



## CONTENTS

PRESIDENT'S FOREWORD 7

ACKNOWLEDGMENTS 9

INTRODUCTION 11

*Frida Kahlo: Her Home and Garden, Her Art and Life* 15

ADRIANA ZAVALA

**PLATES** 40

MIA D'AVANZA AND JOANNA L. GROARKE

*The Evolution of the Casa Azul: A Pictorial Essay* 71

JOANNA L. GROARKE

*Frida Kahlo's Garden at The New York Botanical Garden* 81

KAREN DAUBMANN

*Gardens and Landscapes of Frida Kahlo's Mexico* 89

KATHRYN E. O'ROURKE

*Creating the Illusion of the Countryside:  
Post-Revolutionary Mexican Suburban Domestic Gardens* 107

ROBERT BYE AND EDELMIRA LINARES

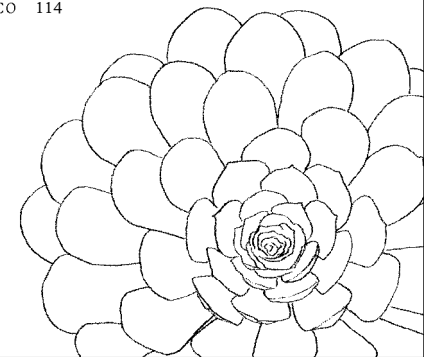
SELECTED GARDEN PLANTS OF CENTRAL MEXICO 114

CHRONOLOGY 116

NOTES 121

SELECTED BIBLIOGRAPHY 126

CONTRIBUTORS 127





## FOREWORD

Frida Kahlo (1907–1954) is revered as one of the most significant artists of the 20th century, and an international symbol of Mexican and feminist identity. What is less known is that she also had a keen appreciation for the beauty and variety in the natural world. The New York Botanical Garden is presenting *Frida Kahlo: Art · Garden · Life*, the first solo exhibition on Kahlo in New York City in more than 25 years, to reveal the beauty of her garden at her childhood home and its connection to her significant body of art.

The exhibition in the Enid A. Haupt Conservatory features the garden at the Casa Azul (Blue House), which she expanded and decorated together with her husband, Mexican muralist Diego Rivera (1886–1957). Fourteen of Kahlo's original works are on display in the LuEsther T. Mertz Library's Rondina and LoFaro Gallery. A rich suite of programming complements the Conservatory and Library exhibitions, including a poetry walk and poetry readings, film screenings, festival weekends, and live traditional Mexican music performances. In Everett Children's Adventure Garden, young visitors can explore the art—and science—of Mexican cooking. Visitors may also enjoy a new mobile phone experience produced in collaboration with the Museum of Modern Art, where they can create their own Kahlo-inspired masterpieces and explore a Mexican plant tour on grounds.

For their important contributions in helping to present this exhibition, I wish to thank numerous individuals: Adriana Zavala, Curator, who accepted the challenge of bringing Kahlo to life in a botanical garden; Scott Pask, the designer of the exhibition in the Conservatory; Alice Quinn, Executive Director of the Poetry Society of America, the Garden's longtime partner in themed poetry walks and readings in conjunction with special exhibitions; the lenders of the paintings, Col. Museo Dolores Olmedo, Xochimilco, Mexico; the Harry Ransom Center at the University of Texas at Austin; Juan Coronel Rivera; the Museo de Arte Moderno, Mexico City; numerous private collectors; and the public and private funders without whose support *Frida Kahlo: Art · Garden*



## Frida Kahlo *Her Home and Garden, Her Art and Life*

ADRIANA ZAVALA

From 1939 until her death in 1954, Frida Kahlo's primary residence was her family home in Coyoacán, a tranquil town 10 kilometers south of Mexico City. Known as the Casa Azul (the Blue House) for its vivid indigo walls, the home is now the Museo Frida Kahlo. While the layout and the objects contained therein preserve her imprint, when it opened as a museum in 1958, the home had undergone a curatorial process overseen by Kahlo's friend the poet Carlos Pellicer.<sup>1</sup> Nevertheless, during her life there, the house expressed Kahlo's penchant for collecting things that amused and delighted her, and that had deep meaning—personal, political, nationalistic, and spiritual. She collected things with great spontaneity, but she also arranged and displayed them with the utmost care. Over the years, she renovated, expanded, and transformed the house and garden to express her wide-ranging tastes as well as her cultural commitment to Mexico. The home, garden, and the collections they housed are inextricable from the creative lives of Kahlo and her husband the muralist Diego Rivera, and they played a clear role in Kahlo's painting (fig. 1).

Over the course of her life, Kahlo amassed a collection of tens of thousands of objects. Some appear to have been collected by Kahlo and Rivera in an ad hoc or organic fashion, others were gifts from friends and lovers, and many reveal a high degree of intention (fig. 2).<sup>2</sup> Among them were larger-than-life-sized paper-mâché Judas figures created for Holy Week, tiny dolls made of silk swatches with yarn hair, and humble figures made from woven palm frond; miniature ceramic *ollas* (rustic cooking vessels) and tiny porcelain tea sets; jeweled rings,

Fig. 1. Nickolas Muray, *Frida Leaning on Sculpture by Mardonio Magaña*, Coyoacán, 1939. Nickolas Muray Photo Archive

In 1939, Hungarian photographer Nickolas Muray took a series of portraits of Kahlo at the Casa Azul. Here, she leans on a stone sculpture by Mardonio Magaña representing a peasant woman whose rough features contrast with Kahlo's delicate appearance. The crown of bougainvillea flowers in her hair was probably plucked from the vine in her garden.

