

# Nickolas Muray:

## An Inventory of His Collection of Mexican Art at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Muray, Nickolas, 1892-1965
<b>Title:</b>	Nickolas Muray Collection of Mexican Art
<b>Dates:</b>	1925-1954
<b>Extent:</b>	9 boxes, 12 framed paintings, 1 framed drawing, 2 flat-file folders (103 items)
<b>Abstract:</b>	The collection contains 103 pieces of artwork assembled by Nickolas Muray. Ninety of the works are by Miguel Covarrubias, including his works as an artist, caricaturist, book illustrator, and ballet set designer. The rest of the collection is composed of works by Frida Kahlo, Rufino Tamayo, and several other Mexican artists.
<b>Call Number:</b>	Art Collection AR-00190
<b>Language:</b>	No linguistic material present
<b>Access:</b>	Open for research. A minimum of twenty-four hours is required to pull art materials to the Reading Room.

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### Administrative Information

<b>Acquisition:</b>	Purchase (R2738), 1965
<b>Processed by:</b>	Helen Young, 2002
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Nickolas Muray was born February 15, 1892, in Szeged, Hungary. He attended a graphic arts school in Budapest, where he studied lithography, photoengraving, and photography. After earning an International Engraver's Certificate, Muray took a three-year course in color photoengraving in Berlin, where, among other things, he learned to make color filters. At the end of his course, he went to work for the publishing company Ullstein.

In 1913, with the threat of war in Europe, Muray sailed to New York City, and was able to find work immediately in Brooklyn as a color printer. He was soon working for Condé Nast as a photoengraver working with color separations and half-tone negatives.

By 1920, Muray had opened a portrait studio at his home in Greenwich Village, while still working at his union job as an engraver. In 1921, he received a commission from *Harper's Bazaar* to do a portrait of the Broadway actor Florence Reed; soon after he was having photographs published each month in *Harper's Bazaar*, and was able to give up his engraving job. Muray quickly became recognized as an important portrait photographer, and his subjects included most of the celebrities of New York City. In 1926, *Vanity Fair* sent Muray to London, Paris, and Berlin to photograph celebrities, and in 1929 hired him to photograph movie stars in Hollywood. He also did fashion and advertising work. Muray's images were published in many other publications, including *Vogue*, *Ladies' Home Journal*, and *The New York Times*.

When Muray signed a contract with *Ladies' Home Journal* in 1930 to produce color fashion photographs, he traveled to Germany to purchase the equipment to convert his studio into one of the first color labs in the United States. He became known as a master in the carbro color process.

In the early 1920s, Muray was introduced by Carl Van Vechten to Miguel Covarrubias, who had come to New York in 1923 on a scholarship from the Mexican government. Covarrubias drew caricatures for *Vanity Fair* (1924-1936) and *The New Yorker* (1925-1950), and was also a writer, and illustrated his own books and many books by other authors. Covarrubias studied and wrote about non-Western cultures, and also developed an interest in dance and museology. Muray and Covarrubias became friends and for a time shared lodgings on MacDougall Street, where they hosted parties on Wednesday nights. Among their guests were Martha Graham, Ruth St. Denis, Sinclair Lewis, Paul Robeson, and Carl Van Vechten.

Muray also became friends with some of the other Mexican artists who had found their way to New York City. Frida Kahlo (1907-1954) and her husband Diego Rivera (1886-1957) were close friends with Muray; indeed Kahlo and Muray were having an affair when Rivera filed for divorce in 1939. Rufino Tamayo (1899-1991) and his wife, Olga, were in Muray's circle in the 1940s and 1950s. Tamayo, an internationally-known painter, sculptor, and printmaker, was born in Oaxaca, and studied in Mexico City. After 1936 he lived part of the time in New York City, usually staying there in the winters, and then in Mexico City in the summers.

Muray also contributed reviews for *Dance* magazine. In 1927 he won the National Sabre Championship, and in 1928 and 1932 he was on the United States Olympic Fencing Team. During World War II, Muray was a flight lieutenant in the U.S. Civil Air Patrol. He died in 1965.

