



Hunt Institute for Botanical Documentation
5th Floor, Hunt Library
Carnegie Mellon University
4909 Frew Street
Pittsburgh, PA 15213-3890
Telephone: 412-268-2434
Email: huntinst@andrew.cmu.edu
Web site: www.huntbotanical.org

The Hunt Institute is committed to making its collections accessible for research. We are pleased to offer this digitized item.

Usage guidelines

We have provided this low-resolution, digitized version for research purposes. To inquire about publishing any images from this item, please contact the Institute.

Statement on harmful and offensive content

The Hunt Institute Archives contains hundreds of thousands of pages of historical content, writing and images, created by thousands of individuals connected to the botanical sciences. Due to the wide range of time and social context in which these materials were created, some of the collections contain material that reflect outdated, biased, offensive and possibly violent views, opinions and actions. The Hunt Institute for Botanical Documentation does not endorse the views expressed in these materials, which are inconsistent with our dedication to creating an inclusive, accessible and anti-discriminatory research environment. Archival records are historical documents, and the Hunt Institute keeps such records unaltered to maintain their integrity and to foster accountability for the actions and views of the collections' creators.

Many of the historical collections in the Hunt Institute Archives contain personal correspondence, notes, recollections and opinions, which may contain language, ideas or stereotypes that are offensive or harmful to others. These collections are maintained as records of the individuals involved and do not reflect the views or values of the Hunt Institute for Botanical Documentation or those of Carnegie Mellon University.

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.

Only the author of
'The Taste of New Wine'
could write this book

**KEITH
MILLER**

**THE
BECOMERS**

THE BECOMERS
KEITH MILLER

If you are ready
to look beyond
pat answers
and platitudes
... then you
are ready for

THE BECOMERS

now at your favorite bookstore

\$5.95

WORD books

If your last look at Christianity
gave you a cold, left-out feeling

... Keith Miller invites you to look again.

The author explores a kind of Christianity so new, so refreshingly different that the old nineteenth century words couldn't describe it. Read it ... and you'll understand why this new breed of Christians had to be called **THE BECOMERS**

- For here are strugglers
- seeing life as new beginnings
 - experiencing a deep kind of inner freedom
 - discovering and using their gifts
 - rebelling at safe abstractions; concerned about "concrete" living
 - taking seriously what modern psychology has to say about the inner conflicts that dictate our emotions and decisions
 - exploring what conversion really is ... and how it happens

If you are uncomfortable with people who seem to have "arrived" ... you'll feel at home with **THE BECOMERS**

**This book will change the life and language
of the church for decades to come.**

LINDSAY MARCH

A wild party on the cliffs by the sea, a fatal accident, a love suddenly shaken by fear... a chilling Gothic story of jealousy and danger set against England's wild and beautiful west coast.

THESE CLIFFS ARE DANGEROUS

\$5.95 • A SIMON AND SCHUSTER NOVEL OF SUSPENSE

Let AUDUBON be your guide

Come! Take a trip with us and thrill to the world of nature. For superb color photography, noted writers and gifted nature artists, AUDUBON magazine has to be the best of literary values.

It comes to you six times a year free when you're a member of the National Audubon Society, tuning you in to who's doing what to your environment and how Audubon and others are acting to protect it.

Your membership dues will promote Audubon's nationwide conservation programs. And, at no extra cost, you can belong to one of our more than 280 local chapters!

The National Audubon Society is not for those who have given up hope in tomorrow. It is for those who believe in and support positive action to conserve our total natural environment.



If you too are a believer, come join us!

Name _____
Address _____
City _____ State _____ Zip _____

Please accept my application for membership:
 Individual/\$12 per year Family/\$15 per year
 My payment is enclosed Please bill me later

National Audubon Society Dept. E618
959 Third Ave., New York, N.Y. 10022

Membership dues tax deductible to the extent allowed by law.

"A splendid combination of wit and sense."

Ask Beth

You can't ask your mother

By ELIZABETH C. WINSHIP

The N.Y. Times Book Review says:

"The perennial questions about social success and sex, school problems and adult attitudes are all here, along with pleas for advice on such current concerns as drugs and contraceptives, abortions and interracial dating.

"As the teen-agers pour out their woes to this understanding woman, back come her practical, honest replies . . . Beth Winship offers a splendid combination of wit and sense. Her frankness and sympathy must have helped many an anxious youngster."

At your bookstore • \$5.95
Houghton Mifflin Company

also the author of "Mushrooms in Their Natural Habitats" (Hafner Press, reissue, \$14.95), which treats more species, has fuller technical descriptions, but lacks, in the reissue, the illustrations which were originally on 3-D, Viewmaster reels; wish I had them.

To continue with handbooks, the best of all the nontechnical keys I've seen, assuming your French is equal to translating *brun* as brown, is in Pomerleau and Jackson's "Champignons de L'est du Canada et des Etats-Unis" (Hafner Service Agency, reissue, \$7.50). However, the newest contender to become anybody's basic mushroom book, and I can't find any fault with it at all, is Orson K. Miller Jr.'s "Mushrooms of North America" (Dutton, \$17.95)—it treats 422 species and its color photographs are the best I've seen. Still, the watercolorist competes strongly with the photographer, for he can emphasize characteristics at will and Lucius von Frieden's "Mushrooms of the World" (Bobbs-Merrill, \$12.95) does 186 species in excellent watercolors, with good descriptions, and is well worth looking at. Finally, among the field guides, I have Louis C. C. Krieger's "The Mushroom Handbook" (Dover, \$3.95), which is one of the marvelous older books, the work of a devoted and interesting man, but which is almost ready to go into the next classification.

To wit: classic handbooks. First, Melvaine himself, in a Dover reissue of "One Thousand American Fungi" (\$6.50) is, to me, just plain exhilarating; his co-author was Robert K. MacAdam. The Hafner Press, which is involved in a very ambitious program of publication and republication of botanical and biological books, is offering facsimile editions of the handbooks our grandparents used. They are George Atkinson's "Studies of American Fungi, Mushrooms, Edible, Poisonous, etc." (\$17.95) and M. F. Hard's "The Mushroom—Edible and Otherwise" (\$18.95).

There are two agreeable regional handbooks, "Wild Mushrooms of the Central Midwest," by Ansel H. Stubbs (University of Kansas Press, \$6.95) and Margaret McKenny's "The Savory Wild Mushroom" (University of Washington Press, \$8.95), which focuses on the Pacific Northwest. A traveler to England might enjoy "Mushrooms and Toadstools in Color" by Else and Hans Hvass (International Publications Service, New York, \$5.25), which is small and charmingly done. A traveler to France, on the other hand, if he had \$74 to spend and wasn't worried about weight, could take along the magnificent "Nouvel Atlas

des Champignons" in four volumes, by Henri Romagnesi, which includes 316 color plates of mushroom paintings (Hafner Service Agency). This is an art, as well as a mushroom, book, and the same is true of "Mushrooms and Other Fungi" by H. Kleijn (Doubleday, \$11.95), which uses color photography and seems more a coffee table than a laboratory book.

As interest advances, one begins to long for works that deal extensively with particular wild mushroom families. "The Boleti of Northeastern North America," by W. H. Snell and E. A. Dick, is another large and quite magnificent book (Hafner Service Agency, \$55); and much the same ground is covered, but without the color plates, by Alexander Smith and Harry D. Thiers in "The Boletes of Michigan" (University of Michigan Press, \$20). Also from the University of Michigan, at \$15, is L. O. Overholts's "The Polyporaceae of the U.S., Alaska and Canada." At this level of technicality, I find myself consulting Snell and Dick's "A Glossary of Mycology" (Harvard University Press, \$6.50), and I even seem to be working my way through a textbook called "Fundamentals of the Fungi," by Elizabeth Moore-Landecker (Prentice-Hall, \$16.95), though my background in biology and chemistry isn't what it ought to be for real comprehension.

Finally, and of great fascination, there is a very different sort of scholarship displayed in two current books, both of which deal with one mushroom only, the poisonous/hallucinatory *amanita muscaria*, or fly agaric. In "The Sacred Mushroom and the Cross" (Doubleday, \$7.95) John M. Allegro supports by means of philology the contention that in the worship of this mushroom was the secret origin of Christianity, that "Jesus," to initiates, was not a man but a personification of the fly agaric. And R. Gordon Wasson, whom I've invoked before, makes a very similar case for this mushroom as central to the Vedic origins of Hinduism in "Soma, Divine Mushroom of Immortality" (Harcourt Brace Jovanovich, \$7.50). Unfortunately, Mr. Wasson's other ethnomycological work, the two-volume "Mushrooms, Russia and History" (Pantheon), written with his late wife, Valentina Pavlovna Wasson, in which the Mexican mushroom experiences are described, is no longer available. It is, perhaps, the most magnificent mushroom book of all, physically, and among the most fascinating. It sold for \$125 a set on publication in 1957; by now, I'm told, one costs \$1,000 if it can be found at all. ■

"A fantastic living tapestry"*



An Oral History of America in the Nineteen Sixties

BY PETER JOSEPH

In GOOD TIMES 125 Americans who made the Nineteen Sixties happen tell in their own words, tape-recorded especially for this book, what made those years so special . . .

- DEAN RUSK on John Kennedy
- BENJAMIN SPOCK on how he became a militant
- DUSTIN HOFFMAN on "The Graduate"
- GEORGE PLIMPTON on Bobby Kennedy
- MARGARET MEAD on the Women's revolution
- RUDI GERNREICH on the miniskirt
- DR. MICHAEL DEBAKEY on heart transplants
- CAROL DODA on her topless nightclub act
- KEN KESEY on the acid revolution
- PETE CONRAD on the Apollo moon flights
- CHARLES SCHULZ on "Peanuts"
- JULIAN BOND on the Black revolution
- TOM WOLFE on the manners revolution
- CHARLOTTE CURTIS on the jet set
- plus more than 100 other men and women of the '60s

"Peter Joseph's book is unique, for it is the first systematic effort to create a portrait of an entire decade by interrogating people shortly after the era ended . . . [and] Joseph clearly has a gift for getting people to reveal themselves, sometimes one thinks, more than they may have wanted to reveal."

—WILLIAM E. LEUCHTENBURG

"This young historian knows with unerring intuition what were the decade's big issues and stories, and who the people were whose lives, deaths, and initiatives made the action." — Publishers Weekly*

"[Joseph] has an instinct for history as art. He's been remarkably successful in getting people not only to talk to him, but to say something . . . all of it is presented in highly readable form."

—ERIC F. GOLDMAN

At all bookstores / \$10.95

CHARTERHOUSE



Mushrooming

Continued from Page 7

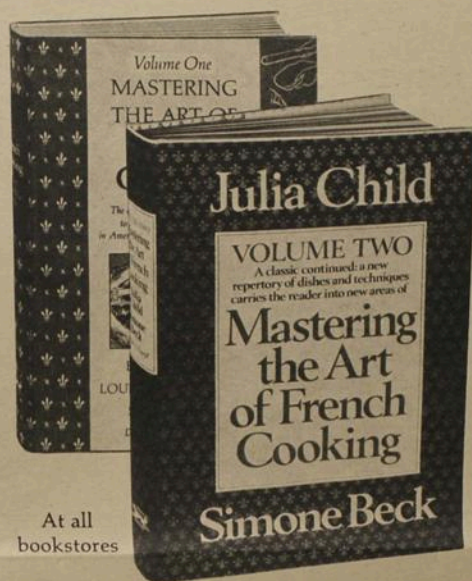
what kind of sausage they're talking about. It's a way of prolonging the fun, anyway, or the anxiety, or the fantasy of competence, and takes me into the next stage, whether or not I decide I've named the mushroom, which is mooning through the books.

When it comes to mooning, my competence is limitless; I am one of the great mooners, and mushroom books are perfect for it. Mycology, like ornithology, is a classic field for special publishing, because it's an interest which attracts amateurs, and because it's full of subjects which attract artists and photographers. The books, besides being indispensable, are often beautiful. A Dr. Kelly of Baltimore must have been the McIlvaine of mushroom book-collecting; he had 12,000 titles in his library. I have about 30, and, should you be thinking of looking at wild mushrooms, wherever you'll be this summer, I'd like to describe some of those currently in print.

First, handbooks. One which is inexpensive, easy to understand, and hence good for beginners, is Clyde M. Christensen's "Common Edible Mushrooms" (University of Minnesota Press, \$2.95). My first handbook, and I'm still rather fond of it, was William S. Thomas's "Field Book of Common Mushrooms" (Putnam's, \$6.95); the 83-page key is still impressive, but the illustrations have been surpassed by more modern books. In fact, most people's first, and often only, book these days is Alexander H. Smith's "The Mushroom Hunter's Field Guide" (University of Michigan Press, \$9.95), which is superb but omits technical matters like microscopic characteristics. Dr. Smith, who comes through in his books as a great teacher (professionally he is a great taxonomist), is


For the Bride!

A lifetime gift—
the two classic cookbooks
everyone needs and wants



At all
bookstores

Volume I: \$12.50 • Volume II: \$12.50
Boxed set (in handsome slipcase) \$25.

Published by Alfred A. Knopf 

The Cameron Book



forget all the money it saved
for a minute,
and compare it page for page

The Cameron Book Production System . . .
Take a hard look at the books coming off installations of this remarkable in-line method of book production.

It's a clean book. Printed from photopolymer plates made directly from negatives, permitting use of the most modern photocomposition techniques for both type and halftones. It's a faster book. Produced in-line from mill roll through a perfect binder at speeds up to 200 books per minute.

It's a paper saving book. Trim waste is minimal . . . no need for deliberate overruns.

It's a versatile book. Size is infinitely variable from 4 1/4" to 8 1/4" in width and from 6" to 10" in 1/4" increments from head to toe. Thickness up to 2".

It's an easier book. Set up time for change-over is drastically reduced.

Don't take our word for it! Take it from book producers and publishers who are discovering the economies of the Cameron Book Production System.

If you print or manufacture books, or want to write or call us.

**CAMERON® GRAPHIC ARTS
MACHINERY DIVISION**

Midland-Ross Corporation

P.O. Box 791, New Brunswick, N.J. 08903

Telephone (201) 956-6000 • Telex 833437





Derek Williamson, a newspaper editor in rural New Jersey, wrote "The Complete Book of Pitfalls."

One summer day 35 years ago, a canoe rigged for sailing floated idly a few yards from the north shore of Long Island's Peconic Bay. Although there were several people about, the craft was momentarily unattended. The single sail flapped in the breeze.

A curious 7-year-old scrambled aboard and yanked a rope attached

to a pole attached to the sail. The canoe promptly tipped over, dunked its occupant and filled with water.

I was delighted. My uncle allowed me to bail out the canoe and tip it over again and again. I spent the rest of my vacation happily falling out of a sailing canoe. The game was swimming, not sailing. But by the end of the summer I had inadvertently learned to sail because whenever I had tried to capsize the canoe and did something wrong it skimmed along the water.

I later moved up from canoes to sailboats and over the years found myself staying aboard for longer periods of time. Today I do more sailing than swimming. But the two sports are compatible, and I think that going from swimming to sailing is the best way to learn to sail. All you need are the right conditions — a small boat that stays afloat, shallow water, a gentle wind and a nearby uncle.

Learning to sail by capsizing is easier than learning by arrows. Most how-to sailing books are full of arrows of all shapes and sizes representing wind, vectors, currents, race courses, tides and weather systems. Although the countless arrows may be necessary to illustrate the fine points of forecasting and sailing for the offshore yachtsman, I suspect they scare away the beginner who may decide it's easier to go bowling.

Arrows are also used to point out various parts of the boat and rigging, a whole new language. That day on the Peconic I didn't realize I was hauling myself over the gunwale and grabbing the sheet secured to the boom. If I'd known, I might not have gone near the thing.

Although the fundamentals of sailing can be learned without knowing anything, I'm not advocating continued boating ignorance. My small children have been taught water safety, and most adults I know who are involved in serious boating have taken the United States Power Squadrons comprehensive and free piloting course. The textbook is the latest edition of C. F. Chapman's "Piloting, Seamanship and Small Boat Handling," used by sailors for half a century. Another worthwhile tome for a whole winter's fireside reading is Ernest A. Zadiq's "The Complete Book of Boating."

Both volumes are full to the gunwales with nautical nomenclature, but it's easier to pick up sailboat talk as you go along. I found out while sailing that pinching gets me in trouble, and luffing gets me nowhere. I learned that the roach is the degree of curve to the leach, a fact I have been trying to drop into the conversation for the past decade.

I discovered that ropes are hardly ever ropes. They are lines, halyards, sheets, pendants, painters and lots of other things, depending on what they do. Port and left have the same number of letters, and the port running light is red like the wine.

Crewing for expert sailors who shout incomprehensible commands is a quick way to acquire a vocabulary, if you can stand the abuse. The kindest thing an old salt said to me on one long cruise was "Walk aft till your hat floats!" I am still learning terms, and just last month I picked up cringle. It hasn't done me any good so far, but it has a nice ring.

At least one sailing primer, "Wind and Sail" by John Muhlhausen, agrees that terms are secondary. It sticks to the essentials and states at the onset that it won't tell you the

difference between a brig and a barque should there still be some square-riggers operating in your waters.

Muhlhausen says it's "absolutely necessary" for a beginner to know how to swim. He stresses common sense, such as not going out in the face of storm warnings. He lists essential safety equipment to be carried and advises "when setting off for a day's sail, always anticipate the very worst and prepare for it." The Coast Guard should give him three cheers, and one cheer more. Muhlhausen uses arrows sparingly, and his diagrams are clean and colorful.

Another author - illustrated book, "The Craft of Sail" by Jan Adkins, goes into airfoils and vectors but manages to intersperse the arrows with gulls, sharks, flying squirrels and even ants. The ants are pictured hauling peanuts in different directions by means of ropes (oops, lines). The bulk of the illustrations are instructive, and reminiscent of my treasured 20-year-old "Ashley Book of Knots." Adkins' book will teach you to sail if you can rid yourself of the notion that ants are pulling your boat.

The essence of sailing is explored by Arthur Beiser in "The Sailor's World," aided by more than 150 stunning photographs by Stanley Rosenfeld. Beiser holds that, "One great thing about sailing is that there are no real rules of the game, and each participant is free not only to choose how he will play but also to decide the score by himself afterward."

Except, of course, in racing. Sailboat racing is not a free and relaxing pastime. When you see boats bunched prettily at the buoy, you can bet your sweet cringle that there is a strong current of animosity out there and that each sailor is as taut as his rigging. You can see skippers hanging out little red flags, announcing their desire for a Protest Hearing after the race. The North American Yacht Racing Union lays down strict rules, which sailors shout back and forth at each other.

For the past few years I have lived in a part of New Jersey where two large water supply lakes were built. We organized a sailing club and soon had a tense every-Sunday-and-holiday racing schedule going. I had never raced, but I managed to win a second-place mug and a third-place bowl, thanks mostly to Bob Smith's bird's-eye drawings in his simply explained "The Rules of Yacht Racing."

But racing wasn't the leisurely family activity I had sought. My children took turns crewing, and soon they were begging to go to the dentist's on race days. Then one fateful day the Race Committee decided to eliminate crews and replace my kids with sandbags. Each boat would have to carry no less than 175 pounds.

I had just managed, through a nightmarish (Continued on Page 10)

Vance Bourjaily's fungi grow in Iowa; his most recent book is "Country Matters," essays.

This morning I ate a Jew's ear. If that way of putting it isn't defiant enough to commemorate an act of utter audacity on my part, let me add that I ate a small slice of it raw before sautéing the rest in butter.

Raw it was like crunchy, almost-unflavored, jellied consommé. Sautéed it was more mushroom-like; and a mushroom of sorts, a wild one, is what a Jew's ear is. Cooked it was still gelatinous; even the crunchiness seemed to survive a bath in hot butter.

I expect the crunchiness is what the Chinese like about Jew's ears, which, more polite as well as more poetic than ourselves, they call cloud ears (Yung Nge). The current scientific name is *auricularia auricula*, which must mean something like ear of the ear family, if that's any help.

I was looking for, and failing to find, morels, the most highly prized of our wild fungi, when I saw these things: they even look like consommé, solidified and molded into the shape of human ears. There were quite a few growing on a dead limb which had fallen to the ground, in a little wooded draw I went through. Took one home to key out, but it wasn't necessary to go to the keys. The color photo in the first mushroom book I tried seemed unmistakable. So, with my usual recklessness, I checked its field characteristics in six or seven more books before I edged the thing towards my mouth. Since the phone didn't ring, and no inner voice yelled "Stop," it finally got there; I still feel okay.

On the way to the big moment, my books had given me a lot of fine trivia about this somewhat unappealing fungus, which no American mycologist admits having eaten since my hero, the intrepid McIlvaine.

Charles McIlvaine was a Civil War veteran, botanist, mushroom painter, and gourmet who had, by 1900, identified, eaten or known better than to eat 1,000 American fungi.

I have been walking in the woods, spring, summer and fall, picking up and generally discarding, American fungi for 10 years and have identified, eaten, or known better than to eat, 26.

Anyway, I'll bet I know a few things about ear of the ear family that McIlvaine didn't know, if only because I've got newer books—for example, that the Chinese cultivate the things. During the 19th century they used to import a couple of hundred tons dried every year from places like Tahiti and New Zealand. Maybe they still do. I can't seem to find out how they're used fresh, but dried the Chinese make them into soup. Also, this mushroom hasn't bothered much with evolving from its prehistoric form, so very likely early man ate them too. Very likely early man was Chinese.

Or French. The French confess to eating jellied ears raw, in salad, but the Société Mycologique has its eye on certain country restaurateurs who chop them up in omelets and call them morels. The Western popular name comes from the legend that Judas hanged himself on an elder tree, which was then condemned to grow his ears forever for obliging him with a scaffold. The one I ate this morning, though, grew on elm, a tree with no religious offenses that I know of.

There are two ways of going mushroom hunting, each involving different traits of character. The first is to hunt seasonally and selectively for a known edible species like morels—this is a very popular exercise, in my locality, of greed, gluttony and deception. One wants a great many morels to cook in cream, as the French do, or to fry in beer batter, which is what chil-

dren demand. One wants them to dry and freeze, to be reconstituted as a taste of spring in winter stews. One does not traditionally share knowledge of the good spots for finding them, though in these days of Dutch elm disease, a by-product of which is great, tragic fruitings of morels, I do find myself inviting a lot of people out to harvest them on my farm.

The other way of mushroom hunting, since it involves genuine risk from poisonous species, is adventurous: you take a basket, with several paper bags in it to keep species

separate, and poke around in fungusy places, collecting whatever you see. This assumes that what you see is not an unexpected flourishing of good, known edibles (there are 10 species like that in my list of 26), in which case acquisitive mushroom harvesting of the first kind cited is likely to follow. When this doesn't happen one leaves behind the familiar, perhaps inedible or poisonous species, for it's the fungus never before identified that make the heart flutter and the hand jump.

At least it does mine. McIlvaine probably crowed like a rooster over each new one, and there's a more recent hero-mycologist, Robert Wasson, who suggests that one's basic attitude towards fungi is a matter of cultural inheritance: Slavs and middle-Europeans are traditional mycophiles, while the inheritors of British culture are mycophobes. Probably it's quite American of me to combine the aspirations of one with the doubts and fears of the other. Anyway, Mr. Wasson is the great amateur of our time, being the man who made himself the experimental subject for the first extensive contemporary report on the psychedelic mushrooms of Mexico, one of which, oddly enough, grows in Iowa and is on my list of 26, though I haven't tried it yet. I'm in enough trouble deciding which ones to eat, and years away from deciding which to substitute for gin.

Coming in with a species new to me, I check the field characteristics against genera descriptions, photographs and paintings, which is really an attempt at identification by half-educated guess. Then I go back and start again properly with one of the keys. The keys take a certain part of the mushroom and offer a choice: are the gills, for example, free of the stem or attached to it? Then you move either to the next choice under free or the next under attached—it may be spore color this time—and so on down the key until you've eliminated all possibilities but one.

Then, if your courage is like mine, you generally throw the thing out, not being absolutely certain after all that, in a particular pair of choices, the stem was really fibrillose—I mean those things that look like fibres may just be old pieces of pine needle sticking to the stem or something.