Fig. 10. Guillermo Kahlo, *Rivera's Studio*, 1930. Museo Frida Kahlo

This photograph, inscribed "Happy New Year! From Guillermo Kahlo and Co., Coyoacán, December 25, 1930," shows the living room transformed into Rivera's painting studio. Rather than an oriental rug, a simple *petate* made from woven palm frond covers the floor. The sparse furnishings include two rustic *equipal* chairs made of slatted wood and pigskin, two low wood tables, two easels, and wood shelves holding pre-Hispanic antiquities.



Columbian era. Like nearby Coyoacán, San Ángel preserved several landmark 17th-century buildings and, by the 1930s, was being incorporated into the city (fig. 11). Still, the appearance of O'Gorman's modernist creation was jarring in this neighborhood of colonial buildings.

Although the two structures that comprise the complex—one Mexican pink, the other indigo blue—share similarities, and are today described as *casas gemelas*, or "twin studios," as if they pertained respectively to Rivera and Kahlo, in fact the blue structure was considerably smaller and contained the couple's shared domestic unit. As originally conceived, the pink building was more public and included Rivera's studio and office where he met patrons, sold his



Fig. 11. San Ángel home. Museo Frida Kahlo

The complex designed for Rivera and Kahlo by their friend, the architect Juan O'Gorman, in 1931 in the San Ángel suburb of Mexico City. Today, the structures house the Museo Casa-Estudio Diego Rivera y Frida Kahlo. A distinctive feature of the complex is the fence of vertical organ cacti surrounding the property. Cacti fences such as this could be found in rural villages and humble ranches but were unheard of in suburbs like San Ángel. The fence was probably conceived by Rivera and O'Gorman in celebration of humble, possibly pre-Hispanic practice and as a way to Mexicanize the appearance of the site in keeping with their nationalist sensibilities.

work, and even welcomed overnight visitors to one of the structure's four guest bedrooms.<sup>16</sup> Between 1933 and 1939, Rivera and Kahlo made the studios in San Ángel their primary residence.

### THE CASA AZUL: KAHLO'S HAVEN

In May 1939, when Kahlo returned to Mexico City after months-long sojourns in New York and Paris, where she had her first significant exhibitions, she took up permanent residence at the Casa Azul. Her return to Coyoacán was also compelled by marital strife, which culminated in Kahlo and Rivera's divorce in September of that year. The home that she returned to had already undergone significant transformation in preparation for the arrival of Leon Trotsky and his wife Natalia Sedova. In January 1937, fleeing persecution under Stalin, the couple arrived in Mexico City, where they were granted political asylum by President Lázaro Cárdenas, thanks in part to Rivera's intervention on their behalf. Kahlo welcomed the couple to her house, where they lived until April 1939 (fig. 12).

Changes to Kahlo's home appear to be reflected in her painting *My Parents, My Grandparents, and I*, completed in 1936 (fig. 13). The painting is a kind of

tional approach she had taken in the aforementioned works featuring Mexican folk art. *Small Life (II)* (pl. 1) features leaves, twigs, and insects scattered across the page in a charming if crude manner, suggestive of the specimens she gathered as a young girl on walks to the nearby river with her father.<sup>44</sup> The flattened composition, magnified elements, and unusual angle of vision, along with the humor implied, suggest as well a dialogue with modernist painting or at least an early attempt to innovate and update the still-life genre. Numerous self-portraits, including *Self-Portrait with Thorn Necklace and Hummingbird* (pl. 7), feature symbolic arrangements of flora and fauna that began to characterize her work around 1931, as exemplified in *Portrait of Luther Burbank* (pl. 3). In 1938, she sent five still lifes for inclusion in her solo exhibition at the Julien Levy Gallery in New York: *I Belong to My Owner* (1937; location unknown), *Tunas* (Prickly Pears, 1937; private collection), *Pitahayas* (1938; Madison Museum of Contemporary Art), *Xochitl* (1938; private collection), and *Fruits of the Earth* (1938-39; Banco Nacional de México). In these works, she exploited the genre's symbolic potential in anticipation of her exhibition at Levy's gallery, known for showing artists associated with the Surrealist movement. Kahlo gave careful consideration to the selection and composition of fruits, vegetables, and other elements such that her still-life arrangements carry complex symbolic inferences. *Xochitl* anticipates *Flower of Life* (pl. 8) in its overtly sexual connotations.

Kahlo's fine brushwork and smooth painted surfaces coupled with an acute attention to detail suggest a dialogue as well with the still-life genre as practiced in 17th- and 18th-century Spain and Flanders.<sup>45</sup> She also drew inspiration from 19th-century still lifes by provincial Mexican painters, which were collected by Mexican intellectuals intent on reviving, as were Rivera and Kahlo, local traditions. According to some accounts, Kahlo increasingly painted still lifes because it was easier, both emotionally and physically, than painting self-portraits.<sup>46</sup> However, on the local art market, still-life painting saw an upswing in the 1940s. On the one hand, works by artists like Rufino Tamayo, María Izquierdo, Agustín Lazo, Alfonso Michel, and Olga Costa appealed to art collectors in Mexico and abroad who were developing a taste for vernacular aesthetics. At the same time, however, for these and many other artists, the still life became not just a genre that lent itself to evoking *lo mexicano*; crucially, the genre was also a site for formal and conceptual experimentation that challenged assumptions that Mexican artists sacrificed artistic innovation in favor of folkloric and didactic nationalist or political messages.