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## Sources:

Muray, N. *Muray's Celebrity Portraits of the Twenties and Thirties*. New York: Dover, 1978.

Deschin, J. "Nickolas Muray." *Popular Photography* 57 (October 1965): 40, 113-116.

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## Scope and Contents

The Nickolas Muray Collection of Mexican Art comprises 103 pieces of artwork assembled by Nickolas Muray. Ninety of the works are by Muray's close friend Miguel Covarrubias; the remainder of the collection is made up of important works by Frida Kahlo, Rufino Tamayo, and several other Mexican artists. The collection is organized into two series: I. Works by Miguel Covarrubias, and II. Works by Other Artists.

Covarrubias' works in the Muray Collection reflect his output as an artist, caricaturist, book illustrator, and ballet set designer. Series I. Works by Miguel Covarrubias is subdivided into three subseries: A. Book Illustrations, B. Magazine Illustrations, and C. Other Works. In the following list, titles of Covarrubias' works appearing in quotation marks were taken from the published works.

Subseries A. includes numerous drawings and paintings created to illustrate the following books: Bernal Díaz del Castillo's *The Discovery and Conquest of Mexico* (1942), René Maran's *Batouala* (1932), Herman Melville's *Typee* (1935), W. H. Prescott's *The Conquest of Mexico* (1949), and John Riddell's *In the Worst Possible Taste* (1932), as well as Covarrubias' own book, *Island of Bali* (1937). The *Island of Bali* illustrations include several unpublished drawings of Balinese subjects. Works in this subseries are arranged by book author, and subsequently by accession number.

The magazine illustrations in Subseries B., which include many celebrity caricatures done for *Vanity Fair* and the *New Yorker*, are listed chronologically under the title of the publication. The Other Works subseries includes miscellaneous paintings, drawings, caricatures, and one set design by Covarrubias.

Series II., Works by Other Artists, includes two oil paintings and one drawing by Muray's friend and lover, Frida Kahlo: [*Self-Portrait with Thorn Necklace and Hummingbird*]; *Still Life (with Parrot and Fruit)*; and *Diego y Yo*. Also present are four works by Muray's friend, Rufino Tamayo, including an oil painting, a portrait drawing of Nickolas Muray, and two woodcuts. The remainder of the series is made up of paintings by Fernando Castillo, Guillermo Meza, Roberto Montenegro, Rafael Navarro, and Juan

Soriano. Works in this series are listed by artist, and subsequently by accession number.

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## Related Material

The Ransom Center's Art Collection has a number of other works by Miguel Covarrubias:

Alfred A. Knopf, Inc. Collection: three caricatures of Alfred Knopf, Blanche Knopf, and Joseph Hergesheimer, and one set of reproductions of Covarrubias' Pacific House mural maps at the Golden Gate International Exposition;

Thomas Mabry Cranfill Collection: one drawing of a Tehuantepec Indian;

George Macy Companies, Inc. Collection: thirty-three drawings, a group of preliminary design materials for the 1948 Limited Editions Club edition of *All Men are Brothers*;

Spud Johnson Collection: one caricature of Carl Van Vechten;

Edward Larocque Tinker Collection: one portfolio with a set of reproductions of the Pacific House mural maps, with other materials laid in, including Covarrubias' *Pageant of the Pacific* (1940), one poster for the Pacific House exhibition of the Golden Gate International Exhibition, and one reproduction of Covarrubias' caricature, *The United Nations, for War and for Peace*.

Adriana and Tom Williams Collection of Miguel Covarrubias: 157 drawings and lithographs.

The Art Collection also has works by Frida Kahlo's husband, Diego Rivera, in the Diego Rivera Collection (a group of eight works), and the Carlton Lake Art Collection (a portrait drawing by Rivera).

