THE UNIVERSITY OF NEW MEXICO
ALBUQUERQUE, NEW MEXICO 87131

POLICY ON USE OF THESSES AND DISSERTATIONS

Unpublished theses and dissertations accepted for master's and doctor's degrees and deposited in the University of New Mexico Library are open to the public for inspection and reference work. They are to be used only with due regard to the rights of the authors. The work of other authors should always be given full credit. Avoid quoting in amounts, over and beyond scholarly needs, such as might impair or destroy the property rights and financial benefits of another author.

To afford reasonable safeguards to authors, and consistent with the above principles, anyone quoting from theses and dissertations must observe the following conditions:

1. Direct quotations during the first two years after completion may be made only with the written permission of the author.

2. After a lapse of two years, theses and dissertations may be quoted without specific prior permission in works of original scholarship provided appropriate credit is given in the case of each quotation.

3. Quotations that are complete units in themselves (e.g., complete chapters or sections) in whatever form they may be reproduced and quotations of whatever length presented as primary material for their own sake (as in anthologies or books of readings) ALWAYS require consent of the authors.

4. The quoting author is responsible for determining "fair use" of material he uses.

This thesis/dissertation by _________Amy Conger________ has been used by the following persons whose signatures attest their acceptance of the above conditions. (A library which borrows this thesis/dissertation for use by its patrons is expected to secure the signature of each user.)

NAME AND ADDRESS

__________________________________________________________
__________________________________________________________
__________________________________________________________
__________________________________________________________

DATE

____________________
____________________
____________________
____________________

7/76-500
Amy Conger
Candidate

Art History
Department

This dissertation is approved, and it is acceptable in quality and form for publication on microfilm:

Approved by the Dissertation Committee:

[Signatures]

Chairperson

Accepted:

[Signature]

Dean, Graduate School

27 April 1983

Date
Figure 26/128: Patio Arch in Zuno's House

a. ABE: GCB print, 23.0 by 19.0; titled on the verso: "Detail of Zuno's house."

In his Daybooks, Weston mentioned his work in Guadalajara: "More negatives were done in Guadalajara than in any other place. Work was concentrated. The museum furnished many. The new home of Governor Zuno also. This 'colonial' house represented a fortune. With splendid details,—as a whole it was not convincing."¹

This composition and the next three were all taken within a few feet of each other: the capital portrayed in Fig. 26/129 is that which can be seen on the right of the archway; the mosaic fountain represented in Fig. 26/130 is located immediately inside the arch; the mural depicted in Fig. 26/131 decorates the ceiling in a room across the patio. In comparison to the lengthy outings which Weston had taken before in order to make a few negatives, this type of work was, as he said, "concentrated."²

¹DBI, p. 183.
²Ibid.
a. ABE: GCB print, 19.0 by 22.0; on the verso, inscribed:
"Stone carving in Zuno's house
--/Drawing Xavier Guerrero/259."

b. ABE: GCB print, 19.0 by 22.0.
Figure 26/130: **Tile Fountain from Zuno's House**

a. **ABE**: GCB print, ca. 24.0 by 16.7; printing instructions were written on the verso as well as: "Tile niche in Zuno's house."

b. **ABE**: GCB print, ca. 24.0 by 16.7.
Figure 26/131: Mural from Zuno's House

a. ABE: GCB print, 18.5 by 19.3.
Figure 26/132: Tray from Uruapan
Painted with Flowers and Leaves

a. ABE: GCB print, 19.3 by 21.8;
Weston wrote on the verso:
"Batea de Uruapan—Antigua/
Fondo verde—flor central amarillo—/dos flores rojas y amarillas—
hojas/amarillas con mangos rojos—[Tray from Uruapan—antique—
green background—the central flower is yellow—two red and yellow
flowers—yellow leaves with red stems—]."

b. ABE: GCB print, 19.3 by 21.8; "N" was noted on the verso.

This tray most likely belonged to Governor Zuno since he used
it to illustrate a book on lacquer ware from Michoacán which he
wrote.¹

¹José Guadalupe Zuno, Las llamadas lacas michoacanas de
Uruapan no proceden de los orientales (Guadalajara: no publ., 1958),
no pag.
a. ABE: GCB print, 16.3 by 24.0; Weston wrote on the verso: "New bench in Zuno's house."

b. ABE: GCB print, 16.3 by 24.0; printing instructions were written on the verso as well as "Prop. Zuno."
Figure 26/134: Relief Sculpture of Deers in a Forest from Zuno's House

a. ABE: GCB print, 11.3 by 21.9;

on the verso, Brenner noted printing instructions and Weston wrote: "Zuno dining/Juan Hernandez."
Figure 26/135: Detail from the Door in Zuno's House Showing a Man Drinking

a. ABE: GCB print, 20.7 by 18.7;
   on the verso Westo wrote: "Detail Zuno's door--Drawing Xavier Guerrero--Execution Juan Hernandez."

b. ABE: GCB print, 20.7 by 18.7.

The multi-paneled front door of Governor Zunos's new house was designed by Weston's friend, the muralist Xavier Guerrero (see Fig. 22/21) who was working in Guadalajara then (Figs. 26/134-138). The actual sculptural work was executed by Juan Hernández.
Figure 26/136: Detail from the Door in Zuno's House Showing a Seated 'Guru'

a. ABE: GCB print, 18.8 by 19.0;
Weston wrote on the verso:
"Detail Zuno's door—Drawing by Xavier Guerrero—execution
Juan Hernandez."

b. ABE: GCB print, 18.8 by 19.0.
Figure 26/138: Detail from the Door in Zuno's House Showing Outstretched Arms

a. ABE: GCB print, 16.0 by 23.0; Weston wrote on the verso: "Detail for door in University—Guadalajara/Drawings by David Alfaro Siqueiros—/Execution Juan Hernandez."

b. ABE: GCB print, 16.0 by 23.0.

c. ABE: GCB print; an original print, like the two above, was cut into two pieces and cropped.

For a discussion of Weston's inscription on a, see Fig. 26/136.
Figure 26/139: Detail from the Door in Zuno's House Showing Two Oppressed Men

a. ABE: GCB print, 22.8 by 16.5.
b. ABE: GCB print; this print was cut in half and only the left portion could be located.
Figure 26/140: Detail from a Bench in Zuno's House Showing Men with Oxen

a. ABE: GCB print, 19.2 by 22.7; Weston wrote on the verso:
"Detail for back of bench in Zuno's house--/Drawing Xañññññ/ññññ-ññññ--Execution Juan Hernandez/ññññññññ [sic]; Brenner added:
"Sculpture, wood, modern."

b. ABE: GCB print, 19.2 by 22.7.

These two panels (Figs. 26/140-1) decorate the back of a bench which is today located in the study of Governor Zuno's house. Apparently, they were, as Weston indicated, designed by Xavier Guerrero.
Figure 26/141: Detail from a
Bench in Zuno's
House Showing
Revolutionaries
with a Flag

a. ABE: GCB print, 19.0 by 24.0;
   printing instructions were written on the verso.
b. ABE: GCB print, 19.0 by 24.0; an "A" was marked on the verso.

This photograph of one of the panels from the same bench
shown in the previous picture was first used by Ernst Gruening to
illustrate his book on Mexico which was published in 1928.¹ In 1929,
it appeared in Idols behind Altars and was titled "Children of
Revolution."²

¹Gruening, Mexico and Its Heritage, opposite p. 649.
²Brenner, Idols, fig. 105.
Figure 26/142: Angel from the Roof of the
Semanario in Guadalajara

a. ABE: GCB print, 10.0 by 8.5; noted
on the verso: "Detail of Museum
building 19--."

This figure of a polychromed
angel, about 120 cm. high, originally decorated the roof of the Semana-
nario para barones in Guadalajara, the school from which Governor
Zuno graduated. This building was gradually converted into the Regio-
nal Museum of Fine Arts.
Figure 26/143: Madonna and Child

Sculpture

a. ABE: OCB print, 23.7 by 17.5.
b. ABE: same as a.
c. ABE: same as a.

Today, this figure is part of the collection of the Museo regional de Guadalajara and it is probable that this is one of the works which Weston photographed there in August 1926 (see Fig. 26/128).
Figure 26/144: Mural by De La Cueva in the University of Jalisco in Guadalajara

a. ABE: GCB print, 23.5 by 19.0; printing instructions were noted on the verso as well as "Fresco 3 Stars."

b. UCR 33.79.17: GCB print, 24.0 by 18.8; "7 Three Stars Fresco" is written on the verso; from the ABE.

Weston was favorably impressed by these murals by Amado de la Cueva (1892-1926) and commented: "I thought them a splendid accomplishment, a synthesis of color and idea,—realism geometrically expressed."¹

He made his composition considerably more interesting than that of an ordinary copy photograph by showing the structure and proportions of the room and the way in which this particular painting related to the ceiling and to the side walls.

Brenner included this picture in Idols behind Altars as an example of Mexican mural art.²

¹DBI, p. 183.
²Brenner, Idols, fig. 104.
Figure 26/145: "Hand of Amado Galván"

a. ABE: GCB print, 23.2 by 18.3;  
a "c" was noted on the verso.

b. CC: GCB print, 23.8 by 18.0; on  
the verso, signed "Edward Weston/  
Carmel" and annotated by Charlot:  
"Hand Amado Galvan Edward Weston."

c. PC: P/P print, 23.5 by 18.0; signed on the verso.

This picture of the hand of the potter Amado Galván is one of the prints by Weston made during this period which reproduces most unsatisfactorily. In the original, the sky is slightly mottled and there are no pure blacks or whites, as the reproduction suggests. The simple form, the pot as an extension of Galván's hand, contains delicately separated values and a few highlights around the tips of his fingers, in the style of the work which he was doing in July 1926 in Pátzcuaro. This composition was illustrated in an article by Weston which was published in Mexican Life, allegedly in June 1926. It was also dated 1926 in his "Log." ²

Weston saw Amado Galván at least twice, in September 1925 and in August 1926.³ Because of the stylistic similarities with his work from the summer of 1926, especially the sensitive range of tonal gradations and the idea Weston portrayed of a symbolic, minimal form, I would contend that this composition was made in August 1926 and not in September 1925 and that the June issue of Mexican Life appeared a few months late.
A picture of Amado Galván also appeared in Dr. Atl's study of Mexican popular arts; his illustration, however, shows Galván seated against an adobe wall, totally divorced from anything to do with ceramics. ¹

Anita Brenner used this composition as the frontispiece for *Idols behind Altars* and it is the only example in her book in which she specified that the photograph was by Edward Weston. ⁵

Although this work is titled "Hand of Amado Galvan" in his "Log," it is listed in the catalogue for his show at the Los Angeles Museum in 1927 as "La Mano de la Ceramista [sic]." ⁶

³ DBI, pp. 128 and 189-90.
⁵ Brenner, *Idols*, fig. 1.
Figure 26/146: Pot with Painted Buildings

a. ABE: GCB print, 18.5 by 19.5; on the verso, inscribed "Tonala/Anita Brenner."

b. ABE: GCB print, 18.5 by 19.5; on the verso, Weston wrote: "Loza de Tonalá—Jalisco"; printing instructions were also noted there.

