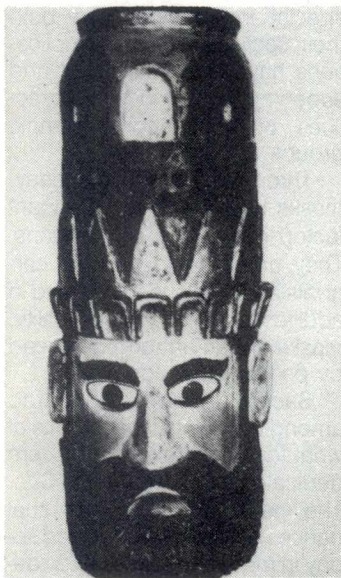


odds and ends

Nayar mountains, dancers cover their faces with masks representing deer, bulls, wild boars, iguanas and lizards, in designs that combine monstrous and human features.

Masks are a central feature, sometimes even the most important one, in religious fiestas honoring patron saints, virgins or other Christian holidays, as well as in regional and patriotic celebrations. Children also don masks that turn them into scary devils, happy clowns or traditional Mexican *Calaveras*, the gaily decorated skulls and skeletons typical of All Saints' Day celebrations. Such is the case of the widely used masks of Celaya, Guanajuato, made of pressed



cardboard, shaped and moulded by hand.

Because of Mexico's vast cultural and climatic mosaic, the materials used to make masks vary greatly. Sometimes soft pine wood is used, while others employ hard woods; the wood can be natural, polished, polychromed or covered with fabric and painted with oils, as is the custom in the state of Guerrero. Stones such as obsidian, mother-of-pearl and turquoise are broadly used in some areas, whereas in Jalisco, for example, masks are made of cooked and painted clay. In Guerrero, masks can also be made of woven, painted palm.

There is currently a broad array of masks that no longer correspond to the characters traditionally portrayed in rites, ceremonies and dances. This is mostly due to the fact that mask-makers, whose Indian communities used to be quite isolated, are now being influenced by mass media. The ancient masks and their ritual force are losing ground and becoming han-

dicrafts made out of industrial materials such as rubber. Even though these masks are mainly for decorative purposes, they're made with great skill and imagination. The Linares family of mask-makers in Mexico City, for example, produce fantastic animal figures made of wire and paper called *alebrijes* ("ugly things"), which are famous world-wide.

This book on masks is a valuable work for anyone interested in the surviving expressions of age-old myths and in understanding the idiosyncrasy and special features of the peoples of Mexico, another face of our identity.★

R.C.



The Artist Who Loves Cooking

Martha Chapa: *La cocina mexicana y su arte*. Editorial Everest Mexicana, S.A., Leon España, 1983.

Mexican Cookery and Its Art (*La cocina mexicana y su arte*) is no ordinary recipe book. Its author Martha Chapa is a well-known painter, and *Mexican Cookery* is a synthesis of both her callings: cuisine and art. Martha says she dreams of recipes and paintings. For her, cookery

serves as effectively as painting to express her inner being and the myths that nourish it: Eve; the serpent; and the coveted apple which constitutes the obsessive subject-matter of her art and which she has depicted in a variety of astonishing representations — with butterfly wings; enclosed in a shell, bearer of the secrets and the moisture of the sea; with serpent's skin, eye open to desire.

In cookery as in painting, Martha is concerned with texture, with unity of color and taste, with harmony of spaces and colors, with the search for the word that will express such harmony. According to Faustino Gordon, so Martha tells us, "Cookery illumi-



nated the word". The poets and painters who have been guests at her dinner table have expressed their delight in poems and sketches which the author jealously saved for inclusion in her book. Thus Javier Wimer's *La carta* (The Menu), Andrés Henestrosa's *El prólogo* (The Prolog), Alejandro Córdova's *La interpretación del Tótem y Tabú* (The Interpretation of Totem and Tabu), Horacio Cerutti's *La utopía por la cocina* (Utopia Through Cookery) and Salvador Elizondo's *El antojo* (The Craving), all retain a flavor of those dinner conversations in which Martha, surrounded by beloved objects, has been photographed by Paulina Lavista.

In *Mexican Cookery*, the recipes are not remote, impersonal lists of instructions. Martha writes in the first person: "The first thing I do is chop up the onion, fry it in oil, and then add the flowers, which I've already cleaned and cooked in their own juice." To Martha, her dishes are as harmonious, and as much her

Art and Psychoanalysis

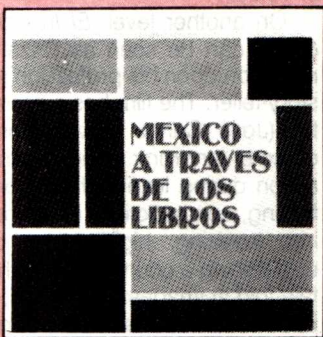
Teresa del Conde. *Las ideas estéticas de Freud* (The Aesthetic Ideas of Freud).