Kahlo's late still lifes (pls. 10-13) are frequently allegorical, whether in emotional, sexual, or cultural terms. Many works express her sense of wit and, in surrealist fashion, a play of double meanings. They show a deep appreciation for local flavor while also demonstrating her awareness of Mexico's long history as a cultural, culinary, and botanical crossroads. They are carefully crafted visual feasts, offering an array of fruits and vegetables including cherimoya (*Annona cherimola*), tejocote (*Crataegus mexicana*), mamey (*Pouteria sapota*), dragon fruit or pitahaya (*Hylocereus undatus*), prickly pear (*Opuntia ficus-indica*), mangos of different varieties, citrus fruits, papaya, and chayote (*Sechium edule*), as well as coconuts, guava (*Psidium guajava*), soursop or guanabana (*Annona muricata*), black and white sapote (*Diospyros digyna* and *Casimiroa edulis*), sapodilla (*Manilkara zapota*), corn, and an assortment of both edible and hallucinogenic mushrooms. She also included hummingbirds, which in Aztec mythology symbolize renewal and youth with their vital aggressive energy, or conversely loss when dead; native hairless Mexican *xoloitzcuintlis* dogs, believed by the Aztecs to guide the souls of the dead through *Mictlan* (the underworld); insects; monkeys; parrots, especially her beloved Bonito; and, of course, flowers of seemingly infinite variety. In *Xochitl* and *Flower of Life*, she created an anthropomorphized plant derived from the mandrake root, or *Datura*. Kahlo's still lifes show that she was extremely well versed in both native and imported species, and the enormous variety of plants and animals in her paintings, as well as her imaginative arrangements, were consonant with the collections of objects in her home and of plants in her garden. While there is no clear evidence that she herself potted and planted, unsurprising in the cultural context and given that Kahlo and Rivera had several servants in their employ, her love of nature and its importance as a source of inspiration and comfort are evident in her work, home, and garden. She is said to have told one lover, "I paint flowers so that they will not die."<sup>47</sup>

## RIVERA'S ARCHITECTURAL INTERVENTION AT THE CASA AZUL

Just as he had acquired a lot in the late 1930s to expand the property to the north, Rivera acquired the large lot to the east of the Casa Azul in 1941 and tore down the party wall to expand the garden. According to Packard, he spent the rest of the year supervising the construction of a four-tier pyramid, still *in situ*, which served as a platform for displaying his growing collection of pre-



# PLATES

Mia D. Swanza and Joann L. Groarke

Works are listed in chronological order.  
Dimensions are in inches, followed by  
centimeters; height precedes width.

PLATE 3 *Portrait of Luther Burbank, 1931*

Oil on masonite, 35 x 24 in. (88 x 62 cm)

Col. Museo Dolores Olmedo, Xochimilco, Mexico

First exhibited under the title *Luther Burbank—American Fruit Maker*,<sup>11</sup> this finished painting depicts Burbank in the same central pose as found in the preparatory sketch, legs fused together to form a massive tree trunk taking root among human remains below the surface of the soil. Burbank holds clustered vines, and evidence of his life work is depicted in the background.

The skeleton in which Burbank is rooted is rendered with greater detail and seems to be nurturing the figure above.<sup>12</sup> Juan Coronel Rivera suggests that Kahlo was influenced by Diego Rivera's depiction of corn growing from the bodies of Mexican revolutionaries Zapata and Montaña in the mural he painted in the Universidad Autónoma de Chapingo, which itself alludes to Spanish precedents.<sup>13</sup> Nancy Deffebach posits that Kahlo depicts Burbank in the manner of a botanical drawing—showing the roots, stem, and leaves and clearly labeling the “specimen.”<sup>14</sup>

The leaves of the philodendron Burbank holds are not as deeply lobed as those in the sketch, suggesting that they may be immature leaves. While Burbank is not known to have worked with philodendrons, the genus was significant in ancient Aztec culture. Basket-flower (*huacalxochitl* in Nahuatl, a member of the philodendron family) was often depicted in ancient codices and was associated with fertility,<sup>15</sup> a fitting theme for a portrait of such a prolific plantsman. Many species of philodendron are native to Central America, which may also have appealed to Kahlo.

The two citrus trees in the background—one with foliage and small fruit stands in sharp contrast to the almost stubby, leafless branches bearing much larger, brightly colored fruit—allude directly to Burbank's work, which specifically sought to increase the food supply. He briefly experimented with hybridizing citrus to grow in cooler climates.<sup>16</sup> Lucretia Hoover Giese argues that Kahlo was attracted to the story of Burbank because his hybridizing work symbolized her own mixed European and Mexican identity,<sup>17</sup> a theme that resounds throughout her work.