This style of ceramic painting as well as the motif comes from Tonalá, a small village on the outskirts of Guadalajara. An example of a similar pot, but against a white ground, had been published in Dr. Atl's study of Mexican popular arts.¹

Figure 26/147: Detail of a Carved
Bench from
Santa Rosa
in Querétaro

a. ABE: GCB print, 13.2 by 24.0;
Brenner noted printing instruc-
tions on the verso and Weston wrote: "Detail of wooden bench/
Querétaro—Santa Rosa."

After a twenty-four hour train ride from Guanajuato, Weston
arrived in Querétaro about August 26.¹ His description of his acti-
vities there would suggest that his photographic work in that city
dealt with church interiors and exteriors.²

¹DBI, p. 186. Edward Weston to Anita Brenner, 24 August 1926,
ABE.
²DBI, pp. 186-7.
Figure 26/148: Carved and Gilt Door with Three Circles from Santa Rosa in Querétaro

a. ABE: GCB print, 24.0 by 15.0; Weston wrote on the verso: "Querétaro--Templo de Santa Rosa/Puerta dorada [Querétaro--Church of Santa Rosa/Gilded Door]."

Weston mentioned in his Daybooks that he did a great deal of work in Querétaro. He specifically mentioned "sumptuously carved doors and confessionals, --altars splendid in gold leaf. . . ."1

1 DBI, p. 187.
Figure 26/149: Carved and Gilt Door with Fans from Santa Clara in Querétaro

a. ABE: GCB print, 23.5 by 18.5; on the verso, Brenner noted printing instructions as well as "Iglesia de Santa Clara--Queretaro Puerta dorada [Church of Santa Clara--Queretaro Gilded Door]."
Figure 26/150: Arch from Querétaro

a. Museum of Fine Arts, Boston
1981.21: GCB print, 7.5 by 9.0.
Figure 26/151: **Sculptural Details and Arches from the Second Floor of the Palacio Federal in Querétaro**

a. ABE: GCB print, 24.0 by 19.3; on the verso, noted "Palacio Federal--Querétaro."

b. ABE: GCB print, 24.0 by 19.3; printing instructions were written on the verso as well as "Detalle colonial Querétaro."

c. ABE: GCB print, 24.0 by 19.3; the numbers "20" and "18" were noted on the verso as well as "Palacio Federal--Querétaro."

Weston mentioned that the Palacio Federal had "noteworthy figures."¹ The only two photographs by Weston of this building, the ex-Convento de los Augustinos (see Fig. 26/152), show details of the sculpture and the architecture from the patio.

¹DBI, p. 186.
Figure 26/152: Sculptural Details and Arches from the First Floor of the Palacio Federal in Querétaro

a. ABE: GCB print, 23.7 by 17.0; printing instructions were written on the verso.
Figure 26/153: Scenes from the Choir Stalls in the Preparatoria

a. ABE: GCB print, 24.0 by 19.0; printing instructions were noted on the verso.

These seventeenth-century carved choir stalls by Salvador de Ocampo were originally located in the Church of San Augustín in Mexico City. By 1923, however, they had been moved to the Preparatoria. Anita Brenner noted in her diary that she and Edward worked there on Saturday, September 18, 1926.¹ Two illustrations of the same stalls were included in Romero de Terreros y Vinent's study of colonial art.²


²Romero de Terreros y Vinent, p. 101, figs. 36-7.
Figure 26/154: "The Flood" from the Choir Stalls in the Preparatoria

a. ABE: GCB print, 23.8 by 15.5; on the verso, labelled "31 [encircled] wooden carving of tree and figures."

b. UCR 33.79.3: GCB print, 23.8 by 16.2; on the verso, inscribed "31. Wooden Carving of tree and figures/775"; from the ABE.
These figurines, made during the Mixtec period from ca. 1300 until 1521, today are located in the Museo Nacional de Antropología y Historia in Mexico City. Since the rabbit is only 9.1 cm. long, Weston was working with miniatures. He arranged both of them so that they seemed to be looking up at him. The subtle light areas between them give some life and movement to the composition.
Figure 26/156: Aztec Serpent Head

a. ABE: CCB print, 23.2 by 19.1; titled on the verso: "Detail, Aztec sculpture."
b. CC: CCB print, no further data available.

On Wednesday, September 22, Weston photographed for Anita in the National Museum. She recorded it in her diary: "made the rounds in the museum. Edward and I worked there. Got the abstract serpent, the pumpkin, and that wonderful red grasshopper [Figs. 26/156-158]."

She eventually published this picture in *Idols behind Altars* where it was cropped slightly on both sides.²

¹ABJ, 23 September 1926.
Figure 26/157: Aztec Pumpkin

a. ABE: GCB print, 18.7 by 24.3;
   "18" was noted on the verso.

b. ABE: GCB print, 18.7 by 24.3;
   "Anita Br. Mexican" was written on the verso.

This monumental piece of sculpture has been reproduced frequently on postcards and in books about Mexican art. No other illustration of it has been found, however, which conveys drama, volume, and texture as effectively as does this composition by Weston.
Figure 26/158: Red Aztec Grasshopper

a. ABE: GCB print, 16.0 by 23.6.

Anita Brenner referred to this work specifically, like she did the two previous ones, when she mentioned that Edward and she had worked in the museum on September 22.
Figure 26/159: Rose Roland with Her Eyes Closed

No original print of this work has been located.

Rose Roland, a dancer and an amateur photographer, was the wife of the cartoonist and archaeologist, Miguel Covarrubias (see Figs. 26/160-161). Apparently, they knew Weston through Charlot and the Salas. On 23 September 1926, he noted in his Daybooks: "Later Covarrubias and Rose Roland came to see their proofs. Of Rose, I have one at least for myself. Miguel I should like to do again, but they leave for New York tomorrow. They are both very agreeable, jolly persons—I like them." One day in April 1928, quite by surprise, he received a check from him for $50.00 owed him since Mexico, probably for these pictures.

This is one of the last heroic heads made by Weston and, it seems, the first he had made since 1924 (Figs. 24/1, 11, 65, and 71). It does not, however, depend on a fleeting expression as the earlier ones did, but upon the shapes of the shadows. They have been used to accentuate her eyelashes, cheeks, and chin. The outline which can be traced from her ear to her chin to her other ear is compressed and repeated near her collar bone. The general effect makes Rose's head and shoulders resemble a flower bud on a strong stem.

Weston exhibited a portrait of Rose Roland at his show at the Los Angeles Museum in 1927; this work was eventually entered in his "Log" as "Rose Roland" and hung at the Museum of Modern Art in 1946.
as "Rose Covarrubias." It was eventually issued as a Project Print.  

1DBI, p. 192.
2DBII, p. 53.
3EW/EW, 1927; "Log," p. 191; W/N, n.d. [October 1945]; SCPP.
Figure 26/160: Rose Roland in a Tehuana Headdress

a. Helen Foresman Spencer Museum of Art, University of Kansas
71.339: P/F print, 17.8 by 23.8; inscribed "Edward Weston, Mexico, 1926."

An item numbered 170 appears on one of Anita Brenner's lists of photographs which reads: "Tehuana costume worn for church. Posed by Miss Rose Rolanda. Modern."¹

¹Untitled list, ABE.
Figure 26/161: "Miguel Covarrubias"

a. Phillips Gallery, N.Y.: GSB

print, 23.0 by 18.0; signed,
titled as above, and dated
1926 on the mount.¹

¹Phillips Gallery, N.Y., Prints and Photographs, November 22,
1979, Sale 250 (no publ., n.d. [1979]), no pag., item 333.
Figure 26/162: Scalloped Arch and Tile

Mosaic from the House
of the Marquesa de
Uluapa

a. ABE: GCB print, 24.0 by 19.0;
titled on the verso: "14 [encircled] wall de la Magresa."
b. UCR 33.79.20: GCB print; printing instructions were noted on the verso as well as "Casa de la Marquesa de Uluapa."

This corner with the scalloped arch and the eighteenth century tile mosaic was photographed on the second floor of the Casa de la Marquesa de Uluapa in downtown Mexico City. Nahui Olin (Fig. 23W/15) lived there at this time; today, the building is used as a textile warehouse.

Anita Brenner recorded the fact that Weston took photographs here on Saturday, September 25, 1926 (Figs. 26/162-164):

Took also some of the tile decorations of the Condes de la Cortina on 5 de Febrero 18 now up into apartments. Nahui lives there and has a most picturesque little Spanish house on the roof. Flowers, parrots, dogs, cats, art, a lot of sun and blue and other colored tiles in her patio and rooms. Wonderful place a little saccharine. Tina was enchanted.¹

These tile mosaics were also illustrated in Romero de Terreros y Vinent's study of colonial art.²

¹ABJ, 25 September 1926.
²Romeros de Terreros y Vinent, p. 161, fig. 77a
Figure 26/163: Tile Mosaic with Male and Female Figures from the House of the Marquessa de Uluape

a. WG (February 1980): GCB print, 18.8 by 22.0; titled on the verso "13 [encircled] Male & Female tiles."
Figure 26/164: Tile Mosaic of a Muse
from the House of the
Marquesa de Uluapa

a. ABE: GCB print, 24.0 by 19.0;
"tile mural/female" was noted
on the verso.

b. ABE: same as a.

c. UCR 33.79.19: GCB print, 24.0 by 19.0; "12 The Mural female" was
written on the verso; from the ABE.
Figure 26/165: Two Cut-out Figures

with Sheep

a. ABE: GCB print, 23.5 by 16.5;
inscribed on the verso: "2 [encircled] two figures w/ sheep Fig. 44."

b. ABE: GCB print, 23.5 by 16.5;
printing instructions were written on the verso as well as "two figures w/ sheep."

c. WG (February 1980): GCB print, 24.2 by 14.3; "2 [encircled] two Figures with Sheep/774" was noted on the verso.

In her diary, Anita described what they went through in order to obtain this photograph:

Saturday 25 Sept. 1926: . . . Jean, Edward, Tina and I went to take photos. . . . and went to the Church on Dolores where they have some wonderful paste board figures used to decorate on holidays. However, the 'citizen' in charge was most disagreeable and quite unreasonable. Go back Monday. . . .

Monday, Sept. 27. First thing this morning went to get photos of the decorative cardboard of the figures [sic] at the Church on Dolores. Having signed a most official paper with witnesses, to the effect that I had the authority, had seen, and had photographed said figures, we took them. . . .

She eventually included this photograph in her book, Idols behind Altars.  

1ABJ, 25 September and 27 September 1926.

2Brenner, Idols, fig. 46.
Figure 26/166: Clay Figure from Chupicuaro of a Woman

a. ABE: GCB print, 23.5 by 14.0;

printing instructions were written on the verso as well as:

Chupicuraro "gingerbread" votive figure—cut out of flat sheet of clay. Built up with little clay pellets "Pastillaje" noted for long, heavily slanted eyes, pronounced aquiline nose Western Mexico 500 B.C. Buff colored clay colored with red & white paint after firing.

b. ABE: GCB print, 23.5 by 14.0: "archaic figurine" was written on the verso.