Editorial Grijalbo S.A.; Mexico, 1986, 258 pp.



This is probably one of the first works by a Latin American to deal specifically with Sigmund Freud's commentary and analysis of art, creativity and literature. Its great contribution lies in having brought together materials scattered throughout Freud's works and organized them by topics and chapters. The study critically reviews ideas by other authors on Freud, develops his artistic vision through a continuum, and most importantly, tries to provide the reader with a complete knowledge of Freud's thinking on art.

Latest University Publications



Mexico a través de los libros (Mexico Through Books), Bilingual Spanish-English edition. UNAM, Mexico, 1987.

For centuries Mexico's great natural and cultural wealth has attracted the interest of specialists from around the world who have attempted to understand and explain the country's cultural expressions.

The same interest has guided the efforts of artists, writers and researchers at the UNAM, backed by the institution's publishing department, whose task it is to make a wide variety of subjects available to the broad public. The topics include demographic history, the social relationships developed through language, legend, myth and artistic expressions such as dance or visual arts; the combination of pre-Hispanic roots and Spanish influence during colonial times, etc.

These are some of the topics covered in the collection *Mexico Through Books*, put out by the UNAM. This new publishing guide offered by the UNAM to people interested in Mexican culture covers information on over 200 titles, organized by subject for easier and quicker reference.

-style duck *à l'orange*; she serves up the sophisticated lobster as *enchilada* filling.

Flowers and fruits, the gifts of the earth, are appreciated in all their range of possibilities. The aim is to understand and bring out their essence through their flavors. The pumpkin is changed, not into a coach as in Cinderella, but into a tureen holding a soup made with its own flower. Purple or yellow sweet potato is combined with sherry, its vivid colors providing an enlivening entrée. Imagination and beauty have come at Martha Chapa's call to express the infinite possibilities of what we see every day. In her art, everyday objects and ordinary kitchen herbs are redeemed in the whole range of their gastronomic and esthetic possibilities.

Martha has not locked herself up in her kitchen. On the contrary, she has thrown it wide open to us, endowed us with its multiple fantasy, helped us to discover the possibility of changing the familiar, of transforming old flavors. *Mexican Cookery* is an invitation to get back to the sources of things, to the place where the word is illuminated; to the birthplace of culture, where humanity learned to transform its first need — food — into an esthetic taste. A fusion of dreams and desires: that is the menu Martha Chapa shares with us in *Mexican Cookery and Its Art*.

Emma Rizo.

Cinema

Film: The Three of Hearts

New film by Mexican director Felipe Cazals

Film-maker Felipe Cazals possesses his own distinctive cinematographic style. This style was still developing in his 1982 *Bajo la metralla* (Under the Shrapnel); in the controversial *Los motivos de Luz* (The Motives of Luz), 1985, however, it was already fully established.

Both of these movies, whatever their faults, were very ambitious works. But Cazal's most recent offering, *El tres de copas* (*The Three of Hearts*), was conceived with the deliberate intention of being no more than a minor piece — a pot-boiler, — albeit an honest and decently-made one. It was shot in three weeks at Mexico City's Churubusco Studios and on a few locations close to the city. A film-maker's lot in Mexico at the moment is difficult, unstable and

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haphazard, even for a director of such well-established credentials as Cazals. *El tres de copas* was undertaken to provide support for future projects of a more significant nature.

For his purpose, Cazals took up a script written some years ago by Xavier Robles, freely inspired by a Jorge Luis Borges short story, *La trusa* (*The Drawers*). Borges' fans will, however, recognize the original work only at the film's beginning. In its development, *El tres de copas* differs substantially from *La trusa*. Cazals, in his many substantial modifications of the script, has done away with several characters and situations, and has even introduced a new character of great importance to the plot.

El tres de copas tells the story of two brothers, Damián (Humberto Zurita) and Pedro (Alejandro Camacho). Damián and Pedro are comrades-in-arms and foster-brothers — first departure from Borges' tale, in which they are blood brothers — whose father (or fathers?) belonged to the St. Patrick Battalion, a group of U.S. Army Irishmen who fought on the Mexican side in the U.S.- Mexican War of 1847.

The movie starts as Pedro and Damián are drinking, gambling and wenching their way home to Nochistlán, Zacatecas, after the war against the 1862-64 French intervention. In one of their stops, Pedro takes up with Casilda (Gabriela Roel), and she comes on to Nochistlán as well, where the brothers intend setting up a business. Pedro loves Casilda; Damián gambles, drinks, dreams of Casilda and listens to her making love in the next room. The triangle, or the trio, has been established; and from that point



Gabriela Roel and Humberto Zurita.

Photo by Incine.