In many ways, *Portrait of Luther Burbank* is a departure from Kahlo's previous portraiture. Prior to this work, she had depicted only close friends and family, and in a relatively straightforward way, but Burbank was a subject she did not know personally. Despite this fact, her portrait is rife with elements that hold particularly resonant symbolism for the subject.<sup>18</sup> This would become a recurrent theme in her paintings. With its central man-plant hybrid and the bleak landscape enlivened only by symbolic trees, it is no surprise that this painting is frequently referred to as Kahlo's first Surrealist work. Such hybrids are often found in the work of European Surrealists such as Max Ernst and Salvador Dalí, often as an allusion to the figure's closeness with nature, and Kahlo would continue to employ this symbolism in future works.<sup>19</sup>

JLG



PLATE 8 *Flower of Life*, 1944

Oil on masonite, 11 x 7.8 in. (29 x 19.8 cm)

Col. Museo Dolores Olmedo, Xochimilco, Mexico

Kahlo's imaginatively reconfigured mandrake plant (*Mandragora officinarum*), combining both male and female reproductive organs, may demonstrate her familiarity with the medicinal use of and historical myths around this legendary member of the Solanaceae, or nightshade, family. According to the Doctrine of Signatures, an ancient theory that claims that the physical attributes of a plant, or its "signature," indicate which part of the human body it is meant to heal, the resemblance of the mandrake's bifurcated taproot to the lower half of the human body means that it should be used for sexual dysfunction and fertility. This belief, combined with the powerful pain-dulling and hallucinogenic effects of the alkaloids contained in the plant, has lent it an aura of magic dating back to 1500 B.C.E. and made it a coveted medicinal plant and talisman.<sup>38</sup>

Kahlo has used her knowledge of human anatomy, gained from her study of medical textbooks and slides<sup>39</sup> while in school and after her miscarriage, to correlate the mandrake's stems and terminal berries to fallopian tubes without ovaries. This mandrake's pistil and stamen are flanked by a lightning bolt on one side and an ovumlike sun on the other, suggesting the moment of conception. Though the morphology of the plant has been altered to suit her surreal vision, Kahlo's attention to detail and faithful rendering of the mandrake's leaves mean it is still identifiable.

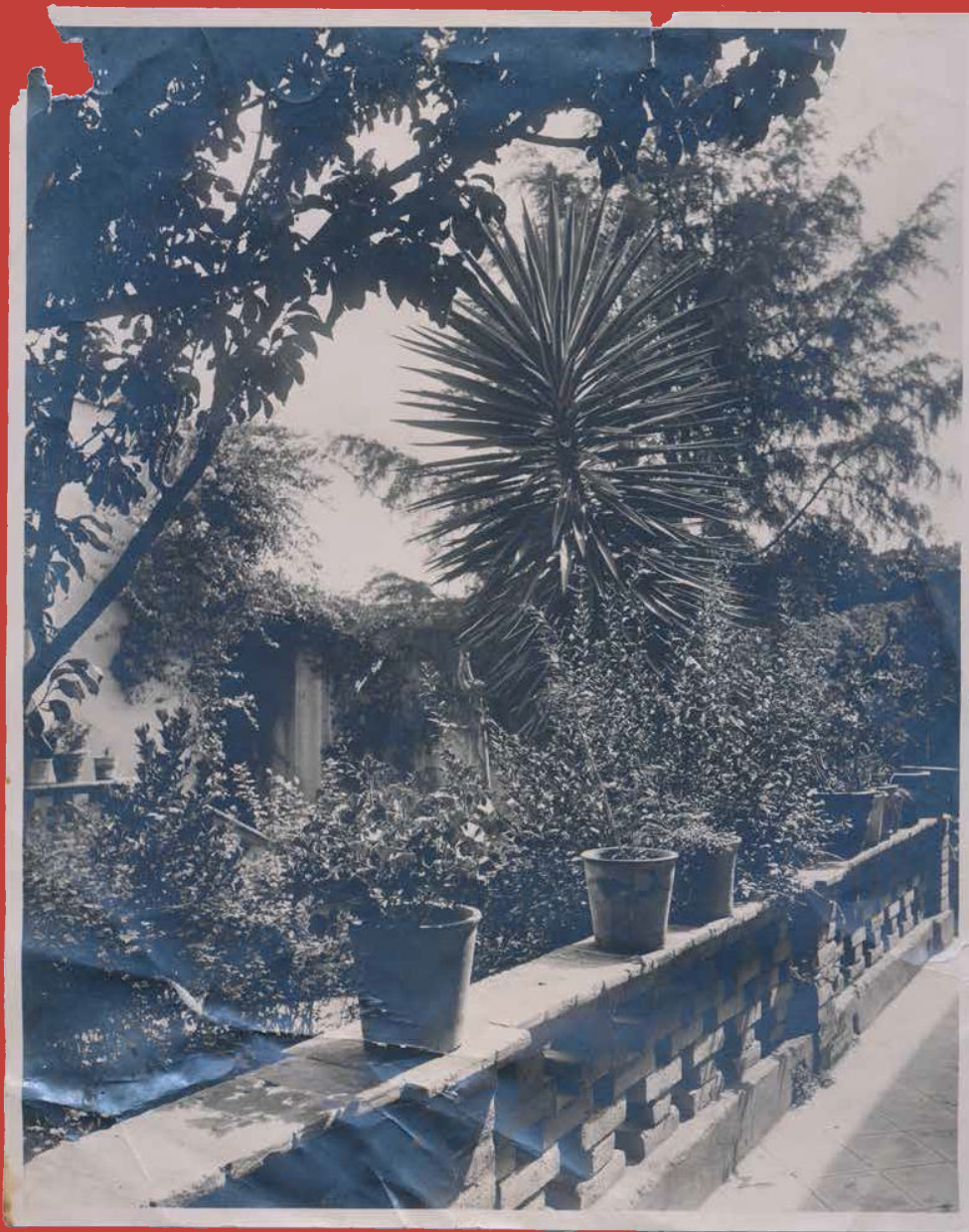
*Flower of Life* can be seen as an indirect self-portrait of the artist. She painted some 80 self-portraits and about half as many still lifes, some of which addressed her inability to bring a child to term, as noted by Salomón Grimberg and others.<sup>40</sup> The mandrake, possessing anesthetic properties and perceived as giving the possessor sexual power, would have appealed to Kahlo, who spent much of her life in physical pain and unable to have children as a result of her bus accident injuries. It was also known to be poisonous if too much was ingested. The cyclical nature of life and death, which Kahlo observed acutely, is also evoked by the choice of this plant.