Anita Brenner recorded in her journal that on September 27, after taking the previous picture, she "Worked all morning at museum with Edward took jewelry—Aztec—eryctil earrings, and the archaic things from Chupicuaro."¹

In 1929 this photograph was reproduced in Idols behind Altars.²

¹ABJ, 27 September 1926.
²Brenner, Idols, fig. 8.
Figure 26/167: Clay Composition

from Chupicuaro of

a Crib and a Baby

a. ABE: CCB print, 16.0 by 14.3.

b. ABE: same as a.
Figure 26/168: Two Seated, Clay

Figurines

a. ABE: GCB print, 18.0 by 21.0;

noted on the verso:

1—on right, modern figurine. Showing/survival of pure PreSpanish aesthetics. on left, figurine possibly also modern./(taken out of grave)—could be pre-Spanish.

b. ABE: GCB print, 18.5 by 9.5; the photograph was cut in half and only the right section has been located.
Figure 26/169: Silver Pistol

a. ABE: GCB print, 14.6 by 24.0; numbers were written in the margins of the recto and an identifying label was placed below the image; numbers were also noted on the verso as well as "Armería."

The label below the picture states that this eighteenth century pistol was from the Collection of the Museo Nacional although Anita did not mention it in her journal.
Figure 26/170: Woman with a Pitcher in a Landscape

a. ABE: GCB print, 23.5 by 17.0; titled on the verso: "6 [encircled] fresco in bar/pulqueria."
b. WG (February 1980): GCB print, 23.7 by 16.7; inscribed on the verso: "6 Girl with Pitcher/790"; from the ABE.

Anita did not accompany Weston when he went to shoot pulquerías for her and she did not mention it in her diary. Edward, however, recorded a runn-in with a middle-class, self-appointed, connoisseur of culture, "really quite a fifi," who was irate because he knew that they would use the pictures of pulquerías to ridicule Mexico. Weston also described his feelings, not about the art of photographing the murals, but about the art of pulquería painting itself:

October 1. Sunday, --Jean, Brett and I went pulquería photographing for Anita's book. I dreaded the day, --even the day before. The pulquerías are always in crowded sections; closed Sundays, yet in their shadow the habitués linger perhaps because some small side door may be ajar, or perhaps from habit.

It seemed difficult to find just the right ones to illustrate the point. One week a fine example is noted, the next week it is gone, --repainted or painted out, or covered with posters. These fine examples of popular art are treated with scant respect. Too, many new paintings are in bad taste! The "art of pulquería painting" is in decadence."

This gracious example of pulquería painting could have been made that day or it could have been made on an earlier occasion. It is typical of much of the work that was done since it also serves as an advertisement for the product being sold in the pulquería:
the woman, dressed almost like a Greek muse, holds a pitcher full of pulque and the agave plants from which the drink is made are carefully depicted in the field behind her. In his composition, Weston included a little of the architectural setting in the form of the thin gray borders which surround the picture on three sides.

\[1\] DBI, p. 193.

\[2\] For further discussion of Weston's photographs of pulquería murals, see the text, pp. 123-5 and Fig. 26/16.
Figure 26/171: "Mi prieta"

a. ABE: GCB print, 19.2 by 24.2;
titled on the verso: "5 [encircled] Mi Prieta [My Dark Lady]."

b. UCR 33.79.13: GCB print, 19.0
by 24.1; from the ABE.
Figure 26/172: Cupid and "12 centavos al litro"

a. ABE: GCB print, 22.5 by 17.0;
   printing instructions have been written on the verso.

b. CC: GCB print, 22.3 by 16.5;
   Charlot wrote "Weston" on the verso.

Weston used the backlighting in this composition to give a luminiscent quality to the edge of the sign that advertises pulque at twelve centavos a liter and to the edges of the two buildings included. Spatially, the arrangement he selected here is rather flat and disoriented and, therefore, the composition is somewhat dependent on the large, simple forms on the right to create an interest at least equal to that of the image of the fat, smiling cupid and the street sign on the left.

Anita Brenner illustrated this work in Idols behind Altars and titled it "The Loves of Cupid."¹

¹Brenner, Idols, fig. 45.
Figure 26/173: Woman Standing in Front of a Maguey Plant

a. ABE: GCB print, 22.5 by 19.0.
b. CC: GCB print, 22.7 by 19.0; on the verso, Charlot wrote: "Edward Weston."
c. GEH 68:041:1: GCB print, 24.0 by 19.0; apparently "58A" in noted on the print or the mount.

In this composition the forms are particularly substantial, especially that of the woman standing in front of the agave plant, and the surface of the mural, particularly deteriorated. The comparison of these two elements creates a spatial tension which Weston may have found appealing.

Several years later, he entered this picture in his "Log" as "58A Pulqueria, Mexico, D.F. 1926."¹

¹"Log," p. 2.
Figure 26/174: Pulquería Interior

a. ABE: GCB print, 19.0 by 23.7;
   noted on the verso: "Interior, note/row of glasses below/
   painting."

b. ABE: GCB print, 19.0 by 23.7;
   printing instructions were written on the verso as well as "Inter-
   ior of Pulqueria (drinking shop) wall painting and tissue paper
   decorations. Modern."

c. ABE: GCB print, 19.0 by 23.7.

Weston did a particularly effective job of denying space in
this composition. It is not possible to determine how far behind the
bar the mural is located and, in some cases, to differentiate between
painted imagery and tissue paper decorations.
Figure 26/175: Matador and Arena

a. ABE: GCB print, 19.2 by 23.5;
   "ll [encircled] Bullfight mural" was written on the verso.

b. CC: GCB print, 16.0 by 19.7;
   on the verso Charlot noted: "Pulqueria painting XX inc Mexico City ca. 1923/Edward Weston."

c. WG (February 1980): GCB print, 19.2 by 24.1; inscribed on the verso:
   "ll [encircled] Bullfight/Popular mural, modern."

Weston could have made this image on June 1 when he went out with Diego Rivera to take pictures for his article in Mexican Folkways since, on that occasion, he wrote: "I photographed brave matadores at the kill--" Other pictures of bullfighters were, however, definitely taken on that trip (see Figs. 26/23-24).

This composition appealed to Weston since he entered it into his "Log" as 31 Mi and selected it to be made into a Project Print. Possibly, it had a sustained interest for him because of the spatial ambiguities in it: the sky and the groundcover appear continuous from one panel to the other despite the corner; also, the friezes of Vitruvian scrolls and geometrical patterns at the bottom do not become as distorted and reduced in size as expected when they turn the corner. Visually, all of this tends to flatten the composition out and bring it forward, although the lettering and cornice on the upper left simultaneously emphasize the existence of the corner and the contra-
dictions of the spatial arrangement.

"Loc.," p. 153; SCPP.
Figure 26/176: "Pureza de su pulque"

a. WG (February 1980): GCB print,

22.8 by 18.8; titled on the verso:

"Ś [encircled] Painting of Pulcu-
ería [sic]"; from the ABE.

The phrase, "Pureza de su
Pulque," "Purity of Its Pulque," appears above the curtains in the
center of the composition. What appears to be a shrine to pulque
may have been culturally related to the fact that all of the churches
in Mexico had been recently closed by the government and mass was not
being held in the country.
Figure 26/177: "Charrito"

a. ABE: GCB print, 19.0 by 24.0; Brenner wrote on the verso: "Facade of drinking shop with murals."

b. CC: GCB print, 18.8 by 23.9; Weston noted on the verso: "8A 26" and Charlot added "Edward Weston."

c. Lunn Gallery, Washington D.C.: GCB print, no size available; initialed and dated on recto; signed, dated 1926, and titled "Pulqueria, Mexico, D.F." on print verso; from the Beaumont Newhall Collection.

d. Los Angeles County Museum 46.61.4: GCB print, 18.9 by 23.8; initialed and dated on the mount below the image; inscribed by Weston on the verso: "8A/26/Pulqueria, Mexico D.F./Edward Weston/1926/96 [encircled]."

e. CCP 76:010:029: GCB print, 19.0 by 24.0; immediately below the image, on the right, inscribed: "Edward Weston Mexico 1926" and, on the left, initialed and numbered "8/50"; from the Sonya Noskowiak Collection.

f. GEH 74:061:15: no further data available.

g. MOMA 454.41: GCB print, 23.7 by 19.0; signed and dated on the LR; on the verso, Weston noted: "8A/26/16/50/Pulqueria, Mexico, 1926"; this print was apparently made by Weston in 1941.

h. SI 4979: GCB print, 18.7 by 23.7; initialed and dated; apparently purchased from Weston after 1946.
This print by Weston has been exceptionally well received and respected. Although more prints were made of a few other pictures by Weston from Mexico, more examples of this work have been located than of any other. He included it in his "Log" as 8 A and showed it at the Morgan Camera Shop in 1939 and at his retrospective at the Museum of Modern Art in 1946. He also decided that it was worthy of being issued as a Project Print although it was never mentioned in the Daybooks or in his correspondence from Mexico which is available.

It was first published in Idols behind Altars in 1929 where it was poorly cropped: almost the entire section above "Charrito," that is, "Little Cowboy," was eliminated, including the man leaning out his window, fiddling with his bird cages. This figure offsets that of the seated man, sleeping, below; moreover, the graphics in this section counterbalance the light areas on the sidewalk and also emphasize the passing of time and the fact that these murals were not museum items but, instead, part of a vital and changing cultural element.

The painting of the cowboy with his glass of pulque and his horse, standing in a maguey field, happens to be the least accentuated factor in the composition. The most unusual is the tree trunk in the left foreground which, once noticed, changes the spatial plane of this picture significantly.

1. Maddow, after p. 64.
3. The "Log" indicates that more prints were made of Figs. 23M/26, 24/40, and 26/191.
4."Log," p. 1; MCSF; W/N, n.d. [October 1945]; SCPP.
5. Brenner, Idols, fig. 48.
Figure 26/178: "Un Rato"

a. ABE: GCB print, 19.0 by 23.5;
   an "x" was noted on the verso.

b. ABE: GCB print, 19.0 by 23.5;
   printing instructions were
   written on the verso.

c. CC: GCB print, 19.0 by 23.5; Charlot wrote on the verso: "Weston,
   Fonda [eating place] sign."

d. Sotheby Parke Bernet, N.Y.: GCB print, 18.7 by 23.5; titled on the
   verso: "Restaurant Sign, Mexico City."¹

This painting of a roosters' banquet decorated an eating place
in Mexico City. Its name means "A Little While," suggesting that it
may have had pretensions of being an early fast food distributor.

Although this picture is clearly an illustration, the negative
survived in Weston's "Log" as 31 Mi, "'Un Rato' Sign Mex. 1926."² It
was also used as an illustration in Idols behind Altars.³

³Brenner, Idols, fig. 47.
Figure 26/179: Butcher Shop Mural

a. GEH 74:061:137: GCB print, 7.7 by 10.6
Figure 26/180: Bottle Shaped Like a Siren

a. ABE: GCB print, 20.0 by 20.0; "63" was noted on the verso.
b. ABE: GCB print, 20.0 by 20.0.

