A Finding Aid to the John Weatherwax Papers Relating to Frida Kahlo and Diego Rivera, 1928-1988, bulk 1931-1933, in the Archives of American Art

Rosa Fernandez and Erin Corley

Funding for the digitization of this collection was provided by the Terra Foundation for American Art.

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Collection Overview

Repository: Archives of American Art
Title: John Weatherwax papers relating to Frida Kahlo and Diego Rivera
Date: 1928-1988
(bulk 1931-1933)
Identifier: AAA.weatjohn
Creator: Weatherwax, John M. (John Martin), 1900-1984
Extent: 0.4 Linear feet
Language: English
Summary: This small collection of scattered papers of American writer John Weatherwax (1900-1984) dates from 1928 to 1988 (bulk 1931-1933), and measures 0.4 linear feet. The papers document Weatherwax's relationship with Mexican artists Frida Kahlo and Diego Rivera. In 1931, John Weatherwax approached Rivera to illustrate his English translation of the Mayan story of creation, the *Popol Vuh*. Rivera agreed and produced twenty-four watercolor illustrations for the text. The papers contain Weatherwax's translation, "Seven Times the Color of Fire", as well as manuscript versions of two short stories he wrote about Diego Rivera and Frida Kahlo entitled "The Queen of Montogomery Street" and "Diego". Also found within the collection are correspondence, manuscripts and notes, printed materials, and photographs.

Administrative Information

Provenance

Seema Weatherwax donated her husband's papers to the Archives of American Art, Smithsonian Institution in 1988.

Alternative Forms Available

This site provides access to the papers of John Weatherwax relating to Diego Rivera and Frida Kahlo in the Archives of American Art that were digitized in 2009, and total 805 images.

Processing Information

Processing was completed and the finding aid written by Rosa M. Fernandez in July, 2002, and updated in 2009 by Erin Corley. The collection was digitized in 2009 with funding provided by the Terra Foundation for American Art.

Preferred Citation

Biographical Note


Weatherwax met Mexican muralist Diego Rivera and painter Frida Kahlo in San Francisco when the couple stayed with sculptor Ralph Stackpole in his studio on Montgomery Street. Rivera was there to work on a commission to paint a mural for the San Francisco Stock Exchange. At the time Weatherwax was working on an English translation of the ancient Mayan codex, *Popol Vuh*, and asked Rivera if he would provide illustrations for the manuscript. Although the translation was never published, Rivera agreed and produced twenty-four watercolor illustrations for the text.

Weatherwax revealed his admiration for Diego and Frida by writing a manuscript entitled "The Queen of Montgomery Street", a clever short story about Frida's and Diego's experiences in San Francisco. Probably written as a gift to the Rivera's, the central figures of "The Queen of Montgomery Street" where Diego as King and Frida as Queen. He also wrote a story entitled "Diego".

Scope and Content Note

This small collection of scattered papers of American writer John Weatherwax (1900-1984) dates from 1928 to 1988 (bulk 1931-1933), and measures 0.4 linear feet. The papers document Weatherwax's relationship with Mexican artists Frida Kahlo and Diego Rivera. In 1931, John Weatherwax approached Rivera to illustrate his English translation of the Mayan story of creation, the *Popol Vuh*. Rivera agreed and produced twenty-four watercolor illustrations for the text. The papers contain Weatherwax's translation, "Seven Times the Color of Fire", as well as manuscript versions of stories he wrote about Diego Rivera and Frida Kahlo, including one entitled "The Queen of Montgomery Street". Also found are several draft manuscripts of stories concerning Diego Rivera, which include "Diego", "Diego, Galka and Toby", the latter about art dealer Galka Scheyer's visit to Diego Rivera's studio in San Francisco containing references to the Blue Rider exhibition she organized in the early 1930s of the work of the artists collective, the "Blue Four" (Dar Blaue Vier).

Also found within the collection is scattered correspondence, including letters from painter, printmaker, and muralist Emmy Lou Packard concerning Diego and Frida, two telegrams from American novelist Upton Sinclair to John Weatherwax, and a letter from the Russian filmmaker, Sergei Eisenstein, to Rivera introducing Weatherwax. Additional manuscripts and notes, printed materials, and photographs are also found within the papers.
Arrangement

Missing Title:
• Series 1: Correspondence, 1928-1988 (Box 1, 5 folders)
• Series 2: Manuscripts and Notes, circa 1930-1971 (Box 1, 14 folders)
• Series 3: Printed Material, 1931-1987 (Box 1, 4 folders)
• Series 4: Photographs, circa 1930s, 1974 (Box 1, 3 folders)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:
  Artists -- California -- San Francisco
  Latino and Latin American artists
  Mayas
  Mural painting and decoration, American -- Foreign influences
  Mural painting and decoration, Mexican -- Influence

