fact all over Andalucia; and we used to hop on the Granada Express every month or so and roll up to Madrid to go to the theatres where they had good Spanish dancing.

Go ahead and tell me more about your program and what I can do for you. I have just returned from Peru and Nicaragua - where I did a little job - and hope and expect now to stay here at home until next spring.

Sincerely,

Wilson Popence

Duke University  
DURHAM  
NORTH CAROLINA

DEPARTMENT OF ART

919 Urban Avenue  
Durham, North Carolina

October 31, 1960

Dr. Wilson Popenoe  
Antigua Guatemala  
Guatemala, Central America

Dear Dr. Popenoe:

Your letter of the 20th is most encouraging in that you so generously have agreed to support my applications for a grant to pursue the problem of the stylistic connections between the colonial architecture of Guatemala and contemporary Spain. I am sure that when you were in Andalucia you noted the striking similarities, and differences too, between the antiguo churches and those of the small towns of that region.

Enclosed with this letter is a copy of the plan I submitted to the Guggenheim Foundation who, I understand, will get in touch with you directly. I also send you a curriculum vitae so that you may know something about me beyond the brief exchange of letters we have had. I hope that your task will not be too burdensome and that, though you have never met me personally, you will consider the plan of work I propose to carry out in Spain truly worthy of your support.

With many thanks for your kind interest, and every good wish, I am

Sincerely yours,

*S. D. Markman*

S. D. Markman

Curriculum Vitae

I. Born, October 10, 1911, New York. Married, three children.

II. Education

A. B., 1934, Union College, Schenectady, New York

M. A., 1936, Columbia University - under Prof. W. L. Westermann

Ph. D., 1941, Columbia University - under Prof. W. B. Dinsmoor and Prof. Margarete Bieber

III. Professional experience

1941-1945 Professor (catedrático) of Art History and Archaeology, Universidad Nacional de Panama, Panama, R. de P.

1942-1945. Chairman of Junta de Conservación y Restauración de Monumentos Históricos de Panamá. A commission in charge of the restoration and preservation of colonial monuments of the Republic of Panama.

1945-1947. Independent research on colonial architecture of Guatemala. Resided in Guatemala from September 1945 to February 1947.

1947 - Summer school, Department of Art, College of the City of New York.

1947 to present. Associate Professor of Art History and Archaeology, Department of Art, Duke University.

Visiting lecturer, summer of 1949, Instituto Guatemalteco-Americano, Guatemala City, C. A.

Vice-president, North Carolina Society of the Archaeological Institute of America. 1948 to present.

Elected Socio Correspondiente of the Sociedad de Geografía e Historia de Guatemala, 1953.

IV. Prizes, honors

- 1) At Union College, 1930-1934: Hurst scholarship, Warner Prize, O'Neal Prize and Archibald High Scholarship Prize.
- 2) Grants - in- Aid in Fine Arts, at Columbia University, awarded by Carnegie Foundation, 1936-1940.

- 3) Scholarship from Institute of International Education, for study at Institut d'Art et d'Archéologie, Sorbonne, Paris, 1939.
- 4) Publication grant from American Council of Learned Societies, 1943, \$1000.
- 5) Seven grants for research on the colonial architecture of Guatemala from the Duke University Research Council, in 1950, 1951, 1954, 1956, 1958, 1959, 1960, total of \$1525.
- 6) Grant from the American Philological Society for research on stylistic connections between the colonial architecture of Guatemala and Spain, for work in Spain, 1959, \$1000.
- 7) Special grant from Duke University to supplement funds awarded from APS, 1959, \$300.

#### V. Publications and Papers

- 1) The Horse in Greek Art, The Johns Hopkins Press, (The Johns Hopkins University Studies in Archaeology No. 38) Baltimore, 1943.

Published with the aid of a grant from the American Council of Learned Societies, Washington, D. C.