Meanwhile, I will have made a spore print—a matter of taking a cap off its stem, putting it, right side up, on a piece of white paper and covering it with a glass. This is to learn the spore color (if you did it with *agaricus bisporega*, for which the best place to hunt would be the A. & P. vegetable counter, the spore color would be brown). I also scrape a few spores into a drop of water on a slide to look at under a microscope, but I can't say this always leads to certainty either—is that spore allantoid, which means sausage-shaped, or reniform, which looks the same but fatter? It depends too much on (Continued on Page 32)



MUSHROOMING

BY
VANCE BOURJAILY



FEB . 65



FEB . 65



FEB . 65



FEB . 65

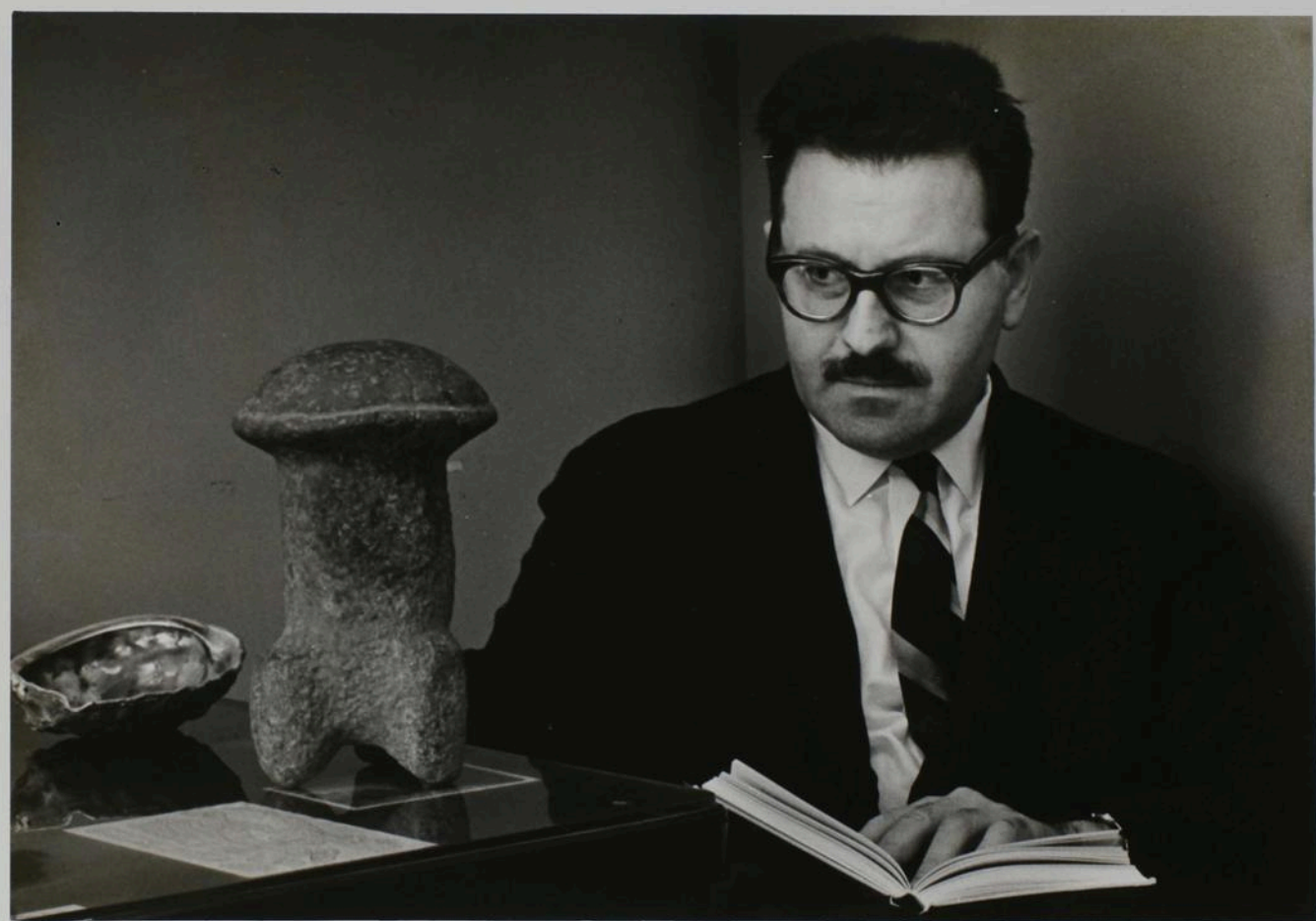


FEB . 65



FEB . 65





LOUISIANA STATE UNIVERSITY
BATON ROUGE, LOUISIANA 70803

COLLEGE OF ARTS AND SCIENCES
BOTANY AND PLANT PATHOLOGY

AGRICULTURAL EXPERIMENT STATION
PLANT PATHOLOGY

1965

Recording Services
LOUISIANA STATE UNIVERSITY

PURSUIT OF LEARNING
"Realm of the Fungi"
Dr. Bernard Lowy

Videotaped: 12/22/67
Tape # 32
WBRZ-TV 1/10/65

Part I.

Dr. Gray GRAY: No doubt you have at some time observed fungus growing on trees--though perhaps not this size. Have you ever wondered what the nature of this organism might be?

That is our subject for today's "Pursuit of Learning."

MUSIC: THEME UP

Title card

BOOTH: "Pursuit of Learning" is a series of weekly programs produced by WBRZ-TV in the public interest in cooperation with Louisiana State University.

MUSIC: THEME OUT

Dr. Gray

GRAY: This is Giles W. Gray, your host for "Pursuit of Learning."

Our guest today is Dr. Bernard Lowy, Professor of Botany and Curator of the Mycological Herbarium at LSU. As a Fulbright Scholar to Peru, he studied tropical fungi, his special area of research.

His study and research in identifying new species of fungi have taken him to seven Central and South American countries.

Dr. Lowy.....

Visual

LOWY: Is a mushroom a plant or an animal? If you were asked this seemingly elementary question, the chances are that you wouldn't hesitate long before answering. You would probably say it was a plant. Yet, it has no chlorophyll, nor even a true root, stem or leaf. Of course, the same may be said of bacteria and viruses, so that if fungi are not very conventional plants, we must also conclude that neither are the bacteria or viruses.

It may seem inescapable then, that if these organisms are not plants, they must be animals. Leaving aside the bacteria and viruses for the bacteriologist and the virologist to wrestle with, I will confine my remarks to the fungi, some specimens of which are exhibited here and others being projected on the screen.

Visual (2x2 slides)
(20)
(60 sec.)

The answer lies in the criteria that we use for the categories in which living things are placed. If you are satisfied to say that any organism that moves must be an animal and any that does not is a plant, the problem is easily solved. But the scientist must consider more subtle characteristics. Among these are such things as the chemical composition of the cells, the manner in which the organism feeds and reproduces and the ways in which energy is obtained and converted to its needs.

What I am suggesting is that when all evidence is considered, there remains some doubt as to the exact position of the fungi with respect to the conventional plant and animal worlds. For example, most fungus cells differ chemically and structurally from most plant and animal cells, and the fungus feeding apparatus is quite different, too, as we shall see in a moment.

I raise these questions, not because I propose to solve them during this brief presentation, but rather to underscore the fact that many scientists today find the old, time-honored classification of the living world into mutually exclusive groups of plant and animal, inadequate, and that the fungi in particular, do not fit very well into either of them. So the best we can do at present is to think of the fungi, of which mushrooms are but one kind, as a possible intermediate category, neither plant nor animal, but simply fungus, though probably more closely related to certain animals than to plants.

But regardless of how we choose to classify the fungi, what makes them important to us are their activities, the things they do that affect our lives. And that is what I would like to consider next.

Since fungi have no chlorophyll, the important

pigment that enable green plants, in the presence of sunlight and with water and carbon dioxide, to make their own food by photosynthesis, fungi have solved their foodgetting problem in essentially two ways.

First, fungi may attack other living things and absorb the nutrients they need, directly from the cells on which they are feeding, in which case they are called parasites. Or, by secreting enzymes, they may reduce the remains of dead plants, animals or other fungi to simpler constituents and use these products as food. Such fungi are called saprophytes or saprobes.

The specimens you see here are examples of more than 100,000 species of known fungi. They differ greatly, not only in size and structure, but in many other ways, including their requirements for growth and their potential utility or harmfulness to man and other animals and to the plant world, which supplies us with the abundance of products essential to all of us.

This puffball, when in its prime, makes a tasty meal, or it may prove to be of importance in producing chemicals useful in cancer research. Some fungi are even known to have changed the course of human history.

A relatively inconspicuous fungus, somewhat like the one in this test tube may be capable, under certain conditions, of destroying a potato crop, as happened in

Visual
to tables

Visual (test tube)

the memorable years of 1845 and ¹²46 in Ireland. That calamity resulted in the death by starvation of an estimated million people, while another million or more of the survivors emigrated to the United States directly thereafter.

Visual

Again, this mushroom, called by the mycologist Amanita muscaria, is common in Louisiana and contains poisons which if eaten, may be fatal to man.

As these few examples indicate, we may think about the fungi from the standpoint of their beneficial or their harmful effects on man.

Among the important harmful fungi are many destructive parasites which attack and cause severe injury to our food crops, like the potato blight fungus just mentioned. Others, varying in degrees, can damage rice, cotton, cane, wheat, tobacco, strawberries and a long list of other economically important plants here and throughout the world. It is estimated that the annual monetary loss due to plant diseases in the United States alone, is a staggering 3 billion dollars. A large part of this loss is attributed to parasitic fungi, with insects, viruses and bacteria contributing their share.

Some fungi cause serious diseases of man and animals, notably in tropical parts of the world, while still others destroy timber or cause spoilage of meats, vegetables, and other foodstuffs. For these reasons, efficient

systems of food preservation are essential, if we are not to come out second best in this competition with the fungi.

But fungi are not always villains, and there are thousands of species that benefit man, directly or indirectly. Among these, perhaps the most important, but generally overlooked by the layman, are the fungi that live on organic wastes. The endless accumulation of organic debris would eventually make the earth uninhabitable, but fungi and bacteria, nature's greatest scavengers, convert this refuse to a major source of their own food, a kind of living dispose-all!

To cite another example, the role that antibiotics play in our lives is known to all of us. The use of penicillin, streptomycin, aureomycin and dozens of others, during the past two decades, has revolutionized the practice of medicine throughout the world and has been directly responsible for the saving of millions of lives. These antibiotics are products of fungi.

It is not so commonly appreciated however, that many plants, for their normal growth, depend directly upon an interesting and close association of their roots with one or more species of fungi. This is a condition known as micorrhiza or literally, fungus root. The relationship between the fungus mycelium, some living

examples of which you will see in a moment, and the plant root, are shown in this slide. Most orchids will grow only in the presence of certain fungi, and many forest trees, especially in temperate climates, are likewise dependent upon mycorrhizas for normal growth. Among the trees that are mycorrhizal are evergreens such as pines and spruces as well as broadleaved species including oaks, lindens and many others.

These are some of the general considerations that might be kept in mind regarding the overall activities of fungi. Now, to make you a little better acquainted with these organisms, we may look into the principal events of the life history of a fungus.

We may turn to this common puffball again, a species that grows in wooded areas throughout Louisiana in late summer. The part you see is called the fruiting body and it is essentially a container for millions of spores, each of microscopic size. If I strike it, like this, it puffs. In other words, it releases a cloud of spores in such large numbers that even though the single spores are invisible to the naked eye, being about 1/10,000 th of an inch in size, en masse, they can be clearly seen.

When the puffball is in its natural habitat in

Visual
mycorr. slide

Visual (puff)

the woods, spores are blown about by air currents. Some of them eventually settle to the ground, perhaps many miles distant from where they were released. Under proper conditions of moisture and temperature, some spores will begin to grow, or germinate. Delicate filaments filled with protoplasm, the basic stuff of which all living things are composed, emerge from the spore and the minute strands increase in length. Each filament is called a hypha and all the hyphae are collectively known as the mycelium. This is the foodgetting part of the fungus and gets its nourishment from the dead organic debris mentioned earlier. Once food is absorbed into the mycelium, complex chemical reactions take place which eventually release the energy needed for continued growth. The mycelium may grow in this manner for weeks or months, being all the while buried in soil or wood, and therefore rarely observed. The cycle is summarized on this chart.

Visual (chart)

The petri dishes will show you what a living mycelium looks like. Here is the mycelium of several common molds, each of them made up of delicate strands, the hyphae, filled with protoplasm.

Visual (petri)

Although there are some structural differences among the mycelia of different groups of fungi, when they are viewed microscopically, their gross appearance

is fairly uniform, so this may be taken as typical of almost any mycelium, regardless of the kind of fungus that produces it.

One of the major problems in plant pathology is to find ways to interfere with the growth and reproduction of the mycelium and fruiting bodies of parasitic fungi. In other words, ways are sought to make difficult or impossible the growth of a destructive fungus on some crop, without, of course, harming the crop itself. The use of chemicals to control fungus pathogens is almost universally practiced, but even when this is reasonably successful, and it generally is, this method of control sometimes fails. The reason, in part, is that many fungi are extremely versatile and can adapt themselves to rather drastic changes in their environment.

They can, so to speak, learn to grow under unfavorable conditions, often frustrating our best efforts to eradicate them. Therefore, another approach to the control of plant diseases is to try to alter the host, that is, the plant on which the parasite feeds and to change it in such a way that the fungus will find the plant unsuitable as a source of food, while at the same time, remaining entirely acceptable to man.

By genetic experimentation, new varieties of plants that are resistant to attack by certain fungi can

be produced. The Department of Botany and Plant Pathology of LSU is actively engaged in projects of this kind. It is intricate work which requires the cooperation of many highly trained scientists and technicians. The aim and hope of such programs is to provide a more abundant life for all of us.

Dr. Gray

GRAY: Thank you, Dr. Lowy. Our guest today has been Dr. Bernard Lowy, Professor of Botany and Curator of the Mycological Herbarium at LSU.

Next week Dr. Lowy will continue this discussion of the realm of the fungi.

This is Giles W. Gray, inviting you to be with us again next week for "Pursuit of Learning."

MUSIC UP

BOOTH: "Pursuit of Learning" is produced in the public interest by WBRZ-TV in cooperation with Louisiana State University.

MUSIC UP AND OUT

Recording Services
LOUISIANA STATE UNIVERSITY

PURSUIT OF LEARNING
"Realm of the Fungi"
Dr. Bernard Lowy

Videotaped: 12/22/64
Tape # 32
WBRZ-TV 1/17/64
WYES-TV

Part II.

Dr. Gray

GRAY: Remember this fungus from last week? And this puffball? Interesting, aren't they?

Even if you are not ready to take to the fields and meadows in search of mushrooms, perhaps, if you heard Dr. Bernard Lowy last week, you now have a friendlier attitude toward fungi and the fascinating role ^{they} ~~it~~ play in nature.

This is again our subject for today's "Pursuit of Learning."

MUSIC: THEME UP

Title
Card

BOOTH: "Pursuit of Learning" is a series of weekly programs produced by WBRZ-TV in the public interest in cooperation with Louisiana State University.

MUSIC: THEME OUT

Dr. Gray

GRAY: This is Giles W. Gray, your host for "Pursuit of Learning."

Our guest again today is Dr. Bernard Lowy, Professor of Botany and Curator of the Mycological Herbarium at LSU.

Dr. Lowy, will you review last week's discussion?

LOWY: Last week, we considered some general aspects of the fungi, including their position with respect to plants and animals, their structure and life history and something about their importance to man.

There are many other areas of interest in the realm of the fungi and in the time remaining, I would like to discuss one or two of them briefly.

The question about mushrooms that I have been asked most frequently is: How can you tell whether a mushroom is edible or poisonous, presumably, of course, short of eating it? Unfortunately, there is no single criterion that can safely be used to decide the question.

In spite of many curious and interesting suggestions, some of which have been passed down through many generations by word of mouth, supposedly giving valad tests for distinguishing edible from poisonous species, the mycologist has found them all to be unreliable. While keeping in mind that "a little knowledge is a dangerous thing", a word of advice to eaters of wild mushrooms may be in order.

Any mushroom having white gills, white spores, a ring around the stalk and a cup-like structure at the base, ^{LIKE THESE,} should never be eaten. These combined characteristics belong to the genus Amanita, several species

Visual
Mushroom
chart

of which are deadly to man. Two or three of these are common in Louisiana, and if they are excluded from the collector's basket, dangerous consequences can be easily be avoided. The other mushrooms shown on this chart are also poisonous, but to a much lesser degree.

(SNEAK IN MUSIC) (MUSHROOM CEREMONY OF MAZATEC INDIANS OF MEXICO - FR 2975) (BAND I.)

I would like to introduce my next comments, on hallucinogenic mushrooms--those which when eaten produce fantastic visions in color, with the chant you now hear. The voice is that of a curandera or shaman, who is presiding over a remarkable mushroom ritual being performed in the Mazatec Indian village of Huautla de Jimenez in Mexico.

The year is 1955, and it is the first time that men of other than Indian origin have witnessed the ceremony associated with the sacred mushrooms. The participants are engaged in a solemn, dignified and religious experience. The words of the curandera are in her native Mazatec language and the purpose of her chant is to communicate with the Divine Spirit with whom she will speak through the agency of the mushrooms, which she and her companions have eaten.

Although it has been known since the time of the Conquest that certain mushroom played a significant part

in the religious lives of many Mexican Indians, the pertinent facts, which remained quiescent for centuries, were rediscovered by anthropologists only in 1940. As a result of inquiries made during the past decade, the role of the sacred mushrooms in the cultural history of Mexico, past and present, has been revealed. Further studies have shown that peoples in other parts of the world have also been profoundly influenced by mushrooms. These include communities in Borneo, New Guinea and Siberia. From these investigations, which combine the skills of the anthropologist with those of the mycologist, a new branch ^{OF SCIENCE} has been founded. It is called ethnomycology, the study of the role played by mushrooms in human cultures.

Recent accounts describing the effects that the mushrooms have on those who eat them, stress a feeling of euphoria and complete detachment from all worldly affairs. At times, uncontrollable laughter may be induced, but there may also be experienced a more subdued and meditative frame of mind. One may be carried away into a world of dreams filled with brilliant and ever-changing colors, a world which the individual is reluctant to leave because of the incomparable beauty and variety of its images. Perhaps, the words of the

poet, Coleridge best invoked the mood felt by those who participate in the ceremony of the sacred mushrooms when he said: "Beware! His flashing eyes, his floating hair. Weave a circle round him thrice and close your yeyes with holy dread, for he on honey-dew hath fed and drunk the milk of paradise."

There are, however, more prosaic uses that have been found for the hallucinogenic mushrooms. Medical science is interested in the properties of the drugs psilocy~~n~~e and psilocybi~~n~~e, named for the principal genus of hallucinogenic mushrooms, Psilocybe, illustrated here, because they show promise of having importance in the treatment of some mental disorders, notably schizophrenia. In addition, mycologists have identified at least 15 species of mushrooms new to science and having hallucinogenic properties.

While these discoveries were being made in Mexico, evidence of another kind was being evaluated in Guatemala. Although a mushroom cult is unknown in present-day Guatemala, some curious mushroom artifacts in stone, like the ones now being shown on the screen, have been found in the Highlands. These mushroom stones span an interval of 2500 years, the earliest of them going back to about 1500 B. C. and the most recent to about 900 A. D. of the Mayan civilization. Anthropologists believe that they represent the existence in the past of mushroom cults

Book on
Table

Slides
5 stones

similar to the one that has survived in contemporary Mexico, but which for reasons unknown, died out in Guatemala.

Visual
Stone on
table

During a recent mycological tour of Guatemala, I was presented with this mushroom stone, the style of which dates it at approximately 700 A. D. It is perhaps more than coincidence, that such stones have been found only in the highlands, corresponding closely to the known distribution of the hallucinogenic mushrooms themselves.

One of the many rewarding activities open to investigators in the biological sciences is the search for and the finding of organisms previously unknown, as in the case of the hallucinogenic mushrooms just cited.

Many new plants, animals and fungi are being discovered every year. Nobody knows the exact number of species of living things in the world today, but it is conservatively estimated that there have been described over 1 million kinds of animals, about 250,000 plants and more than 100,000 species of fungi.

A question that may be raised then, is: why bother looking for new forms when there are plenty of old ones? There are a number of reasons, but let me

first t ry to answer the question in a general way. Foremost among the reasons, I think, in the pursuit of learning itself. The systematic attempt to advance our frontiers of knowledge has enabled man , in some degree, to understand his environment, to control it and to predict its behavior. This is perhaps the essence of the meaning of research in science.

Another reason that could be given in answer to the question is the need to solve a specific problem. This may be something of immediate concern, the solution of which has a direct and practical application. Or the problem may call for an explanation of the relationships among certain organisms which at the moment are obscure.

Among the thousands of species of fungi, for instance, some are surely more closely related than others. Mycologists are interested in learning all they can about the nature of such relationships, because, among other reasons, clues may be uncovered to ways in which evolution has taken place. The finding of a new fungus, therefore, meaning one that has never previously been described, presents the immediate problem of trying to relate it to its closest neighbors. We might make an analogy with a jig-saw puzzle that has been only partly assembled.

If we find the right pieces, it should be possible to fit them into the unfinished picture, the outlines of which may already be apparent and meaningful. Even without the missing pieces, however, it may still be possible to visualize what these should look like if they are to complete a coherent picture. Still, we can neither predict the exact shape of the missing parts nor their number.

Now, let us consider that our puzzle is made up of a group of more or less closely related fungi, which if viewed together, constitute a meaningful biological pattern, yet in some respects is obviously incomplete. We might make a shrewd guess as to what the missing elements ought to look like if they are to complete the picture as we understand it. But neither the exact nature nor number of the missing elements can be predicted.

This analogy is an oversimplification of the conditions that apply to the living puzzle, but it may help you to understand roughly, something about the kind of problem I am talking about. Unlike the inanimate jig-saw puzzle, the biological one is much more complex and flexible. As new pieces are fitted together with the old ones already in place, the dimensions as well

as the meaning of the entire picture may change and need reinterpretation. Obviously, also, the parts of the non-living puzzle are generally at hand, ready to be put together, but the gaps in the biological puzzle must be searched for in nature.

What may be said of the results to be expected from this kind of research, commonly called basic research? They must be measured in terms of the broadening of our scientific horizons and increased understanding of the living world.

Under the sponsorship of the LSU Council on Research, and of various scientific societies, this type of investigation on the fungi has been carried out in the American tropics for the past several years. The field work and laboratory studies which are an essential part of this program are challenging but may also be highly rewarding if they help clarify some of the problems concerned with the complex inter-relationships among living things, whether plant, animal or fungus.

Dr. Gray

GRAY: Thank you, Dr. Lowy. Our guest today has been Dr. Bernard Lowy, Professor of Botany at LSU.

This is Giles W. Gray, inviting you to be with us again next week for "Pursuit of Learning."

MUSIC UP

BOOTH: "Pursuit of Learning" is produced in the public interest by WBRZ-TV in cooperation with Louisiana State University.

MUSIC UP AND OUT

Dr. Lowy:

Here is a copy of the story.
Please return it to me with
corrections or additions, if any.
Or call me at EXT. 4461.
Return to Don Anderson, 244 Thomas
Boyd Hall, Media Services.
Thanks.

Don Anderson

A Louisiana State University botanist internationally recognized for his research on fungi has been awarded his third Fulbright professorship for teaching mycology at the University of Piura, Peru.

Dr. Bernard Lowy, professor of botany, will be on leave from LSU for six months beginning this summer to participate in the international educational ~~xxxxxxxxxxxx~~ exchange program of the U.S. Department of State under the Fulbright-Hays Act. Few others have received Fulbright professorships as many times.

Under the grant he will teach mycology to both a student and faculty group in Peru and will conduct research with fungi in the Peruvian and Ecuadorian Amazon.

He has collected fungi in the Amazon jungle before, principally in Brazil, and the LSU mycological herbarium of which he is the founder and curator has one of the largest collections extant of Amazonian fungi. He has also taught at the National Botanical Institute in Brazil.

Dr. Lowy is an authority on the gelatinous fungi, which are widely distributed in Central and South America. There are some 160 species of gelatinous fungi in tropical America, and about 30 of them were discovered and described for the first time by him.

On his way to Peru Dr. Lowy will stop over in Central America for a short time to study the enigmatic "mushroom stones" he has researched there before. Carved in volcanic stone, the foot-high objects are topped with a sculptured mushroom cap and often bear images of human and animal forms. They provide insights on the importance mushrooms played in pre-Columbian cultures.

Dr. Lowy is particularly interested in the evolution and origin of fungi and has recently proposed a basic revision in their classification. He favors the theory that fungi are neither conventional plants nor animals but a third form of life.

The Fulbright exchange program is designed to increase mutual understanding between the people of the U.S. and other countries and to promote cooperation for educational and cultural advancement.

A member of the LSU faculty for 21 years, Dr. Lowy formerly taught at Long Island University in New York and at the State University of Iowa.

*This was published in 1971 as a monographic work
sponsored by the New York Botanical Garden.*

The Professor and the Toadstools

State Is Loaded With Mushrooms You Can Gather

By DAFFYD HAWKINS

IN A BORDEAUX Church, mummies of 70 people who died about 550 years ago are displayed. They were dug up from an old cemetery in 1810 and arranged along the walls of the crypt. The features of seven of these mummies, a family group, are twisted in pain. Experts say that all evidence indicates they died after eating a mushroom called the Destroying Angel.

You can pick up this mushroom or its close relatives in almost any Louisiana woods this time of the year. A piece the size of a dime will kill you—but not in a hurry: that's not the way Amanita verna works.

You feel the first pains about 12 or 15 hours after you dine on the Destroying Angel; you vomit and sweat and drink a lot of water. After a couple of days, things slack off and you feel better. Meanwhile, your nervous system is undergoing paralysis and your liver is dissolving. Then the symptoms return and you linger, depending upon your constitution and attitude, for as long as two weeks.

There is an antidote to the deadly Amanita.

It's called antipholoidal serum, and a hypo or intravenous shot may save you. The stuff still isn't perfect, though they've worked on it since 1936.

The Destroying Angel has killed 90 per cent of all people who ever died from mushroom poisoning, and is responsible for most of the slanders against the mushroom or toadstool family—so says Dr. Bernard Lowy, associate professor in the LSU Department of Botany, a man who knows and loves his mushrooms and who nonchalantly dines off those he doesn't need for his herbarium.

The difference between a mushroom and a toadstool, is a gastronomic one, he says; mushrooms are considered to be good to eat, or at least to have no harmful effects, whereas, toadstools either kill, maim, or cause some gastro-intestinal disturbance.