On October 4, when Edward went out to photograph pulquerías, they went as far as the Shrine of Guadalupe in search of good examples. Although they did not find any there, the trip was not in vain, Weston explained:

For I bought a siren, to which I might apply these [adjectives, "fine, elegant, naive"] and more. She is of the same ware as my lion, black brilliant glaze, but gorgeously decorated, painted and gilded with flowers and leaves. She too is a pulque bottle, her tail the container, her head and waist the neck. On her shoulders are two great gilt roses and the lures the mariners to destruction with an orange and black guitar.¹

For Weston, this picture was a record of a toy that amused him; for Anita, it was an illustration of a certain style of folk art.

¹DBI, p. 94.
Figure 26/181: Colonial Jewelry

a. ABE: GCB print, 15.8 by 21.7.

On October 7, Anita mentioned in her diary that Edward took photographs that day in the National Museum of lacquer and jewelry.¹ Perhaps this is the picture of the jewelry to which she was referring.

¹ABJ, 7 October 1926.
Figure 26/182: Woven Basket and Plate and Four Little Horses

a. ABE: GCB print, 20.5 by 19.5; "16 [encircled] Straw basket plate and horses" was noted on the verso.

b. WG (February 1980): GCB print, 20.5 by 18.9; printing instructions were written on the verso as well as "16 Straw basket, plate and horses."

About October 12, Weston wrote Anita Brenner, asking her:

"Shall I use the little animals with group of baskets?" Apparently, he did; he composed an interesting and lively arrangement of these objects and one that also conveyed technical information about them. Although he used two groups of even numbered objects, he spaced them irregularly and gave depth and rhythm to the composition. He placed one of the horses far enough to the right to protrude beyond the plate and attract attention to the other animals, including those painted on the larger basket.

Dr. Atl included an illustration of six woven baskets in his study in which they were evenly illuminated and arranged in two horizontal lines of three against a dark background. This picture illustrates a style of technical photography oriented almost totally toward conveying data and not towards expressing anyone's reactions to or feelings about the objects being recorded.
1 Edward Weston to Anita Brenner, n.d. [probably 12 October 1926], ABE.

2 Dr. Atl, vol. 1, no pag.
Figure 26/183: Interior of a House in Xochimilco

a. ABE: GCB print, 24.0 by 19.5; printing instructions were written on the verso.

On Sunday, October 17, 1926, Anita Brenner mentioned in her journal that in the morning, she, Brett, and Edward had gone out to Xochimilco. The first thing that they did there was to take photographs, interiors, of the house of Manuel Noriega, an Indian boatman whom she knew.¹ This was probably one of them and she later published it in Idols behind Altars.²

¹ABJ, 17 October 1926.
²Brenner, Idols, fig. 32.
Figure 26/184: **Woman in a Native Costume, Dancing on a Hat**

a. **ABE: GCB print, 22.8 by 18.3.**

This picture, like the previous one and the next one, was probably also taken in Xochimilco on Sunday, October 17. In her diary, Anita mentioned that after taking interiors, they went to the house of the painter Coitia: "He had ready for us two beautiful girls all dressed in native costume."\(^1\)

\(^1\) **ABJ, 17 October 1926.**
Figure 26/185: Two Women in Native Costumes

a. ABE: GCB print, 23.5 by 18.7.
b. ABE: GCB print, 23.5 by 18.7; printing instructions were written on the verso.

This picture was probably taken on the same occasion as the previous one.
Figure 26/186: Woman Carrying a Jar on Her Head

   no further data available.
Figure 26/187: Woman in a Traditional Tehuana Costume

a. ABE: GCB print, ca. 23.7 by 18.5; printing instructions were written on the verso.

b. ABE: GCB print, ca. 23.7 by 18.5.
Figure 26/188: Back of a Woman

Seated on a Petate

a. ABE: GCB print, 19.0 by 24.0;
printing instructions were written on the verso.

Although this picture was not published in *Idols behind Altars*, it was included in a 1929 review of the book where it was titled "Grinding Maize"; the reviewer also explained that the woman was wearing a Tarascan costume which consisted of a pleated, red woolen skirt worn with a brightly colored, contrasting sash.¹

For Weston, however, the subject was another still life; the composition here was at least as meticulously arranged and the forms as thoughtfully considered as those of the peppers and shells he photographed when he returned to the United States.²

¹Christopher West, "The Ordeal of Mexico," *Travel* 54 (December 1929), p. 41.

²For further discussion of this print, see the text, p. 154.
Figure 26/189: Portal of the Chapel of San Felipe in Texcoco

a. ABE: GCB print, 19.7 by 24.0;

"Texcoco" and printing instructions were written on the verso.

On October 20, Weston wrote in his Daybooks that he had rented a Ford and had gone to Acolman and Texcoco to make a few more negatives for Anita Brenner. His description of his work in Texcoco seems to apply to this print and the next one:

This chapel in Texcoco is said to be the oldest on the American continent. It is strongly Mexican. Angels, which are delightfully unangelic, flitting over the portal, and on the church facade were sculptured Indians with plumed head dresses. The old padres may have watched the work with dismay and surely contempt—but they were wise to let them have their way.  

1DBI, pp. 196-7.
Figure 26/190: Facade of the Chapel of San Felipe in Texcoco

a. ABE: GCB print, 24.0 by 19.0; inscribed on the verso: "Stucco work on/early colonial chapel/in Texcoco, VALL[sic] near Mexico City./Photo Edward Weston/for A. B."
Figure 26/191: "Maguey, Texcoco"

a. CC: GCB print, 19.0 by 24.3;
on the right, below the image,inscribed: "Edward Weston/Mexico 1926"; on the verso, anno-
tated: "2 1/2 WHT Mat Blk Passe."

b. PC: P/P print, ca. 19.0 by 24.0; acquired from Fred Davis.
d. Argus Gallery, N.Y.: GCB print, 19.0 by 24.0; signed, dated, and
numbered 22/50 on the mount; on the verso, titled: "Maguey, Texcoco, Mexico."$^1$

On October 20, in his Daybooks, Weston explained that when they
were driving from Acolman to Texcoco (see Figs. 26/189-190), he stopped
beside the road: "I had always wanted to work with that most magnifi-
cent plant, the maguey--here on the highway was my chance. I took it.
But I hurried,--each hour was costing pesos."$^2$ He made it seem like
an easy task to have made a photograph as monumental as this one. It
was not, however, his first try. As early as February 1924, he wrote:
"Yet--I wished for my camera today. Those serrated stalks of the
maguey, their bold uncompromising leaves cutting the horizon, they
would make a fine jagged base to a typical Mexican sky."$^3$ A few months
months later, when he was in Tepoztlotlán over Easter, he noted:

Fascinating material to work with, the maguey, the organ cac-
tus in their stark severity; not easy to isolate however, and so,
after two hours wrestling with my problem, the boy suggested fresh
pulque which idea appealed. Five centavos worth each and we were refreshed with this agreeable mild intoxicant. So I once more attacked they maguey to honor the plant from which is fermented pulque, the plant and beverage so typical of this plateau.

Sharper and sharper I stopped down my lens, the limit of my diaphragm, f. 32, was not enough so I cut a smaller hole from black paper. How ridiculous a "soft focus" lens in this country of brilliant light, of clean cut lines and outlines,—of course, I should add, how ridiculous the "diffused" lens in any country.

Weston endowed the plant with a certain god-like quality; its stalks reach up into the sky, they bend forward, as if to worshippers, and they stretch over the hills in the distant background. He respected the role that the plant played in the society as well as the purity and expressiveness of its forms.

Hugo Brehme, also realized that is was an unusual manifestation of Mexico; he portrayed it by showing a native, standing in a field packed with agave plants, draining the fluid to make pulque. For him, it seems to have been a curious ritual that might appeal to Europeans.

Weston's composition was published almost immediately in *Mexican Folkways*. The print used for this purpose may have been that which he gave to Jean Charlot on November 9 since it has printing instructions written on the back of it.

He included this work in his show at the Los Angeles Museum in 1927; in 1929 it was published in *Idols behind Altars* and the next year, in an article on Weston's photography written by Armitage. It was also exhibited at the Morgan Camera Shop in 1939 and at the Museum of Modern Art in 1946. It was included in his "Log" as 6 C and he made at least twenty-five prints in his edition of this work, apparently the largest edition of any print from Mexico. Surprisingly, it was not included among the Project Prints.

2 DBI, p. 197.

3 Ibid., p. 50.

4 Ibid., p. 64.

5 Brehme, pl. 84.

6 Mexican Folkways, 2 (October-November 1926), p. 12.


8 EJ/ES, 1927; Brenner, Idols, fig. 3; Armitage, Touring Topics, no pag.

9 MC/ST; W/N, n.d. [October 1945].

10 "Log," p. 23.
Figure 26/192: "Casa de Vecindad," 1

a. GEH: no further data available.

Weston mentioned in his Daybooks that on October 20, he went early in the morning to this tenement and took at least eight negatives of the courtyard.2 Three pictures have been located (Figs. 26/192-194). Because of the specific pieces of laundry that are hanging on the lines and lying on the ground and because of the height of the sun and angles of the shadows, this must have been the first of these three to have been exposed. It is also the least complicated, the one in which the forms are the simplest, the composition is the clearest, and the human figures, the least conspicuous. It is probably the one which he exhibited at the Morgan Camera Shop in 1939; it is the only one which he entered in his "Log" and issued as a Project Print.3

A comparison of these three compositions reveals the subtle and significant ways in which he moved and tilted his camera. It also shows the extreme patience which he displayed waiting for the sun to rise, the shadows to diminish in size, and the light to become stronger—all of which he took for granted in his verbal description of the experience.

If Weston used the same camera and lens to make this picture as that which he used for Figs. 26/193-194, he must have either enlarged a detail from one of the negatives or rearranged his
lens elements. His actual tripod position did not vary by more than
a few feet (Fig. 26/192A). Fig. 26/192B is a picture taken of the
same courtyard early one morning in October 1980. It was made with
a 50 mm. lens on a 35 mm. camera, a normal camera-lens set-up. It
was also taken from the second floor but slightly to the north-east
of where Weston stood. Fig. 26/192C was, however, taken from the
ground floor only a few feet to the east of where Weston set himself
up on the floor above.

In his Daybooks, he explained what motivated him:

What probably are the last negatives I shall make for the
book I did Wednesday in a "casa de vecindad"--neighborhood house--

This was a community house, a sort of tenement house. A fine
old convent, converted to this more utilitarian purpose, admirably
served to house the obscure.