Elsewhere in the Ransom Center, the Manuscripts Collection has three collections with Diego Rivera related items: Francis John Clarence Westenra Plantaganet Hastings [Jack Hastings] Collection; Kenneth and Emma-Stina Prescott Collection of Ben Shahn; Nicola Sacco Collection. The Photography Collection holds a small group of photographs by Muray.

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**Series I. Works by Miguel Covarrubias, 1925-1951, undated****Subseries A. Book Illustrations, 1932-1949, undated****Covarrubias, Miguel. *Island of Bali* (1937)**

**Accession Number: 66.2.1** "Movements of the Baris" [dancer with knees bowed and ankles crossed; p. 226]. 1937? 1 drawing (ink and wash), 31.8 x 24.1 cm. **Box** 1.1

**Accession Number: 66.2.2** "Movements of the Baris" [dancer with knees bowed; p. 226]. 1937? 1 drawing (ink and wash), 30.1 x 23.7 cm. **Box** 1.2

**Accession Number: 66.2.3** "Movements of the Baris" [dancer with knees bowed and palms open; p. 226]. 1937? 1 drawing (ink and wash), 29.1 x 24.2 cm. **Box** 1.3

**Accession Number: 66.2.4** "Movements of the Baris" [dancer with one arm extending up, one arm bent; p. 226]. 1937? 1 drawing (ink wash), 24.1 x 32 cm. **Box** 1.4

**Accession Number: 66.2.5** "Movements of the Baris" [dancer holding up spear; p. 226]. 1937? 1 drawing (ink and wash), 32 x 24.1 cm. **Box** 1.5

**Accession Number: 66.2.6** "Movements of the Baris" [dancer with one knee up; p. 226]. 1937? 1 drawing (ink and wash), 31.8 x 24.1 cm. **Box** 1.6

**Accession Number: 66.2.7** "Movements of the Baris" [dancer with arms extended; p. 226]. 1937? 1 drawing (ink wash), 33.7 x 24.3 cm. **Box** 1.7

**Accession Number: 66.2.8** "Movements of the Baris" [dancer with right arm pointing down; p. 226]. 1937? 1 drawing (ink), 30.7 x 24.2 cm. **Box** 1.8

**Accession Number: 66.2.9** [Profile of man's head with hat; p. 139]. 1937? 1 drawing (ink), 28 x 21.6 cm. **Box** 1.9

**Accession Number: 66.2.13** "The Abuang" [man and woman dancing with arms outstretched; p. 22]. 1937? 1 painting (watercolor), 27.8 x 21.5 cm. **Box** 1.10

**Accession Number: 66.2.14** "The Ardja, Romantic Balinese Opera" [two dancing figures; p. 237]. 1937? 1 drawing (ink), 21.4 x 28.1 cm. **Box** 1.11

**Accession Number: 66.2.18** [Female nude sitting in water, with hands held in front of face; cover and p. 117]. 1937? 1 drawing (ink), 27.9 x 21.5 cm. **Box** 1.12

**Unpublished drawings:**

<b>Accession Number: 66.2.12</b> [Balinese man seated on platform, drinking from a charatan]. 1937? 1 drawing (ink), 27.9 x 20.9 cm.	<b>Box</b> 1.13
<b>Accession Number: 66.2.15</b> [Head and upper torso of young Balinese woman with earrings]. 1930s. 1 drawing (ink), 27.8 x 21.5 cm.	<b>Box.</b> 2.1
<b>Accession Number: 66.2.16</b> [Seated half nude Balinese woman, with head turned in profile, wearing large earring]. 1930s. 1 drawing (ink), 27.8 x 21.5 cm.	<b>Box</b> 2.2
<b>Accession Number: 66.2.17</b> [Seated half nude Balinese woman with hands on knees]. 1930s. 1 drawing (ink), 27.7 x 21.4 cm.	<b>Box</b> 2.3
<b>Accession Number: 66.2.19</b> [Female Balinese dancer with headdress]. 1930s. 1 drawing (ink), 27.8 x 21.8 cm.	<b>Box</b> 2.4
<b>Accession Number: 66.2.41</b> [Three Balinese women with basket of grain, bananas, and bottles]. 1930s. 1 drawing (ink wash), 36.9 x 25.5 cm.	<b>Box</b> 5.1
<b>Accession Number: 66.2.97</b> ["Balinese landscape"]. Undated. 1 painting (oil on canvas), 45.7 x 59.3 cm.	<b>Location</b> Painting storage