Dr. Lowy doesn't anticipate any run on the antipholoidal serum; most Louisianians, like other Americans, regard mushrooms with what old fashioned novelists call unmitigated aversion.

NOT SO THE Russians. The Orthodox rural Russian gathers, pickles, and eats (largely on church festivals) many varieties that others consider poisonous, or at least unwholesome. In Siberia, the natives make an infusion of the Fly Amanita (*Amanita muscaria*), a cousin of the Death Angel, which is said to elevate their spirits considerably. In the time of the Czars, mushroom manuals were banned; authorities feared that telling the people there were bad as well as good mushrooms might undermine their confidence in a valuable food.

Mycophagists, or mushroom eaters, form a small but sturdy minority in all the mycophobic countries (mostly the English speaking ones), says Dr. Lowy. "Mushroom eating goes back to ancient times," he discloses. "Nero loved them. So did the Emperor Claudius; his wife took advantage of the fact to feed him a dish of the Destroying Angel. It was quite a joke around the palace."

A favorite mushroom of the Romans was called Caesar's Amanita (*Amanita caesaria*). It is closely related to the Destroying Angel, but is not only harmless but delicious. Dr. Lowy has gathered it in Louisiana, but probably no one else has—knowingly. Though he regards the prevalent aversion to mushrooms as largely unjustifiable, he says that the ordinary person shows very good sense in not eating mushrooms indiscriminately.

"*Amanita verna* (Destroying Angel) and a few closely related species of the same genus are the only real killers," he points out. "Several other mushrooms may make you deadly ill, others are unwholesome, still others are harmless but unappetizing, while hundreds of others range from good to delicious."

In spite of our general mycophobia, many amateur mycophiles spring up every year. He counsels the beginner on two points—(1) know the typical Amanita and stay away from it. Some of the genus are edible, but leave them to the experts, and (2) experiment cautiously with all the others, except the puffball. All puffballs are good eating when fresh (pure white) inside.

A native New Yorker, Dr. Lowy came to LSU in 1951 from the State University of Iowa. His primary interest, of course, is research on the fungi, of which, he says there are about 100,000 in the world, mushrooms making up only about 4,000 of the total.

HE IS BUILDING an impressive mycological herbarium (fungus collection), first of its kind at LSU. About 3,000 collections are now on file, representing fungi from Louisiana and other parts of the country, as well as those of Argentina, Bolivia, Brazil, Costa Rica, Panama, Mexico, Czechoslovakia, England, France, Hungary, Switzerland, China, Iraq, Israel, Japan and South Africa.

What edible mushrooms would he recommend to the beginner? "Puffballs, first of all," he says emphatically. "They're absolutely safe—and delicious. Almost everybody knows what they look like: when young, they're round or pear shaped, and white, inside and out. They range in size from marbles to medicine balls. When they age, they turn yellow or purple inside and finally resemble a ball of dust—as many know who have stepped on them and seen the spores puff out like a cloud of smoke."

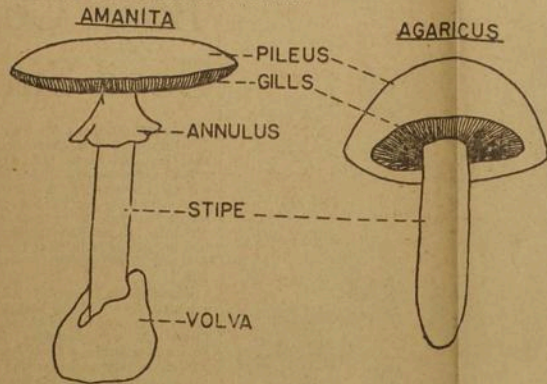
Cooking instructions: Peel and slice, dip in egg batter and fry to a golden brown.

Other good edible species are the common Meadow Mushroom (*Agaricus campestris*), which is the commercial variety; the Oyster Mushroom (*Pleurotus ostreatus*), and the Chantrelle (*Cantharellus cibarius*). These four, he feels, are enough to keep the beginner occupied.

The Meadow Mushroom has pink gills when young, becoming purple-brown in age, and a ring (annulus) high up on the stem (stipe). This ring is generally absent in mature specimens. The cap (pileus) is white and smooth. The Destroying Angel has a white cap and white gills and a ring on the stem, but it also has a sheath (volva) around its bulbous base.



CAESAR'S AMANITA—This is the "Royal Agaric" on which Roman Emperors fattened as long as 2,000 years ago. It is reputed to be the best mushroom in the world, but only experts eat it. It is a cousin of the Destroying Angel, and though it and some other members of the Amanita family are good to eat, it is best to leave the whole family alone. Caesar's Amanita has been gathered in Louisiana, since most common mushrooms have a world-wide distribution.



DESTROYING ANGEL—Pictured at left is the *Amanita verna*, responsible for 90 per cent of all deaths due to mushroom poisoning, and chief reason why Americans regard "toadstools" with such distrust. The Destroying Angel is a beautiful pure white, and a large handsome mushroom. It looks good to eat, but will kill you as surely as a bullet. Always look for the large bulbous base, enclosed in a sheath, and the veil-like ring around the stem—and leave Amanita alone. At the right is the typical Meadow Mushroom, which you can almost always tell by its pink gills. This mushroom is delicious, as most commercial mushroom eaters know, for it's the one you buy in the stores.

Study the illustrations half an hour or so, and you'll never confuse one with the other. The Meadow Mushroom is practically indistinguishable from the kind you pay 75 cents a pint for at Solari's in New Orleans.

The Oyster Mushroom is one that is widely known and eaten in rural Louisiana. Many of the country people around Baton Rouge are familiar with it. People who wouldn't dream of eating a puffball or meadow mushroom wait impatiently for the summer rains to bring out the Oyster Mushroom on fallen or dead tree trunks—especially those of the magnolia and oak. The "Oyster" has white caps up to 8 inches broad and often appears in overlapping tiers, sometimes high out of reach. The gills are snowy and run down the stem. One big cluster will feed a family.

COUNTRY PEOPLE like to eat it with scrambled eggs, and its name is a good one, too: it tastes just like oysters and is, in fact, often made into mock oysters.

Dr. Lowy cautions the beginner against judging a mushroom edible because insects or animals are seen to feed on it. "Neither is the old wives' tale about good mushrooms not tarnishing silver at all reliable," he adds.

"Disregard all such folklore as cooking them with garlic to kill the poison, or relying on their beauty or taste, or assuming that a good mushroom peels while a toadstool doesn't."

The Chantrelle is a favorite of Dr. Lowy's. "I've eaten it for years," he says reminiscently. "I think it's far better than the commercial variety. I got a new recipe the other day: simmer them with milk and flour. They're really a delicacy."

The Chantrelle wouldn't look like a mushroom at all to most of us; it resembles a bright yellow umbrella blown inside out, and has a fruity taste and smell—somewhere between that of peach and pumpkin. The gills are thick and blunt and run down the stem. You either like or dislike the Chantrelle the first time you taste it.

One kind of mushroom that many Americans have heard of is the truffle. There are about 70 varieties in the States, but none of them approach the size or edible qualities of those that grow in Europe, says Dr. Lowy. Truffles grow completely underground and have to be found by their smell. Man who is a little lacking in this particular, uses animals to scent them out. The English go in for dogs, while the French have a penchant for brood



THE FLY AMANITA—As indicated by the name, this mushroom is hard on insects. Commercial fly-killer has been made from it. Siberians put it to another use: they make a liquor of it which puts them quite effectively out of their minds for good long spells—and maybe that's the way they want to be. The Fly Amanita is also reported to be the "dutch courage" which the ancient Norsemen loaded up on before making their descent on unwary villagers. The Fly Amanita is highly poisonous.



MUSHROOM MAN—Dr. Bernard Lowy, LSU Department of Botany, checks out a specimen of fungi brought him by a mycophile (mushroom lover). Through field trips of his own, a wide correspondence with fellow mycologists, and through the identification service offered the public, he has, in his six years at LSU, amassed more than 3,000 specimens from half the civilized world.

European truffle-hunters strap their beasts' muzzles so they won't devour their finds and reward them with more prosaic tidbits.

According to Dr. Lowy, mushrooms are not especially nutritious, but then nobody eats them for their food value alone. Their makeup is about 90 per cent water, 5 per cent carbohydrates, 3½ per cent nitrogen, 1 per cent minerals and 0.5 per cent fat. They also contain vitamins B and D.

Just what are mushrooms?—Surely not the "excesses of the earth" or the product of thunder that the ancients thought them?

ACCORDING TO one view, says Dr. Lowy, fungi are neither plants nor animals, but a unique category of living things, perhaps nearer the animal than the plant kingdom. Fungi lack chlorophyll, the pigment which enables a plant to carry on photosynthesis, and thus feed itself. The fungi get their food from dead organic material or live as parasites.

One thing—the mycelium—unites almost all fungi, despite their many different forms. The mycelium is a mass of tube-like threads, filled with protoplasm, making up the vegetative or food-absorbing phase of their existence.

Mushrooms reproduce by means of spores, whose colors and shapes are great helps in identifying the genera. Fungi in general have both bad and good qualities. Some produce antibiotics (penicillin, aureomycin and many others, while others, such as Rusts, Smuts, Rots and Mildew destroy crops to the tune of \$3 billion a year.

The greatest good that fungi do is to convert the dead bodies of plants and animals into useful soil constituents, replenishing in the process the earth's fertility and clearing the surface of organic trash that would otherwise accumulate endlessly.

However, now is the best time for the Louisiana mushroom hunter to take the field, he reveals. The summer months are hot and wet and this combination brings out the fungi. A basket, a knife ("always dig up the whole specimen for identification purposes"), and waxed paper for wrapping the different specimens are all you need to set up as a collector.

Of course, you'll want to know just what it is you've found (you can come to no harm, incidentally, by simply handling the poisonous ones); so it's advisable to get a field guide. The U.S. Department of Agriculture sells a good manual for only a quarter. It's Circular 143, "Some Common Mushrooms and How to Know Them." Write to the Superintendent of Documents, U.S. Government Printing Office, Washington 25.

ADVOCATE FEATURES EDITORIALS
BOOKS
MUSIC
RADIO-TV
THEATER
SUNDAY

LSU Botany Prof Gets Grant For Peru University Lectures

An LSU botanist internationally recognized for his research on fungi has been awarded his third Fulbright professorship for teaching mycology at the University of Piura, Peru.

Dr. Bernard Lowy, professor of botany, will be on leave from LSU for six months beginning this summer to participate in the international educational exchange program of the U.S. Department of State under the Fulbright-Hays Act.

Under the grant he will teach mycology to both a student and faculty group in Peru and will conduct research with fungi in the Peruvian and Ecuadorian Amazon.

Worked in Amazon

He previously collected fungi in the Amazon jungle, principally in Brazil, and the LSU mycological herbarium of which he is the founder and curator has one of the largest collections of Amazonian fungi. He has also taught at the National Botanical Institute in Brazil.

Dr. Lowy is an authority on the gelatinous fungi, which are widely distributed in Central and South America. There are some 160 species of these fungi in tropical America, and about 30 of them were discovered and

described for the first time by him.

Central America Stop

On his way to Peru Dr. Lowy will visit Central America to study the enigmatic "mushroom stones" he has researched there before. Carved in volcanic stone, the foot-high objects are topped with a sculptured mushroom cap and often bear images of human and animal forms. They provide insights on the importance mushrooms played in pre-Columbian cultures, he said.

Dr. Lowy is particularly interested in the evolution and

origin of fungi and has recently proposed a basic revision in their classification. This was published in 1971 as a monographic work sponsored by the New York Botanical Garden. He favors the theory that fungi are neither conventional plants nor animals but a third form of life.

The Fulbright exchange program is designed to increase mutual understanding between the people of the U.S. and other countries and to promote cooperation for educational and cultural advancement.

A member of the LSU faculty for 21 years, Dr. Lowy formerly taught at Long Island University in New York and at the State University of Iowa.

LSU Botanist Is Fulbright Prof Third Time

An LSU botanist has received his third Fulbright professorship and will teach mycology at the University of Piura, Peru.

Dr. Bernard Lowy, recognized for his research on fungi, will be on leave from LSU for six months to participate in the international exchange program of the U.S. Department of State under the Fulbright-Hays Act.

Under the grant he will teach mycology to both a student and faculty group in Peru and will conduct research with fungi in the Peruvian and Ecuadorian Amazon.

He is particularly interested in the evolution and origin of fungi and has recently proposed a basic revision in their classification.

Dr. Lowy has been a member of the LSU faculty for 21 years.

LSU Botany Prof Gets Grant For Peru University Lectures

An LSU botanist internationally recognized for his research on fungi has been awarded his third Fulbright professorship for teaching mycology at the University of Piura, Peru.

Dr. Bernard Lowy, professor of botany, will be on leave from LSU for six months beginning this summer to participate in the international educational exchange program of the U.S. Department of State under the Fulbright-Hays Act.

Under the grant he will teach mycology to both a student and faculty group in Peru and will conduct research with fungi in the Peruvian and Ecuadorian Amazon.

Worked in Amazon

He previously collected fungi in the Amazon jungle, principally in Brazil, and the LSU mycological herbarium of which he is the founder and curator has one of the largest collections of Amazonian fungi. He has also taught at the National Botanical Institute in Brazil.

Dr. Lowy is an authority on the gelatinous fungi, which are widely distributed in Central and South America. There are some 160 species of these fungi in tropical America, and about 30 of them were discovered and

described for the first time by him.

Central America Stop

On his way to Peru Dr. Lowy will visit Central America to study the enigmatic "mushroom stones" he has researched there before. Carved in volcanic stone, the foot-high objects are topped with a sculptured mushroom cap and often bear images of human and animal forms. They provide insights on the importance mushrooms played in pre-Columbian cultures, he said.

Dr. Lowy is particularly interested in the evolution and

origin of fungi and has recently proposed a basic revision in their classification. This was published in 1971 as a monographic work sponsored by the New York Botanical Garden. He favors the theory that fungi are neither conventional plants nor animals but a third form of life.

The Fulbright exchange program is designed to increase mutual understanding between the people of the U.S. and other countries and to promote cooperation for educational and cultural advancement.

A member of the LSU faculty for 21 years, Dr. Lowy formerly taught at Long Island University in New York and at the State University of Iowa.

MAY 1972

Dr. Lowy to Discuss Fungi On 'Pursuit of Learning'

Dr. Bernard Lowy, professor of botany and curator of the mycological herbarium, will discuss "The Realm of the Fungi" on "Pursuit of Learning" Sunday on WBRZ-TV.

A display of rare fungi, including mushrooms and lichens from all parts of the world, will be a highlight of his talk.

Lowy taught mycology at an Argentina university and made many field trips into the jungle areas of the Amazon and Ucayali Rivers as a Fulbright Scholar to South America in 1958-59. He brought back more than a dozen fungi specimens previously unknown to science as a result of his stay in South America.

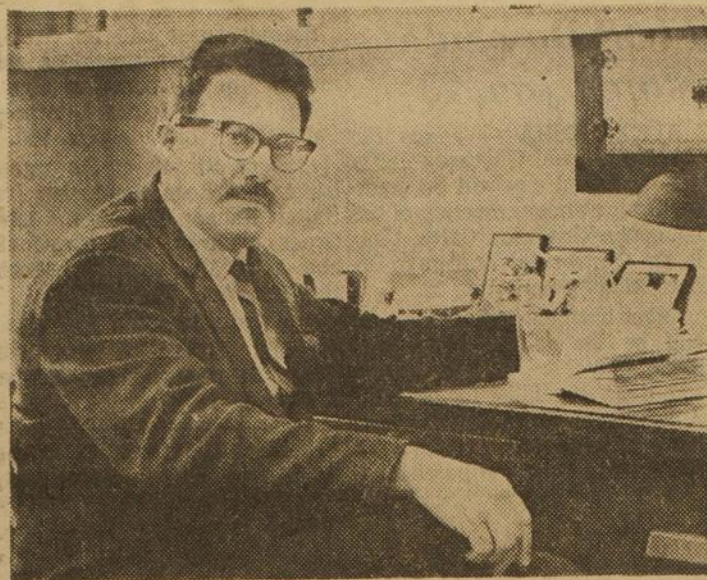
Lowy is a recognized international authority on tremallaceous fungi — called "jelly fungi" because they are gelatinous when wet. In the last several years, Lowy has

participated in a herbarium exchange program involving a number of countries around the world.



DR. BERNARD LOWY

Jan. 1965



DISCUSSES FUNGI — Dr. Bernard Lowy, an LSU botany professor, will discuss "The Realm of Fungi," Sunday on WBRZ-TV's "Pursuit of Learning" program. He will display many rare fungi.

**LSU Botany Prof
 Discusses Fungi
 On TV Program**

An LSU botany professor will discuss "The Realm of the Fungi" Sunday on WBRZ-TV's "Pursuit of Learning" program.

Dr. Bernard Lowy, curator of the mycological herbarium at the University, will display rare fungi, including mushrooms and lichens from all parts of the world.

An examination of the position of the fungi with respect to the conventional plant and animal worlds suggest that the fungus form of life is more closely related to some animals than plants, Lowy says.

Concentrating on the mushroom as a familiar form of fungi, Dr. Lowy will talk about the deadly poisonous forms as well as the hallucinogenic forms used in religious rituals by a tribe of Mexican Indians, including the identifying characteristics of the "destroying angel" of the Amanita group which has killed 90 per cent of all people who have died of

**Lowy to Discuss Fungi
 in 'Pursuit of Learning'**

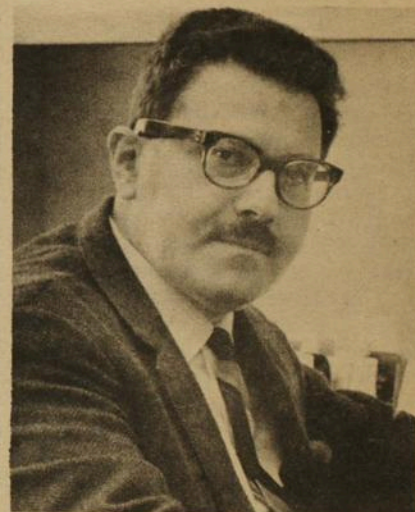
Bernard Lowy, professor of and curator of the mycological herbarium, will discuss "The Realm of the Fungi" on "Pursuit of Learning" Sunday on WBRZ-

TV. He will display a variety of rare fungi, including mushrooms and lichens from all parts of the world, as part of his talk.

Dr. Lowy taught mycology at an Arkansas university and made many expeditions into the jungle areas of the Amazon and Ucayali Rivers as a Fulbright Scholar to South America in 1958-59. He brought home more than a dozen fungi specimens previously unknown to Louisiana as a result of his stay in South America.

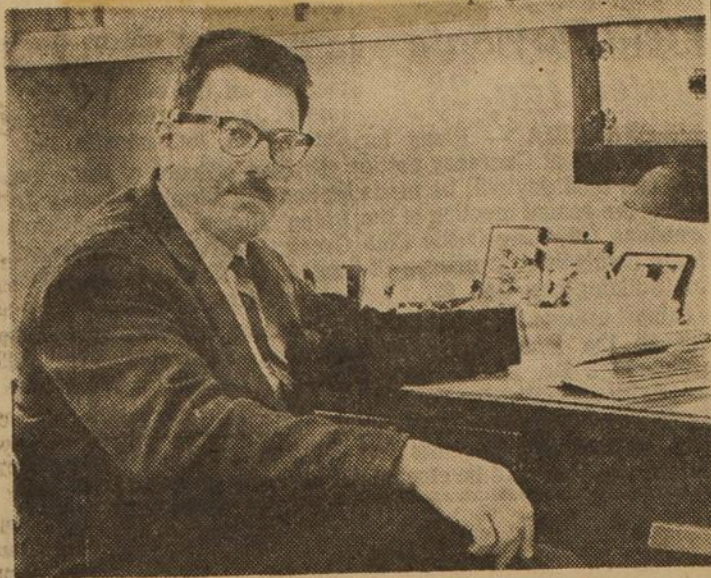
Dr. Lowy is a recognized international authority on tremellaceous fungi called "jelly fungi" because they are gelatinous when wet. In the last several years, Lowy has

participated in a herbarium exchange program involving a number of countries around the world.



DR. BERNARD LOWY

Jan. 1965



DISCUSSES FUNGI — Dr. Bernard Lowy, an LSU botany professor, will discuss "The Realm of Fungi," Sunday on WBRZ-TV's "Pursuit of Learning" program. He will display many rare fungi.

* * *

LSU Botany Prof Discusses Fungi On TV Program

An LSU botany professor will discuss "The Realm of the Fungi" Sunday on WBRZ-TV's "Pursuit of Learning" program.

Dr. Bernard Lowy, curator of the mycological herbarium at the University, will display rare fungi, including mushrooms and lichens from all parts of the world.

An examination of the position of the fungi with respect to the conventional plant and animal worlds suggest that the fungus form of life is more closely related to some animals than plants, Lowy says.

Concentrating on the mushroom as a familiar form of fungi, Dr. Lowy will talk about the deadly poisonous forms as well as the hallucinogenic forms used in religious rituals by a tribe of Mexican Indians, including the identifying characteristics of the "destroying angel" of the Amanita group which has killed 90 per cent of all people who have died of mushroom poisoning.

As a Fulbright Scholar to South America in 1958-59, Lowy taught mycology at an Argentine university and made many field trips into the jungle areas of the Amazon and Ucayali Rivers.

Baton Rouge Morning Advocate

JAN 10 1960

Dr. Lowy Receives Fulbright Grant For Brazil Study

Dr. Bernard Lowy, LSU fungi expert, has been awarded a Fulbright grant to do research in Brazil during the coming summer and academic year.

The professor of botany and plant pathology at the University will also lecture at the Institute of Botany in Sao Paulo, Brazil. Dr. Lowy will return



DR. BERNARD LOWY

from sabbatical leave in the fall of 1966.

Dr. Lowy has made frequent trips to the countries of Latin America to study the fungi of the region. He has published many articles in scholarly magazines — including three this year — from research done on these trips to the American tropics.

Much of Dr. Lowy's research has been concerned with the classification of one general type of fungus, basidiomycetes. He said that his research next year would continue this work.

The award to Dr. Lowy was made under the Fulbright-Hays Act, which is designed to increase mutual understanding and to assist in the "development of friendly, sympathetic and peaceful relations between the United States and the other countries of the world."

Under the act, grants are made annually to about 2,300 U.S. citizens to go abroad and to about 5,600 foreign nationals to come here. Since adoption of the act in 1946, more than 26,000 Americans and more than 64,000 foreigners have participated in the program.

Dr. Lowy came to the University in 1951 as an assistant professor of botany. A native of New York City, he holds degrees from Long Island University and the State University of Iowa.

Mardi 8, 1965

28 LSU Professors Get Scholarly Research Grants

Approximately \$25,000 in grants for scholarly research has been allocated to 28 faculty members by the LSU Council on Research, Dr. Max Goodrich, dean of the Graduate School, said Monday.

The council was established in 1943 to encourage faculty members to engage in research and scholarly pursuits. Funds are awarded to individuals rather than to University departments.

Those professors receiving grants, their research fields and projects are Dr. Stephen E. Ambrose, history, to continue studies on the history of the U.S. Military Academy at West Point, N.Y.; Dr. Murray S. Blum, entomology, to conduct studies on the fire ant in Peru and field studies of mimichy in South American butterflies, and Dr. William T. Burnett Jr., chemistry, for supplies to support study in radiation protection using tropical fish.

Also Dr. Jesse Coates, chemical engineering, for travel in Europe while making a study of "Research and Instructional Methods in Chemical Engineering in Great Britain and Europe"; Dr. Frederick Crane music, for films and photographs of materials to be used in the study of polyphonic French songs of the 13th through 15th centuries, and Matthew T. Downey, history, for research toward his book "The Age of Mugwumps: American Liberal Reform, 1865-1900."

Others include Olga P. Ferrer, foreign languages, travel

to Russia to make a study of Mikhail Sholokhov; Dr. Gordon Fleming, English, for writing the final draft of his Dante Gabriel Rossetti biography; Dr. Peter J. Fliess, government, to continue research on political anti-semitism, and Dr. Carl Hammer, German, to conduct research for his book on "Goethe's Enduring Devotion to Rousseau."

Also Dr. R. Don Higginbotham, history, to work on a biography of James Iredell; Boyd H. Hill Jr., history, for doing bibliographic research; Dr. Perry R. Howard, social studies, for further studies relative to Louisiana elections; Irene P. Huenefeld, speech, to complete study of period costumes; Dr. Jerah Johnson, history, to support work on a volume of the Cornell University Press series, "The Development of Western Civilization"; and Dr. W. J. Jokinen, sociology, to purchase a research model Gradogram for the department of sociology.

Professors receiving grants also included Dr. I. Stuart Krule, mathematics, research in topology; Dr. Alto Landolt, astronomy, to permit astronomical observing at Kitt Peak Observatory; Dr. Bernard Lowy, botany, for travel to Costa Rica to study fungus flora of the area; William Percy, history, to conduct research connected with Dr. Johnson's book and Dr. Rima Drell Reck, foreign languages, for completing in Paris, the study of the contemporary French novel

Feb. 1964

Botanist Uncovers Mushrooms, Live and Stone Varieties Alike

An LSU botanist has returned from a summer in the Guatemalan jungles and mountains—with several species of fungi which had been undiscovered and a 1,200-year-old statue of a mushroom, an artifact of the Mayan civilization.