We met Goitia, a Mexican painter, in the patio of this place
the night before. He had promised to show us a typical casa de
vecindad. "I will have an organito there to play La Golondrina--
so the light will be perfect," he said! We found him sketching
the patio, though he could not have possibly seen it through the
wall of washing hung from a cobweb of ropes. The organ grinder
did not come but the "light" was made perfect by the collective
noise of cats and dogs, children laughing and crying, women gab-
bling and vendors calling. A great opportunity to do something for
myself,--this maze of ropes and festooned washing, the zigzag of
the cement community wash tubs--but the life? --how could I ren-
der that and retain definition, minute detail of objects near and
far, all fascinating and necessary?

The next morning I went early, I must "stop down"--the expo-
sure would be at least a second--it was a gamble. I waited for a
moment of arrested motion--I tried at least eight times. I think
from out the lot, one or two may join my collection.

Anita Brenner, who accompanied Weston on Tuesday, wrote down
in her journal how it came about and her impressions:

[Sunday] October 17, 1926: . . . Then we [Edward, Brett, and
I] went to Goitia's [house in Xochimilco]. He had ready for us
two beautiful girls, all dressed in native costume. We took that,
and also bits of his patio, which is rock and . . . nopales and
ducks and doves. He says he once had a dove like marble. He
loves the constant noises of his animals as he loves the constant
noises of one vecindad he painted. He says that when he painted it
there was an organ there playing "la Golondrina" and wants to
arrange for the organ to be there again when I go to see it.

Tuesday [October 19, 1926]: . . . Then Edward, Jean and I
went to see the vecindad which Goitia's painting. Goitia was
also there. It has indeed a fine drumming noise, all the varied
life of it.¹

Then, in Idols behind Altars, which she was working on at that
time, she recorded the following conversation with Goitia:

"You shall come with me tomorrow afternoon at five o'clock
to a house near the church of Our Lady of Soledad. It is a colo-
nial building that has become a tenement. At five o'clock there
is a certain warm smell in the air, and the murmur of doves. The
women have finished washing their clothes and these are hung all
across the patio to dry. There is a certain yellow coverlet that
hangs there and catches the light. I am working on a study of
this place, which will be the first of a series of four, each of
them a house like this in a way, but different."²

They were all impressed by the variety of noises found in the
courtyard, and Weston and Goitia, the visual artists, were also
impressed by the light. Reproductions of two pastels by Goitia of
two-storied tenement courtyards with wash hanging across them have
been located (Figs. 26/192D-E). Neither of them represents this parti-
cular patio unless he interpreted it very freely indeed. On the other
hand, Weston preferred to return to the same courtyard the next day in
the early morning, probably in order to take advantage of the light,
which tends to be soft and clear at that hour in Mexico City, and,
possibly, with the hope of finding less frenetic activity there then.

¹SCPP.
²DBI, pp. 197-8.
³MCSR; "Log," p. 153; SCPP.
⁴DBI, pp. 197-8.
⁵ABJ, 17 October and 19 October 1926.
Figure 26/192A: Author:

Plan of the Courtyard at San Antonio Tomatlán 10, Mexico City

The location from which each photograph was taken is indicated by its respective figure number or letter (i.e. Fig. 26/192B is represented here by B). Only Fig. 26/192C was taken from the ground floor.
This site is located just a few blocks away from the Cathedral in Mexico City. It was a startling and time-disorienting experience to find that in the fifty-four years that had passed since Weston photographed there, almost nothing had changed: the women washing could have been the same ones leaning over the tubs while he was exposing; only the direction of the clotheslines had been altered slightly and outhouses had been installed along the west wall.

This photograph was taken from the second floor of the courtyard with a 50 mm. lens on a 35 mm. camera.
Figure 26/192C: Author:

Courtyard at San Antonio Tomatlán
10, October 1980

This photograph was taken under the same conditions as the previous one except that the photographer was standing on the ground floor.
Figure 26/192D: Francisco Goitia:

Casa de Vecindad,
ca. 1926

1From a GCB print (24.4 by 18.8), ABE.
Figure 26/192E: Francisco Goitia:

Casa de Vecindad,
ca. 1926

\(^1\)From a GCB print (18.7 by 18.3), ABE.
Figure 26/193: Casa de Vecindad, II

a. University of California at Los Angeles, Special Collections, Coll. 98, Box 4, No. 17: GCB print, 19.0 by 23.7;
signed and dated on the right, below the image.
Figure 26/194: Casa de Vecindad, III

a. ABE: GCB print, 19.0 by 24.0; printing instructions were written on the verso.

Figure 26/195: "Jean Charlot"

a. CC: GCB print, 23.5 by 17.6; Weston signed it on the verso and added "Mexico 1926."
b. CC: GCB print, 9.7 by 7.1.
c. CC: same as b.
d. CC: same as b.
e. ABE: GCB print, 23.5 by 17.7; on the bottom of the mount, annotated: "To no mat, Blk pase"; on the verso, inscribed like in a; apparently given by Charlot to Brenner since he cited a poem in French and initialed it on the verso.
f. MOMA 237.74: GCB print, 23.5 by 17.8; on the LL of the recto of the mount, Weston titled it as above and on the LR, signed it, and added: "Mexico 1926"; on the verso, it was numbered 14 Po.

The artist, Jean Charlot (1898-1978), was perhaps the single person closest to Weston in Mexico. They saw each other frequently, admired each other's work, and shared tastes and experiences. In March 1924, Charlot had "sat" for Edward and he "photographed him while he sketched Tina." None of these pictures have been located unless Weston was referring to that one in which Charlot was sketching on Tina (Fig. 24/17). In early December 1924, he planned to photograph him also, and again, these have not been located.

Weston went to a farewell party given for him at Charlot's place in November 1926 and it was on this occasion that he gave him
a copy of his picture of the maguey plant (Fig. 26/193). It was the same evening that Charlot mentioned his portrait: "Jean was happy with the proofs, especially one head against a brick wall, a perfectly fine negative and a strong likeness."\(^4\)

Nine months later in a letter to Weston, Charlot remarked:
"I thank you very much for my portrait. The proofs are very beautiful."\(^5\) Possibly Charlot had not yet received the finished prints.

Weston exhibited a picture titled "Jean Charlot" at the Los Angeles Museum in 1927 and he also entered this portrait of Charlot against a brick wall in his "Log."\(^6\)

---

\(^1\) For more information on their relationship, see the text, p. 87.

\(^2\) DBI, p. 56.

\(^3\) Ibid., p. 106.


\(^5\) Jean Charlot to Edward Weston, envelope postmarked 15 August 1927, WE.

\(^6\) EW/BW, 1927; "Log," p. 191.
Figure 26/196: Corner of an Interior with Pottery

a. WC (February 1980): GCB print, 19.1 by 23.3; "28 Frieda's kitchen" is written on the verso; from the ABE.

b. ABE: no further data available.


Although it has not been possible to determine where this photograph was taken, it could not have been Frieda Kahlo de Rivera's kitchen, as has been proposed.\(^1\) There are no indications that Weston knew her until 1930\(^2\) and she would have been about sixteen at the time this picture was made. Moreover, it seems that she and Diego did not become friends until 1928.

\(^1\)Catalog 1978, Weston Gallery, p. 16.

\(^2\)DBII, p. 198.
So far no one has been found who recognizes this room but it has been established that it was not at the Rivera's, the Sala's, or at Weston's house. Whoever lived here was an admirer of Diego Rivera's work since a painting by him of a child hangs on the left wall; his earliest works in that style were done in 1926. Also, his painting "La Operación" from 1920 hangs on the left in the next room.

The collection of toys on display is similar to Weston's but not identical. The pair of dolls on the wall might be the same ones Weston photographed (Fig. 26/4), as might also be the vampire (Fig. 26/4), and the Pancho Villas (Fig. 26/5).

The most curious detail is the photograph of the early nineteenth century painting of Doña Tranquilina Vidrio de Leal by José María Mares (Fig. 26/198) which hangs on the end wall near the guitar. The original of this work, better known as the woman with the cigarette and the prayer book, is in the Regional Museum at Guadalajara. A photograph of it by Weston does exist (Fig. 26/198)—but it is a photograph of a photograph and not the same as the one decorating this room.
Figure 26/198: Photograph of a Photograph of Mares's Portrait of Doña Tranquilina Vidrio de Leal

a. ABE: GCB print, 23.4 by 14.4;
   "94" was written on the verso.

For further information on this print, see the discussion of the previous picture.
Figure 26/199: Monna's Geometrical Serape

a. ABE: GCB print, 15.5 by 23.5.

Ordinarily, photographs of two dimensional objects by Weston are not reproduced or discussed in this catalogue because the subject usually precludes Weston's intervention and personal expression. An exception was made in the case of this serape, however, because it shows certain facets of Weston's taste exceptionally well: the design of the serape appears orderly but, at the same time, unpredictable; it would seem impossible to program on a mechanical loom because of the irregularities in the pattern and, consequently, the imagination and whimsy of the weaver are present; as well, the values and tones reproduce effectively.

Moreover, Weston selected this serape to photograph; it was not put on a list for him of things to do or assigned to him. On June 28, he wrote Anita from Oaxaca: "Many things we have not done because our friends have better examples right at home in Mexico [City]. For instance the Salas have a Oaxaca sugar bowl finer than we have seen, a finer sarape, etc."¹

The fact that the serape belonged to Monna and Rafael is attested to by a snapshot of their bedroom that is dated September, 1925 (Fig. 26/199A).

¹Edward Weston to Anita Brenner, 28 June 1926, ABE.
Figure 26/199A: Monna Alfa:

Rafael Sala's and
Monna Alfa's
Bedroom,
September 1925

The serape seen on the
back wall here is the same one that Weston photographed for Anita
Brenner (Fig. 26/199).

\(^1\)GCB print, ca. 5.0 by 8.0, PC.
Figure 26/200: Monna's Flowered Sugar Bowl from Oaxaca

a. ABE: GCB print, 19.7 by 20.0; printing instructions were written on the verso and Weston identified it: "Sugar bowl from Oaxaca/cream background Flowers/red green yellow."

This is the sugar bowl which Weston mentioned in his letter from Puebla to Anita (Fig. 26/199). It belonged to Monna in 1926 and she still had it in May 1981.
Figure 26/201: "Revolution Petate"

a. ABE: OCB print, 16.5 by 24.5.
b. ABE: same as a.

This painted petate of troops entering a town must have delighted Weston because he saved the negative he made of it and eventually entered it in his "Log" with the above title.¹

In 1928, Anita Brenner's friend and employer, Ernst Gruening, published it in his book, *Mexico and Its Heritage* and described it as: "Revolutionists Entering a Town: A striking example of popular art. Artist unknown. It is painted on a piece of petate, or straw mat, 3 by 2 feet. Region of Tiaquepaque [Tlaquepaque], Jalisco."²

¹"Log," p. 105.
Figure 26/202: Kneeling Christ,
Dressed in a Robe
with Lace Cuffs

a. G. Ray Hawkins Gallery, Los Angeles: GCB print, 24.2 by 19.1.¹

¹Hawkins, A Few Fine Images, item 1539-C.
Figure 26/203: Helmet-Shaped Sculpture with Figures

a. ABE: GCB print, 23.8 by 18.0; "19 [encircled] Obsidian Piece"
   was written on the verso.

b. ABE: GCB print, 23.8 by 18.0;
   printing instructions were
   noted on the verso.

c. WG (February 1980): GCB print, 22.5 by 17.5; "19 [encircled] Obsidian Piece/791" was written on the verso; from the ABE.