### **Díaz del Castillo, Bernal. *The Discovery and Conquest of Mexico* (1942)**

<b>Accession Number: 66.2.24</b> [Market scene; p. 118]. 1942? 1 drawing (ink), 21.5 x 27.8 cm.	<b>Box</b> 2.5
<b>Accession Number: 66.2.26</b> [Aztec man with headdress and cape, followed by man carrying basket: Montezuma's tax gatherer with slave; p. 53]. 1942? 1 drawing (watercolor and ink), 27.8 x 21.5 cm.	<b>Box</b> 2.6
<b>Accession Number: 66.2.27</b> [Spanish soldier, in armor, and Aztec warrior in battle; p. 10]. 1942? 1 drawing (watercolor and ink), 27.8 x 21.5 cm.	<b>Box</b> 2.7
<b>Accession Number: 66.2.28</b> [Two soldiers, one with raised dagger, restraining half nude kneeling woman, fire at side, similar to illustration on p. 189]. 1940s? 1 drawing (watercolor and ink), 21.5 x 27.7 cm.	<b>Box</b> 2.8
<b>Accession Number: 66.2.29</b> [Group of Aztec men holding soldier as one man puts dagger in the soldier's chest; p. 172]. 1942? 1 drawing (ink and crayon), 20.8 x 27.3 cm.	<b>Box</b> 2.9

### **Maran, René. *Batouala* (1932)**

**Accession Number: 66.2.30** [Bird with snake; p. 116]. 1932. 1 drawing (ink), 18.2 x 23.6 cm. **Box** 2.10

**Accession Number: 66.2.42** [Large figure clothed in straw, surrounded by nude female dancers; p. 57]. 1932? 1 painting (gouache and ink), 46.1 x 35.6 cm. **Box.** 5.2

### **Melville, Herman. *Typee* (1935)**

**Accession Number: 66.2.11** [Three women using mallets to beat sheets of bark; p. 235]. 1935? 1 painting (watercolor), 20.7 x 29.8 cm. **Box** 2.11

**Accession Number: 66.2.46** [Idol leaning against tree in the jungle; p. 284]. 1935? 1 painting (black ink and colored ink wash), 27.4 x 22.6 cm. **Box** 5.3

### **Prescott, W. H. *The Conquest of Mexico* (1949)**

**Accession Number: 66.2.25** [Group of men holding soldier as one man puts dagger in his chest; p. 488]. 1949? 1 drawing (ink), 21.7 x 28 cm. **Box** 2.12