Dr. Bernard Lowy will have to study a great deal of literature and spend many hours of microscopic work before he can be certain that these fungi have not been described before.

"Each specimen must be carefully compared with others believed to be related to it," said Dr. Lowy, an internationally recognized authority in mycology, the study of fungi.

"This frequently requires borrowing fungi collections from persons and institutions in this country and abroad before the research can be successfully completed."

The Guatemalan fungi will be added to the mycological herbarium (fungus collection) at LSU which Dr. Lowy started in 1954. About 6,000 specimens are now on file, representing fungi of Louisiana, other parts of the United States and some 50 countries scattered over the globe.

Dr. Lowy had already discovered and described some 20 new species of tremellales, a fairly primitive group of fungi, in various parts of Latin America during the past five years.

Induce Hallucinations

The mushroom stone, of the type used by the Maya Indians centuries ago, is of special interest to the LSU professor.



MUSHROOM STONE — Dr. Bernard Lowy, an LSU botanist, compares a 1,200-year old "mushroom stone" or statue which he obtained in Guatemala with a picture of a similar stone from an earlier date. Dr. Lowy's summer research in Central America was concerned with determining the distribution of fungi in the tropics.

Nov. 1963

Botanist Gathers Fungi And 1,200-Year-Old Statue

A University botanist has returned from a study trip in the Guatemalan jungles and mountains from which he brought back several species of fungi which had been undiscovered and a 1,200 year old statue of a mushroom—sculptured during the Mayan civilization period.

Dr. Bernard Lowey, an internationally known authority in mycology, the study of fungi, will have to spend many hours of microscopic work and study a great deal of literature before he can be certain the fungi have never been described.

6,000 Specimens

Lowey will add the Guatemalan fungi to the fungus collection which he started at the University in 1954. About 6,000 specimens are now on file. They represent Louisiana fungi, fungi from other parts of the United States and some 50 countries scattered all over the world.

The professor is particularly interested in the mushroom stone, a type used by the Mayan Indians centuries ago.

Lowey said, "In the highlands of Guatemala and parts of Mexico there existed from about 1,000 B.C. to about 900 A.D. a cult which is believed to have used hallucinogenic mushrooms in its religious rites."

Induce Hallucinations

Lowey added, "The mushrooms, eaten raw, induce hallucinations in the participants. Through the medium of the mushrooms, the individual believed he could communicate with his God, present specific problems for solution and

perhaps even foretell the future. For these reasons, the mushrooms were considered to be sacred and to have divine properties."

The sculptures range up to 15 inches in height and have a six inch mushroom cap across. The earliest stones were of a human form with a mushroom cap sitting atop the head. Other figures have carvings of various animals, most frequently the jaguar. Still others are unadorned.

Dec. 1963

Ancient Mayan Culture Interest Is Renewed by LSU Botanists' Research

Archaeological research by an LSU botanist in northern and central parts of Guatemala last summer has renewed scientific interest in a small but significant part of the great Mayan culture.

Dr. Bernard Lowy, noted internationally for his research on fungi, conducted a study of the "mushroom stones," left in the wake of one of Latin America's most advanced pre-Columbian civilizations.

Dr. Lowy's research on the mushroom stones is the result of a long-standing interest in etnomycology, a relatively new

field of exploration which examines the role of fungi, particularly mushrooms, in folk customs and religious practices of the races of man.

Although Dr. Lowy found no traces that a mushroom cult ever existed in those areas of Guatemala he visited this summer, he found that the persons he interviewed have a considerable knowledge of edible and poisonous mushrooms and appropriate terms in their native languages to describe them.

While he did no archaeological "digging" during his stay in Guatemala, Dr. Lowy did make a mushroom stone discovery of his own. He located a pair of stones 24 inches tall in a private collection. The stones were found on private land about 50 miles south of Guatemala City.

They are believed to be the only ones of their kind among known Mayan artifacts.

Office of Information Services
Louisiana State University
Baton Rouge Campus

Baton Rouge State Times

OCT 12 1970

actividades del INSTITUTO NACIONAL DE BELLAS ARTES

Del 15 al 21 de septiembre de 1963
PALACIO DE BELLAS ARTES (Sala de Espectáculos)

- Ballet Folklórico de México, Domingo a las 10:30 y 17 horas, Miércoles a las 11 horas.
- Patronato de la OSN, SEGUNDA TEMPORADA 1963 DE LA ORQUESTA SINFONICA NACIONAL. Día 20 a las 21 horas: Función Inaugural, Octava Sinfonía y Concierto para violín, de Beethoven. Día 21 a las 21 horas: "El Financiero", de Luis Sandi, y "La Divorcista", de Luis Herrera de Guzmán. Domingo 22 a las 11:45 horas.

MUSEO NACIONAL DE ARTE MODERNO (Palacio de Bellas Artes)

- EXPOSICION "JOSE GUADALUPE POSADA A LOS 50 ANOS DE SU MUERTE", SALAS NACIONAL Y DIEGO RIVERA.
- "Ciclo de Conferencias: "Contornos Actuales de la Pintura Contemporánea". Día 19, a las 19 horas en la Sala N. 2. "LO NATURAL EN EL ARTE ABSTRACTO", por Alvar Carrillo Gil.
- Exhibición Permanente de Escultura Mexicana Contemporánea. Logia Poniente.
- "Pintura Mexicana Contemporánea", (Ortiz Rivera, Sigüenza, Tamayo, Dr. Atl, Rodriguez Lozano, Pedro Coronel, Fajardo, etcétera). Salas 4, 5, 6 y 7.

Exposición Retrospectiva de Günther Grass. Salas 1, 2 y 3.

Sala Estrada-Muñoz: "Pintura Popular Mexicana del Siglo XIX".

Murales de Rufino Tamayo, Primer Piso.

Murales de Rivera, Orozco, Sigüenza y González Camarena, Segundo Piso.

"Noberto Onofrio, grabador argentino". Sala Internacional.

SALON DE LA PLASTICA MEXICANA (Habit 7)

"La Guerra y la Paz", Exposición colectiva del Grupo Nueva Presencia.

GALERIAS CHAPULTEPEC (Melchor Ocampo 481)

Oleas de Andrés Bolognini. Inauguración día 18.

GALERIA JOSE MARIA YELLA (Perálvarez 55)

Pinturas Indígenas de México.

MUSEO JOSE CLEMENTE OROZCO (Rumburto 113)

Exposición Permanente con Obras del Pintor José Clemente Orozco.

MUSEO SAN CARLOS (Academia 32)

Exposición Permanente de Pintura Europea de los Siglos XVI, XVII, XVIII y principios del XIX.

PROGRAMA DE TELEVISION "ARTES PLASTICAS"

XE-IPN-TV, Canal II, de las 19:30 a las 20 horas.

Día 17: Noberto Onofrio, grabador argentino.

Programa a cargo de Adrian Villagómez.

EXPOSICIONES EN EL INTERIOR DE LA REPUBLICA

- "José Guadalupe Posada a los 50 años de su muerte", VII Bienal de Sao Paulo, Brasil. Universidades de Cachemira y Jamnini, en la India. Los Angeles y Sacramento, Cal., USA.

EXPOSICIONES EN EL EXTRANJERO

- "José Guadalupe Posada a los 50 años de su muerte", VII Bienal de Sao Paulo, Brasil. Universidades de Cachemira y Jamnini, en la India. Los Angeles y Sacramento, Cal., USA.

TEATRO VARRERAS (Tercera Sala)

Temporada de Oro del Teatro "CONDIDA", de Amalia de Solís Ledón. Repetición, Senta Pardo, Carlos Navarro, Facundo Mendez, Eric Pink y un elenco de actores. Dirección: David Anón. Horario: Martes a sábados a las 19:30 y 21 hrs. Lunes, 19:30 y 21 hrs. Lunes descanso.

TEATRO DEL GRANERO (Atrás del Auditorio Nacional)

"QUEN TENE A BOLA DO WOOL", de Edward Albee con Carmen Amelio, Carlos Nieto, Alma Martínez y Rogelio Guerra. Dirección: Xavier Rojas. Escenografía: Armando Gómez de Alba. Horario: Martes a viernes a las 20:30 horas. Sábados a las 19 y 21:45 horas. Domingos a las 17 y 19:30 horas. Lunes, descanso.

TEATRO DEL BOSQUE (Atrás del Auditorio Nacional)

SEGUNDO FESTIVAL DE LA DANZA MEXICANA. Ballet Nuevo Teatro de Danza. Director: Xavier Franco. Lunes a las 20:30 horas. ENLACE.

SALA VILLAUERRUTIA (Atrás del Auditorio Nacional)

Escuela de Arte Teatral. Directora: Sra. Clementina Otero de Barrios. III Festival de Arte Dramático. "Rabinal Achí". Director: José Luis González. Lunes a las 21:15 hrs. Martes a sábados a las 20:15 hrs. Domingos a las 17:15 hrs.

Oficina de Prensa del INBA: Tel. 10-13-83.

Dr. Justino Fernández El Instituto no es un Partido Político

El doctor Justino Fernández, erudito en cuestiones de arte —posiblemente la primera autoridad en arte mexicano hoy día, y actual director del Instituto de Investigaciones Estéticas, da la UNAM—, estudia italiano afanosamente desde hace cinco años; su objetivo ha sido en este caso, traducir la poesía del gran artista del Renacimiento, Miguel Angel, cuyo Cuarto Centenario será celebrado el año entrante. No oculta el doctor Fernández su devoto, apasionado empeño; y cuando le he preguntado cuáles son sus últimos trabajos, él me confía estas primicias, en forma exclusiva:

—Puedo adelantarte que, en efecto, esta será una de mis mayores aspiraciones intelectuales por cumplir; siempre tuve el deseo de estudiar la labor poética del gran genio renacentista. Para ello debía adentrarme, primero que nada, en el conocimiento del idioma y por eso me he dedicado a aprender el italiano.

El Instituto de Investiga-



ciones Estéticas, bajo el timón del doctor Fernández desde agosto de 1956, ha realizado a la fecha una magnífica labor editorial y una fecunda tarea investigadora. En seis años y medio (Manuel Toussaint, su anterior director, murió en noviembre de 1955), el Instituto ha publicado cuarenta y dos libros; esto es, la mitad de lo que se había publicado de 1936 a 1956 (ochenta y un libros en veinte años; cuarenta y dos más en sólo seis años y medio); total a la fecha: ciento veintitrés volúmenes diversos.

—Este usted seguro —me dice Justino Fernández— de que nunca nos gana la imprenta: siempre tenemos bastante material que darle. Este de 1963, ha sido un buen año; se publicarán cinco nuevos libros.

—¿Cuáles son ellos?

—La Historia de la Pintura en Puebla, de Francisco Pérez Salazar (ya en las librerías); Catálogos de la antigua Academia de San Carlos, edición de Manuel Romero de Terreros; un volumen más, sobre la historia

XIX. Este importante trabajo y el volumen que podrá formarse con los catálogos, constituirán una obra completa, de gran utilidad, que no había.

El doctor Fernández, afe-rrado a una vocación por virtud de la cual han surgido, como de fecundo hontanar, obras notables, básicas, de primer orden, trabajó diez años en la preparación de los tres volúmenes que, formando parte de la colección proyectada con un sentido universal, de Estudios de Arte y Estética, estructuran una novedosa y ágil concepción con base fenomenológica, con método filosófico, de nuestro devenir artístico. Me refiero a Coaticue, estética del arte indígena antiguo; El Retablo de los Reyes, estética del arte moderno y contemporáneo.

El autor de importantes trabajos sobre José Clemente Orozco, se refiere en seguida precisamente a la dinámica de los trabajos que realiza el Instituto a su cargo; a la intención "con sentido universal" que se imprime a la tarea investigadora.

—En 1961 estuve en el Congreso Internacional del Arte, celebrado en Nueva York —me dice Justino Fernández—. Estaban allí reunidos los mejores especialistas del mundo. Mas, puedo asegurarle que nada nuevo podrían habernos enseñado, pues nosotros en México ya estamos trabajando con pleno conocimiento de

las corrientes más avanzadas.

Después se refiere a esa metodología que ya se imprime a los trabajos del Instituto, y pone como ejemplo la colección antes mencionada, que se inició con la publicación de "El arte y la estética del Budismo", de J. M. Rivière y "De la belleza en el arte clásico", de J. J. Winckelmann, dos obras que ejemplifican el sentido estético de Oriente y Occidente.

—Se trabaja —agrega J. F.— en los temas fundamentalmente de la historia y, principalmente, de la de México; pero también hemos iniciado otras colecciones bien diferenciadas, como las de folklore, literatura, etcétera, como contribución que hace el Instituto a tales disciplinas. Preparamos para el futuro, tal vez en no lejana fecha, una bibliografía razonada de éste que se llamó en un principio Laboratorio de Arte; dicha bibliografía incluirá juicios críticos sobre nuestra labor; juicios que, por cierto nunca hemos aprovechado.

—A propósito, doctor Fernández —le pregunto, aludiendo a recientes juicios promovidos durante una encuesta sobre arquitectura religiosa, realizada por "México en la Cultura", en los que, involucrando a elementos del Instituto, ineluctable a su director, se criticaba la actitud de estos mismos, como investigadores—; a propósito de juicios, le digo, ¿qué opina usted de los conceptos vertidos por algunas personas, en contra de los miembros del Instituto que usted dirige?

—Nuestra idea de la estética debe basarse en la historia objetiva del arte —me responde, fincando su criterio en un preámbulo explicativo—, por lo que debe conocerse primero, lógicamente, la historia del arte, para elaborar sobre ella, finalmente, estudios e interpretaciones estéticas. La estética entendida en un sentido muy amplio. Por lo demás, considero que cada quien ve la historia y la estética a su manera. Por lo mismo —y por lo que se refiere al Instituto que yo dirijo— debemos subrayar el hecho de que esto no es una "blitzkrieg"; el Instituto no es un partido político. Claro que hay una dirección; pero, repito, cada quien es responsable de sus ideas. El Instituto no tiene criterio, sino investigadores con su propio criterio, con sus opiniones personales. Todo lo demás es falso. Repito, esto no es un partido. La investigación es cosa de creación personal; claro que sobre un conocimiento preciso.

Por último, el doctor Fernández me informa que ya han sido entregadas a la imprenta varias obras que irán saliendo de las prensas, entre ellas, las siguientes: un volumen sobre el Teatro en México (el primero sobre el porfiriato); otro, sobre el arte Zen, escrito por el doctor Jean Riviere; Cartas a Arcas desde Castilla y Andalucía, de Francisco de la Maza (viajes realizados por él en 1959); La Lírica narrativa, del erudito profesor Vicente T. Mendoza y, naturalmente, La Pintura Colonial en México, de Manuel Toussaint. (F. J. H.).

En 1962 estuvo en México, en un viaje financiado por la Louisiana State University, en donde es catedrático desde 1951, y la American Philosophical Society, para estudiar los hongos tremeláceos.

En 1963 viaja a Guatemala, con el patrocinio de Louisiana State University y la Sociedad Científica Honoraria Sigma Xi.

Su especial interés, dentro del vasto campo de la micología, se concentra en el estudio de los hongos tremeláceos, grupo de hongos gelatinosos de carácter primitivo; la evolución de estos hongos y sus relaciones con otros hongos. (A. C.)

Bernard Lowy Los Hongos de Piedra de Mesoamérica

a una altitud de 4,000 pies. Este descubrimiento es muy significativo, porque corresponde a la distribución actual de los hongos alucinantes. En México, los hongos

de piedra se han localizado en Ocosingo, Chiapas, y más recientemente, en el Estado de Veracruz. Se desconoce el uso que los mayas hacían de estos hongos, pe-

ro, la interpretación más probable, es que eran objetos con propiedades sagradas o mágicas. En nuestros días no hay evidencia de que en Guatemala exista el culto del hongo; pero en México, si, localizado en la región de Oaxaca, especialmente.

Alucinada está la mente y ya nos despedimos.

—Bernard, Bernard —le pido— una fotografía y sus datos personales.

Aquí están, con su "hasta luego" de ángel humanizado.

El doctor Bernard Lowy nació en la ciudad de Nueva York, Estados Unidos. Terminó su doctorado en botánica (micología es la especialidad), en State University of Iowa.

Ha viajado extensamente por México, América Central y América del Sur. Domina seis idiomas, entre ellos, el español.

Conferenciante y escritor prolífico.

En 1958 dio cátedras de su especialidad en la Universidad Nacional de Agricultura (Perú) y en la Cuzco, como Fulbright Scholar.

En 1959 fue profesor visitante de la Universidad Nacional de Tucumán, Argentina.



DATOS PERSONALES DEL DOCTOR BERNARD LOWY

El doctor Bernard Lowy nació en la ciudad de Nueva

York, Estados Unidos. Terminó su doctorado en botánica (micología es la especialidad), en State University of Iowa.

El doctor Bernard Lowy nació en la ciudad de Nueva

UNA espera de cinco minutos, interminable y nerviosa. Cantan los cantores yucatecos, llueve afuera y yo espero a Bernard Lowy, micólogo alucinante, que acaba de regresar a la ciudad de México, después de una intensa, agotadora búsqueda de hongos en la sierra guatemalteca.

Bernard Lowy es alto, nervioso, simpático; tiene esas alas de ángel para comunicarse con la gente sencilla, que destruye el mito del mutismo indígena; él, que se aventura sólo en las sierras y los montes, buceador terráqueo de los hongos, ha conseguido ver y dar luz en el ostracismo del indio, tanto como en las plantas, motivo de su vida de científico.

Aparece. Su cuerpo cubre la luz del rectángulo de la puerta. Saludos. Charla. Tiempo que devora el tiempo. Me dice:

"El culto del hongo en Mesoamérica data de la antigüedad. Historiadores de la talla de Sahagún indican que los hongos alucinógenos, como práctica mística, se remontan a épocas muy remotas antes de la conquista. Y que hoy, el uso ritual de hongos alucinógenos por los mazatecos, zapotecos y otros indígenas mexicanos cuenta con testigos y con participantes no indios; ya en 1940 se publicaron referencias fragmentarias de los hábitos micofágicos. Durante esos ritos, el curandero o curandera oficiante utiliza hongos del género Psilocybe, que se comen crudos, produciendo alucinaciones éxticas y a colores. Por medio del hongo, como médium, el practicante cree que puede comunicarse con su dios,

presentarle problemas personales, esperar su resolución favorable; y aun puede predecir el futuro. Tan catagóricos motivos hacen suponer que el hongo es sagrado, poseedor de propiedades divinas. La voz náhuatl "teonanácatl", aplicada a estos hongos, significa "carne o cuerpo de Dios", que irremediablemente nos lleva a pensar en el rito cristiano de la comunión del Cuerpo de Cristo.

El culto escultórico del hongo, su práctica religiosa, por los pre-aztecas, los aztecas y los mayas, se ha establecido, sin lugar a dudas. Prueba de ello son los descubrimientos de símbolos micológicos en los códices mayas y en su escultura. Ejemplos de los primeros, son frecuentes, puesto que en el Museo de Arqueología de la ciudad de Guatemala existe una importante colección, suponiéndose que esas reliquias pertenecen a un periodo que abarca el año 1000 A. C. hasta el 900 D. C. La escultura más alta mide 15 pulgadas y tiene un hongo "su sombrero" de 6" de diámetro. Las piedras más antiguas son figuras antropomórficas, distinguiéndose, inconfundiblemente, por un sombrero de hongo a modo de sombrilla. Los hongos están montados sobre una base rectangular o tripode y ofrecen a la vista tallos más o menos alargados. Las esculturas descubiertas recientemente están adornadas por varios animales, en especial el jaguar. Algunas otras tienen hongos carentes de adornos. La localización de estas esculturas se centra en la sierra del Departamento de Chimaltenango, Guatemala,

"EN todas las etapas de la humanidad y en todos los pueblos ha habido pe-ros y sentimientos de gran afecto hacia ellos, por sus extraordinarias cualidades de inteligencia, bondad y adhesión al hombre. Jamás, hasta ahora, se ha tratado de suprimir a esta admirable especie animal tan útil y que en ocasiones ha demostrado tener más virtudes que muchos seres humanos. Es inconcebible que invocándose campañas científicas de erradicación de enfermedades, comunes a muchas especies animales, como los de la raza bovina, caprina, caballar, etc., y provocadas por la mordedura de murciélagos y ratas que materialmente asuelan nuestros campos y ciudades, se esté exterminando y persiguiendo a los perros que por su proximidad al hombre son fáciles presa de la barbarie de captores con autoridad. Los exterminan a base de venenos y peores métodos."

Otilia Zambrano opina que las asociaciones cívicas, culturales y humanitarias buscan la protección de recursos naturales que merecen el respeto de todo el mundo, están obligadas a intervenir junto con las agrupaciones de protección a los seres inferiores —que res— en favor de la noble raza canina tan combatida en estos momentos por autoridades que no tienen en

cuenta sino acaso un aspecto del problema.

Otilia Zambrano, originaria del Estado de Guanajuato, es escritora y periodista desde sus primeros años. Se inició colaborando en periódicos y revistas estudiantiles de una época muy propicia a las letras y los nobles esfuerzos como la que caracterizó a la generación del 29. Colaboró en Revista de Revistas, El Universal Ilustrado, México al Día, y Noticias de Los Angeles, California.

"Estudié en el Conservatorio Nacional de México declamación y arte teatral con la gran maestra y dramaturga, también guanajuatense, Eugenia Torres, cuya fama llega hasta nuestros días. Fue la figura principal y estrellada de la película nacional El Cristo de Oro, actuando con Fanny Schiller, Luis Márquez y otros ameritados iniciadores del cine nacional. Participé en otras obras filmicas que dieron a conocer mis modalidades artísticas y mis posibilidades expresivas."

Participó notoriamente en los aspectos sociales relacionados con la concesión de derechos cívicos y políticos de la mujer, siendo mencionada por el ex presidente de la República licenciado Emilio Portes Gil entre una docena de "pioneras" del voto femenino en su obra Viaje al Oriente. Siempre participó en actividades de promoción cultural dentro de organizaciones como la Sociedad de Amigos

Combina el método histórico con la reflexión filosófica

MEDITACION SOBRE LA JUSTICIA

A. GOMEZ ROBLEDO

Del autor de Idea y experiencia de América y Ensayo sobre las virtudes intelectuales, este lúcido análisis del significado y la necesidad de la Justicia, tal como aparecen en el pensamiento de varios filósofos a partir de la Antigüedad griega.

(Publicaciones "Diánoia", 210 pp.)

Aporta una visión universal

LITERATURA Y FANTASIA

W. DILTHEY

Shakespeare - El teatro francés - Satanás en la poesía cristiana - La técnica del teatro - Voltaire - Alfieri - Balzac - Jorge Sand - Dickens y el genio de la narración...

(300 pp. Empastado.)

En todas las librerías

Pida el folleto especial "OBRAS DE FILOSOFIA" al apartado postal 25975, de México 12, D. F.

FONDO DE CULTURA ECONOMICA



Pesadilla con aire acondicionado, por Henry Miller. Traducción de Patricia Canto. Siglo Veintiuno, Buenos Aires, 1963. 254 pp. La visión más a m a r g a de los Estados Unidos, por el autor de los *Tropicos*. "Desde el punto de vista topográfico este país es magnífico y aterrador; pero en ninguna parte del mundo es tan total el divorcio entre el hombre y la naturaleza. En ninguna parte del mundo he encontrado una sustancia de vida tan monótona e inerte. Somos una multitud grisera y codiciosa, cuyas pasiones son fácilmente agitados por demagogos, periodistas y religiosos chiflados". El libro es descañonado, por decirlo así, pero alberga algunos capítulos jocosos, como un *Pascallé Locomotivo* que no dudamos en calificar de genial. Deja en el ánimo del lector una amarga visión del hombre y el mundo de la técnica, ya resumida en el título.

Tropico de Cáncer, de Henry Miller; **Tropico de Capricornio**, de Henry Miller. Ed. Santiago Rueda, Buenos Aires, 1963.

Los dos libros del gran Miller dados por la editorial que publicó *Ulises* en español, entre otros grandes libros, debían resultar todo un acontecimiento editorial. Propugnaron a Miller como la conciencia más libre de América,

Escaparate

Información de Gustavo Sáinz

pero se contradicen en las primeras páginas comparadas con la edición en inglés de los libros en cuestión. En *Tropico de Cáncer* se han quitado párrafos enteros, en favor de cierta duda moral. En *Capricornio* se han retirado las palabras soeces a juicio del editor, o del traductor, no sabemos, en muchas de las frases. Sumado a esto, la traducción es deficiente. Literalmente: una canalla. (Canalla: hombre ruin y despreciable. Diccionario La Fuente, de Ramón Sopena).

Ocho pausas pedagógicas, por Alfonso Sierra Partida. México, 1963. 58 pp.

Reúne ocho pequeños ensayos publicados antes por el autor en el periódico EL NACIONAL, en la sección dominical "Poliedro del pensamiento de México". Los títulos: Raíz y razón del maestro; La Reforma Educativa; Maestros para la Libertad; Retorno a la Barbarie; Aquí empieza la Patria; Enseñanza Liberada; José María Luis Mora, Hombre y Maestro; Rosaura, Ha-

da Verídica; así como el título del volumen nos dan el denominador común de la temática adoptada por Sierra Partida, maestro y escritor. "Desde el venturoso advenimiento del Renacimiento, las ciencias se emanciparon de la filosofía y la mente fue lanzada por rutas nuevas. Para que el hombre pudiera pensar como quisiera y, sobre todo, decir lo que piensa. La Revolución Mexicana afirmó, definitivamente, tal conquista humana", dice en *Enseñanza Liberada*.