Originally titled "Flame Flower," the piece was included in an exhibition of flower paintings in Mexico City. This title indicates that Kahlo may have been trying to distract from the explicit nature of the work, as "flame flower" is a common name for the ancient Mexican native plant poinsettia (*Euphorbia pulcherrima*).<sup>41</sup> Poinsettia is listed in the *Florentine Codex* by Fray Bernardino de Sahagún (1499-1590) as useful for producing milk in mothers who could not lactate enough, possibly because of the milky sap that the plant exudes when cut. According to one source, despite the different title, the work was still considered too explicit for public viewing and was shown in a separate room for the duration of the show.<sup>42</sup>

MD







## The Evolution of the Casa Azul *A Pictorial Essay*

JOANNA L. GROARKE

Built in 1904 by Guillermo Kahlo, the Casa Azul underwent many changes during Frida Kahlo's lifetime, most notably in the 1940s and 1950s. During this period, Kahlo and Rivera built an addition to the house that dramatically transformed the space and allowed for great expansion of the garden. While sketches and plans from the periods of expansion do not appear to survive, study of archival photographs—including Guillermo Kahlo's carefully composed documentary photographs, family snapshots, and the work of photojournalists both during Kahlo's lifetime and today—reveal much about the evolution of the home and garden from Kahlo's childhood to the present.

**1. Guillermo Kahlo, *Courtyard Garden*, August 15, 1917. Museo Frida Kahlo**

The courtyard garden at the Casa Azul, as photographed by Guillermo Kahlo in 1917, was home to a wild profusion of tropical and temperate-climate plants, including those indigenous to the region and introduced species. Potted plants, including garden classics such as geraniums, line the balustrade, while the beds in the courtyards teem with traditional bedding plants, an ornamental orange tree, and a large yucca. A lush vine, likely the bougainvillea observed in later photographs, drapes a doorway. Beatriz Scharrer Tamm has written that the rustic, unmanicured appearance of this garden belied the neoclassical, "Porfirian" facade of the home.<sup>1</sup> However, this garden was quite likely a functional kitchen garden as well as an informal gathering space for the family.



## Frida Kahlo's Garden at The New York Botanical Garden

KAREN DAUBMANN

At The New York Botanical Garden, we plan exhibitions for years with the intent of bringing to life distant lands, famous people, interesting plants, rarely seen gardens, and fantastical landscapes. We immerse ourselves in the study of our subjects with the goal of evoking the gardens and the spirits of their creators within the walls of the Enid A. Haupt Conservatory. In 2009, we transformed our galleries into Emily Dickinson's garden, complete with a path "just wide enough for two who love."<sup>1</sup> In 2012, when we celebrated Claude Monet, we knew the garden we created was one that he was surely frolicking in when the glasshouse emptied each evening. When we began to research Frida Kahlo, we wanted to delve into the story of the woman who has been examined through her pain and suffering and paint her in a different light. We wanted to learn more about the iconic face that is emblazoned on canvases, the strong and fierce-looking dark-haired, dark-eyed woman who used to be known as Diego Rivera's wife and is now known simply as Frida. The more we researched, the more intrigued we became. To us, *Self-Portrait with Thorn Necklace and Hummingbird* (pl. 7) was an image of a woman immersed in tropical flora. Her still-life paintings, an important but lesser-known portion of her work, are informative displays of the rich diversity of Mexico's plant life. We were fascinated by the incredible detail of Kahlo's curated life, as evidenced by her paintings, her letters, and archival photos of Kahlo and Rivera in their garden. These details added up to a fantastic story, just ripe to be told by The New York Botanical Garden.

Caption TK



As always, it was important to carefully consider which site features would bring the essence of the Casa Azul to the Bronx. It would be impossible to truly “re-create” Kahlo’s home, but overall, we knew we needed to construct an exhibition that evoked the feeling of a courtyard. We also knew that adding pools and fountains, as well as their whimsical detailing, would help to make the garden feel as inviting as it does in Coyoacán. We meticulously selected just the right shade of blue for the walls, relying on photographs and color matching performed on site. As horticulturists, we could not resist the opportunity to pay homage to the cactus fence with the terracotta-colored backdrop wall at the Diego Rivera Studio Museum, which we have designed for our outdoor courtyard garden, separate from the Casa Azul.

While arrangements are made to transport works of art to the Garden for our exhibitions, our expert horticulturists are sourcing—and quite often growing—the wide assortment of plants that have been selected for the exhibition. Our exhibitions of living material continue to evolve and grow even after they have opened, and thousands of plants are required for the months-long display.