Of a subject that was potentially prosaic, Weston created a composition that was more interesting than anyone should have expected—but because of his contribution, not because of the nature of the subject matter. He placed the object in front of a curve in a basenoard and illuminated the composition to emphasize the flatness of the wall and the reflectivity of the sculpture. He concentrated on the volume of the piece as well as the characteristics of the material from which it was made, on the latter to such a degree that it is possible to question if it is really obsidian, as the labels on prints a and c indicate.

He also took details of the five figures that decorate the object (Figs. 26/204-208).
Figure 26/204: Detail of a Sailor from the Helmet-Shaped Sculpture

a. ABE: GCB print, ca. 5.8 by 5.0; printing instructions were written on the verso.

b. ABE: GCB print, ca. 5.8 by 5.0; a "1" was noted on the verso.
Figure 26/205: Detail of a Carpenter from the Helmet-Shaped Sculpture

a. ABE: GCB print, ca. 5.8 by 5.0; printing instructions were written on the verso.

b. ABE: GCB print, ca. 5.8 by 5.0: a "2" was written on the verso.
Figure 26/206: Detail of a Soldier from the Helmet-Shaped Sculpture

a. ABE: GCB print, ca. 5.8 by 5.0; printing instructions were written on the verso.

b. ABE: GCB print, ca. 5.8 by 5.0; a "3" was noted on the verso.
Figure 26/207: Detail of a Bird Hunter from the Helmet-Shaped Sculpture

a. ABE: GCB print, ca. 5.8 by 5.0; printing instructions were written on the verso.
b. ABE: GCB print, ca. 5.8 by 5.0; a "4" was noted on the verso.
Figure 26/208: Detail of a Woman from the Helmet-Shaped Sculpture

a. ABE: GCB print, ca. 5.8 by 5.0; printing instructions were written on the verso.

b. ABE: GCB print, ca. 5.8 by 5.0; a "5" was noted on the verso.
Weston used the irregularity in the shape of the tray to give a little more energy to the overall composition. He was delighted with the scene and he haggled for half an hour over the piece before he finally purchased it for fifty cents. He described how thrilled he was by it:

We went from door to door in Tonalá in hope of finding something different; we always turned away disgusted,—except in just one hut—where, on the wall was sketched a delightful landscape. "Why don't you paint your dishes so!" we exclaimed. "I would like to, but we can sell only grecas [Greek motifs]. I must live," he said. Then I discovered in a corner a little dish, done in the same spirit, a gem! The theme was a tiger hunt. A ferociously funny tiger, two white clad hunters holding guns in impossible [positions], treed in trees whose dainty elegance presaged slight safety from the wild beast. In a corner two deers gambolled oblivious to the pending tragedy, prodigious butterflies fluttered, birds sailed in long lines, and a scared little rabbit jumped over stylized grasses in the foreground. I must have shown my delight and desire too plainly. It was not for sale! Only after waiting and pleading for half an hour did the dish become mine for a peso, which amount, large compared to prevailing prices, I did not begrudge.

\[1\textbf{DBI, p. 189.}\]
Figure 26/210: Tray Painted with a Farm Scene

a. ABE: GCB print, ca. 19.0 by 23.7; Weston wrote on the verso: "Batea de Quiroga--/Fondo verde/Casa blanca con techo rojo--/animales brown--muchacho blanco--perro color rosa [Tray from Quiroga--Green background/White house with red roof/brown animals/white boy/pink colored dog]."

b. ABE: GCB print, ca. 19.0 by 23.7.

c. ABE: same as b.

The description at the top of the pictures reads "Un Recuerdo de Cariño," "A Souvenir of Affection."
Figure 26/211: Broken Dish with a Seated Woman Comb- ing Her Hair

a. ABE: GCB print, 18.5 by 18.5; "4 [encircled] Broken plate" was written on the verso.

b. ABE: GCB print, 18.5 by 18.5.

c. UCR 33.79.10: CB print, 18.5 by 18.4; "4 [encircled] Broken Plate/784" was noted on the verso; from the ABE.

It would be consistent with Weston's taste if he had been pleased with this piece because of the way in which the artist worked the figure of the woman into the shape of the bowl and determined her activity accordingly. He might have also liked the way in which the rest of the space was filled with different colored triangles, circles, flowers, branches, and birds. He could have photographed it so that only a clean outline was depicted but, instead, he chose to make it more real, to give it more substance, by varying the illumination from one side to the other and by propping it on a vase, whose rim is just discernible, and by leaning it against a glass, the edge of which can be seen on the upper left, balancing the gap and the crack on the right.
Figure 26/212: Plate Painted with a Flower, Leaves, and Grapes

a. ABE: GCB print, 19.0 by 19.9;

Weston noted on the verso:
"Wooden batea [tray]."

b. ABE: GCB print, 19.0 by 19.9;

printing instructions were written on the verso.
Figure 26/2: Doll with a Basket on Her Back

a. ABE: GCB print, ca. 11.8 by 4.5; printing instructions were written on the verso; the figure was cut out around the edge.
Figure 26/214: Three Glass Toys

a. ABE: GCB print, 15.7 by 23.3.
b. ABE: GCB print, 15.7 by 23.3; "misc. arts" was noted on the verso.
c. ABE: GCB print, 15.7 by 23.3; ferrotyped.
Figure 26/215: Cut Glass Vase

a. ABE: GCB print, 23.3 by 19.0.
b. ABE: GCB print, 23.3 by 19.0;
   "cut ground glass" noted on
   the verso.
Figure 26/216: Painted Jar from Tonalá
Showing Two Men Penciling

a. ABE: GCB print, 24.0 by 18.0; Brenner wrote printing instructions on the verso and Weston noted: "Jar from Tonalá."

b. ABE: GCB print, 24.0 by 17.8.
Figure 26/217: Jar by Galván Showing a Horse and a Cow in a Jungle

a. ABE: GCB print, 24.0 by 15.7; Brenner wrote printing instructions on the verso and Weston noted: "Jar by Amado Galvan--Tonalá--Jalisco--"
Figure 26/218: Detail from the Jar by Galván Showing a Horse in the Jungle

a. ABE: GCB print, 23.5 by 19.0; printing instructions were written on the verso as well as "Detail from jar by Amado Galvan."

This picture was eventually used as an illustration in Idols behind Altars.¹

¹Brenner, Idols, fig. 30.
Figure 26/219: Bottle Painted with
Crowned Figures from
the Sea

a. ABE: GCB print, 24.0 by 18.8; a
  "10" and an "8" were noted on
  the verso.

b. ABE: GCB print, 24.0 by 19.2.

c. ABE: same as b.
Figure 26/220: Four Handled Jar from Guanajuato

a. ABE: GCB print, 23.5 by 18.3; on the verso, Weston noted: "Jar from Guanajuato."

b. ABE: GCB print, 23.5 by 18.3; a "7" and "Anita Brenner" were inscribed on the verso.

If it is true that Weston never took his camera out while he was in Guanajuato,¹ this picture was probably taken in Mexico City after his return from the second half of the trip.

¹DBI, p. 185.
Figure 26/221: Pitcher from Puebla

with Concentric Circles

a. ABE: GCB print, 22.8 by 18.5;
printing instructions were noted on the verso.
b. ABE: GCB print, 23.3 by 18.5;
"Tlascalap" was noted on the verso.
Figure 26/222: Glazed Pitcher Shaped

Like a Pumpkin

a. ABE: GCB print, 24.0 by 18.7;
   a "62" was noted on the verso.

b. ABE: GCB print, 24.0 by 18.7;
   "Anita Brenner" was written on
   the verso.

c. ABE: GCB print, 24.0 by 18.7.
Figure 26/223: Two Pitchers against a Woven Jute Surface

a. ABE: GCB print, 19.0 by 23.7; Brenner wrote on the verso: "6 [encircled] two pitchers."

b. ABE: GCB print, 19.0 by 23.7.

c. UCR 33.79.1: GCB print, 19.0 by 23.5; printing instructions were written on the verso as well as the same inscription that is on a; from the ABE.

Weston tried to make this composition as interesting as possible by placing the pitchers in profile so that their individual tilts might be appreciated and by emphasizing the varied textures: the woven jute on the back wall, the rough adobe bricks underneath them, the coarse, low-fired surface of the pot on the right, and the brilliant glaze of the carved one on the right.
Figure 26/224: Woven Plate and Black Pottery

a. ABE: GCB print, 18.3 by 23.7; "22 [encircled] straw plate/ and black pottery" was written on the verso.

b. WG (February 1980): GCB print, 18.1 by 23.3; printing instructions were written on the verso as well as the same inscription that appears on a; from the ABE.

Weston was working with the same type of pottery here as in the previous picture and, once again, he tried to liven the composition up by bringing together a few objects with different textures.
Figure 26/225: Five Baskets

a. ABE: GCB print, 12.8 by 23.8.

b. ABE: GCB print, 12.8 by 23.8;
   printing instructions were
   written on the verso.
Figure 26/226: Three Glasses and a Decanter

a. ABE: GCB print, 19.0 by 22.8.

b. ABE: GCB print, 19.0 by 22.8;
   printing instructions were written on the verso.
Figure 26/227: Woman Making

Tortillas

a. ABE: GCB print, 19.0 by 22.3.

Anita Brenner used this photograph but, instead of printing it, she gave it to a draughtsman to translate into a drawing (Fig. 26/227A). He respected the angle which Weston chose for this composition as well as the geometrical forms he created with light in the background.
Figure 26/227A: Unknown Artist:
"Tortillera"\(^1\)

\(^1\)Brenner, *Idols*, fig. 29.
Figure 26/228: Kneeling, Clay Figurine

a. ABE: GCB print, 22.3 by 17.8.
Figure 26/229: Figurine of a Seated Man
with a Prominent Spine

a. ABE: GCB print, 23.2 by 17.8.

b. ABE: same as a.
Figure 26/230: Seated Figure with a Vase

a. ABE: GCB print, 19.0 by 24.0.
Figure 26/231: Jar Shaped Like the Head of a Man

a. ABE: GCB print, 19.0 by 18.2; "A-53" was noted on the verso.
b. ABE: GCB print, 19.0 by 18.2..
c. ABE: same as b.
Figure 26/232: Clay Fertility Figure

a. ABE: GCB print, 13.3 by 7.7.

b. ABE: same as a.
Figure 26/233: "Ritual Dancer from Oaxaca"

a. ABE: GCB print, 22.3 by 15.0.

b. ABE: GCB print, 22.3 by 15.0:
   
   printing instructions were written
   
   on the verso.

Anita Brenner used this photograph, with this title, as an illustration for Idols behind Altars.¹

¹Brenner, Idols, fig. 34.
Figure 26/234: Five Clay Whistles

a. ABE: GCB print, 9.0 by 24.4.