### **Riddell, John. *In the Worst Possible Taste* (1932)**

**Accession Number: 66.2.48** [Edna Ferber; p. 32]. 1932? 1 drawing (ink and wash), 36.8 x 26.7 cm. **Box** 5.4

**Accession Number: 66.2.56** William Faulkner [p. 88]. 1932? 1 drawing (ink wash and white), 35.6 x 28 cm. **Box** 5.5

**Accession Number: 66.2.59** Floyd Gibbons [p. 190]. 1932? 1 drawing (ink wash), 38.7 x 26.9 cm. **Box** 5.6

**Accession Number: 66.2.64** Rockwell Kent [p. 58]. 1932? 1 drawing (ink and wash), 38.7 x 27.4 cm. **Box** 5.7

## **Subseries B. Magazine Illustrations, 1925-1938**

### ***Vanity Fair*, 1925-1935**

- Accession Number: 66.2.92** Socialist / Editor ["The Horrors of Fifth Avenue Society--At Both Ends"; group of 10 people having conversations in small room; May 1925]. 1925. 1 drawing (ink and wash), 24 x 33.5 cm. **Box** 4.1
- Accession Number: 66.2.86** ["The Idol Rich: The Pugilist"; caricature of boxer in ring; Feb. 1927]. 1927. 1 drawing (ink wash), 40.3 x 31.5 cm. **Box** 5.8
- Accession Number: 66.2.51** [William Beebe, "Home at Last"; Oct 1928]. 1928. 1 drawing (ink, wash, and gouache), 25.3 x 35.4 cm. **Box** 6.1
- Accession Number: 66.2.68** Joan Lowell ["The Cradle of the Duped"; June 1929]. 1929. 1 drawing (ink wash), 35.4 x 25.4 cm. **Box** 6.2
- Accession Number: 66.2.45** ["Tourist Saved by Cheap Chinese Labor"; caricature of woman in rickshaw; Mar. 1931]. 1931. 1 painting (watercolor, gouache, and ink), 25.5 x 35 cm. **Box** 6.3
- Accession Number: 66.2.71** Huey Long [Huey Long vs. Benito Mussolini; illustration for "Impossible Interviews"; Mar. 1932]. 1932. 1 painting (gouache), 33.9 x 27.7 cm. **Box** 6.4
- Accession Number: 66.2.82** James J. Walker [Mayor of New York City; Apr. 1932]. 1932. 1 painting (gouache), 40.7 x 28 cm. **Box** 6.5
- Accession Number: 66.2.85** Helen Wills [Aug. 1932]. 1932. 1 painting (gouache and ink), 40.5 x 29 cm. **Box** 6.6
- Accession Number: 66.2.55** Sen Brookhart + Marlene Dietrich [Sen. Smith W. Brookhart vs. Marlene Dietrich; illustration for "Impossible Interviews"; Sept. 1932]. 1932. 1 painting (gouache and ink), 38.8 x 32.7 cm. **Box** 6.7
- Accession Number: 66.2.52** [Al Capone vs. Chief Justice Charles Evan Hughes; illustration for "Impossible Interviews"; Oct. 1932]. 1932. 1 painting (gouache), 35.3 x 28.8 cm. **Box** 6.8
- Accession Number: 66.2.58** [Clark Gable vs. Edward, Prince of Wales; illustration for "Impossible Interviews"; Nov. 1932]. 1932. 1 painting (gouache and ink), 32.7 x 27.5 cm. **Box** 7.1
- Accession Number: 66.2.90** [Beach scene with various figures; background for "Malibu Beach, Hollywood"; Aug. 1933]. 1933. 1 drawing (ink and wash), 21.6 x 28 cm. **Box** 7.2
- Accession Number: 66.2.63** ["Mills--Now Open for Future Bookings"; caricature of Ogden Mills as Al Jolson; Sept 1933]. 1933. 1 drawing (ink wash), 25.5 x 35.5 cm. **Box** 7.3



- Accession Number: 66.2.75** Roosevelt ["F.D.R.--Everybody up now! Sing!"; illustration for "Potomac Singers"; Sept. 1933]. 1933. 1 drawing (ink and wash), 35.5 x 25.5 cm. **Box** 4.2
- Accession Number: 66.2.89** ["Once a Kidnapper, Always a Nursemaid"; caricature of boy pointing gun at man; illustration for "New Jobs for Old Meanies"; Oct. 1933]. 1933. 1 drawing (ink wash), 37.3 x 27 cm. **Box.** 7.4
- Accession Number: 66.2.87** ["Rico the Rat turns Peruvian Bond Expert"; caricature of a stockbroker smoking cigar and holding ticker tape; illustration for "New Jobs for Old Meanies"; Oct. 1933]. 1933. 1 drawing (ink wash), 37 x 27.2 cm. **Box** 7.5
- Accession Number: 66.2.74** [Franklin D. Roosevelt, "Picture Frames à la Baroque"; Feb. 1934, p. 17]. 1934. 1 drawing (ink and watercolor), 27.3 x 23.2 cm. **Box** 4.3
- Accession Number: 66.2.93** Panther men sacrificing a victim ["Part-time Panther in Daloa"; May, 1935]. 1935. 1 drawing (ink and wash), 25.3 x 36.2 cm. **Box** 4.4