The proudest moment for the team is the evening before opening, when the exhibition is complete—the mulch and mosses are laid, every plant is fluffed and dewy, and all signs and labels are in place. It is always a privilege to see the years of research, planning, and tending to plants result in an exhibition that captures the essence of a magical landscape that many of our visitors may never have the pleasure of seeing themselves.

We approached this exhibition with the goal of looking at Frida Kahlo differently. Through our horticultural lens, we saw a living, changing garden that reflected her many passions. Kahlo delighted in nature. Together with Diego Rivera, she built an immersive world that was a source of comfort and artistic inspiration, and we were equally inspired. We hope that the feeling translates to our visitors, and that they feel transported to another time and place.

Caption TK

SELECTED GARDEN PLANTS OF CENTRAL MEXICO

Spanish common name	English common name	Scientific name	Family+	Origin*	Form of life	FK garden
aguacate	avocado	<i>Persea americana</i>	LAU	M	6	
ahuehuete	mexican swamp cypress	<i>Taxodium mucronatum</i>	TXO	M	6	
alita de ángel tuberosa	begonia	<i>Begonia</i> spp.	BEG	ME	1	
aretillo	lady's eardrops	<i>Fuchsia fulgens</i>	ONA	M	7	
campanilla	cup and saucer vine	<i>Cobaea scandens</i>	PLM	M	3	
campanita de oro	flowering maple	<i>Abutilon</i> spp.	MLV	M	7	
capulín	mexican cherry	<i>Prunus serotina</i> subsp. <i>capuli</i>	ROS	M	6	
cempoalxochitl, cempasuchil	marigold	<i>Tagetes erecta</i>	AST	M	2	•
chilitos, biznaguita	pincushion	<i>Mammillaria</i> spp.	CAC	M	8,4	
chirimoya	custard apple					
chirimoya	<i>Annona cherimola</i> ,	ANN	M	6		
cintul	jacobean lily	<i>Sprekelia formosissima</i>	AML	M	1,4	
cobra, cola de caballo	cobra plant	<i>Arisaema macrospathum</i>	ARA	M	1,4	•
colorin	coral tree	<i>Erythrina americana</i>	FAB	M	6	
copa de oro	chalice vine	<i>Solandra maxima</i>	SOL	M	3	
cuamecatl cadena de amor	coral vine mexican creeper	<i>Antigonon leptopus</i>	PLG	M	3	
cundeamor	twining snapdragon	<i>Maurandya barclayana</i>	SCR	M	3	
cycadas	cycads	<i>Dioon</i> spp. <i>Ceratozamia</i> spp. <i>Zamia</i> spp.	CCD	M	7	
dalia	dahlia	<i>Dahlia</i> spp.	AST	M	1,4	•
dama de noche	orchid cactus	<i>Epiphyllum oxypetalum</i>	CAC	M	8,4	
deditos	donkey's tail	<i>Sedum morganianum</i>	CRS	M	8,4	•
elotitos garbancillo	lupin	<i>Lupinus hartwegii</i>	FAB	M	1,7	
filodendro	philodendron	<i>Philodendron</i> spp.	ARA	ME	1,3	•
flor de manita	hand flower	<i>Chiranthodendron pentadactylon</i>	MLV	M	6	
flor de mayo	frangipangi	<i>Plumeria rubra</i>	APO	M	6	
flor de tigre	tiger flower	<i>Tigridia pavonia</i>	IRI	M	1	
fresno	shamel ash	<i>Fraxinus udehi</i>	OLE	M	6	
girasol maiz de teja	sunflower	<i>Helianthus annuus</i>	AST	M	2	•
guayaba	guava	<i>Psidium guajava</i>	MRT	M	6	
heliotropo	heliotrope	<i>Heliotropium</i> spp.	BOR	M	1,7	
hierba del cáncer	-	<i>Cuphea</i> spp.	LYT	M	1,7	
hierba del pollo	widows tears	<i>Commelina</i> spp.	CMM	M	1	
huacalxochitl o chapiz grande	basket flower	<i>Philodendron mexicanum</i>	ARA	M	1	
jarritos	penstemon	<i>Penstemon campanulatus</i>	FAB	M	1	
junco chico	rat's tail cactus	<i>Aporocactus flagelliformis</i>	CAC	M	8,4	•
junco grande	sun cactus	<i>Heliocereus</i> spp.	CAC	M	8,4	
magüey	century plant	<i>Agave americana</i>	AGA	M	8,4	
manto de la virgen	morning glory	<i>Ipomoea</i> spp.	CNV	M	3	
maravilla	four o'clock	<i>Mirabilis jalapa</i>	NYC	M	1	
mirasol girasol morado	cosmos	<i>Cosmos bipinnatus</i>	AST	M	2	
mirto	sage	<i>Salvia</i> spp.	LAM	M	1,7	
mosqueta	mock orange	<i>Philadelphus mexicanus</i>	SAX	M	3	
nardo	tuberose	<i>Polygonum tuberosa</i>	AGA	M	1	
nochebuena	poinsettia	<i>Euphorbia pulcherrima</i>	EUP	M	1,7	
nopal	cochineal plant	<i>Nopalea</i> spp.	CAC	M	1,8	•
nopal	prickly pear	<i>Opuntia</i> sp.	CAC	M	1,8	•
ojo de gallo	-	<i>Sanvitalia procumbens</i>	AST	M	1	
oreja de burro	hen and chickens	<i>Echeveria gibbiflora</i>	CRS	M	8,4	
órgano, chilayo	hedgehog cactus	<i>Stenocereus</i> sp.	CAC	M	8	•
orquídeas	orchid	Many genera	ORC	ME	5	
palma de castilla	washington palm	<i>Washingtonia filifera</i>	ARE	M	6	
papaya	papaya	<i>Carica papaya</i>	CRS	M	1	
pino	pine	<i>Pinus</i> sp.	PIN	M	6	•
pino, cipres	mexican cypress	<i>Cupressus lusitanica</i>	CUP	M	6	•
piñanona split leaf	swiss cheese plant	<i>Monstera deliciosa</i>	ARA	M	3	•
pitahayas	dragon fruit	<i>Hylocereus undatus</i>	CAC	M	8	•
pitajaya	pitahaya	<i>Stenocereus stellatus</i>	CAC	M	8	•
quamoclit, palmira	crimson star glory	<i>Ipomoea quamoclit</i>	CNV	M	3	
ruellia	ruellia	<i>Ruellia</i> spp.	ACA	M	1,7	
senecio	-	<i>Senecio</i> spp.	AST	M	1,7	
siempre viva	green cockscomb	<i>Sedum dendroideum</i>	CRS	M	1,4	•
tejocote, manzanita	mexican hawthorn	<i>Crataegus pubescens</i>	ROS	M	6	
tlaltecomaxochitl	-	<i>Maurandya scandens</i>	SCR	M	3	