Los temas esenciales de la literatura, por José Edmundo Clemente. Emecé, Buenos Aires, 1963. 118 pp.

Los trabajos incluidos en este libro fueron adelantados en suplementos, conferencias y revistas, en orden distinto al de su clasificación final. No obstante, ellos poseen una vertebra común y una secuencia premeditada que coincide, ahora, con su publicación en conjunto. La ocupación principal de estos en-

sayos es el TEMA, y las posibilidades que pueden extraerse de su estudio prolijo. En verdad, llevan también otra ambición: proponer un método de lectura de la filosofía, partiendo de páginas inmediatas y literarias. Tarea que queda bosquejada para que el lector continúe incluso sus propios planteos y soluciones diferentes. Temas esenciales son para cada uno aquellos que mejor dominan su sentimiento y su imaginación; los que nos ayudan a ordenar el conocimiento y la comprensión de las cosas. Si discrepamos con los "temas" de José Edmundo Clemente, esa misma actitud quizá nos incite a buscar nuestro propio universo metafísico. Provocaré también en la misión útil de un libro.

Antropología Filosófica, de Ernest Cassirer. Col. Popular del Fondo de Cultura Económica, México, 1963. 336 pp.

La introducción a una Filosofía de la Cultura. El autor de los tres complicados tomos de la *Filosofía de las Formas Simbólicas*, ha sintetizado su ideario, ofreciéndolo en este volumen más o menos breve. En lugar de ofrecer una exposición detallada de los hechos y una morosa discusión de las teorías, el autor se ha concentrado en unos cuantos puntos de especial importancia



Fragmento de un objeto de barro con tres caras: una normal en el centro, una de sueño en dos mitades sobrepuesta a la primera y una de muerte también en dos mitades, sobrepuesta a las anteriores. Dimensiones máximas en milímetros: 180 de altura, 128 de longitud y 77 de profundidad. Más detalles en la Revista Mexicana de Estudios Antropológicos.

dentro de su particular filosofía, y los ha escrito con sencillez y concisión.

Breve Historia de la Música, por Norbert Dufourcq. Col. Popular del Fondo de Cultura Económica, México, 1963. 240 pp.

Agrupar los hombres y las obras, las acontecimientos y las ideas, en cierto número de cuadros demasiado sistemáticos, propios para facilitar la tarea de un estudiante. El autor se esfuerza por dar una imagen de la evo-

lución del arte musical en Europa, desde las flexibles cantinelas del canto llano hasta los "ritmos de acero" de Stravinsky y las búsquedas de los dodecafonistas Boulez y Stockhausen. Resulta un compendio elemental

propio, según confesión del autor, para alumnos del bachillerato, candidatos al conservatorio, y todos los jóvenes con aspiraciones musicales.

Revista Mexicana de Estudios Antropológicos, de la Sociedad Mexicana de Antropología. Tomo decimotercero. México, 1963. 124 pp. * Ilustraciones.

La Revista Mexicana de Estudios Antropológicos ha cambiado su nombre por el más preciso (o coquetto) de Revista Mexicana de Estudios Antropológicos. Este último número resulta en especial interesante. Reúne trabajos de Alfonso Caso, Ignacio Bernal, Javier Romero, Daniel F. Rubin de la Borbolla, Wigberto Jiménez Moreno, Bodil Christensen, Alfonso Villa Rojas, Roberto J. Weitlaner y Pablo Smith. Destaca la descripción del personaje de las tres caras, donado al Museo Universitario de Ciencias y Arte, de nuestra Universidad por don Ricardo Hecht y señora. Es un fragmento de una pieza de barro cuya forma completa es desconocida. Es de barro rojo, arenoso, cocido, con restos de pintura blanca, roja, amarilla y probablemente negra. Su procedencia es desconocida y el estilo no ayuda a su identificación. Incluimos una fotografía.

Los Estudios de Estética de Samuel Ramos

Por Salvador Calvillo Madrigal

UN día de 1959, el 20 de junio, se nos fue silenciosamente el doctor Samuel Ramos. Aunque no creemos mucho en muertes prematuras, y aunque Ramos alcanzó la edad de 62 años, nos ha quedado la impresión de que murió anticipadamente, porque de él esperábamos todavía más luces. Cada libro suyo es antorcha que otras manos —las de sus discípulos— recogieron para seguir disipando la oscuridad de nuestro ser de mexicanos y para guiarse en los dédalos de la filosofía, del arte y de la ciencia.

Hay que decirlo siempre: con *El Perfil del Hombre y la Cultura en México* (1934) el doctor Ramos inició la búsqueda de un nuevo humanismo que salvara nuestro destino y nuestra cultura. Sus penetrantes observaciones sobre la *idiosincrasia del mexicano* fueron la pauta de profundos y novedosos estudios que, después de su florecimiento con el efímero riego existencialista, vinieron a menos hasta encontrarse ahora lamentablemente olvidados y —asi parece— sería peor— vergonzosamente proscritos. Y eso que los discípulos de Ramos, más felices que el apóstol Pedro, nunca negaron al maestro.

Ramos creía —lo dice en *El Perfil*— que "cuando nuestra realidad es observada sin ningún prejuicio desfavorable, se descubren va-

SAMUEL Ramos pertenece a la generación intelectual que al igual que la literaria y artística de su tiempo, en los veinte de este siglo, realiza la aventura de descubrir y explorar lo mexicano.

Para los que hoy sienten su mexicanidad a plenitud, esto podrá parecer paradójico. Pero así fue.

En la cátedra y en los periódicos y las revistas, en el teatro y en el incipiente cine, en la pintura y en la escultura, en la poesía, la novela y el cuento, los temas constantes al concluir la Revolución armada, son las ideas y las expresiones de un México que se despoja de los artificios europeos y se mira y palpa por primera vez, con clara conciencia de su ser, de su vida como nación, diversificada en méritos y contrastes materiales dolorosos y desalentadores, mas espiritualmente potente con la savia indígena y mestiza misma que da al paisaje intelectual y estético de lo típicamente nuestro.

Explorar, descubrir, crear.

lores insospechados cuyo conocimiento contribuirá, sin duda, a elevar la moral de la conciencia mexicana".

Después seguirían sus ensayos sobre la moral kantiana, la educación y la filosofía

Describir y relatar lo que en esa década se realizó en todos los ámbitos de la vida anímica nacional requería muchos centenares de páginas; en cada una de ellas la descripción de un episodio de rescate o reivindicación, no sólo de lo pintoresco popular en las artesanías y de las esencias folklóricas, sino también de la entraña misma del pensamiento mexicano —en sus diversos matices, aun los más íntimos, así como las introspecciones y extraversiones que tan complejamente nos caracterizan.

Es este aspecto de la definición de lo mexicano en el que Samuel Ramos tiene mérito de haber iniciado la integración del mosaico y descubierto nuevos y positivos horizontes hacia los cuales él avanzó como la punta de lanza que habría de rasgar las ignorancias, los prejuicios y los engaños impuestos por décadas de afrancesamiento. Mas su gran tarea no se detiene allí, piensa en la posibilidad de una filosofía mexicana. La semilla quedó sembrada.

que es un enjuiciamiento de la filosofía ante la crisis del hombre contemporáneo y un apunte de solución mexicana originada en una nueva idea, en un distinto concepto del hombre actual. Ya es-

tábamos olvidando su primer libro: *Hipótesis* (1928) integrado por diversos estudios entre los cuales se destacan los dedicados a Groce, a Papini y al maestro Antonio Caso.

Pero he aquí que Samuel Ramos también espigaba en los campos del arte. Su *Filosofía de la Vida Artística* (1950) no es un tratado de estética, pero sí es juicio en favor del arte como nobleza y alegría de la existencia y como una razón de vivir.

AHORRA la UNAM nos entrega en *Estudios de Estética* (*) los escritos de Ramos en torno del arte griego y de las teorías estéticas de diversos filósofos modernos —Worringer, Colingwood, Dewey, Heidegger, Hartmann, Cassirer— así como sus estudios sobre Stravinsky, Diego Rivera y otras personalidades en el mundo del arte. El libro está precedido de un breve prólogo debido a Justino Fernández y de una biografía del maestro escrita por Juan Hernández Luna, a quien se debe además la recopilación y la clasificación de los trabajos contenidos en ese espléndido volumen y salvados así del desconocimiento o del olvido resultantes de la dispersión en que se hallaban.

Al final viene un breve artículo —"Borrador encontrado entre los papeles del

doctor Samuel Ramos"— titulado *Estética de la Ciudad de México*. Espíritu abierto a lo nuevo, libre de acañonamientos, he aquí como veía a nuestra remozada capital: "En vez de la deprimente sensación de su charparrismo anterior ahora experimentamos una emoción alentadora al contemplar en las amplias avenidas de la ciudad de México los edificios que, dentro de un nuevo sentido de la belleza abstracta y geométrica, parecen medir con su altura cada vez mayor, como si fueran columnas barométricas, la potencia en aumento del espíritu mexicano".

Con cuánta razón Justino Fernández calificó a Ramos de filósofo, humanista, esta y mexicana excepcional, que supo "elevarse a lo universal sin perder sus propias raíces". Y con cuánta razón lamentaremos siempre la pérdida de éste que sí fue un verdadero maestro y un hombre ejemplar.

(*) Samuel Ramos. *Estudios de Estética*. Biografía, recopilación y clasificación de Juan Hernández Luna. Edif. Universidad Nacional Autónoma de México. Instituto de Investigaciones Estéticas. México, julio de 1963. Cuidaron la edición Justino Fernández y Jesús Arellano.

Revistas Literarias de México América y Millán

"La revista América ha sido una de las publicaciones literarias hechas en México que ha cobrado mayor importancia dentro y fuera de nuestro país. Este es un hecho que destaca sin propósito de personal jactancia, y más que por otra cosa, para acreditar aquí el reconocimiento debido a los valores consagrados y a los noveles, en trance de iniciación, que con sus generosas colaboraciones sistemáticas —su poesía, sus novelas, sus obras de teatro, cuentos, ensayos y crónicas— han hecho posible nuestra continuidad editorial durante más de veinte años, y contribuido con ello a elevar el nivel estético y moral de muy considerables círculos de lectores de muchas partes."

Afirmó el anterior Marco Antonio Millán en la conferencia que le correspondió dictar —dentro de la serie organizada por el Departamento de Literatura del Instituto Nacional de Bellas Artes, sobre la historia de las revistas literarias de México—, como director de la señalada publicación que, según aclaró, fue fundada por un grupo de jóvenes estudiantes socialistas mexicanos y españoles de la emigración, encabezados por el poeta —y orador presidencial, entonces—, Roberto Guzmán Araujo, el jurisperito Juan B. Climent, el economista Agustín Rodríguez Ochoa, Manuel Lerín, Carlos Sáinz de la Calzada y Tomás Ballesta, quienes, contando en su Consejo de Colaboración con don Alfonso Reyes y Benjamin Jarnés, entre otros valiosos personajes hispanoamericanos, dedicaron el contenido de la publicación a exaltar la fraternidad continental y a difundir el ideario democrático. Citó luego Marco Antonio Millán, trabajos especiales y orientaciones exclusivas que fueron dados a conocer allí por el mismo don Alfonso Reyes, don Pedro de Alba, el filósofo Recasens Siches y otros personajes, y puntualizó que durante esta primera época, la importancia de América fue fundamentalmente político-doctrinaria.

A segunda etapa, dirigida ya por el expositor entre 1942 y 1943, empezó a caracterizarse por la dedicación de un mayor espacio a la literatura creativa. En ella se contó ya con la colaboración permanente de Efrén Hernández —que luego figuró como codirector al lado de Millán—, con la de Juan Rulfo —a quien el mismo Efrén descubrió como a formidable cuentista—, la poeta Margarita Michelena, el escritor José Martínez Sotomayor, el crítico José Rojas Garcidueñas, a quienes pronto se agregaron con trabajos muy importantes, Rubén Salazar Mallén, Magdalena Mondragón, Ramón Rubín, Ramón Gálvez y algunos literatos más, ya de cierto relieve, junto con otros que por entonces hacían sus primeras armas.

Entre estos últimos se contaron Pita Amor, Rosario Castellanos, Luis Josefina Hernández, Dolores Castro, Emilio Carballido, Sergio Magaña, Ramón Mendoza Montes y Ramón Martínez Ocaranza, quienes dieron a conocer en América sus primeras producciones, y la mayoría de los cuales ha alcanzado —enfatisó Millán— ameritamientos nada comunes en los géneros literarios que han cultivado.

El estímulo ofrecido a la revista por Salomón de la Selva, durante más de diez años —que recordado muy emotivamente por el conferenciante, quien recalco que el gran poeta nicaraguense dedicó casi íntegramente hasta antes de morir, toda su producción poética a la revista en cuestión—, bajo cuyo pie editorial se publicó, además, la magna obra del autor de *El Soldado Desconocido* y *La Ilustre Familia*, novela de Dioses y Héroes.

Como obras importantes publicadas por América Millán también mencionó un adelanto del famoso *Canto General* de Chile, de Pablo Neruda —con quien tuvo muy vivos vínculos de amistad: expuso—; las obras teatrales de Rodolfo Usigli: *La Mujer no hace Milagros*, y *Otra Primavera*, mas un volumen de poemas del mismo dramaturgo, *Liras de Amor y Muerte* de Guzmán Araujo; Alas, poesía también, de Rafael Solana; Apuntes para una Declaración de Fe, de Rosario Castellanos, el *Auto Sacramental de la Zona Intermedia* de Carballido, y, entre muchos títulos más, tres antologías, dos de ellas nacionales, de la poesía y el cuento, hechas por Lerín y Millán, y otra del cuento hispanoamericano, por Francisco Rojas González.

El apogeo de labores de América, de 1952 a 1955 fue glosado ampliamente luego por su director, con anécdotas y revelaciones de vario interés polémico. Se disculpó de no alargar más la historia de la revista, debido a que la declinación de labores de la misma y el periodo de suspensión en que se encuentra, ameritaban por su interés una exposición informativa más extensa y que finalmente él esperaba encontrar para ella oportunidad mejor cualquier día, dado que ni aun comprimiendo datos hasta el máximo ni citando nombres y obras en número mínimo logró consignar cuanto amerita conocerse de la trayectoria editorial que intentó describir.

VISITENOS
El libro que usted busca está en
LIBRERIA IZTACCHIHUATL, S. A.
Y RECUERDE QUE SI NO TIENE TIEMPO DE VENIR SE LO ENVIAMOS A DOMICILIO C.O.D. o REEMBOLSO MEXICO 1, D.F. TEL. URUGUAY 17 (MEDIA CUADRA S. J. LETRAN) 10-20-08 • 10-12-79

Las íes con sus puntos Sobre una Nota de Antonio Luna Arroyo

Por Efe de la Eme

TES... (Por poco nos da un colapso). ¿Qué no sabe el señor Luna Arroyo que el señor Cifuentes NUNCA ha existido? ¿No sabe que fue un invento bromista, una superchería del Conde de la Cortina, puesta ya en sospecha por Couto y definitivamente aclarada por Toussaint? Según parece sólo al señor Luna y el Departamento Central ignoran esto, el primero pidiendo cuadros para una exposición y el segundo conservando en Mixcoac la calle de Rodrigo de Cifuentes. Siguen ¡u e g o! FRANCISCO MORALES, ALONSO DE VILLASANA, ALONSO VAZQUEZ, ALONSO FRANCO... Los dos primeros no son sino nombres exhumados de los archivos de los cuales nunca se ha visto un cuadro. El gran Vi-

llasana es también un nombre, aunque con obra conocida literariamente, obra que desapareció no sabemos cuándo. Alonso Vázquez es conocido en México también por documentos (Sigüenza y Góngora, la Carta de Ibarra en la "Maravilla Americana" de Cabrera) y los dos cuadros que supuso Toussaint de él son de la escuela de

Luis Juárez. Franco es otro pintor que sólo existe de nombre. ¿Cómo es posible que consiguiera cuadros de esos pintores? le diría desconocida Anita Icaza.

Y lo desamparante es que cita el señor Luna Arroyo, crítico de danza y de arte, los libros de Couto y Toussaint, los cuales le han "auxiliado" en sus juicios "acerterados" del "mundo místico y esotérico" del arte colonial.

En este mundo místico y esotérico encuentra Luna Arroyo y la "modernidad sorprendente" del Santo Tomás de José Luis Rodríguez Alamedo, pero que, en realidad, es copia, nada más copia —excelentísima— desde luego— de grabados de Sal-

vador Carmona, artista del rey Carlos III, el cual, a su vez, copia pinturas italianas de Piazzetta.

Dice luego que "puede o no gustar a los críticos la pintura colonial; pueden ser inapropiados a su ideología los temas que APUNTA, pero lo que no es aceptable es que no lo estimen en sus ALTOS VALORES TECNICOS y en sus indudables calidades expresivas, sentimentales". No sabemos para quién sea la pedrada, pero, estando de acuerdo en las calidades expresivas y eso sólo en algunos artistas coloniales o en algún sector de la pintura colonial como en el iconográfico no lo estamos en "los altos valores técnicos" que, salvo excepciones, no se dan en la, eso sí, pintoresca Pintura Colonial. "Eso es todo".

Obstáculos al Desarrollo Económico

to económico. Señala que, si bien el costo social de la inflación es muy elevado, también lo es, y en grado mayor aún, el de la deflación y el estancamiento.

Balogh revisa críticamente las teorías del desarrollo económico y concluye que ninguna de ellas brinda una base suficiente para fincar una política adecuada de desarrollo. Vuelve a poner de relieve la inaplicabilidad del instrumental analítico estático al estudio de los problemas dinámicos del desarrollo económico.

Para iniciar la identificación de los obstáculos al proceso de desarrollo, el autor examina las interrelaciones entre ese proceso y la estructura monetaria de los países con economías de mercado. Toca también el

problema de la insuficiencia de liquidez internacional y el freno que constituye para la expansión de la economía mundial. Más adelante examina los aspectos estructurales básicos de las economías subdesarrolladas y pone de relieve su defectuosa integración que da lugar, a

menudo, a estrangulamientos y problemas de otro tipo. Encuentra que el obstáculo fundamental al desarrollo económico está cons-

tituido por la inelasticidad de la oferta agrícola ante la creciente demanda de alimentos de los sectores no rurales de la población. Después de definir la influencia de esa inelasticidad en el resto de los sectores de la economía, Balogh define, de manera general, la política económica capaz de romper la situación de estancamiento. Finalmente, aclara el papel de la educación en un proceso de desarrollo, en especial en lo que respecta a la preparación de personal calificado.

Obstáculos al Desarrollo Económico. Por Thomas Balogh. Centro de Estudios Monetarios Latinoamericanos, serie Conferencias. México, 1963. 344 p.

Nombres

VIENE DE LA PAGINA TRES
Me enteré que vivía en los trópicos (sic) gracias al director de las Ediciones Universales de Viena con el cual tiene correspondencia. Klemperer me pidió su dirección porque quiere saber algo de su parentesis mexicana".
El jueves 12 de septiembre, en la sala Ponze del Palacio de Bellas Artes, el escritor Elias Nandino sustentó la última conferencia del ciclo Las revistas literarias de México, organizado por el Departamento de Literatura del Instituto

Nacional de Bellas Artes, a cargo de Antonio Acevedo Escobedo.

El conferenciante se refirió a la revista Estaciones, fundada y dirigida por él desde 1956 hasta 1960. Fue una publicación sin limitaciones de capital, que le mismo día a conocer trabajos de autores de su lido renombre, nacionales y extranjeros, que alentó la vocación de muchos jóvenes ahora ya destacados en nuestras letras. El doctor Nandino reveló pormenores curiosos de la vida de su revista, así como de la tarea editorial que desarrolló bajo el nombre de la misma.

TERCERA EPOCA

Número

756

15 de Sepbre. de 1963

MEXICO en

artes • ciencias • técnica

la CULTURA

Los "Estudios de Estética" de Samuel Ramos, por Salvador Calvillo Magriral, en la Pág. 9

Suplemento NOVEDADES EL MEJOR DIARIO DE MEXICO

Presidente y Gte. General: ROMULO O'FARRILL, Sr.

Director General: Lic. RAMON BETETA

Paralelo Espiritual Entre Hidalgo y Morelos

3 años de aniversario

Los Colorados de San Patricio

El Primer Congreso de Anáhuac

por el Cnel. Ignacio Fuentes

De la Academia de Estudios Históricos

CREO que los estudiosos e investigadores que afirman emocionados que Morelos es el héroe más grande de nuestra historia...

EN Chilpancingo, fue el lugar que por ese hecho se elevó a la categoría de ciudad...

Morelos pronunció su discurso dándoles la bienvenida a los delegados...

CONSTITUIDO el Congreso, ante él entregó Morelos el mandato, renuncia que no le fue aceptada...

Sigue en la Pág. 6 Col. 6

EL incendio de la pólvora y la explosión del escaso parque con que contaban los defensores de Churubusco...

Y cuando el invasor se presentó a exigir la rendición preguntando "¿dónde está el parque?"...

FUERON pasando a las filas de los prisioneros



EN el interés de lograr los mejores servicios para los colegiales, estudiantes y maestros...

Desde luego, tanto el señor secretario de Educación Pública, doctor Jaime Torres Bodet...

AMBOS distinguidos educadores coincidieron en la apreciación de que los nuevos servicios de MEXICO EN LA CULTURA...

EL énfasis que en las nuevas páginas de MEXICO EN LA CULTURA se dará a la modernización...

CAPITULO de muy especial importancia, es el servicio que inauguraremos con nuestra edición...

ENTRE las comunicaciones que MEXICO EN LA CULTURA ha recibido al anunciar su nuevo programa...

Sigue en la Pág. 6 Col. 1

Sigue en la Pág. 5 Col. 1

Capítulos Selectos de la Autobiografía y Memorias del Doctor y General José María Rodríguez

Un Episodio Casi Desconocido Juárez Degradado al Gral. Negrete

Conspiración en Chihuahua ante el problema de la sucesión presidencial.—Un ambicioso Ministro de Guerra...

ME platicaba el coronel don Agustín Vázquez, en repetidas ocasiones y con todo género de detalles...



General Miguel Negrete, ambicioso y débil de carácter.

Decía el coronel Vázquez, que la reunión había tenido lugar en una de las residencias señoriales que había por aquel entonces en Chihuahua...

TOMO la palabra el general Negrete, diciéndoles que en seguida hablaría el general Cervantes...

Sigue en la Pág. 5 Col. 4

Sigue en la Pág. 6 Col. 1

DECRETO CONSTITUCIONAL

PARA LA LIBERTAD

DE LA AMERICA MEXICANA,

emendado en Apaxtlan, 4 de octubre de 1814.

IMPRENTA NACIONAL.

Historia de las Ideas en México El Reformismo en las Cortes de Cádiz

por Manuel González Ramírez

HEMOS de hacer otras referencias a las Cortes de Cádiz según fueron las proyecciones que su constitución tuvo en la Nueva España.

LA LUCHA DE LOS INDIANOS

UNA corriente de reforma presidió los trabajos de la reunión gaditana de 1810 a 1814...

cionar por virtud del levantamiento de don Rafael Riego. Pero a este respecto hay que decir que por la consumación de la independencia...

Ahora bien, surgieron las diferencias entre los diputados peninsulares y los representantes americanos. Los primeros, pese a que en las Cortes se dirimieron negocios imperiales...

CUESTIONES DE PRINCIPIO

POR cierto que los representantes de la Nueva España dieron batalla principal a favor de la igualdad jurídica de los habitantes del imperio...

Sigue en la Pág. 6 Col. 1



La Lección del XIII Congreso Internacional de Filosofía

por Abelardo Villegas

AHORA que se ha celebrado en nuestro país el XIII Congreso Internacional de Filosofía creo que vale la pena reflexionar sobre la lección que del mismo se puede desprender...

Filosofía proporciona a la vida filosófica mexicana? Parece que nuestra madurez estriba en que ahora manejamos un instrumental filosófico del que no disponíamos antes...

análisis y congruencia filosófica; a los alumnos de filosofía se les exige cada vez más rigor en sus trabajos...

MAS bien creo que ello nos proporciona un mejor instrumental para filosofar, nos proporciona una técnica, mas no la capacidad misma...

nación de instrumentos de análisis no son propiamente el filosofar, sino más bien la enseñanza de la filosofía. Y puesto que pensadores de alta calidad los hemos tenido desde fray Alonso de la Veracruz...

aplicación de esos instrumentos filosóficos a los problemas que plantea el hombre y su mundo. Es la contestación a las preguntas sobre lo que es el hombre, la cultura y el cosmos...