### *The New Yorker*, 1926-1938

- Accession Number: 66.2.76** ["The Grand Street Apothecary," Albert Carroll, Harold Minier, and Dorothy Sands, in *The Apothecary*; Apr 10, 1926]. 1926. 1 drawing (ink wash), 38 x 31.2 cm. **Box** 7.6
- Accession Number: 66.2.49** [Alfred Lunt and Clare Eames in *Ned McCobb's Daughter*; Dec. 18, 1926]. 1926. 1 drawing (ink and wash with gouache over pencil) 38.9 x 31.5 cm. **Box** 7.7
- Accession Number: 66.2.60** [George Bernard Shaw wearing robe, seated on cloud; Dec. 25, 1926]. 1926. 1 drawing (ink), 25 x 19.9 cm. **Box** 4.5
- Accession Number: 66.2.50** [Ethel Barrymore and Frank Conroy in *The Constant Wife*; Jan. 1, 1927]. 1926. 1 drawing (ink and wash with gouache), 38.8 x 32.1 cm. **Box** 7.8
- Accession Number: 66.2.80** Henry Travers, Lynn Fontanne [in *Pygmalion*; Mar. 26, 1927]. 1927. 1 drawing (ink wash), 37 x 31.8 cm. **Box** 8.1
- Accession Number: 66.2.53** Helen Ford ["On the Wings of Dream"; Helen Ford and Lulu McConnell in *Peggy-Ann*; Apr. 16, 1927]. 1927. 1 drawing (ink and wash), 37.2 x 28 cm. **Box** 8.2
- Accession Number: 66.2.61** Jeane [sic, Jeanne] Eagels & Leslie Howard in *Her Cardboard Lover* [May 7, 1927]. 1927. 1 drawing (ink and wash), 39.4 x 31.1 cm. **Box** 8.3

- Accession Number: 66.2.79** Mrs. Fiske and Sydney Toler in "Mrs. Bumstead Leigh" [Minnie Maddern Fiske and Sidney Toler in *Mrs. Bumstead-Leigh*; Apr. 27, 1929, p. 29]. 1929. 1 drawing (ink and wash), 30.5 x 25.4 cm. **Box** 4.6
- Accession Number: 66.2.83** [George White and Frances Williams in George White's *Scandals*; Dec. 14, 1929]. 1929. 1 drawing (ink wash and watercolor), 35.6 x 26.7 cm. **Box.** 8.4
- Accession Number: 66.2.70** [Alfred Lunt, Lynn Fontanne and Helen Westley in *Reunion in Vienna*; Dec. 26, 1931]. 1931. 1 drawing (ink and wash), 31.9 x 26.9 cm. **Box** 8.5
- Accession Number: 66.2.73** Lily Pons ["Mlle. Lily Pons"; Jan. 16, 1932, p. 20]. 1932. 1 drawing (ink), 37.6 x 26.8 cm. **Box** 4.7
- Accession Number: 66.2.81** Ernest Truex [in *Whistling in the Dark*; Feb. 27, 1932]. 1932. 1 drawing (ink wash), 37 x 29.4 cm. **Box** 8.6
- Accession Number: 66.2.67** Jim Londos [prize fighter; Mar. 5 1932]. 1932. 1 drawing (ink and wash), 36.8 x 28.8 cm. **Box** 8.7
- Accession Number: 66.2.62** [Brigadier-General Hugh Johnson; Aug. 25, 1934]. 1934. 1 drawing (ink and wash), 36.8 x 29.1 cm. **Box** 8.8
- Accession Number: 66.2.65** Ray Bolger, Bert Lahr, Frances Williams, Luella Gear [in *Life Begins at 8:40*; Oct. 13, 1934, p. 36]. 1934. 1 drawing (ink and wash), 26.7 x 25.4 cm. **Box.** 4.8
- Accession Number: 66.2.84** [Marie Burke, Guy Robertson, and Marion Claire, in *The Great Waltz*; Nov. 24, 1934]. 1934. 1 drawing (watercolor, ink, and white gouache), 33.4 x 27.6 cm. **Box** 8.9
- Accession Number: 66.2.69** Idiot Delight, Lunt & Fontanne ["Reunion in Vienna," Alfred Lunt and Lynn Fontanne in *Idiot's Delight*; Apr. 11, 1936]. 1936. 1 drawing (ink and wash), 37.8 x 27.7 cm. **Box** 9.1
- Accession Number: 66.2.88** ["Dexter Fellows," Ringling Brother's Publicity Director; Apr. 10, 1937]. 1937. 1 drawing (ink), 36.5 x 25.7 cm. **Box** 9.2
- Accession Number: 66.2.54** Walter Damrosch [May 8, 1937]. 1937. 1 drawing (ink and wash), 27.9 x 24.1 cm. **Box.** 4.9
- Accession Number: 66.2.57** ["Joseph Medill Patterson"; Aug. 13, 1938]. 1938. 1 drawing (ink and wash), 29 x 22.6 cm. **Box** 4.10