Spanish common name	English common name	Scientific name	Family+	Origin*	Form of life	FK garden
viejito	old man cactus	<i>Cephalocereus senilis</i>	CAC	M	8	•
yerba de la negrita hierba del negro	globe mallow	<i>Sphaeralcea angustifolia</i>	MLV	M	1,7	
yuca	yuca	<i>Yucca elephantipes</i>	AGA	M	6	•
zapote blanco, cochitzapotl	white sapote	<i>Casimiroa edulis</i>	RUT	M	6	
zinnia	zinnia	<i>Zinnia</i> spp.	AST	M	1,2	•
acanto	bear's breech	<i>Acanthus mollis</i>	ACA	E	1	
alcatraces	calla lily	<i>Zantedeschia aethiopica</i>	ARA	E	1	•
amapola	opium poppy	<i>Papaver somniferum</i>	PAP	E	2	
azalea	azalea	<i>Rhododendron</i> spp.	ERI	E	7	
azucena rosa	crinum lily					
spider	<i>Crinum x powellii</i>	AML	E	1		
belen, chino	garden balsam	<i>Impatiens balsamina</i>	BLS	E	1	
buganvilea	bougainvillea	<i>Bougainvillea spectabilis</i>	NYC	E	3	•
camelia	camelia	<i>Camellia japonica</i>	TEA	E	7	
cielo razo	periwinkles	<i>Vinca minor</i>	APO	E	3	
ciruela	plumb	<i>Prunus domestica</i>	ROS	E	6	
daveles	carnation	<i>Dianthus caryophyllus</i>	CRY	E	2,4	
divia	kaffir lily	<i>Clivia miniata</i>	AML	E	1	
coleos	coleus	<i>Plectranthus</i> spp.	LAM	E	1	
croton	-	<i>Codiaeum variegatum</i>	EUP	E	1,7	
dracena	dracaena	<i>Dracaena</i> spp.	LIL	E	1,7	
duraño	peach	<i>Prunus persica</i>	ROS	E	6	
espárrago	jessop	<i>Asparagus crispus</i>	ASC	E	4	•
espuela de caballero	larkspur	<i>Consolida ajacis</i>	RAN	E	1	
eucalipto	eucalipt	<i>Eucalyptus</i> spp.	MRT	E	6	
flor de la pasión	passion flower	<i>Passiflora</i> spp.	PAS	E	3	
floripondio	angel's trumpet	<i>Brugmansia</i> spp.	SOL	E	1,7	•
gardenia	gardenia	<i>Gardenia jasminoides</i>	RUB	E	1,7	
geranio	cranesbill	<i>Geranium</i> spp.	GER	E	1,4	
glicina	glicine					
japanese wisteria	<i>Wisteria floribunda</i>	FAB	E	3		
granada	pomegranate	<i>Punica granatum</i>	PUN	E	7	
helecho	fern	<i>Nephrolepis exaltata</i>	DVD	E	1,4	•
hiedra	english ivy	<i>Hedera helix</i>	ARL	E	3	
jacaranda	jacaranda	<i>Jacaranda mimosifolia</i>	BIG	E	6	
jazmín	jasmine	<i>Jasminum</i> spp.	OLE	E	3,7	
limón	lime	<i>Citrus aurantiifolia</i>	RUT	E	6	
lirio	fleur de lis	<i>Iris germanica</i>	IRI	E	1	•
madreselva	japanese honeysuckle	<i>Lonicera japonica</i>	CPR	E	3	
magnolia	magnolia	<i>Magnolia grandiflora</i>	MAG	E	6	
malvón	geranium	<i>Pelargonium x hortum</i>	GER	E	1,4	
manto de la virgen rosa	-	<i>Distictis buccinatoria</i>	BIG	E	3	
manzana	apple	<i>Malus domestica</i>	ROS	E	6	
membrillo	quince	<i>Cydonia oblonga</i>	ROS	E	6	•
mora	mulberry	<i>Morus celtidifolia</i>	MOR	E	6	
naranja	orange	<i>Citrus sinensis</i>	RUT	E	6	•
ombú	pokeberry tree	<i>Phytolacca arborea</i>	PHT	E	6	
oreja de burro	winter begonia	<i>Begonia crassifolia</i>	SAX	E	8,4	
pensamientos	pansy	<i>Viola tricolor</i>	VIO	E	2,4	
pera	pear	<i>Pyrus communis</i>	ROS	E	6	
piru, pirul	pepper tree	<i>Schinus molle</i>	ANA	E	6	
platanillo	indian shot achira	<i>Canna indica</i>	CNA	E	1	
platano de semilla	plantain	<i>Musa acuminata</i>	MUS	E	1,7	•
plumbago	devil's herb	<i>Plumbago scandens</i>	PLB	E	3	
rosa	rose	<i>Rosa</i> spp.	ROS	E	1	•
rosa laurel	rose bay	<i>Nerium oleander</i>	APO	E	7	
té cedrón	lemon verbena	<i>Aloysia triphylla</i>	VRB	E	7	
trueno	chinese privet	<i>Ligustrum lucidum</i>	OLE	E	6	
tulipan	chinese hibiscus	<i>Hibiscus rosa-sinensis</i>	MLV	E	7,4	
violetas	sweet violet	<i>Viola odorata</i>	VIO	E	1,4	