No se puede, pues, filosofar, sin enfrentarse directamente a estos objetos, sin ex-

El filosofar es cosa muy distinta a la enseñanza, es la

Sigue en la Pág. 5 Col. 4

Sigue en la Pág. 6 Col. 1



AGUILA REAL.—Reina de las aves ha sido llamada el águila, no únicamente por sus grandes proporciones, sino por su elegancia, su fuerza y su mirada penetrante. Por ello se la ha tenido como símbolo y aun como emblema nacional entre varias naciones, tales como Alemania, Austria y los Estados Unidos. En México, el águila, siguiendo una veterana tradición ya consignada entre otros documentos, en el Códice Mendocino, se ha tenido como punto de partida nacional de los aztecas. Audubon, el más famoso y primero entre los ornitólogos de América, al descubrir por primera vez un magnífico ejemplar le dio el nombre de "el pájaro de Washington", y para explicar el porqué de este nombre se expresa en términos que merecen ser citados, y en los que no se sabe qué admirar más, si su admiración por el ave o su amor político cuando dice: "A aquellos que tengan la curiosidad de saber mis razones, debo sólo decirles que como el Nuevo Mundo me dio la vida y la libertad, al gran hombre que aseguró su independencia lo tengo cerca de mi corazón. El tuvo una nobleza de pensamiento, y una generosidad de alma rara vez poseídas. Fue valiente como el águila, y como ella fue el terror de sus enemigos; y su fama se extendió de polo a polo como los majestuosos altos vuelos del mayor de los seres emplumados. Si América tiene razón de estar orgullosa de Washington, así también debe estar orgullosa de su águila". Y puede añadirse, que también todo mexicano debe estar orgulloso de su águila, símbolo y emblema de su nación.

El Arte de la Plumaria en el México Antiguo

Por Alfonso Fajardo Ponce



COLIBRI O CHUPAMIRTO.—Esta familia de pequeños seres plumados, dice nuestro ornitólogo Rafael Montes de Oca, es una de aquellas que han llamado la atención de todos los naturalistas, tanto por su diminuto tamaño, como por la brillantez de sus variados plumajes y su modo de vivir, joyas animadas cuyos metálicos colores superan a veces a los de las piedras preciosas. Sus diversas especies son extremadamente numerosas, pues llegan a contarse cerca de 400, de las cuales más de 40 habitan en territorio mexicano. Los antiguos mexicanos usaban sus plumas para adorno, ya de su cabeza y vestidos, ya como decoración de sus figuras jeroglíficas, o para adorno de sus ídolos, haciendo especie de mosaicos o pinturas de belleza y méritos extraordinarios. Los tarascos llamaron a su capital Tzintzuntzan, nombre con el que designaban a estas hermosas aves.

Las culturas mesoamericanas concedieron importancia a la plumaria o toltecáyotl que significa arte de toltecas y por extensión, obra de gente de refinada cultura. La plumaria fue utilizada no sólo con fines suntuarios, sino principalmente en el atuendo del sacerdote y de las estatuas de los dioses. Las amantecas o artistas de la pluma eran muy estimados y el toltecáyotl era enseñado en los "calmecac" dedicados a la educación de la mujer.

En Tenochtitlán el toltecáyotl alcanzó esplendor a partir de Ahuizotl, quien recibió de los pueblos conquistados, así como sus sucesores, el tributo precioso de plumas de garzas, flamencos, guacamayas, colibríes, charladores, quetzales y de todos esos joyeles alados con los que la selva tropical se engalana. Michoacán tuvo fama por su plumaria y se comprende el esplendor de esta artesanía en el Antiguo Imperio Maya, cuando se contemplan los tocados de los personajes bonampakenses, donde las caudas de quetzal forman un torrente.

A fines del siglo pasado el doctor Hochstetter, profesor de la Escuela Politécnica de Viena, realizó un descubrimiento en el palacio de Belvedere de esta ciudad: un penacho de plumas cubierto por el polvo y que ya limpio dejó ver la maravilla de sus colores y confección. Este penacho no ha sido autenticado mediante algún documento, pero es posible suponer, teniendo en cuenta el hábitat de los pájaros con cuyas plumas fue hecho, que formó parte del atuendo de un personaje mesoamericano y, ya en el terreno de las hipótesis, se supuso estuvo incluido en el presente enviado por Hernán Cortés a Carlos V. La prenda ostenta torrecillas, medias lunas y círculos de oro. La lista superior en la cual parece espejarse un cielo azul turquí, está formada de las plumas del pecho de la rarísima ave tropical Cotinga Amabilis, conocida con el nombre de charalador. La segunda tira de un carmín brillante, es el incendio de las plumas de la espátula. Sigue una franja de plumas café con puntas blancas y termina el penacho con un derroche de plumas caudales de quetzal. La prenda tiene en su parte media una larga banda de parecida decoración. Se sabía por informes de viajeros de esta joya de la plumaria y fue hasta el año de 1940, cuando se pudo contemplar su réplica obsequiada por el general Abelardo L. Rodríguez al Museo Nacional de Antropología e Historia, réplica que por donativos de distinguidas personas posee piezas de oro y auténticas plumas de charalador.

El toltecáyotl era una exquisita artesanía ascendida al rango de arte en el mosaico de plumas, en donde fragmentos de éstas, suplían la más rica paleta de un pintor. Clavijero nos relata cómo los amantecas se distribuían sendas porciones del dibujo para trabajar un mosaico y cómo la elección de una pluma que satisficiera al artista le absorbía horas enteras hasta que lograba la combinación más hermosa. También dice que las plumas eran adheridas con una substancia llamada tzautle, nombre náhuatl de la orquídea que se conoce por zauzile. Uno de estos mosaicos fue enviado al Papa Sixto V quien no daba crédito a lo que contemplaba: una obra pictórica de los más bellos matices difundidos por los más finos pinceles. El Pontífice tuvo que palpar la obra para cerciorarse de su textura plumaria. El docto italiano Juan Lorenzo de Anagnina, refiriéndose en su Cosmografía a estas obras de los mexicanos dice: "Entre otras cosas me ha causado gran admiración un S. Jerónimo con su crucifijo y un León, notable por la hermosura y viveza de sus colores y por el arte con que estaban distribuidos que creo no haber visto cosa semejante, ni dire mejor en los antiguos ni en los modernos pintores".

Cuando entramos en alguna tienda de curiosidades mexicanas, vemos cuánto ha decaído la plumaria, aun en su aspecto de artesanía. Recordamos que durante la dominación española produjeron capas pluviales, mitras y mosaicos como el exhibido en diciembre de 1961 en el Museo Nacional de Antropología e Historia, el cual representa un Cristo digno de admirarse. Recordamos también que don Manuel Gamio quiso resucitar el arte de los amantecas y mandó confeccionar unos mosaicos, los cuales por sus combinaciones colorísticas y texturales evidenciaron ser posible su renacimiento y que con las necesidades de nuestra época, murales pintados con las gamas riquísimas de las plumas de nuestras aves.



QUETZAL.—Esta extraordinaria ave es habitante de los extremos orientales de Oaxaca y Chiapas, hasta ciertas regiones de la República de Guatemala, en donde ha sido tomada como emblema nacional por esta última, debido, sin duda, a su gran belleza. Su plumaje es de brillante verde metálico en la cabeza, en la enorme cola, y en las alas, cuya parte inferior es negra, en tanto que el exterior de sus plumajes rectrices es blanco. El QUETZAL, además de ser símbolo nacional de Guatemala, fue considerado y venerado casi como una divinidad entre los pueblos aborígenes de aquella actual República, y se considera por algunos ornitólogos como el pájaro más hermoso de este hemisferio. Debido a la despiadada cacería de que ha sido objeto, se ha hecho cada vez más raro.

Misrachi Edita un Bello Album a Todo Color: Pájaros de México

EDICION bilingüe de 3,000 ejemplares editada por la Galeria de Arte Misrachi, Pájaros de México (Mexican Birds) es un álbum de excelente presentación que contiene breves notas relativas a 12 de las aves mexicanas —o consideradas como tales por la frecuencia y regularidad que visitan nuestro suelo— más bellas dentro de su especie. Las breves notas se refieren a 12 láminas de Rafael López Muñoz magníficamente impresas a todo color en talleres mexicanos.

Una introducción del Lic. Xavier Cervantes nos advierte, después de citar algunos versículos del Génesis que "las aves se multiplicaron a través de toda la tierra, tachonando el firmamento y en la distribución no tocó escasa parte a esta porción del mundo que, por su extensión, por su situación geográfica y por sus diversas alturas y climas, ha sido ambiente propicio para el desarrollo de múltiples aves, siendo también en paso de aquellas otras que, huyendo de los rigores nórdicos, atraviesan nuestro cielo en busca de tierras más templadas, cual turistas engalanadas, graciosas y atractivas. Todas, tanto las que permanentemente nos acompañan como las de paso, contribuyen a alegrar esta tierra mexicana con sus cantos y trinos, con los múltiples colores de sus variados plumajes y con sus diversas costumbres e instintos. Como en otras partes de la tierra, han logrado servir de símbolo a la misma vida humana, ya expresando la fuerza y la visión clara como el águila, ya la ternura y el amor como la paloma, ya los adioses como la golondrina".

"Esta tierra mexicana, bella y acogedora, alberga y contempla esos seres en una variedad que supera a la de muchas otras regiones. De esto son muestra las que el artista ha captado en bellas imágenes..."

Las aves y sus plumajes están estrechamente ligados a nuestro pasado prehispánico; a través de las viejas crónicas indígenas sabemos que los aztecas, luego de peregrinar por el valle de México se asentaron en el islote de Tenochtitlán e integraron su primer comercio con la industria de los mosaicos de plumas. Las puntas de flechas labradas en obsidiana que todavía hoy los arqueólogos encuentran en nuestro suelo, demuestran la actividad que nuestros antecesores desplegaban en la cacería de los más bellos volátiles.

Hunab Ku: Síntesis del Pensamiento Filosófico Maya

Por el Prof. Domingo Martínez Paredes

SI FILOSOFIA significa literalmente "amor a la sabiduría" puede decirse que desde que el hombre existe como un ser dotado de razón, siempre se ha preocupado por conocer y saber la razón de su existencia en este mundo, y así han surgido diversas escuelas o sistemas filosóficos como respuesta a la pregunta acerca de lo que la filosofía es y significa dentro de la vida humana.

Ahora que México tuvo el honor de ser señalado como Sede del XIII Congreso Internacional de Filosofía, nos pareció oportuno presentar este trabajo, HUNAB KU, SINTESIS DEL PENSAMIENTO FILOSOFICO MAYA con los siguientes incisos: Hunabkú; Los Mayas y Pitágoras; Hunabkú y la religión católica; Hunabkú, la escuadra y el compás; y Hacia las antiguas rutas de la Filosofía Maya, para dar a conocer algo de nuestras culturas precolombinas.

No tratamos de desconocer la trayectoria de la Filosofía Mexicana Moderna, pero si queremos insistir en que es urgente volver los ojos al pasado y debemos iniciar a conciencia el estudio de nuestras culturas precolombinas, dada nuestra condición de mestizaje no sólo biológico sino intelectual.

La investigación en detalle de la historia de la filosofía permite averiguar que todo saber filosófico brota en un medio cultural que forma el horizonte desde el cual cada época histórica tiende a ponerse en claro consigo misma.

Si se trata de estudiar al ser desde el punto de vista de la filosofía antropológica, necesariamente debemos dar a conocer las inquietudes de nuestros antepasados, la manera de filosofar de un pueblo como el maya que llegó a la concepción cósmica del hombre al declararse CAN, suprema expresión

de una idea universalista a través del concepto matemático de HUNABKU: Unico Dador del Movimiento y la Medida. —Pluralidad de la Unidad— manifestado por medio de los vocablos HUN-UNICO-SOLO y HUNAC-MUCHO-ABUNDANTE.

Aunque en realidad no se puede ofrecer como en el caso de los griegos, el inicio y desarrollo de ese pensamiento filosófico, sin embargo tenemos en el idioma, el más claro exponente que revela esas inquietudes y luchaciones propias del hombre respecto del ser y del universo, con la preocupación de aquellos magníficos pensadores que asentaron de manera clara cuáles fueron sus conceptos filosóficos a través de su ciencia y su religión.

Y todo esto íntimamente vinculado a ese concepto dinámico del Ser Absoluto llamado HUNABKU, cuyas manifestaciones a través de los mitos giraron a su vez, al

redecorar de lo serpentina, ya que todo estaba inmerso en este símbolo, por lo cual, nuestras investigaciones las asentamos lógicamente sobre este pedestal de la sabiduría y la ciencia mayas y las titulamos HUNABKU: SINTESIS DEL PENSAMIENTO FILOSOFICO MAYA, trabajo que ofrecemos a la consideración de los distinguidos filósofos del mundo entero que ahora nos honran con su presencia.

Nuestra justificación consiste en el hecho de que en el pensamiento filosófico maya se llegó a la idea formal de que el hombre representaba nada menos que al microcosmos, por tanto, su filosofía concibió disciplinas que se practicaron diariamente como elementos de salvación y purificación a la vez, porque cada palabra, cada acción, cada pensamiento, tenían un equivalente en la omnipotencia del Ser Absoluto: HUNABKU.

TODA la provincia mexicana, con su tradicional entusiasmo y fervor cívico celebra este día un aniversario más del histórico Grito de Dolores, y rinde homenaje a nuestros héroes.

PUEBLA

Nuestra corresponsal en la Angelópolis, Carmen R. Caballero, nos informa que ha sido grabada la Cantata Heroica, de Isaias Noriega bajo el patrocinio del Patronato de Talleres y Laboratorios de la Facultad de Ciencias Físico-matemáticas de la Universidad Poblana, interpretada por la Sinfónica de Jalapa y los Coros del Conservatorio de Puebla... El caricaturista Gustavo Pacheco Rodríguez expone 50 de sus obras en los salones de la Cámara Júnior... Lauro Flores llevó la alegría al Barrio del Artista y a la Plaza del Torno con sus maravillosas interpretaciones al piano... Al cumplir 90 años de fundada, la Sociedad Mutualista de Dependientes efectuó hoy diversos actos culturales y artísticos... Un justo homenaje fue rendido a la memoria de la heroína poblana, Carmen Serdán, al cumplirse 15 años de su

La Provincia en la Cultura

Notas de Othón Villeda Larralde

MORELOS

Con todo éxito se efectuó en Cuautla el Décimo Festival Regional de Teatro del INBA, zona sureste, en el que tomaron parte siete cuadros experimentales con las siguientes obras: Cuauhtémoc, por el grupo Teatro Pío XII; El Niño y la Niebla, por el Teatro Moderno Experimental de Cuautla; Los Jóvenes, por el grupo de la Universidad de Guerrero; Las Alas del Pez, por el Club Narciso Mendoza; Nosotros Somos Dios, por el Cuadro Artístico Experimental de

Cuautla; y Véncete a Ti mismo, por el Grupo de Teatro Moderno de Cuautla. El festival fue organizado y coordinado por el escritor y escenógrafo licenciado Diódoro Romero Caballero.

GUERRERO

Toda esta semana se efectuaron en Chilpancingo diversos actos cívicos de gran importancia, con motivo del Sesquicentenario de la instalación del Primer Congreso de Anahuac, hecho por el héroe más limpio del México moderno, don José María Morelos. El día 13 se llevó al cabo el acto principal, con asistencia del señor Presidente López Mateos... El Centro de Escritores Guerrerenses se dispone a crear una Cooperativa para financiar la edición de las obras de sus miembros, mediante la obtención de créditos ofi-

ciales, e cuyos avales serán las obras mismas. El importante proyecto, de auténtica proyección nacional, se debe a una iniciativa del licenciado Moisés Ochoa Campos, y el primer paso hacia su creación es la designación de una Comisión Revisora de Obras, que determinará la calidad de las mismas, la cual quedó integrada por el escritor Celedonio Serrano, poeta Isaac Palafox Martínez y el autor de la idea, licenciado Moisés Ochoa Campos.

MEXICO

El eminente cirujano doctor Gustavo Baz anunció que saldrá a Europa dentro de dos días en viaje que durará dos meses, durante el cual visitará los altos centros de estudios médicos del Viejo mundo... Por cierto que el doctor Baz deja al patrimonio científico nacional su obra titulada Cirugía, que comprende lo más moderno de la técnica de esa rama de la ciencia médica, y que le llevó casi 8 años de constantes investigaciones y esfuerzos. Para su elaboración contó con la eficaz ayuda del joven y valioso cirujano Julián Gascón Mercado.

NOVEDADES DIANA

EDITORIAL DIANA, S. A.
TLACOQUEMÉCATL 73 TELÉFONO 43-43-13 CON 5 LINEAS
APARTADO POSTAL No. 25988 DIRECCION CABLEGRÁFICA EDISA
MEXICO 12, D. F.

"COMO EL KREMLIN SE APODERO DE CUBA"
James Monahan y Kenneth O. Gilmore.
"Así fue como realmente aconteció"
Los autores de este libro, encabezaron un grupo de trabajo de "READER'S DIGEST", el cual reunió las historias personales de los cubanos que participaron en los acontecimientos.
Estas historias cuidadosamente seleccionadas y comprobadas, nos dan un cuadro vivo y convincente de cómo el KREMLIN embaucó a todo un país, y de cómo Castro embaucó a los cubanos, todo ello a

CIENTO CINCUENTA KILOMETROS DE LOS ESTADOS UNIDOS

La sovietaización de Cuba no se produjo de la noche a la mañana. Comenzó casi inmediatamente después de que Fidel Castro bajó triunfante de la Sierra Maestra en enero de 1959, y llegó a su fase decisiva en el verano de 1962, cuando Castro fue incapaz de contener el derrumbamiento de su economía, teniendo que recurrir a MOSCÚ, dando como resultado la entrega política, militar y económica de su país.

VALOR \$25.00
Solicite nuestro catálogo general en su librería favorita.

UNA espera de cinco minutos, interminable y nerviosa. Cantan los cantores yucatecos, llueve afuera y yo espero a Bernard Lowy, micólogo alucinante, que acaba de regresar a la ciudad de México, después de una intensa, agotadora búsqueda de hongos en la sierra guatemalteca.

Bernard Lowy es alto, nervioso, simpático; tiene esas alas de ángel para comunicarse con la gente sencilla, que destruye el mito del multismo indígena; el que se aventura sólo en las sierras y los montes, bucaador terráqueo de los hongos, ha conseguido ver y dar luz en el ostracismo del indio, tanto como en las plantas, motivo de su vida de científico.

Aparece. Su cuerpo cubre la luz del rectángulo de la puerta. Saludos. *Charla*. Tiempo que devora el tiempo. Me dice:

"El culto del hongo en Mesoamérica data de la antigüedad. Historiadores de la talla de Sahagún indican que los hongos alucinógenos, como práctica mística, se remontan a épocas muy remotas antes de la conquista.

Y que hoy, el uso ritual de hongos alucinógenos por los mazatecos, zapotecas y otros indígenas mexicanos cuenta con testigos y con participantes no indios; ya en 1940 se publicaron referencias fragmentarias de los hábitos micoefígicos. Durante esos ritos, el curandero o curandera oficiante utiliza hongos del género *Psilocybe*, que se comen crudos, produciendo alucinaciones etéreas y a colores. Por medio del hongo, como médium, el practicante cree que puede comunicarse con su dios,

presentarle problemas personales, esperar su resolución favorable; y aun puede predecir el futuro. Tan catagóricos motivos hacen suponer que el hongo es sagrado, poseedor de propiedades divinas. La voz nahuatl "teonanácatl", aplicada a estos hongos, significa "carne o cuerpo de Dios", que irremediablemente nos lleva a pensar en el rito cristiano de la comunión del Cuerpo de Cristo.

El culto escultórico del hongo, su práctica religiosa, por los pre-aztecas, los aztecas y los mayas, se ha establecido, sin lugar a dudas. Prueba de ello son los descubrimientos de símbolos mitológicos en los códices mayas y en su escultura.

Ejemplos de los primeros, son frecuentes, puesto que en el Museo de Arqueología de la ciudad de Guatemala existe una importante colección, suponiéndose que esas reliquias pertenecen a un periodo que abarca el año 1000 A. C. hasta el 900 D. C.

La escultura más alta mide 15 pulgadas y tiene un hongo "su sombrero" de 6" de diámetro. Las piedras más antiguas son figuras antropomórficas, distinguiéndose, inconfundiblemente, por un sombrero de hongo a modo de sombrilla. Los hongos están montados sobre una base rectangular o tripede y ofrecen a la vista tallos más o menos alargados. Las esculturas descubiertas recientemente están adornadas por varios animales, en especial el jaguar. Algunas otras tienen hongos carentes de adorno. La localización de estas esculturas se centra en la sierra del Departamento de Chimaltenango, Guatemala,

Bernard Lowy

Los Hongos de Piedra de Mesoamérica

a una altitud de 4,000 pies. Este descubrimiento es muy significativo, porque corresponde a la distribución actual de los hongos alucinantes. En México, los hongos

de piedra se han localizado en Ocosingo, Chiapas, y, más recientemente, en el Estado de Veracruz. Se desconoce el uso que los mayas hacían de estos hongos, pe-

ro, la interpretación más probable, es que eran objetos con propiedades sagradas o mágicas. En nuestros días no hay evidencia de que en Guatemala exista el culto del hongo; pero en México, sí, localizado en la región de Oaxaca, especialmente.

Ya viajado extensamente por México, América Central y América del Sur. Domina seis idiomas, entre ellos, el español.

Alucinada está la mente y ya nos despedimos.

—Bernard, Bernard —le pido— una fotografía y sus datos personales.

Aquí están, con su "hasta luego" de ángel humanizado.

DATOS PERSONALES DEL DOCTOR BERNARD LOWY

El doctor Bernard Lowy nació en la ciudad de Nueva

York, Estados Unidos. Terminó su doctorado en botánica (micología es la especialidad), en State University of Iowa.

En 1958 dio cátedras de su especialidad en la Universidad Nacional de Agricultura (Perú) y en la Cuzco, como Fulbright Scholar.

En 1959 fue profesor visitante de la Universidad Nacional de Tucumán, Argentina.

En 1962 estuvo en México, en un viaje financiado por la Louisiana State University, en donde es catedrático desde 1951, y la American Philosophical Society, para estudiar los hongos tremeláceos.

En 1963 viajó a Guatemala, con el patrocinio de Louisiana State University y la Sociedad Científica Honoraria Sigma Xi.

Su especial interés, dentro del vasto campo de la micología, se concentra en el estudio de los hongos tremeláceos, grupo de hongos geolatinos de carácter primitivo; la evolución de estos hongos y sus relaciones con otros hongos. (A. C.)

Supplement of *Novedades El Mejor Diario de Mexico* Mexico en la Cultura 3:756 p.2.

Sunday, 15 September 1963
Image scanned & modified by nlj at HIBD, 01 Nov 2018



From Fungi to Archeology

RENEWED SCIENTIFIC interest in a minute but significant part of the great Mayan culture has been sparked by a Louisiana State University botanist.

Dr. Bernard Lowy, who has received international recognition for his research on fungi, has taken an archaeological detour to become the first mycologist to seriously study the enigmatic "mushroom stones" left in the wake of one of Latin America's most advanced pre-Columbian civilizations.

The mushroom stones, so-called because each one is topped with a sculptured mushroom cap, are carved from volcanic stone, stand about a foot high, and may bear the images of both human and animal forms, often in combination. Some of the stones date from as early as 1500 B.C.; others are as recent as 700-900 A.D.

Almost all of the some 100 mushroom stones now known to exist have been found in Guatemala, where most

of the great ceremonial centers of the Mayan civilization were located. A limited number have turned up in the Mexican state of Chiapas, which borders on Guatemala, and a few have been found in El Salvador.

The National Museum of Anthropology and History in Guatemala City has the largest single collection of the mushroom stones, although many are held by private collectors in Guatemala, whose leading families have an intense interest in their native land's wealth of archeological treasures.

Dr. Lowy said that archeologists and anthropologists who have studied the mushroom stones believe the small effigies had special significance in the religious life of the Mayas, probably as part of a mushroom cult similar to that which exists today in the Mexican state of Oaxaca.

THE CENTURIES-OLD mushroom cult in Mexico centers around the use

of hallucinogenic mushroom eaten in a religious ritual to induce a trance-like state during which the participant has a mystic or religious experience.

Dr. Lowy's research on the mushroom stones is the result of a long standing interest in ethnomycology, a relatively new field of exploration which examines the role of fungi, particularly mushrooms, in the folk customs and religious practices of the races of man. Some of the same species of hallucinogenic mushrooms used by the Mexican cult today also grow in the central highlands and along part of the Pacific coastal plains of Guatemala. In this same area were located the sacred buildings and temples which formed the center of Mayan religious life.

This summer Dr. Lowy toured the northern and central parts of Guatemala and interviewed people extensively but found no traces, not even folklore, of a mushroom cult ever having existed in that area. However, he found that they have a considerable

knowledge of edible and poisonous mushrooms and appropriate terms in their native languages to describe them.

Presumably a mushroom cult could have flourished only in the southern highlands where the hallucinogenic mushrooms occur, and where the mushroom stones have been found.

Mushroom stones first came to the attention of the scientific world in 1898 when a German geographer who was working in Central America reported on them briefly in a scholarly paper. Nothing more about the stones came to light again until the late 1940s and '50s, and since 1960 interest in the artifacts has greatly intensified.

MANY OF THE mushroom stones are anthropomorphic in character, combining both human and animal features; still others are unadorned. The animals depicted are believed to have had some mythological significance in the spiritual life of the Mayan people. Animals which appear most frequently are the jaguar, the coati, monkeys and an occasional unidentified bird. The jaguar was worshipped by the Mayas and its image appears often in stone work and in the Mayan hieroglyphics.

The effigy of a toad has been found for the first time on one of these stones. Toads and mushrooms have a long association, Dr. Lowy said, although to the Western mind the toad has "almost satanic" connotations.