- 2) "Building Models and the Architecture of the Geometric Period", in Studies Presented to David Moore Robinson, Saint Louis, 1951, pp. 259-271, pls. 11-12.
- 3) "A Correlated Chronology for Greek Vase Painting and Sculpture", a paper read before the January 1950 meeting of the Archaeological Institute of America in Baltimore, Maryland.
- 4) "The Colonial Architecture of Antigua, Guatemala, 1543-1773", in Archaeology, IV, 1951, pp. 204-212, with photographs by the author.
- 5) Spanish translation of above, in Anales de la Sociedad de Geografía e Historia, Guatemala City, C. A., Vol. XXVII, 1953, pp. 37-54.
- 6) "La Ermita de la Santa Cruz: A Representative Example of Spanish Colonial Architecture in Guatemala", in the Journal of the Society of Architectural Historians, Vol. XV, 1956, pp. 12 - 19.

- 7) A shortened version of the above article presented before the joint meeting of the College Art Association and the Society of Architectural Historians, 1955, New York City.
- 8) "Las Capuchinas: And 18th Century Convent in Antigua Guatemala", to appear in the Journal of the Society of Architectural Historians early in 1961.
- 9) A paper of the same title presented before the joint meeting of the College Art Association and the Society of Architectural Historians, 1955, New York City.

#### VI. Languages

- 1) Reading knowledge Latin, Greek, French, German, Spanish and some Italian and Portuguese.
- 2) Slight speaking ability of French, greater of German.
- 3) Fluent speaking ability of Spanish. Language of instruction at the Universidad Nacional de Panamá.

#### VII. Foreign Travel for Study and Research

- 1939 - France, Italy and Greece.
- 1941 to 1945 - resided in Panama.
- 1942 - Mexico and Costa Rica.
- 1943 - Colombia and Ecuador.
- 1944 - Guatemala.
- 1945 to 1947 - resided in Guatemala.
- 1949 - Guatemala.
- 1950 - Mexico and Guatemala.
- 1951 - Mexico and Guatemala.
- 1952 - Mexico.
- 1953 - Guatemala.
- 1956 - Mexico

1957 - Guatemala.

1958 - Mexico.

1959 - Spain.

VIII. Research activities

- 1) Colonial architecture of Panama as part of duties on Junta de Conservación y Restauración de Monumentos Históricos de Panamá, 1942-1945.
- 2) Geometric Greek Art, 1947-1951.
- 3) The Colonial Architecture of Guatemala, 1945-1947, and 1950 to present.



STATEMENT OF PLANS

- by -

SIDNEY D. MARKMAN

STYLISTIC CONNECTIONS BETWEEN THE COLONIAL  
ARCHITECTURE OF GUATEMALA AND CONTEMPORARY SPAIN

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STYLISTIC CONNECTIONS BETWEEN THE COLONIAL  
ARCHITECTURE OF GUATEMALA AND CONTEMPORARY SPAIN

--ooOoo--

I. Description of Project:  
Character, Scope, Significance, and Presumable  
Contribution to Knowledge

A distinct architectural tradition, unique and different from that of the two great centers of Hispano-American art, developed in Guatemala and Central America during the time of the colony. When compared with Mexico or Peru, the Captaincy General of Guatemala is indeed of lesser significance and smaller not only in area but also in population, natural resources and building works. If the architecture of 16th century Mexico, so soon after the conquest, is already monumental in scale, of cut stone, vaulted and grand in conception, then that of contemporary Guatemala can hardly be termed architecture at all; for, even the most important ecclesiastical establishments were still housed in structures built of wattle and daub, adobe or wood, and roofed with thatch at that time. Nevertheless, from such rude beginnings there developed a popular or vernacular style by the 17th and 18th centuries which makes up in beauty of detail what it lacks in scale and general conception.

The problem which confronts the art historian, once all the strictly factual architectural data have been assembled, is that of establishing a terminology for the Guatemalan style proper to it. Basing their judgments on apparent visual similarities, art historians have tended to classify the colonial architecture of Guatemala as "baroque," a term which is mis-

leading not only in the stylistic sense but in the socio-historical as well. For in Guatemala, the non-architectural conditions, the ambient or the environmental determinants of the style, are not well known in the first place. And secondly, even the actual monuments themselves have for the most part never been brought to the attention of the scholarly world. Published material dealing with the architecture of Guatemala and Central America is, for the most part, superficial and of general or popular character. There is a total absence of critical works, except in those few instances where the style is included in more general books treating of Latin American architecture as a whole. Monographic literature, with the expected scholarly apparatus and proper documentation, investigating specific problems or treating individual monuments, is non-existent.