+ Family acronyms according to William A. Weber. "Mnemonic Three-Letter Acronyms for the Families of Vascular Plants: A Device for More Effective Herbarium Curation," *Taxon* 31 (1982), pp. 74–88.

\*M: México; E: exotic to Mexico

1. perennial herb, 2. annual herb, 3. vine, 4. pot plant, 5. epiphytic plant, 6. Tree, 7. Shrub, 8. succulent.



## CHRONOLOGY

DATE	BIOGRAPHY	HISTORICAL EVENTS
1907	July 6: Birth of Frida Kahlo.	Porfirio Díaz has been president since 1877, during which time his reelections are not democratic. Social conservatism and government-led modernization mark this period, and artists and writers largely seek work abroad.
1910	Kahlo would later claim July 7, 1910, as her birthdate, presumably selected to associate with the beginning of the Mexican Revolution.	The Mexican Revolution, led by Francisco I. Madero, following a failed attempt to win the presidential election against Porfirio Díaz in July. Díaz flees the country and in October Madero becomes president. The Mexican Revolution is the first of the 20th century, a period that sees revolution in Russia, Spain, and later Cuba, Hungary, and elsewhere.
1912		Alfred Wegener offers the theory of continental drift, which was informed by plant fossils.
1913	Kahlo enters school.	General Victoriano Huerta leads an uprising against Madero, who is murdered. Venustiano Carranza leads an uprising against the Huerta military dictatorship with the support of Pancho Villa, Emiliano Zapata, and Alvaro Obregón.
1914	Kahlo contracts polio, which permanently damages her right leg.	Huerta flees the country and Carranza forms a provisional government in alliance with Obregón.
1915		World War I begins.
1918		Civil war erupts in Mexico.
1922	Kahlo enters the Escuela Nacional Preparatoria (National Preparatory School) in Mexico City.	Armistice ends World War I.
		President Alvaro Obregón initiates a comprehensive national education program led by Education Minister José Vasconcelos, who commissions murals by José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros for public buildings.
		Benito Mussolini becomes Prime Minister of Italy.
		Josef Stalin becomes General Secretary of the Soviet Union's Communist Party.
1924	Guillermo Kahlo's photography is published in <i>Churches of Mexico</i> .	Plutarco Elías Calles is elected president of Mexico.
		Lenin dies and Stalin begins to assume control of the Soviet Union.
		André Breton publishes <i>The First Surrealist Manifesto</i> .
1925	Kahlo is seriously injured in a bus accident that leads to numerous surgeries. Unable to resume her studies at the Preparatoria, she begins to paint during her lengthy recuperation. Kahlo paints her first oil, <i>Self-Portrait Wearing a Velvet Dress</i> .	Vasconcelos publishes <i>La raza cósmica</i> , an essay in which he conjures a new America in which all the world's races are mixed.
		The Roman Catholic Church attempts to overthrow the Mexican government in response to its antireligious sentiment.
		The ruins of the Pyramid of Tenochtitlan are discovered in Mexico City.
1926		Thomas Morgan outlines the theory of the gene and its function and structure.
1928	Kahlo meets Rivera, who paints her in his mural <i>Ballad of the Revolution</i> in Mexico City's Education Ministry building.	Following reelection, Obregón is assassinated. He is succeeded by Emilio Portes Gil.
1929	Kahlo and Rivera marry on August 21.	Pascual Ortiz Rubio wins the Mexican presidential election.
		Julio Mella, Cuban revolutionary, is assassinated in Mexico.
		The Museum of Modern Art opens in New York.
		Breton publishes <i>The Second Surrealist Manifesto</i> .
		The crash of the New York Stock Exchange on "Black Friday" (October 29) begins the Great Depression.
1930	Rivera is commissioned to paint murals in San Francisco at the Pacific Stock Exchange and the California School of Fine Arts. Kahlo accompanies Rivera to the United States.	Pascual Ortiz Rubio is elected president of Mexico.