Most of the mushroom stones have been found by non-archaeologists, primarily agricultural workers in the fields of Guatemala. Many of the stones have been sold to private collectors because the National Museum has very limited funds for such purposes. The private collectors, Dr. Lowy said, frequently lend their mushroom stones and other Mayan artifacts for exhibition throughout the world. Several of the stones will be included in a Central American show to be held this year at the Metropolitan Museum of Art in New York, the professor said.

The LSU professor noted that Kami-

najuyu, which has been one of the richest Mayan archaeological sites, and where many of the mushroom stones have been found, has now been virtually destroyed to make way for a public housing project.

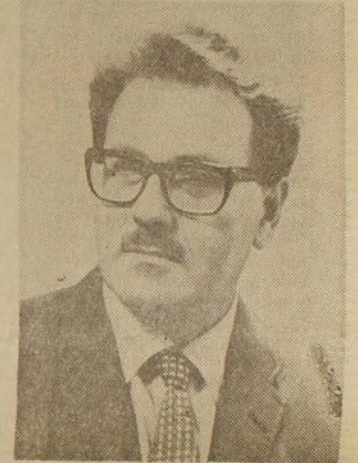
Although he did no archaeological "digging" during his stay in Guatemala, Dr. Lowy made a mushroom stone discovery of his own, a pair of unusually large stones about 24 inches tall which he located in a private collection. The large stones, which were found on private land about 50 miles south of Guatemala City, are believed to be the only ones of their kind among known Mayan artifacts.

THE TALL STONES, which are set upon tripods, bear effigies of a human male and female, Dr. Lowy said. This is of particular interest, he explained, because the hallucinogenic mushrooms taken in the mushroom cult ritual in Mexico are eaten in pairs which also represent male and female.

Dr. Lowy, who worked closely with archaeologists from Guatemala's National Museum and with several American archaeologists on the mushroom stones, will publish his findings about the stones under auspices of the museum.

Mushrooms are only one segment of the vast field of mycology. Dr. Lowy is an authority on the gelatinous fungi, which are widely distributed in Central and South America. For the past decade, he has done research and collected large numbers of fungi in South America, where he has held Fulbright visiting professorships in Peru and Brazil. He has taught at the National Botanical Institute in Brazil, and has gone into the Amazon jungle to collect fungi. The LSU mycological herbarium of which he is the founder and curator has one of the largest collections extant of Amazonian fungi.

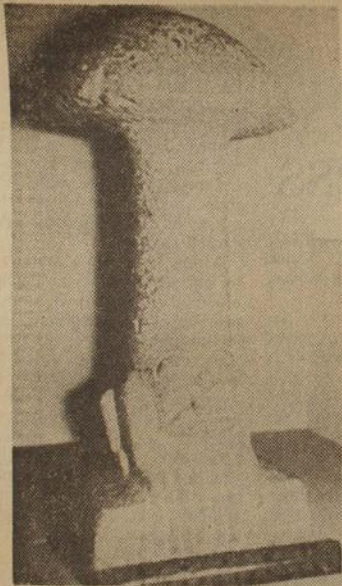
There are some 160 species of gelatinous fungi in tropical America, and about 30 of them were discovered and described for the first time by Dr. Lowy.



DR. LOWY

The LSU mycologist has just completed a comprehensive, definitive monograph on this group of fungi, the first work of its kind, to be published this year in a distinguished specialized journal, "Flora Neotropica," which is sponsored by the New York Botanical Garden. Concentrating solely on the American tropics, the journal will publish the research of specialists in all of the plant sciences. Dr. Lowy is one of six authors to be published in the journal in 1970, and one of two mycologists in the group. By far the largest number of specialists who have been invited to contribute monographic studies to this journal work with flowering plants.

DR. LOWY is particularly interested in the evolution and origin of fungi and has recently proposed a basic revision in their classification. There is controversy among scientists, he said, over the status of fungi, that is, whether they are plants or animals. Dr. Lowy favors the theory that fungi are neither conventional plants nor animals but a third form of life.



Botanist Gathers Fungi And 1,200-Year-Old Statue

A University botanist has returned from a study trip in the Guatemalan jungles and mountains from which he brought back several species of fungi which had been undiscovered and a 1,200 year old statue of a mushroom—sculptured during the Mayan civilization period.

Dr. Bernard Lowey, an internationally known authority in mycology, the study of fungi, will have to spend many hours of microscopic work and study a great deal of literature before he can be certain the fungi have never been described.

6,000 Specimens

Lowey will add the Guatemalan fungi to the fungus collection which he started at the University in 1954. About 6,000 specimens are now on file. They represent Louisiana fungi, fungi from other parts of the United States and some 50 countries scattered all over the world.

The professor is particularly interested in the mushroom stone, a type used by the Mayan Indians centuries ago.

Lowey said, "In the highlands of Guatemala and parts of Mexico there existed from about 1,000 B.C. to about 900 A.D. a cult which is believed to have used hallucinogenic mushrooms in its religious rites."

Induce Hallucinations

Lowey added, "The mushrooms, eaten raw, induce hallucinations in the participants. Through the medium of the mushrooms, the individual believed he could communicate with his God, present specific problems for solution and

perhaps even foretell the future. For these reasons, the mushrooms were considered to be sacred and to have divine properties."

The sculptures range up to 15 inches in height and have a six inch mushroom cap across. The earliest stones were of a human form with a mushroom cap sitting atop the head. Other figures have carvings of various animals, most frequently the jaguar. Still others are unadorned.

Dr. Lowy Receives Fulbright Grant For Brazil Study

Dr. Bernard Lowy, LSU fungi expert, has been awarded a Fulbright grant to do research in Brazil during the coming summer and academic year.

The professor of botany and plant pathology at the University will also lecture at the Institute of Botany in Sao Paulo, Brazil. Dr. Lowy will return



DR. BERNARD LOWY

from sabbatical leave in the fall of 1966.

Dr. Lowy has made frequent trips to the countries of Latin America to study the fungi of the region. He has published many articles in scholarly magazines — including three this year — from research done on these trips to the American tropics.

Much of Dr. Lowy's research has been concerned with the classification of one general type of fungus, basidiomycetes. He said that his research next year would continue this work.

The award to Dr. Lowy was made under the Fulbright-Hays Act, which is designed to increase mutual understanding and to assist in the "development of friendly, sympathetic and peaceful relations between the United States and the other countries of the world."

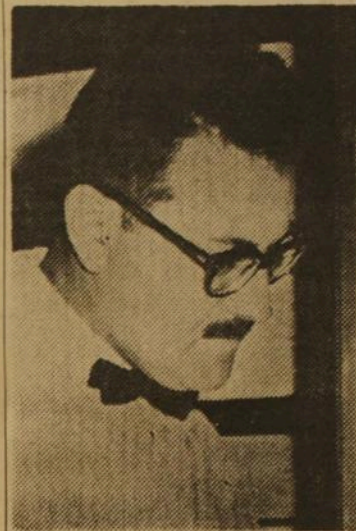
Under the act, grants are made annually to about 2,300 U.S. citizens to go abroad and to about 5,600 foreign nationals to come here. Since adoption of the act in 1946, more than 26,000 Americans and more than 64,000 foreigners have participated in the program.

Dr. Lowy came to the University in 1951 as an assistant professor of botany. A native of New York City, he holds degrees from Long Island University and the State University of Iowa.

Dr. Lowy Receives Fulbright Grant For Brazil Study

Dr. Bernard Lowy, LSU fungi expert, has been awarded a Fulbright grant to do research in Brazil during the coming summer and academic year.

The professor of botany and plant pathology at the University will also lecture at the Institute of Botany in Sao Paulo, Brazil. Dr. Lowy will return



DR. BERNARD LOWY

from sabbatical leave in the fall of 1966.

Dr. Lowy has made frequent trips to the countries of Latin America to study the fungi of the region. He has published many articles in scholarly magazines — including three this year — from research done on these trips to the American tropics.

Much of Dr. Lowy's research has been concerned with the classification of one general type of fungus, basidiomycetes. He said that his research next year would continue this work.

The award to Dr. Lowy was made under the Fulbright-Hays Act, which is designed to increase mutual understanding and to assist in the "development of friendly, sympathetic and peaceful relations between the United States and the other countries of the world."

Under the act, grants are made annually to about 2,300 U.S. citizens to go abroad and to about 5,600 foreign nationals to come here. Since adoption of the act in 1946, more than 26,000 Americans and more than 64,000 foreigners have participated in the program.

Dr. Lowy came to the University in 1951 as an assistant professor of botany. A native of New York City, he holds degrees from Long Island University and the State University of Iowa.



FROM OFFICE OF

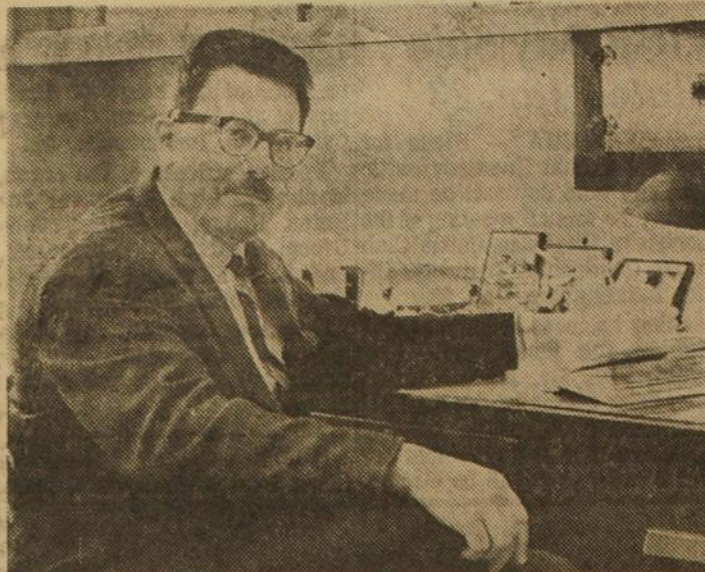
Result of Learning from 10-17, 1965

FOR _____

DEPT. _____

BUILDING _____





DISCUSSES FUNGI — Dr. Bernard Lowy, an LSU botany professor, will discuss "The Realm of Fungi," Sunday on WBRZ-TV's "Pursuit of Learning" program. He will display many rare fungi.

* * *

LSU Botany Prof Discusses Fungi On TV Program

An LSU botany professor will discuss "The Realm of the Fungi" Sunday on WBRZ-TV's "Pursuit of Learning" program.

Dr. Bernard Lowy, curator of the mycological herbarium at the University, will display rare fungi, including mushrooms and lichens from all parts of the world.

An examination of the position of the fungi with respect to the conventional plant and animal worlds suggest that the fungus form of life is more closely related to some animals than plants, Lowy says.

Concentrating on the mushroom as a familiar form of fungi, Dr. Lowy will talk about the deadly poisonous forms as well as the hallucinogenic forms used in religious rituals by a tribe of Mexican Indians, including the identifying characteristics of the "destroying angel" of the Amanita group which has killed 90 per cent of all people who have died of mushroom poisoning.

As a Fulbright Scholar to South America in 1958-59, Lowy taught mycology at an Argentine university and made many field trips into the jungle areas of the Amazon and Ucayali Rivers.

As a result of his stay in South America, he brought back more than a dozen fungi specimens previously unknown to science.

In the last several years, Lowy has participated in a herbarium exchange program involving a number of countries around the globe. He is a recognized international authority on tremallaceous fungi—called "jelly fungi" because they are gelatinous when wet.

Dr. Lowy to Discuss Fungi On 'Pursuit of Learning'

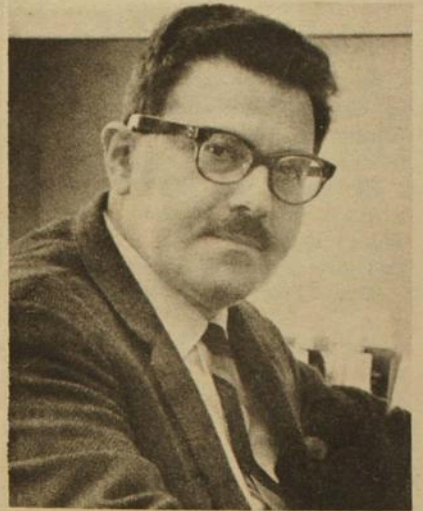
Dr. Bernard Lowy, professor of botany and curator of the mycological herbarium, will discuss "The Realm of the Fungi" on "Pursuit of Learning" Sunday on WBRZ-TV.

A display of rare fungi, including mushrooms and lichens from all parts of the world, will be a highlight of his talk.

Lowy taught mycology at an Argentina university and made many field trips into the jungle areas of the Amazon and Ucayali Rivers as a Fulbright Scholar to South America in 1958-59. He brought back more than a dozen fungi specimens previously unknown to science as a result of his stay in South America.

Lowy is a recognized international authority on tremallaceous fungi — called "jelly fungi" because they are gelatinous when wet. In the last several years, Lowy has

participated in a herbarium exchange program involving a number of countries around the world.



DR. BERNARD LOWY

Dr. Lowy to Discuss Fungi On 'Pursuit of Learning'

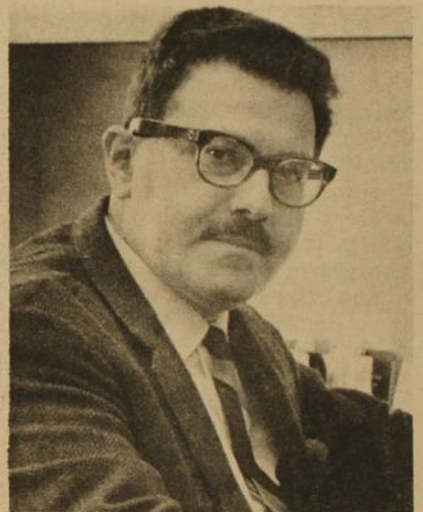
Dr. Bernard Lowy, professor of botany and curator of the mycological herbarium, will discuss "The Realm of the Fungi" on "Pursuit of Learning" Sunday on WBRZ-TV.

A display of rare fungi, including mushrooms and lichens from all parts of the world, will be a highlight of his talk.

Lowy taught mycology at an Argentina university and made many field trips into the jungle areas of the Amazon and Ucayali Rivers as a Fulbright Scholar to South America in 1958-59. He brought back more than a dozen fungi specimens previously unknown to science as a result of his stay in South America.

Lowy is a recognized international authority on tremallaceous fungi — called "jelly fungi" because they are gelatinous when wet. In the last several years, Lowy has

participated in a herbarium exchange program involving a number of countries around the world.



DR. BERNARD LOWY

Bengal Basketballers Face Kentucky Sat.

By **AL BERGERON**
Daily Reveille Sports Editor

A revenge-hungry group of Tiger cagers meet the always tough Kentucky Saturday night in the friendly confines of the Coliseum.

Florida stunned the Bengals with a great display of shooting in the Tigers last outing and downed the charges of Jay McCreary, 102-62.

The Tigers have but one win over the Wildcats over the space of the last decade or so of competition. Kentucky has assumed the role of the conference "dark-horse" and the Wildcats, who are led by guard Larry Dampier, will provide tough competition for the Bengal basketballers.

Win Would Help

A win against the vaunted Wildcats would push the Tigers' sea-

ing and rebounding load for the Tigers this year.

The Tennessee Vols will be the Tigers next opponent after Kentucky with the game being slated for Monday night in the Coliseum.

Lineup Listed

McCreary is expected to start a lineup of Brad Brian and Kenny Drost at the guards with Maile and Heroman at the forward spots and Wilson at center. Sophomore sensation Tommy Thigpen is expected to see extensive action in a reserve role for the Tigers.

The frosh basketballers have a preliminary game before the Tennessee contest with the College All-Stars at 5:45. This will provide two interesting double-headers in store for basketball fans of the Baton Rouge area.

Bengal Basketballers Face Kentucky Sat.

By **AL BERGERON**
Daily Reveille Sports Editor

A revenge-hungry group of Tiger cagers meet the always tough Kentucky Saturday night in the friendly confines of the Coliseum.

Florida stunned the Bengals with a great display of shooting in the Tigers last outing and downed the charges of Jay McCreary, 102-62.

The Tigers have but one win over the Wildcats over the space of the last decade or so of competition. Kentucky has assumed the role of the conference "dark-horse" and the Wildcats, who are led by guard Larry Dampier, will provide tough competition for the Bengal basketballers.

Win Would Help

A win against the vaunted Wild-

cats would push the Tigers' sea-

ing and rebounding load for the Tigers this year.

The Tennessee Vols will be the Tigers next opponent after Kentucky with the game being slated for Monday night in the Coliseum.

Lineup Listed

McCreary is expected to start a lineup of Brad Brian and Kenny Drost at the guards with Maile and Heroman at the forward spots and Wilson at center. Sophomore sensation Tommy Thigpen is expected to see extensive action in a reserve role for the Tigers.

The frosh basketballers have a preliminary game before the Tennessee contest with the College All-Stars at 5:45. This will provide two interesting double-headers in store for basketball fans of the Baton Rouge area.

REVEILLE Juv. 2, 1965



FULL PROFESSORS — The top academic rank of full professor has been given to 21 faculty members on the Baton Rouge campus as the University announced its annual faculty promotions. They are from left, top row: Dr. Edward C. Burns and Dr. William H. Long III, entomology; A. Bigler Crow and Dr. Leslie L. Glasgow, forestry and wildlife management; Dr. James F. Hudson, agricultural economics; Dr. Cameron L. Seger, veterinary science, and Dr. Kenneth B. Klaus Jr., music. Middle row: Dr. Dan R. Scholz and Dr. Benjamin E. Mitchell, mathematics; Dr. Walfrid Jokinen, sociology; Dr. Richard H. Wiggins, journalism; Dr. Owen M. Peterson, speech; Dr. William G. McIntire, geography, and Dr. Leon M. Schur, economics. Bottom row: Dr. Bernard Lowy, botany; Dr. Rene J. Steib, plant pathology; Dr. Kate Wallach, law librarian; Dr. Thomas R. Landry, Dr. Donald E. Shipp Jr., Dr. Jared Q. Long and Dr. John L. Garrett Jr., education.

Faculty Promotions At LSU Are Listed

More than 50 faculty members at LSU have received promotions in rank, it has been announced by President John A. Hunter.

Promotions for fiscal year employees are effective July 1 and Sept. 10 for others.

Promotions to the rank of full professor went to 21 faculty members. These are listed by colleges and departments as follows:

College of Agriculture and Agricultural Experiment Station—Dr. Edward C. Burns, Dr. William H. Long III, entomology; A. Bigler Crow and Dr. Leslie L. Glasgow, forestry and wildlife management; Dr. James F. Hudson, agricultural economics and agribusiness; Dr. Cameron L. Seger, veterinary science; Dr. Rene J. Steib, plant pathology.

College of Arts and Sciences—Dr. Walfrid J. Jokinen, sociology; Dr. Bernard Lowy, botany and plant pathology; Dr. William G. McIntire, geography; Dr. Benjamin E. Mitchell and Dr. R. Scholz, mathematics; Dr. Owen M. Peterson, speech; and Dr. Richard H. Wiggins, journalism.

College of Business Administration—Dr. Leon M. Schur, economics.

College of Education — Dr. John L. Garrett Jr., and Dr. Jared Q. Long, Laboratory School; Dr. Thomas R. Landry and Dr. Donald E. Shipp Jr., education.

Law School — Dr. Kate Wallach, law librarian.

School of Music — Dr. Kenneth B. Klaus Jr.

Associate Professors

Faculty members promoted to the rank of associate professor were:

Agriculture — Dr. Earl P. Barrios, horticulture and landscape architecture; Clifford L. Mondart Jr., agronomy; Dr. Leonidas C. Standifer Jr., plant pathology; Dr. Warren S. Thompson, forestry and wildlife management.

Arts and Sciences — Dr. Frank F. Conner, mathematics; Dr. Calvin H. Evans and Dr. Earl N. Lewis Jr., foreign languages; Dr. Marion D. Socolofsky, bacteriology.

Business Administration — Dr. Thomas R. Beard and Dr. William L. Breit, economics; Dr. Donald E. Vaughn, business finance and statistics.

Engineering — Dr. Robert L. Thoms, engineering mechanics.

Those promoted to the rank of assistant professor were: Dr. Jo Ann Carrigan and Dr. Matthew T. Downey, history; Dr. Burtis G. Casler, mathematics; Dr. Don D. Moore, English; Miss Terry Pullig, zoology.

In the LSU library, George J. Guldry Jr., was promoted to associate director.

Others promoted were: to associate librarian, Mrs. Marguerite M. Hanchey; to assist-

ant librarian, Mrs. Marguerite D. Broussard, Mrs. Jennie Beth Clark, Mrs. Millicent M. Henigan; to senior librarian, Mrs. Ada D. Jarred, Mrs. Theresa H. Lunsford, Mrs. Sherrill S. Pirone and Hugh J. Poland.

Promotions in the Agricultural Extension Service were as follows: associate specialist, Buck Green (dairying), Miss Betty Jane Hodgkins (clothing), and Pat Morgan (editorial).

Botanist Uncovers Mushrooms, Live and Stone Varieties Alike

An LSU botanist has returned from a summer in the Guatemalan jungles and mountains—with several species of fungi which had been undiscovered and a 1,200-year-old statue of a mushroom, an artifact of the Mayan civilization.

Dr. Bernard Lowy will have to study a great deal of literature and spend many hours of microscopic work before he can be certain that these fungi have not been described before.

"Each specimen must be carefully compared with others believed to be related to it," said Dr. Lowy, an internationally recognized authority in mycology, the study of fungi.

"This frequently requires borrowing fungi collections from persons and institutions in this country and abroad before the research can be successfully completed."

The Guatemalan fungi will be added to the mycological herbarium (fungus collection) at LSU which Dr. Lowy started in 1954. About 6,000 specimens are now on file, representing fungi of Louisiana, other parts of the United States and some 50 countries scattered over the globe.

Dr. Lowy had already discovered and described some 20 new species of tremellales, a fairly primitive group of fungi, in various parts of Latin America during the past five years.

Induce Hallucinations

The mushroom stone, of the type used by the Maya Indians centuries ago, is of special interest to the LSU professor.

"In the highlands of Guatemala and parts of Mexico there existed from about 1,000 B.C. to about 900 A.D. a cult which is believed to have used hallucinogenic mushrooms in its religious ceremonies."

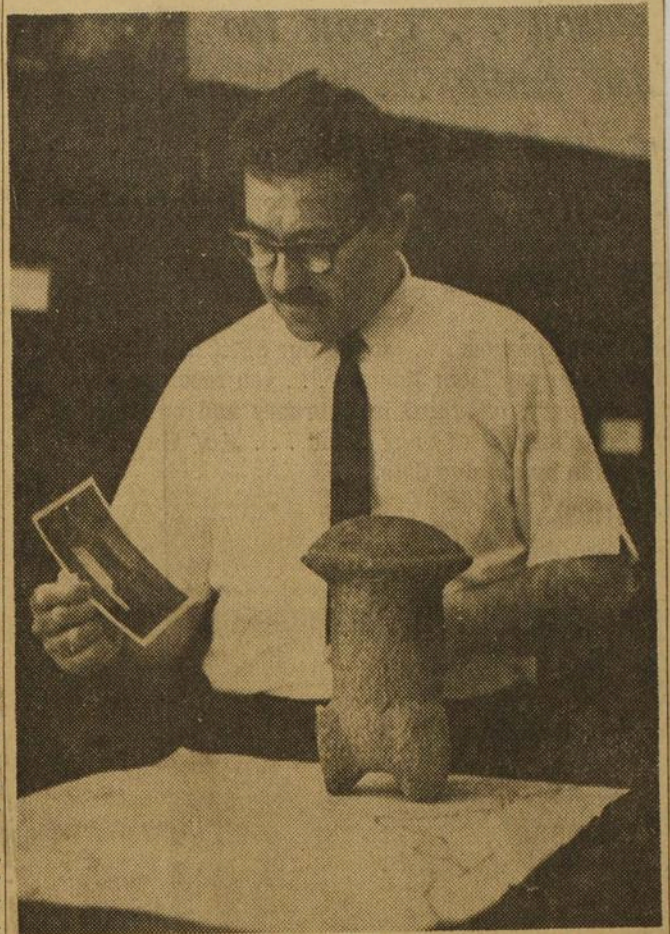
"The mushrooms eaten raw, induce hallucinations in the participants. Through the medium of the mushroom, the individual believed he could communicate with his God, present specific problems for solution and perhaps even foretell the future. For these reasons the mushrooms were considered to be sacred and to have divine properties," Dr. Lowy said. He added that such a cult is active today in parts of southern Mexico, but is no longer associated with the use of mushroom stones in the religious rites.

The sculptures range up to 15 inches in height and have a mushroom cap up to about six inches across. The earliest stones were of a human form with the mushroom cap sitting atop the head. Later figures have carvings of various animals, usually the jaguar, while still others are unadorned mushrooms.

Unadorned Type

Lowy's specimen is of the latter type from an area in the Guatemalan highlands where they were previously unreported and dates back to approximately 500-900 A.D.

"This corresponds to the present-day distribution of the hal-



MUSHROOM STONE — Dr. Bernard Lowy, an LSU botanist, compares a 1,200-year old "mushroom stone" or statue which he obtained in Guatemala with a picture of a similar stone from an earlier date. Dr. Lowy's summer research in Central America was concerned with determining the distribution of fungi in the tropics.

lucinogenic mushrooms themselves," he said.