Furthermore, there is a marked lack of visual materials such as photographs and measured drawings of even the most important buildings to which the art historian might refer in making stylistic comparisons. And in addition, because the socio-historical background of the building tradition is not widely known, as is taken for granted in the case of European architecture, the Guatemalan art historian must perforce deal with non-architectural matters in order to clarify the true meaning of the monuments and avoid falling into the common error of employing the European stylistic nomenclature out of context for the native American style, a style whose exact connections with Europe still remain to be determined.

The colonial history of Guatemala and Central America may be divided into four periods: the 16th century from 1541 to about 1630; the 17th century and early 18th to about 1717; the middle years of the 18th century from about 1717 to 1773; and finally, the period from 1773 to 1821, or the independence from Spain. A tentative stylistic pattern or scheme of develop-

ment based on the foregoing historical outline has already been determined, but its specific relationship to the Iberian peninsula has still to be worked out.

The 16th century in Guatemala, which witnessed the struggle of the hispanization of the native population and the establishment of Spanish institutions, was hardly an epoch remarkable for extensive building activity. It was not until almost a century after the first Spanish settlement, about 1630, that the ferment of the conquest, both material and spiritual, had subsided for an accelerated construction activity to occur and for a distinctive architectural style to appear. The second period may then be thought of as the age of the criollo (the native born but of unmixed Spanish extraction) and the formation of national feeling. This is the time when the native Indian and even the Negro elements of the population are hispanized and become members of one or another of the castes in the new social structure. It is in the 17th century when Guatemalan born Spaniards, with only amorphous sentimental ties to Spain, begin to dominate the economy and have a greater say in the affairs of the municipalities where they represent the local rather than the peninsular point of view and when even mestizos of mixed Indian and Spanish blood rise to high office in the religious orders. It is also in this century when the first university in Central America is founded in Antigua and when men like Fuentes y Guzman and others write histories and chronicles extolling their own country, the Reino de Guatemala. It is precisely in this period between 1630 and 1717 when the majority of churches of Antigua and other principal cities of Central America, of a rough and ready frontier character and already a century old, are rebuilt on a formal architectural basis with carefully thought out though simple plans and of more permanent materials.

In contrast to the previous period of great élan, the years between 1717 and 1773 witness a decline in building activity. The style of decoration, however, especially of church façades, becomes quite exuberant and extravagant. The new constructions are less ambitious both in scale and conception and frequently consist of altering or enlarging older structures damaged in the earthquakes of 1717 and 1751, sometimes by the addition of extra bays to the plan and ornate non-architectonic elements to the façades. The decline in new church construction may be explained by the fact that the period is one of economic depression brought about not only by a succession of devastating earthquakes, but also because of a series of autocratic decrees restricting commerce and trade and by reactionary legislation in general designed to favor the interests of Spain or other more favored colonies to the detriment of Central America. It is the period of Bourbon absolutism culminating in the forcible moving of the capital to the present location in Guatemala City, the abandonment of Antigua, and the willful dismantling of damaged public and private buildings. The colonial history of Guatemala ends in the final period, 1773-1821, with the attainment of political independence, an ideal and an example imported from France and the United States bringing with it an imported architectural style too, the neo-classic.

## II. Present State of Project: Progress to Date

In a sense, all of the foregoing are conclusions which were arrived at as a result of investigations first undertaken in 1946 in Guatemala and carried on without interruption for the last ten years at Duke University--investigations which in the main have consisted of gathering the basic historical and architectural data of the buildings themselves as

well as background material. As mentioned above, since the architecture of Guatemala and Central America has never been subjected to the type of scholarly scrutiny as has that of Mexico or Peru, it was, therefore, a matter of prime importance to search in the contemporary literature and archival documents for the basic facts relative to individual buildings and the architecture as a whole. In addition, much socio-historical data pertinent to an understanding of the architecture were gathered from the same sources, viz., labor, castes, races, religious conversion, economic development, population, founding of towns, building regulations, architects, building contracts and specifications, etc.