Types of Materials:
  Photographs

Names:
  Kahlo, Frida
  Packard, Emmy Lou, 1914-1998
  Rivera, Diego, 1886-1957
  Scheyer, Galka E.
  Sinclair, Upton, 1878-1968

Preferred Titles:
  Popol vuh
Container Listing

Series 1: Correspondence, 1928-1988

(Box 1; 5 folders)

Scope and Contents: This series includes scattered correspondence between Weatherwax and several publishing houses regarding the possible publication of his English translation of the Mayan codex, *Popol Vuh*, as well a copy of the contract between Diego Rivera and Weatherwax for the illustrations. Also found are letters from painter, printmaker, and muralist Emmy Lou Packard concerning Diego and Frida, two telegrams from American novelist Upton Sinclair to John Weatherwax, and a letter from the Russian filmmaker, Sergei Eisenstein, to Rivera introducing Weatherwax. A copy of a letter written by Frida Kahlo to Clara and Gerald Strang, Weatherwax's sister and brother-in-law is also housed in this series.

Box 1, Folder 1  Correspondence regarding the Popol Vuh Manuscript, 1930-1933, 1960
Box 1, Folder 2  Correspondence with Emmy Lou Packard, 1982-1988
Box 1, Folder 3  Miscellaneous Correspondence between Weatherwax and Others, 1928-1932, 1953, 1973-1975
Box 1, Folder 4  Letters to Diego Rivera from Sergei Eisenstein, circa 1930
Box 1, Folder 5  Letter from Frida Kahlo to Clara and Gerald Strang, 1931

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### Series 2: Manuscripts and Notes, circa 1930-1971

**Box 1; 14 folders**

| Box 1, Folder 6 | The Archer of Itza, circa 1971 |
| Box 1, Folder 7 | "Diego", circa mid-1900s   (multiple versions) |
| Box 1, Folder 8 | "Diego, Galka and Toby", circa mid-1900s (multiple versions) |
| Box 1, Folder 9 | "The Queen of Montgomery Street", 1930-circa mid 1900s Notes: (multiple versions) |
| Box 1, Folder 10 | "The Queen of Montgomery Street", 1930-circa mid-1900s (multiple versions) |
| Box 1, Folder 11 | "Seven Times the Color of Fire" (Draft One), circa 1931 |
| Box 1, Folder 12 | "Seven Times the Color of Fire" (Draft One), circa 1931 |
| Box 1, Folder 13 | "Seven Times the Color of Fire" (Draft One), circa 1931 |
| Box 1, Folder 14 | "Seven Times the Color of Fire" (Draft Two), circa mid-1900s |
| Box 1, Folder 15 | "Seven Times the Color of Fire" (Draft Two), circa mid-1900s |
| Box 1, Folder 16 | "Seven Times the Color of Fire" (Draft Two), circa mid-1900s |
| Box 1, Folder 17 | "Sun Tiger and Moon Tiger" (Draft One), circa 1930s |
| Box 1, Folder 18 | "Sun Tiger and Moon Tiger" (Draft Two), circa mid-1900s |
| Box 1, Folder 19 | Notes, circa 1930-1931 |
Series 3: Printed Material, 1931-1987

(Box 1; 4 folders)

Scope and Contents: Clippings from various Spanish and English language newspapers and magazines regarding Rivera and Kahlo's 1931 visit to San Francisco and other printed matter. Also found are reproductions of Rivera's watercolor illustrations he designed for "Seven Times the Colour of Fire".

<table>
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<td>Box 1, Folder 22</td>
<td>Reproductions of Diego Rivera Watercolors for &quot;Seven Times the Colour of Fire&quot;, 1960</td>
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Series 4: Photographs, circa 1930s, 1974

(Box 1; 3 folders)

Scope and Contents: Several sepia tint photographs of Diego Rivera and a Paul Juley photograph of Rivera with his wife Frida Kahlo at the studio of Ralph Stackpole in San Francisco. The photograph includes a handwritten dedication by Rivera to William Gerstle. Two photographs of murals by Diego Rivera, photographs of Rivera's watercolor illustrations he designed for "Seven Times the Colour of Fire", and photo negatives of the Juley photograph complete this series.

Box 1, Folder 24  Photographs of Diego Rivera and Frida Kahlo, circa 1931

Box 1, Folder 25  Photographs of Murals, circa 1930s

Box 1, Folder 26  Photographs of Diego Rivera Watercolors for "Seven Times the Colour of Fire", circa 1931, 1974

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