This photograph was published in 1928 by Ernst Gruening in his book, Mexico and Its Heritage.

it was credited to Weston and titled:

Toys . . . like those unearthed near the great silent monuments in whose shadows Toltec children once played. Five clay whistles, two ancient, three contemporary. A. Colonial Period, found in Tzintzuntzan, Michoacán; B, C and D, bought in Tlaquepaque, Jalisco; E, Pre-Hispanic, found in Tzintzuntzan.¹

¹Gruening, Mexico and Its Heritage, after p. 88.
Figure 26/235: Silver Rooster, Standing.

a. ABE: GCB print, 15.3 by 21.9.
Figure 26/236: Silver Rooster, Attacking

a. ABE: CCB print, 16.4 by 20.2; printing instructions were written on the verso.

b. ABE: same as a.
Figure 26/237: Relief Sculpture of the Holy Child Christ by Manuel Martínez Pintao

a. ABE: GCB print, 21.0 by 16.6; a "48" was noted on the verso.
b. ABE: GCB print, 21.0 by 16.6.
c. ABE: same as b.

These four reliefs (Figs. 26/237-240) were executed by Manuel Martínez Pintao, a Spanish woodcarver who had been in Mexico since about 1895. He was a primitive artist and a religious man. Weston, who was very fond of him, called him "naïveté itself."¹

Edward was particularly impressed by the bastones, the canes, which he carved; he wanted one for himself and Pintao eventually gave him one.² Weston made portraits of him which he described as "rather intense characterizations."³

In the Daybooks and in Idols behind Altars, it was stated that he would not allow photographs to be made of his works; according to Anita, he believed that the wood and the workmanship could not be appreciated in a reproduction (even one of Weston's);⁴ according to Weston, he was "not holding to some principle, but just cussedly ob-stinate. He is at outs with 'Art'--'It does not pay--better to sit in a cool patio and thrum a guitar,' which is only the surface Pintao speaking in a crossgrained mood. He is one who could never do 'Art' for money--he creates because he has to."⁵

It is not clear if these pictures were finally made with
or without Martínez Pintao's acquiescence. Weston asked him about taking photographs for Anita's book on September 23. In the October issue of Forma this work and another, Fig. 26/240, were reproduced. Perhaps he had already seen them and was displeased because the illustrations were not as expressive as the originals.

1 DBI, p. 132.
2 Ibid., pp. 44 & 85.
3 Ibid., p. 49.
4 Brenner, Idols, p. 94.
5 DBI, p. 192.
6 Ibid.
7 "Dos relieves de Martínez Pintao," Forma, 1 (October 1926), pp. 30-1.
Figure 26/238: Relief Sculpture of the Virgin by Manuel Martínez

Pintao

a. ABE: GCB print, 23.2 by 14.5; a "49"
   and a "24" were written on the verso.

b. ABE: GCB print, 23.2 by 14.5.
Figure 26/239: Relief Sculpture of
"Jesus nuestro" by
Manuel Martínez Pintaco

a. ABE: GCB print, 22.5 by 16.0.
b. ABE: same as a.
c. ABE: same as a.

The child in the center, apparently represented by a photograph, is holding an unidentified object with a legend on it that states "Jesus nuestro," "Our Jesus."
Figure 26/240: Relief Sculpture of Christ in the Car of Olives by Manuel Martínez Pintao

a. ABE: GCB print, 17.0 by 21.0; printing instructions were written on the verso.
b. ABE: GCB print, 17.0 by 21.0.
c. ABE: same as b.
d. GEH 74:061:64: GCB print, 10.6 by 13.2.

Brenner published this photograph in Idols behind Altars. ¹

¹Brenner, Idols, fig. 24.
Figure 26/241: Carved Canes by Manuel Martínez Pintao (?)

a. GEH 74:061:151: GCB print, 14.7 by 10.5.

It is probable that these are the canes carved by Martínez Pintao which Weston admired and coveted (see Fig. 26/237). At any rate, they are objects which cannot be categorized within any known tradition of woodcarving in Mexico and certainly the primitive and expressive nature of the carving would have appealed to Weston.
Figure 26/242: Wooden Figures of a Man in a Hat and a Woman with a Basket by Mardonio Magaña

a. ABE: GCB print, 23.1 by 19.3.
Figure 26/243: *Wooden Figures of a Man*

*Offering a Bowl to Another by Mardonio Magaña*

a. ABE: GCB print, 23.3 by 18.0.
Figure 26/244: Wooden Figures of a Child and a Smiling Woman by Mardonio Magaña

a. ABE: GCB print, 19.2 by 22.0.
Figure 26/245: Three Chocolate Beaters

a. ABE: GCB print, 20.5 by 19.0; printing instructions were written on the verso as well as "20 [encircled] Chocolate Makers."

b. UCR 33.79.6: GCB print, 20.2 by 19.0; "20 [encircled] 3 Chocolate Makers/792" was noted on the verso; from the ABE.

It would be surprising if Weston were not familiar with Dr. Atl’s study on Mexican popular art and the illustration in it of four chocolate beaters, molinillos, in which the utensils were lined up one above the other, the space between them being equal, the top two facing one direction and the bottom two, the other. In extremely subtle ways, Weston avoided such a static layout. The background of his composition is delicately modelled and the corners given slightly more illumination than the center. The spacing between the objects is not quite equal. The two molinillos on the right cast light shadows which clearly accentuate their profiles and the third, to compensate, is slightly lighter in tone. The loose rings on the molinillos are resting at angles so the fact that they do have moveable parts is readily conveyed. Moreover, to enhance interest in this composition, Weston left the spectator wondering how these objects, if they really were suspended from a tack, were maintained in this radiating pattern since nothing which might support them is visible.
1 "Molinillos de Michoacán," Dr. Atl, vol. 2, no pag.
Figure 26/246: Four Brushes

a. ABE: GCB print, 18.0 by 21.7; printing instructions were written on the verso as well as "18 [encircled] Four brushes."

b. WG (February 1980): GCB print, 17.8 by 22.2; "18 [encircled] 4 Brushes/779" was noted on the verso.
Figure 26/247: Four Canes

a. ABE: GCB print, 24.3 by 13.0; printing instructions were written on the verso as well as "29 [encircled] Canes (brown)."

b. WG (February 1960): GCB print, 23.9 by 12.5; "Canes 29 [encircled]/786" was noted on the verso; from the ABE.

In his study, Dr. Atl published a reproduction of six canes from Apizaco. They were arranged vertically against a white background, without shadows or reflections; the thinnest was placed on the left, the stoutest, on the right. Instead of emphasizing the rectitude of the pieces, as Dr. Atl's picture did, Weston conveyed the fact that he found their irregularities, multiformities, and anti-production line qualities more appealing than their similarities. The former are, of course, the qualities which reflect the taste and craftsmanship of the individuals who made them.

1"Bastones de Apizaco, labrados y policromados," Dr. Atl, vol. 2, no pag.
Figure 26/248: Two Aztec Chairs

a. ABE: GCB print, 19.1 by 21.5; printing instructions were written on the verso as well as "two chairs."

b. WG (February 1980): GCB print, 18.6 by 21.5; "24 [encircled] Two Chairs/777" was noted on the verso.

A photograph of two similar chairs was also reproduced in Dr. Atl's study of Mexican popular arts. The picture illustrated there, however, does not include the rhythm, the textures, or the tonal subtleties of Weston's composition.

1 "Equipales de Sayula, Jalisco," Dr. Atl, vol. 2, no pag.
Figure 26/249: Sombrero and Sandals

a. ABE: GCB print, 19.0 by 24.3.
b. UCR 33.79.8: GCB print, 19.0 by 24.0; printing instructions were written on the verso as well as "12 Hat & Shoes"; from the ABE.

This photograph is discussed in the text, pp. 247-249.
Figure 26/250: Lacquer Tray Showing a Duel on Horseback

a. ABE: GCB print, 18.0 by 23.0;
   printing instructions were written on the verso.

b. ABE: GCB print, 18.0 by 23.0;
   Weston noted on the verso: "Batea df de Patzcuaro/Fondo amarillo--
   ramillitos azules y rojas--un caballo--color café otro blanco [Tray
   from Patzcuaro/yellow background--blue and red flower clusters--
   one horse is brown, the other, white]."
Figure 26/251: "Clay Bells" from Oaxaca

a. ABE: GCB print, 18.6 by 23.7.

b. ABE: GCB print, 18.6 by 23.7;
   "1 [encircled] 3 bells" was written on the verso.

c. WG (February 1980): GCB print, 18.5 by 24.0; printing instructions, illegible words and "Three Bells" were written on the verso; from the ABE.

To the best of my knowledge, this photograph by Weston has only been reproduced in one gallery catalogue and exhibited once, at the Los Angeles Museum in 1927 as "Campanitas [Little Bells]."¹ This is surprising to me since Weston had the negative, which he titled "Clay bells Oaxaca," and he entered it in his "Log,"² and also since it is one of the classic compositions by him which somehow exudes the feeling that it is not a recently discovered work. This may be largely because he used a gently modelled lighting and a carefully considered arrangement, as he had before (e.g., Figs. 26/3, 7, and 13). Dr. Atl, on the other hand, published an illustration of these bells from Coyotepec, a small town in the state of Oaxaca, that consisted of a line-up of three slightly varied bells against a plain, light background.³ The picture visually catalogues the juguetes but does not do honor to them the way Weston's does.

Weston also described verbally the pleasure which he derived from them: "With my meagre collection of Oaxaca juguetes I envy no
one's collection of 'modern' sculpture. The little bells of clay which tinkle so sweetly, are exquisitely elegant,—a great flare of skirt forms the base, which narrows to a swaying waist and to upstretched arms for the handle."


3"Los juguetes campanitas de Coyotepec, en barro cocido, de curiosa forma y sonido metalico," Dr. Atl, vol. 1, no pag.

4DBI, pp. 165-6.
Figure 26/252: Petate Doll on Horseback

a. ABE: GCB print, 19.0 by 8.0; printing instructions were written on the verso.
Figure 26/253: Swan Standing on a Plate

a. ABE: GCB print, 19.0 by 24.0.
b. ABE: GCB print; the swan has been cut out along the edge.
Figure 26/254: Painted Tile Showing a Boy Running

a. ABE: GCB print, 23.5 by 17.0.
b. ABE: GCB print, 23.5 by 17.3.
Figure 26/255: Glass Peacock

a. ABE: GCB print, 17.0 by 21.5.

b. ABE: GCB print, 17.0 by 21.5; printing instructions were written on the verso.
Figure 26/256: Carved Clay Gingerbread Man and Grotesque Figurine

a. ABE: GCB print, 19.3 by 23.5; "23 [encircled] two carved pottery figures" was noted on the verso.

b. ABE: GCB print, 19.3 by 23.5; "A. B." was noted on the verso.
Figure 26/257: Five Combs Made of Shell (?)

a. ABE: GCB print, 19.0 by 24.3; printing instructions were written on the verso.
b. ABE: GCB print, 19.0 by 24.3.