### Subseries C. Other Works, 1930s?-1951, undated

**Paintings**

<b>Accession Number: 66.2.20</b> [Squatting man with hat]. Undated. 1 painting (watercolor), 27.8 x 20.9 cm.	<b>Box</b> 3.1
<b>Accession Number: 66.2.33</b> [Trees in forest, "MC" over heart carved into tree trunk, butterfly]. Undated. 1 painting (watercolor and gouache), 17.4 x 14 cm.	<b>Box</b> 3.2
<b>Accession Number: 66.2.34</b> [Four women at Mexican market]. Undated. 1 painting (watercolor), 27.2 x 20.7 cm.	<b>Box</b> 3.3
<b>Accession Number: 66.2.40</b> [Head portrait of man wearing hibiscus on side of head]. Undated. 1 painting (gouache), 35.5 x 25.5 cm.	<b>Box.</b> 9.3
<b>Accession Number: 66.2.43</b> [Couple dancing on beach, with three percussionists in background]. Undated. 1 painting (gouache), 28.4 x 26.1 cm.	<b>Box</b> 9.4
<b>Accession Number: 66.2.44</b> [Seated Mexican woman with hands together in lap, wearing ribbon in hair; dancing couples in background]. Undated. 1 painting (gouache), 38.1 x 25.2 cm.	<b>Box</b> 9.5
<b>Accession Number: 66.2.77</b> ["Nubian Woman"]. 1930s? 1 painting (oil on canvas), 43.2 x 35.5 cm.	<b>Location</b> Painting storage

**Drawings**

<b>Accession Number: 66.2.10</b> [Squatting nude female holding up cloth]. Undated. 1 drawing (ink), 28.1 x 21.5 cm.	<b>Box</b> 3.4
<b>Accession Number: 66.2.22</b> [Seated female nude, hands holding breasts]. Undated. 1 drawing (ink), 26.9 x 20.8 cm.	<b>Box</b> 3.5
<b>Accession Number: 66.2.23</b> [Seated female nude]. Undated. 1 drawing (ink wash), 27.7 x 20.8 cm.	<b>Box</b> 3.6
<b>Accession Number: 66.2.32</b> ["Harlem Dandy"; African American man (head & shoulders) wearing hat with tilted brim]. Undated. 1 drawing (litho crayon), 27.7 x 21.3 cm.	<b>Box</b> 3.7
<b>Accession Number: 66.2.35</b> [Standing female nude, view from rear]. Undated. 1 drawing (ink and crayon), 20.5 x 12.7 cm.	<b>Box</b> 3.8
<b>Accession Number: 66.2.36</b> [Nine dancing figures]. Undated. 1 drawing (ink), 28.1 x 21.7 cm.	<b>Box</b> 3.9