"Generally I don't have enough time on my summer trips to seek out many archeological ruins in South and Central America. But pursuing the mushroom stones was too interesting to resist." Dr. Lowy has studied and done research extensively in Latin America. He speaks several languages, among them, Spanish.

Dr. Lowy's research this summer was supported by a grant from the Sigma Xi society, the Scientific Research Society of America and the LSU Council on Research. His work has previously had the support of the American Philosophical Society and in 1958 he was a Fulbright scholar in Peru.

Fungi Study Grant Given LSU Professor

A \$600 grant from the Sigma XI Society will finance a trip to study the fungi of the tropics this summer. Co-sponsors of the grant are the Scientific Research Society of America and the LSU council on research.

Dr. Bernard Lowy, assistant professor of botany and plant pathology at LSU, will journey to Latin America to make the study, centering his study around Guatemala, collecting specimens in the mountains as well as in the rain forests.

The botanist has described 17 new species of tremallaceous fungi and one new genus, through articles published in professional journals.

The research of the LSU scientist was supported last year by a grant from the American Philosophical Society, which enabled him to travel extensively throughout Mexico, collecting and studying his finds with the help of the facilities of the University of Mexico.

Results of this research are to be published this summer in the journal of the Botanical Society of Mexico. Dr. Lowy gave an invitational address in Spanish at the University of Mexico on his research studies.

The LSU scientist was a Fulbright scholar to Peru in 1958. During his six-month tenure, he taught mycology at the National University at Tucuman, Argentina in 1959.

Dr. Lowy's wife, Sara, will accompany him as far as Mexico City, where she will teach a course in Spanish literature at the University of Mexico.

Dr. Lowy's research is part of a study of certain primitive Basidiomycetes (fungi) which has been underway for several years at the University of Mexico and may provide a key to the understanding of the origin, evolution and development of the Basidiomycetes as a whole, a fundamental research problem in the field of Mycology, the branch of botany that is concerned with fungi.

A native of New York, Dr. Lowy came to the University in September, 1951.

5, 1963 | Baton Rouge, La., Sat., May 25, 1963

May, 1963.

SECTION 1

- NOTE: (1) THE SUPERSEDED SKETCH pasted below is NO LONGER ACTIVE and is used only as a filing convenience.
(2) Data you may have supplied since it was prepared ARE NOT SHOWN on this card, as they are filed separately.
(3) Therefore, DO NOT SUPPLY AGAIN.

LOWY, Bernard, mycologist; b. N.Y.C., Feb. 29, 1916; s. Fred and Mary (Weissman) L.; M.S., Ia. State U., 1949, Ph.D., 1951; m. Sara Jaroslavsky, Aug. 30, 1950; children—Maxine, Doris. Vis. prof. Universidad Nacional de Tucuman, Tucuman, Argentina, 1959. Served AUS, 1942-46. Fulbright fellow, Peru, 1958. Mem. Mycol. Soc. Am., Bot. Soc. Am., Am. Bryological Soc., Sociedad Argentina de Botanica. Address: 534 Highland Park Dr., Baton Rouge, La.

SECTION 2

**FOR NEW DATA NOT NOW
IN THE FILE**

PLEASE DO NOT ABBREVIATE!

NATIONAL BIOGRAPHEE FILE

No. **SW-CP**

DO NOT WRITE IN THE SPACES BELOW

Rev. Rec.—Filed	By	Date
Other data in File	By	Date
PUB.		

(The above sketch DOES NOT CONTAIN revisions recently supplied by you but THEY ARE ON FILE AND WILL BE USED)

Bernard Lowy

Feb. 29, 1966, N.Y., N.Y.

OUTLINE OF BACKGROUND AND PROFESSIONAL EXPERIENCE

- Elementary education through High School, in New York.
- 1938 - B.S. Long Island University.
- 1938-42 - Research Assistant and Instructor in Biology.
- 1942-46 - Military service U.S.Army.
- 1946-48 - Instructor in Biology, Long Island University.
- 1949 - M.S. in Botany, State University of Iowa.
- 1951 - Ph.D. with major in Mycology, minor in Bacteriology, State University of Iowa. Teaching Assistantship 1950-51.
- 1950 - Research on Auricularia and allied genera of tremellaceous fungi. Barro Colorado Island (Canal Zone Biological Area).
- 1951 - Assistant Prof. Louisiana State University.
- 1954 - Established LSU Mycological Herbarium.
- 1958 - Fulbright Scholar to Peru (sabbatical leave from LSU); taught at Universidad Nacional de Agricultura (La Molina). Inaugurated Fulbright Program at University of Cuzco, Peru. Collecting trips in Peru and Bolivia.
- 1959 - Visiting Professor at Universidad Nacional de Tucuman, Argentina.
- 1959 - Associate Prof. LSU.
- 1960 - Chairman Annual Foray, Mycological Society of America, held at Baton Rouge, La.
- 1962 - American Philosophical Society grant to study Tremellales of Mexico.
- 1963 - Sigma Xi grant to study Tremellales of Guatemala.

1963 - Nominated for Councilor of Mycological Society of America.

1963 - Invited as Collaborator (Basidiomycetes), University of Costa Rica project to publish Mycological Flora of Costa Rica.

MEMBERSHIP IN PROFESSIONAL SOCIETIES

American Bryological Society, Association for Tropical Biology, Botanical Society of America, International Association for Plant Taxonomy, Mycological Society of America, Asociacion Argentina de Botánica, Sigma Xi.

-5-

PUBLICATIONS

- Lowy, B. 1949. Hysteriales of Iowa. Iowa Acad. Sci. 56: 147-157.
- _____. 1950. Climacium americanum in Iowa. Bryologist 53: 289-293.
- _____. 1951. Impressions of life in tropical America. (Barro Colorado). Turtox News 29.
- _____. 1951. New evidence for typification of Auricularia. Mycologia 43: 462-463.
- _____. 1951. A morphological basis for classifying the species of Auricularia. Mycologia 43: 351-358.
- _____. 1952. The genus Auricularia. Mycologia 44: 656-692.
- _____. 1953. Myxomycetes of Louisiana. Mycologia 45: 926-933.
- _____. 1953. Auricularia in Louisiana. Proc. La. Acad. Sci. 16: 28-30.
- _____. 1954. A new species of Platygløea in Louisiana. Mycologia 46: 100-104.
- _____. 1954. A new Dacrymyces. Bull. Torrey Bot. Club 81: 300-303.
- _____. 1955. Some Louisiana Gasteromycetes. Proc. La. Acad. Sci. 18: 45-53.
- _____. 1955. Illustrations and keys to the tremellaceous fungi of Louisiana. Lloydia 18: 149-181.
- _____. 1956. A note on Sirobasidium. Mycologia 48: 324-327.
- _____. 1957. A new Exidia. Mycologia 49: 899-902.
- _____. 1958. A method for obtaining soil-free Phycomycetes. Mycologia 50: 142-144.
- _____. 1958. Anomalous phalloids. Mycologia 50: 792-794.
- _____. 1958. On preparing fleshy fungi for the herbarium. Mycologia 50: 442-444.
- _____. 1958. Synopsis of Louisiana Polypores. Amer. Midl. Nat. 62: 329-349. (with A. Welden, co-author)
- _____. 1959. New or noteworthy Tremellales from Bolivia. Mycologia 51: 840-850.
- _____. 1960. Some Tremellales from Finland. Sydowia, Ann. Mycol. Ser. II, XIV: 104-105.
- _____. 1961. Contribucion al conocimiento de los Tremellales de La Argentina. Lilloa. (in press)
- _____. 1963. Estudio sobre algunos Tremellales de Mexico. Bol. Soc. Bot. Mex. (in press)

The Rachel McMasters Miller Hunt Botanical Library

Carnegie Institute of Technology Pittsburgh 13 Pennsylvania

5 November 1963

Dr. B. Lowy
Dept. of Botany
Louisiana State University
Baton Rouge, La.

Dear Dr. Lowy:

The Hunt Botanical Library is expanding its program to assemble a comprehensive collection of portraits of botanists and horticulturists, together with certain significant biographical data for each. While the initial collection, made over a period of many years by the late Rachel McMasters Miller Hunt, contains primarily portraits of men of the past, mostly engravings, this program has been expanded to include photographs of living botanists and horticulturists. In my opinion, everyone who has made his mark in these areas, whether local or world wide, deserves to have his likeness preserved for the future, and this the Hunt Botanical Library is attempting to do.

We find we do not have a likeness of yourself in this collection. For this reason I write to ask whether you will contribute your photograph or other likeness to our archives. If unavailable for us to retain, we will be pleased to borrow it for copying purposes. Likewise we will be pleased to make a print, for our records, from a negative or color transparency that you might loan us.

If you are a person who, understandably, is reluctant to distribute his likeness lest it become common property, or become subject to copyright held by some future author or publisher, protection against risk is assured through our policy of allowing use of the photograph during your lifetime only with your specific permission.

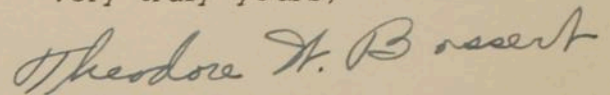
It is obvious that every likeness in this collection is meaningful only when a minimum of pertinent biographical data is also available. Hence I include with this letter a biographical sheet for you to complete and return to us. Even though you cannot send a photograph we hope you will fill out this form and return it.

Cable: HUNTBOTLIB PITTSBURGH Telephone 621-4619 Area code (412)

-2-

Please be assured of our real appreciation for your cooperation in making this collection more valuable for the present and for the future.

Very truly yours,

A handwritten signature in cursive script that reads "Theodore W. Bossert". The signature is written in dark ink and is positioned to the right of the typed name.

Theodore W. Bossert
Curator of Portraits

TWB/ccc

Enc: Biographical data card

HUNT BOTANICAL LIBRARY
Carnegie Institute of Technology
Pittsburgh 13, Pennsylvania
BIOGRAPHICAL DATA SHEET

Name in Full

BERNARD LOWY

Date & Place of Birth

FEB. 29, 1916. NEW YORK, N.Y.

Degrees held (with Institution and Year)

B.S. LONG ISLAND UNIVERSITY 1938.

M.S. STATE UNIVERSITY OF IOWA 1949.

Ph.D. " " " 1951.

Botanical or Horticultural Specialty

MYCOLOGY

Major Publications

1954. THE GENUS *AURICULARIA*. MYCOLOGIA 44: 656-692.

1955. ILLUS. & KEYS TREMELLACEOUS FUNGI LA. LLOYDIA 18: 199-181.

1962. CONTRIBUCIÓN CONOCIMIENTO TREMELLALES ARGENTINA. LILLOA 31: 213-
228.

Present Position & Address

ASSOCIATE PROFESSOR BOTANY, LOUISIANA
STATE UNIVERSITY, BATON ROUGE, LA.

Other Data

FULBRIGHT SCHOLAR PERU, 1958. Vis. PROF. UNIV.

TUCUMAN, TUCUMAN, ARGENTINA, 1959. AMER. PHILOSOPHICAL

SOC. GRANTEE TO MEXICO, 1962. SIGMA XI GRANTEE TO GUATEMALA,
1963.

B. Lowy
Signature

THE HUNT BOTANICAL LIBRARY

In October 1961, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, dedicated and formally opened its new six-floor Hunt Library building, given by Mr. and Mrs. Roy A. Hunt of this city. Of greater significance to students of the history of science in general, and of the literature of botany and horticulture in particular, was the gift by Mr. and Mrs. Hunt to Carnegie Institute of Technology of her library of books in the plant sciences — the Rachel McMasters Miller Hunt Botanical Library, which occupies the top floor of that building.

The decision by Mr. and Mrs. Hunt and their family that this special library remain in Pittsburgh, combined with Carnegie Tech's attractive proposal that it receive the collection, accounts for its present location. Here it enjoys a semi-autonomous role as an administrative unit of the university, whose director is responsible to the President. Its financial structure is independent of C.I.T. operation and development funds and is subject to review and approval by both C.I.T. and its supporting Hunt Foundation. Its program is formulated with guidance from a 14-member Advisory Committee composed of members of The Hunt Foundation, six botanists, the President of C.I.T., and the Library's director. The botanists on the Committee are Wilfrid Blunt and John S. L. Gilmour (England), Dr. Mildred E. Mathias (UCLA), Dr. Rogers McVaugh (Univ. Mich.), Dr. A. C. Smith (Univ. Hawaii), and Dr. F. A. Stafleu (Netherlands).

In function, this Library is more an international institute for bibliographical studies of botanical and horticultural literature than it is a library in the conventional sense. Its collections, which serve as the tools for its research program, are divided into four categories:

Books. These number about 11,000 titles of bound volumes and 2,500 of pamphlets (largely of botanical biography). The strength of the book collection is in works of the midnineteenth century and earlier, and particularly of those on systematic botany, medical and economic botany, herbals, early agriculture, gardening, and voyages. It has a strong representation in both early and contemporary works in bibliography, printing and typography, the graphic arts, and in botanical biography.

Botanical prints and paintings. Mrs. Hunt once said that her collection of botanical prints and paintings represented about as large an investment as did her collection of botanical and horticultural books. A recent inventory shows them to be about evenly divided between original



Rare Book Lounge.

water colors and drawings (numbering about 3,000), and prints. As is true for the books, the strength of this collection is in works produced before the turn of the present century and especially in those of 17th- and 18th-century European origin. The current acquisitions are largely works by contemporary botanical artists and illustrators and particularly of those whose work is represented in current publications.

Autograph letters and manuscripts. In recent decades, Mrs. Hunt collected letters of 18th- and 19th-century botanists. These, together with botanical manuscripts, continue to be added to the collection, with emphasis on acquiring a broad representation of the handwriting of systematic botanists. A volume of handwriting facsimiles of taxonomic botanists is contemplated as an aid to present-day identification of the notes encountered so often in the older collections of herbarium specimens. In addition, these letters serve also as an archive of potentially important biographical and bibliographical material.

Portraits of botanists. Mrs. Hunt's collection included more than 300 engraved portraits of botanists. A majority were prepared for frontispieces and dedication pages of books of the 17th and 18th centuries. Others were engraved for inclusion in biographical memoirs in the periodical literature of that time. A Curator of Botanical Portraits is in charge of a program to develop this nucleus into a major repository of photographs of botanists. Photograph collections at other institutions, here and abroad, are being copied and added to this archive. Private collections,

both of black and white prints and of color transparencies, are borrowed and photocopied. Biographical data on each botanist represented are compiled and added to the collection. It is the Library's objective to have both photographic likeness and biographical data on every professional botanist and leading horticulturist, and especially of those who are the authors of published works and of binary and ternary nomenclatural combinations.

The current research program of the Library is best reflected through plans for its publications. The latter are divided into five categories:

The Hunt Catalogue. This work, started by Mrs. Hunt in 1953, accounts in bibliographic detail for pre-19th century books of the Library. Two volumes have been published: Volume I in 1958, compiled by Jane Quinby for books published from 1474 to 1700, and Volume II in 1961, compiled by Dr. Allan H. Stevenson and accounting for books published from 1701 to 1800. Volume III, now being compiled by Ian MacPhail, will account for holdings in the 1801 to 1825 period. A supplement to Volume I is planned for titles acquired since 1957. This Catalogue is published by The Hunt Foundation in a limited edition of 750 copies. The greater part of the printings of the first two volumes was given to Cornell University for distribution by the L. H. Bailey Hortorium as a part of its exchange program to leading botanical and bibliographic centers of the world. Subsequent volumes will be distributed by the Hunt Botanical Library to the same list. No copies are for sale.

GOLDEN JUBILEE OF THE NATIONAL BOTANIC GARDENS OF SOUTH AFRICA

INTERNATIONAL

1963 was designated as South Africa's Floral Year to mark the 50th anniversary of the establishment of the National Botanic Gardens of South Africa and of the supporting Botanical Society of South Africa. A Jubilee Council with Prof. H. B. Rycroft, Director of the Kirstenbosch Gardens, as Chairman and Colonel I. P. S. Terblanche as Jubilee Director planned a program extending through the year. The National Botanic Gardens of South Africa comprise several localities developed as gardens or protected as nature reserves and have their headquarters at Kirstenbosch on the slopes of Table Mountain near Capetown. An herbarium specializing in the flora of the Cape province furnishes a nucleus for scientific research in systematic botany and ecology of the South African flora. Kirstenbosch cooperates in an educational program of broad scope with two teachers as staff members appointed by the Cape School Board to offer nature study classes in the elementary schools and at the Gardens while the professional staff may have academic appointments at the universities in the area.

The Floral Year began with an historical exhibition of "Kirstenbosch, Past and Present," and succeeding exhibitions, mostly in Capetown, featured South African botanical literature, its botanical art, its medicinal and toxic plants, and its paleontology. A commemorative postage stamp featuring the Kirstenbosch Garden and the native orchid *Disa* was issued at the time of a special international exhibition of botany and flora on postage stamps.

At the advent of the spring flowering season, a special Spring and Wild Flower Show was staged and drew exceptionally large audiences. A week-long program for the young people at the Kirstenbosch Garden concluded with a unique flora parade in Capetown.

As a special feature of the Floral Year, the Kirstenbosch Jubilee Committee extended an invitation to botanists in general to take part in a botanical tour of the Republic of South Africa in late September and throughout October. The tour was preceded by the gathering of botanists from many countries in Capetown for special symposia and discussion of the flora of South Africa. Special evening lectures open to the public were offered by Prof. L. C. King (South Africa), Sir George Taylor (England), Dr. R. J. Seibert (USA), and Dr. H. P. Riley (USA).

Although many botanical celebrations and congresses have been held before, it is doubtful if any of these events has been equal to the botanical experience offered the 'visiting botanists' during the botanical tour honoring the Kirstenbosch Golden Jubilee. Forty-five botanists (eight from the USA) accepted the invitation and represented 21 countries and nearly every phase of botanical inquiry. Several local botanists accompanied the tour throughout South Africa, and specialists in the local floras of given areas met the group to give aid and hospitality for shorter periods of time. The tour began in Capetown, lasted 31 days, and covered nearly 5,000 miles of roads in the Republic of South Africa. The hospitality offered the visitors in-

cluded meals, accommodations, and transport in two luxury buses. The route had been specially selected by the Director and the Chariman, and several stops were made each day at the most interesting botanical areas. Where the buses could not travel, alternate transportation in smaller cars was arranged by local people. The amount of edible and potable hospitality offered throughout was embarrassing. The participants learned of the excellent variety of South African wines but were also given the opportunity of sampling bantu kaffir beer. Native fruits and vegetables were available to supplement barbecues of native game or ostrich venison. Although specimen collecting was scarcely encouraged in advance, every effort was made to assist those who persisted in such desires. If the object of the trip was to familiarize foreign botanists with the complexity of the flora of South Africa, it succeeded. If the object was to impress on the residents of South Africa the need for the preservation of their flora, the study of the plant life, or the support of their botanical gardens, then the visiting botanists did their part too. At the end of the trip, the visiting botanists created a Kirstenbosch Jubilee Fund for the support of research on the flora of South Africa. It is hoped that philanthropy in South Africa will increase this fund; other botanists familiar with the needs of such work may add their contributions directed to the Director, Kirstenbosch Botanical Garden, Capetown, South Africa. RICHARD A. HOWARD, DIRECTOR, THE ARNOLD ARBORETUM, HARVARD UNIVERSITY.

AIBS-CAMPBELL AWARD

The 1964 AIBS-Campbell Award for outstanding research on vegetable crops will be awarded at the General Session of the Annual AIBS Meeting at the University of Colorado in August 1964.

The Award will be given for an outstanding single research contribution of either fundamental or practical significance relative to the production of vegetable crops for processing purposes in the fields of horticulture, genetics, soil science, plant physiology, entomology, plant pathology, or other appropriate scientific areas. The one or more papers reporting this single research must have been published or accepted for publication in a recognized scientific journal not more than two years prior to the date of granting the Award.

Work in food technology and food processing is not included. The emphasis is on basic research and application thereof variously concerned with crop production prior to crop utilization or crop processing.

Nominations for the Award, which consists of a bronze medal, \$1,500 as a cash award, and travel expenses for the recipient to the Annual AIBS Meeting, should be sent to Dr. Frank P. Cullinan, Chairman, Award Committee, Campbell Soup Award, American Institute of Biological Sciences, 2000 P Street, NW, Washington, D.C. 20036.

Seven (7) reprint copies of the published paper or copies of the manuscript accepted for publication should be sent with the nomination. Judging will begin on or about June 15, 1964.

The Hunt Facsimile Series. This series was established to meet the need for facsimile reproductions of rare works in botany and horticulture. A distinctive feature of each facsimile edition is the inclusion of scholarly studies on historical and bibliographical aspects of the books and biographical studies of the author and illustrators. New translations of non-English texts are provided when necessary. The selection and publication of any title are subject to enlistment of competent authorities to prepare the introductory treatments. Number one of this series, published in April 1963, is *L'Héritier de Brutelle's Sertum Anglicum*, a rare work whose title page is dated 1788, (but which actually was published in 1789-92), illustrated with 38 full-page plates, largely by the famed Belgian-born artist, Pierre-Joseph Redouté. The facsimile includes three introductory studies illustrative of the type to be expected in future works of the series: *L'Héritier de Brutelle, the man and his work*, by F. A. Stafleu; *The plants of Sertum Anglicum*, by J. S. L. Gilmour et al; and *The illustrators of Sertum Anglicum*, by Wilfrid Blunt. The English translation was prepared by three Benedictine monks at St. Vincent's College, headed by Rev. Maximilian Duman, O.S.B.

The Hunt Monograph Series. Works in this series represent monographic studies in a broad range of subjects but primarily those related to the literature of this Library, to the history of botany or a facet of the science, to biography, or to plant exploration and allied subjects. The first number of the series is a two-part work entitled *Adanson: the bicentennial of Michel Adanson's "Famille des Plantes."* Part I was published in August 1963. Part II will be published in May 1964. The second number of the series will be the long unpublished manuscript by E. L. Greene of Part II of his *Landmarks of Botanical History*. A new biographical study of Greene and an analytical review of his work as a plant taxonomist will be

included, together with a reprinting of Part I of the same title. Publication is set for late autumn, 1964.

Bibliographia Huntiana. This will be a multivolume encyclopedic work requiring an estimated 15 years to complete and may well be one of the most ambitious projects in the field of botanical literature to be produced in recent decades. It will provide a bibliographic study of every botanical book and every horticultural book that deals primarily with plants (excluding those on plant culture or landscape design), during the period 1730-1840. The number of such titles is now estimated to be about 18,000. It will include also — for each author of an included book — each author's botanical papers in the periodical literature of that period. The initial date of coverage, 1730, was selected so that all of Linnaeus' botanical studies would be included. The closing date, 1840, was chosen because works published after that date possess fewer bibliographic problems and because there occurred then a marked increase in the literature and a division of botanical activity into specialized disciplines. For every author of an included book there will be given a brief biographical summary, accompanied whenever available by a citation of references to him and his publications. The title page of every book will be reproduced photographically in lieu of the usual bibliographic line-for-line transcription; each reproduction will fit in one column of a two-column format. For each title there will be given (1) a collation of the work, (2) an accounting of plates and other illustrations (with biographical references to the illustrators), (3) citations of published reviews, announcements, and bibliographic studies, (4) notes on dates of publications, accompanied by references to published accounts of same, and (5) notes on the work as a whole including — for rare titles — locations of copies. Each edition will be given full bibliographic consideration, and translations will be treated as separate



Display of Linnaeana. The microscope shown is one given by Linnaeus to Bernard de Jussieu in 1737.

works. A special staff headed by Dr. Günther Buchheim, now on leave from the Botanischer Garten und Museums at Berlin, is at work on the project. With the aid of computers, it is expected that the first of perhaps 15 volumes will be available in a few years.

Huntia. This will be a yearbook devoted to studies in botanical bibliography including any of the four groups of this Library's collections. Papers of substance and length will be admitted, illustrated to the extent necessary for reader comprehension. While a majority of the papers may originate with this Library's staff, its pages are open also to specialists at other institutions. A modest honorarium will be paid to non-staff contributors. The first volume is scheduled for publication in March 1964.

Books and other collections of the Hunt Botanical Library are available for consultation and study by anyone who has occasion to use them. Their importance as research tools for the resident staff is responsible for the Library's no-loan policy (except for the occasional loan to other institutions of paintings, prints, and drawings). Material will be supplied on request in microfilm, xerox, or other media, at a nominal charge. Study areas are available for a limited number of visiting scholars. The Library is open to students and scholars Monday through Friday from 9 to 5. Its exhibition areas are open to the general public every Wednesday afternoon. A continuing program of exhibits of books and illustrations is maintained, and for which special catalogues are occasionally issued. Its lecture room is available on application for special group meetings of interests cognate to those of the Library. GEORGE H. M. LAWRENCE, THE RACHEL McMASTERS MILLER HUNT BOTANICAL LIBRARY, CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH, PA.



Rare Book Bindery of the Hunt Botanical Library.



Annual Science Fair
Louisiana Academy of Sciences

1965

CERTIFICATE OF MERIT

awarded to

DR. BERNARD LOWY

in recognition of outstanding effort and achievement in
Number Seven Regional Science Fair
at Louisiana State University, Baton Rouge, March 20, 1965

L. S. Ruess
Director

JUDGE