Weston gave a certain animation to this picture of five combs by lighting them from below, emphasizing the high key tonal nature of the arrangement, and by printing it on a semi-glossy paper. The barely separated values reproduce poorly.
Figure 26/258: Lead Soldiers and Indians

a. ABE: GCB print, 9.0 by 23.3;
  printing instructions were noted on the verso.

b. ABE: GCB print, 9.0 by 23.3;
  different printing instructions were written on the verso.

Anita Brenner reproduced this photograph in Idols behind Altars and titled it "Lead Soldiers from Guadalajara."¹

¹Brenner, Idols, fig. 4.
Figure 26/259: Five Death Scenes

a. ABE: GCB print, 8.6 by 24.0; printing instructions were noted on the verso.

b. ABE: GCB print, 8.6 by 24.0.

These figurines from Guadalajara were probably made to celebrate the Day of the Dead and they communicate an aspect of the Mexican cultural personality which Weston had not dealt with before. Fig. 26/259A seems to be an enlargement made from the center of this negative.
Figure 26/259A: Two Death Scenes

a. ABE: GCB print, 14.3 by 23.1; "A. B." was noted on the verso.
b. ABE: GCB print; the print was cut in half and only the left part has been located; a "75" was written on the verso of it.

This print seems to have been made from an enlargement of the negative which Weston used for Fig. 26/259.
Figure 26/260: Four Candy Birds on a Serape

a. ABE: GCB print, 13.0 by 23.5;
"Candy birds, Oaxaca" was written on the verso as well as printing instructions.
Figure 26/261: **Three Round-Bellied Pots with Handles from Michoacán**

a. ABE: GCB print, 15.5 by 24.3; "3 Loza de Tzintzuntzan Moderna [Tarascan] 12 [encircled]

[3 Pottery from Tzintzuntzan, Modern Tarascan]" was written on the verso.

b. ABE: GCB print, 15.5 by 24.3; printing instructions were noted on the verso.

Once again, Weston created an interesting composition out of three similar objects by using reflections, differing textures, subtle tonalities, and varied focus. Placing them just slightly out of alignment in relation to each other and to the tiles on the table top as well as allowing the two sides of the table to cut diagonally behind the pots contributed significantly to what could have been merely a static, visual inventory or line-up of ceramic ware.
Figure 26/262: "Caballito al Troya"

a. ABE: GCB print, 24.3 by 19.3.
b. MWSC: P/P (?) print, 24.3 by 18.9;
   signed, dated, initialed, and num-
   bered 3/50 on the mount; dated,
   titled as above, and identified
   as "19-J" on the verso.

Monna Alfau recalled that the lacquered boxes from Olinalá
and the little horse in this picture, Little Horse of Troy, had been
hers.¹ The upper box was the same one that Weston used in "El Vicio
y la Virtud" (Fig. 25M/38).

He exhibited a photograph titled "Cabillito [sic]" at the Los
Angeles Museum in 1927² which could have been this picture, or Fig. 24/
60, or still another that has not been located.

¹Interview with Monna Alfau, 2 May 1981.
²EW/EW, 1927.
Figure 26/263: Ceramic Duck Painted
with Flowers and
Leaves from Tonalá

a. ABE: GCB print, 19.0 by 23.2.
b. ABE: same as a.
Figure 26/264: Water Bottle in the Form of a Duck from Patzcuaro

a. ABE: GCB print, 16.8 by 23.7; "Colima" was noted on the verso.

b. ABE: GCB print, 16.8 by 23.7.

c. ABE: same as b.

Obviously Weston had an affinity for ducks (see Fig. 26/263) as well as horses. Like the flowered duck from Tonala, this one was placed at a slight angle away from the camera plane so that it seems to be looking up at and evaluating the state of mind of the photographer. Perhaps this is part of what appealed to Weston.

He described this animal specifically and his excitement over purchasing it in Patzcuaro: "That night we overslept, and Rene [d'Harnoncourt] beat us to the market, returning in triumph with a water bottle,—a fat round bottle duck,—a gem in red clay. Leaving coffee half finished, I scurried to the plaza and bought one,—the last, for myself."¹ He also mentioned it in a letter to Anita Brenner: "Purchased a marvellous botellon [sic, big bottle] of a duck in Patzcuaro—from Tzintzuntzan. Shipped them home from there, but photographed first in case of breakage."²

¹DBI, p. 172.

²Edward Weston to Anita Brenner, 2 August 1926, ABE.
Figure 26/265: Water Bottle in the Form of a Llama from Oaxaca

a. ABE: GCB print, 19.0 by 20.5; Brenner wrote on the verso:
   "Popular sculpture, pottery, modern."

b. ABE: GCB print, 19.0 by 20.5; "Modern--Bought in Oaxaca," illegible words, and printing instructions were written on the verso.

Weston was also delighted with this animal resembling a llama which he purchased in the market at Oaxaca. He referred to it as "A fine water-bottle--an animalito" in a letter to Anita Brenner.¹

In his own Daybooks, he described it more at length:

Besides the pottery purchased in the market, I bought an animal water-bottle from an antique dealer—though the piece was modern—which is quite as fine an expression as any prehispanic piece I've seen. It is of red clay. Water is poured into the body, which forms the container, and pours out from the open mouth. The neck of this bottle, which is the animal's neck, rears up stiff to meet the handle, curved over the bottle. Braced legs perfectly conform with the reared up neck and form a solid convincing base. This is major art.

¹Edward Weston to Anita Brenner, 26 June 1926, ABE.
²DBI, p. 167.
Figure 26/266: "Cosas de Barro"

a. ABE: GCB print, 15.5 by 23.4; "A. B." was noted on the verso.

b. ABE: GCB print, 15.7 by 24.0.

A negative was entered in Weston's "Log" as "25 J Clay group animals 1925";¹ this, however, was a reference to Fig. 25M/34 and not to this work.

Weston could have purchased this varied assortment of "clay things," as he called it in Spanish, on his trip from Oaxaca to Guadalajara; there are no indications, however, of where the picture was made.

Although this photograph is a delight because of the way he arranged the animals by virtue of their individual personalities and illuminated them accordingly, he did not mention it in the published Daybooks, even though he exhibited it in 1927 at his show at the Los Angeles Museum.² Charis Wilson recalled that this was the title by which he referred to this composition.³

¹"Log," p. 105.

²EW/BW, 1927.

³Conversation with Charis Wilson, 10 December 1980.
This composition must have been photographed after Weston returned to Mexico City at the end of August since the bird had been purchased about a month earlier in Pátzcuaro and the fish, about two months earlier in Oaxaca. He considered them both treasures and he mentioned them both in his Daybooks. After describing the duck shaped water bottle (Fig. 26/264), he wrote: "Later I purchased a bird,—a transfigured gourd: Now I no longer envy Paul for his (see Figs. 24/85-86 and 26/8)." He used the fish in other compositions (Fig. 26/268 and 268A) and described it in more detail:

The same dealer [who sold the llama shaped water bottle] sold me a fish,—a painted gourd, the like of which I have never seen. Nature attended to the form, but some Indian, noting her incomplete effort, decided to "gild the lily." Nature never created such a funny fish, with great, round, surprised eyes, a tiny, silly nose stuck on a jolly fat body. A most perfectly logical tail helps him to buffet the waves. He is scaled all over, excepting his red checkered belly. Minor art—excellently conceived."

1 DBI, p. 172.
2 Ibid., p. 167.
Figure 26/268: Fish on a Serape

a. WG (February 1980): P/P (?) print, ca. 19.0 by 24.0; signed and dated on the mount and initialed and numbered 3/50 on the verso.

This is the same fish, now swimming in a sea formed by the serape, that was used as the subject for the previous picture and for the next one. Since Weston issued it as an edition, it is probably the negative for this print that was entered in his "Log" as "5 J Fish gourd 1926."¹

¹"Log," p. 105.
Figure 26/268A: "Cats and Juguete"  
1944¹

This photograph, taken about eighteen years later, shows that Weston continued to prize some of his treasures from Mexico. It may be determined someday that he related to his juguetes in Mexico in much the same way that he related to his cats years later.

¹Taken from a slide in the Beaumont Newhall Library, Santa Fe, NM.
Dr. Atl, the Nahual pseudonym for Gerardo Murillo (1875–1964), was an art historian and critic, a participant in the Revolution, a muralist, a painter, a poet, and a volcanologist. Weston described him as a "unique personality." In November 1923, Weston told Dr. Atl that he would like to do his portrait when they visited him at the ex-Convent of la Merced where he lived: "I should like to photograph you here, Doctor." 'All right.' Dr. Atl's 'all right' is part of him." These pictures have not been located nor has the site where Dr. Atl is actually standing.

The poem written on the wall behind him is dated 1925 and, in English, reads:

So much thinking
Has terrified me
And I have not been able
To stop it--then
I have seen myself
With an authority--
That I have never
Conquered
For--love--
You have filled some
Hours--love the
Hours of life—youth
Pain only you you
Would stay with my
Life until only
My cadaver
Remains—

1925

This portrait, however, is consistently dated 1926: in Armitage's second book on Weston, in his own "Log," and when it was exhibited at his retrospective at the Museum of Modern Art in 1946. It is strange that a poem from the year before would be written on the wall behind him but perhaps it was a left-over and had been written with the wax crayons which he supposedly made himself and called "Atl colors." Moreover, the poem which is recorded in this photograph does not appear in the single published book of poetry by Dr. Atl.

If this portrait was done in 1926 and not in 1925, it was probably made before April since the last two entries in the Daybooks which mention him, from April and August, show that Weston was displeased with him and apparently Weston did not do portraits of people with whom he was at odds.

Although this is one of Weston's better known portraits from this period, few original prints of it have been located. He did, however, choose to exhibit it at his show in 1927 at the Los Angeles Museum and to make it into a Project Print as well as to disseminate it as much as any of his works.

---

1DBI, pl. 30.
2Christie's East, N.Y., May 4, 1972, lot 240A.
3DBI, p. 98.
4Ibid., p. 32.
In Spanish, the poem reads: "Me he aterrorizado de tanto pensar/ y no he podido impecar--/dirlo--entonces/me he visto/con un dominio--/que yo nunca había/conquistado--/por amor--/Chal's llenado algunas/horas--amor las/doloras de vida--juventud/dolor--solo tu te/quererías con mi/vida hasta que/solo queda mi/cadaver--/1925."


9 DBI, pp. 157 & 189.
10 EW/BW, 1927; SCPP.
Figure 26/270: Cloud Shaped Like an Isthmus\(^1\)

a. GEH 8450-6: F/P print, no data available about size; the accession card states: "Cloud, Mexico, 1926."

Although the Daybooks suggest that Weston was more interested in cloud formations in 1923 and 1924, he was still photographing them in 1926 (Fig. 26/107), although it seems that only two were recorded in his "Log" from that year.\(^2\) The concerns with simplified form and pure abstraction seen in this composition, however, suggest that it might have been made in 1926.

\(^1\)Flame, p. 16.

\(^2\)"Log," pp. 25 & 129.