- Accession Number: 66.2.37** [Standing half-nude African woman wearing bangles around neck, one arm around tree]. Undated. 1 drawing (ink), 26.8 x 20.9 cm. **Box** 3.10
- Accession Number: 66.2.38** [Reclining female nude]. Undated. 1 drawing (ink), 20.9 x 27.7 cm. **Box** 3.11
- Accession Number: 66.2.47** [Three Mariachi musicians]. Undated. 1 drawing (felt tip marker), 25.7 x 27.8 cm. **Box** 9.6

### Caricatures, Unpublished

- Accession Number: 66.2.72** PERON [caricature of Juan Perón as Nazi puppet]. Undated. 1 painting (watercolor and ink), 40.5 x 29 cm. **Box** 9.7
- Accession Number: 66.2.78** [Hideki Tojo, Japanese war minister and prime minister]. 1940s? 1 drawing (ink), 31.2 x 22.6 cm. **Box** 9.8

### Set Design

- Accession Number: 66.2.39** [Pyramid with half nude female on top; set design for Carlos Chavez's ballet, *Los cuatro soles*, 1951]. 1951. 1 painting (gouache), 22.6 x 27 cm. **Box** 9.9

**Series II. Works by Other Artists, 1930-1954, undated**

**Accession Number: 66.13** Castillo, Fernando. La Hija del Pintor. 1950. 1 painting (oil on canvas), visible image 72.8 x 62.2 cm. **Location**  
Painting storage

**Accession Number: 66.6** Kahlo, Frida. [Self-Portrait with Thorn Necklace and Hummingbird]. 1940. 1 painting (oil on canvas mounted to board), 62.5 x 48 cm. **Location**  
Painting storage

**Accession Number: 66.7** Kahlo, Frida. Still Life (with Parrot and Fruit). 1951. 1 painting (oil on canvas), 25.7 x 28.2 cm. **Location**  
Painting storage

**Accession Number: 66.8** Kahlo, Frida. Diego y Yo. 1930. 1 drawing (charcoal on paper), 29.5 x 21.5 cm. **Location**  
Flat file

**Accession Number: 66.9** Meza, Guillermo. Baile. Undated. 1 painting (oil on paper), visible image 44.5 x 37.8 cm. **Location**  
Painting storage

**Accession Number: 66.10** Meza, Guillermo. Peons [woman and two men standing; poor condition with substantial paint loss and flaking paint]. Undated. 1 painting (oil on board), 50.8 x 61 cm. **Location**  
Painting storage

**Accession Number: 66.11** Montenegro, Roberto. [Hand in surreal landscape]. Undated. 1 painting (oil on board), 22.9 x 30.5 cm. **Location**  
Painting storage

**Accession Number: 66.15** Navarro, Rafael. [Animals]. 1950. 1 painting (oil on board), visible image 21.7 x 33.2 cm. **Location**  
Painting storage

**Accession Number: 66.14** Soriano, Juan. [Female nude (head and torso) with flowers and ribbons in hair, holding yellow cloth]. 1946. 1 painting (gouache), 33.6 x 24.7 cm. **Location**  
Painting storage

- Accession Number: 66.3** Tamayo, Rufino. [Nickolas Muray]. 1954. 1 drawing (charcoal on white wash on plywood), 102.5 x 77 cm. **Location**  
Painting storage
- Accession Number: 66.4** Tamayo, Rufino. Cow Swatting Flies. 1951. 1 painting (oil on canvas), 79 x 99 cm. **Location**  
Painting storage
- Accession Number: 66.5.1** Tamayo, Rufino. [Virgin of Guadalupe]. Undated. 1 print (woodcut), 20.5 x 15.7 cm. **Location**  
4.12
- Accession Number: 66.5.2** Tamayo, Rufino. [Mermaids with lute]. Undated. 1 print (woodcut), 15.5 x 21 cm. **Location**  
4.13