A "Geographical Index of Colonial Architecture" was organized covering the whole of Guatemala, the state of Chiapas, Mexico, and, in part, the other countries of Central America. Colonial towns with buildings were identified and located on modern maps. Various field trips were undertaken to Guatemala and Mexico between 1950 and 1958 for the purpose of making a physical survey of the existing buildings and studying as many as possible at first hand. Since Antigua Guatemala was the colonial capital of Central America, where the principal ecclesiastical and civil buildings were located, a special investigation was carried out there. Well over 500 photographs for study purposes and about half as many kodachromes were taken. In addition, measured drawings of the principal monuments were executed. And finally, the manuscript of a book dealing with the architecture of Antigua Guatemala, some 500 pages of typescript and the necessary illustrative material as well, has been prepared and is currently being revised and made ready for publication.

## III. Research Plans for 1961-1962 in Spain

But the problem of classifying the style of architecture of Antigua and the whole of Central America still remains to be done. The results of the research to date are largely statements of fact concerning specific buildings with only a minimum of interpretation or stylistic analysis. Like all Spanish institutions, the architectural style was obviously imported in Guatemala. But there it underwent many transformations, thereby complicating the problem of its supposed relationship to contemporary Spanish architecture. In the course of the research, it was soon realized that if the architectural style of Guatemala is to be understood and seen in correct stylistic perspective, then its connections with Spain must be investigated by means of a detailed study in which the two assemblages of monuments are considered together.

Toward that end, aided by a grant from the American Philosophical Society and a special one from Duke University, an exploratory field survey was undertaken in Spain during the summer of 1959. The object was to visit those pertinent architectural monuments more or less contemporary with the colonial period in order to learn if they might not provide the comparative data for devising a workable stylistic terminology proper to the architecture of Guatemala and Central America.

It was soon apparent that the development of Guatemalan architecture was not synchronous chronologically with that of Spain and that some contemporary Spanish styles were actually absent in Guatemala. For example, it was noted that the 16th century plateresque style is not represented in Guatemala at all, as it supposedly is in Mexico. This is not surprising in view of the fact that Guatemala in the 16th century was still in a rudimentary stage of development, both politically and economically. Likewise,

the common assumption that the later Guatemalan architecture is "baroque" proved to be not altogether true. Regardless of date, the baroque buildings of northern and central Spain were found to have almost nothing in common with those of Guatemala, either from the purely decorative or the structural point of view. The monumental stone churches in Salamanca, Valladolid and Madrid can hardly be said to have counterparts or even be remotely reflected in the small brick and stucco single nave barn-like structures of contemporary Guatemala. Neither could the slate covered cupolas and towers of the churches of Madrid nor the classical severity of the surface treatment of the Escorial be considered as the origin or inspiration of the humble wood and tile roofed churches with retable façades in Guatemala.

Furthermore, when two styles are visually alike, as is the case with the neo-classic, the asynchronous character of the Guatemalan type is immediately obvious. The neo-classic appears in Spain about the middle of the 18th century, whereas in Guatemala it is really a 19th century phenomenon first employed in the cathedral in the new capital of Guatemala which was begun about 1782, inaugurated in 1813, and completed about three decades after the independence from Spain. The neo-classic came to be the hallmark of the new republic and not the symbol of Bourbon absolutism which it was when first carried to Guatemala after the destruction of Antigua and the forcible removing of the capital to the new location.

Only in southern Spain, particularly in Andalucia, were similarities to Guatemalan design and building methods discovered. Similarities of detail were seen in some of the churches of Eciija, Osuna and Carmona and in some of the less important buildings of Cordoba, Granada and Seville. Like that of Guatemala, the architecture of this region is mainly built of brick



and stucco resulting in a popular or vernacular style only vaguely reflecting baroque formulae. To illustrate the foregoing, a few examples will suffice and indicate the lines of investigation necessary in order to clarify the problem of the stylistic connections between Spain and Guatemala.

The outstanding feature of the Guatemalan church is the façade, which is laid out like a gigantic retablo with niches and statuary and divided into three horizontal stories by three vertical bays. Retablo façades, but in no case exactly like those of Guatemala, were observed in Valencia and Seville. Another feature of the Guatemalan church related to Spanish examples is the tower. In Eciija single towers are set to one side of rather simple façades, whereas in Guatemala the retablo façade is usually flanked by a pair of towers. This feature was not always the case, however. There are some 17th century uses of single towers adjacent to and abutting on church façades in Guatemala which antedate some of the examples from Eciija by almost a century. Materials and methods of construction are another clue which must be followed in this investigation, especially with regard to the type of brickwork both for walls and vaults. Some analogies in vaulting were noted in Murcia, Granada and Seville. Stucco is used very much in the same manner both in southern Spain and Guatemala, recalling mudéjar workmanship in many instances. In Guatemala, however, stucco is employed far more freely. Details such as mouldings, cornices, pilaster faces and trim for window and door openings are worked in this material.

Specifically, the proposed plan for the year 1961-1962 is to undertake the program of investigation indicated by the exploratory research done in 1959: namely, to trace the stylistic connections between the architecture of Guatemala and southern Spain by means of an intensive study of the actual architectural monuments, including such details as plans, materials, con-

struction techniques, architectonic decoration, façade design, dating, and other pertinent matters of like nature. Furthermore, in carrying out this investigation, it must be borne in mind that the two styles may not be absolutely synchronous in development; that is, the Guatemalan does not necessarily develop in the same order as the Spanish, even allowing for a time lag for the passage of the Iberian to the New World. Since the style is an imported one, it is not improbable that many features of Guatemalan architecture were selected out of chronological context from Spain and thus bear no synchronous developmental relationship to the parent style. Also, it is even quite possible that developed features of the Guatemalan tradition returned at a later date to influence the parent style.

To facilitate the field work, it is planned to reside in Seville for the better part of the year September 1961-1962 and study the monuments in such towns as Granada, Cordoba, Malaga, Priego de Cordoba, Lucena, Marchena, Ecija, Carmona, Estepa, Osuna, Lucena, Jerez de la Frontera, Cadiz, and possibly towns in the provinces of Valencia and Murcia as well. Some time will be allotted for work in the Archivo de Indias in Seville in order to complement the documentary material assembled in previous years from the colonial archives in Guatemala City. Although some few plans of Central American buildings from the archives in Seville have been brought to light by Angulo and Torres Lanzas, few are of Guatemalan buildings and ~~none~~ of the principal monuments of Antigua except for one or two 18th century civil buildings. It is hoped that plans of such major monuments as the cathedral of 1680, the convent of San Francisco, the totally obliterated convent of Santo Domingo and others of equal importance will be discovered.

## V. Application of Findings, Immediate and Future

The findings will be first applied to the problem of establishing a stylistic terminology proper to the colonial architecture of Guatemala and, furthermore, will be incorporated into the book on Antigua now in progress. The long-range goal envisions the utilization of the data to be assembled in Spain for further work on the architecture of the rest of Guatemala and other areas of Central America as well, especially in preparing the "Geographical Index of Colonial Architecture" for publication.

## VI. Ultimate Aims as a Scholar

It is hoped that the ultimate aims of the applicant are recognized as being implicit in the above plans for research.

Duke University

DURHAM  
NORTH CAROLINA

DEPARTMENT OF ART

S. D. Markman  
919 Urban Avenue  
Durham, North Carolina

15 IV 1961

Dear Dr. Popenoe:

I trust the enclosed article will be  
of interest to you.

A week or so ago I heard from the  
Guggenheim Foundation that my application for  
a grant was denied. This is somewhat disappointing  
for I had planned to carry on my work in Spain  
during the Sabbatical leave. I will not be able  
to manage such a project on my own.

I wish to thank you for the kind  
interest and efforts on my behalf.

With kindest regards, I am

Sincerely yours,

*S. D. Markman*