



Smithsonian

Archives of American Art

A Finding Aid to the René d'Harnoncourt Papers, 1921-1983, in the Archives of American Art

Stephanie L. Ashley

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Collection Overview

Repository:	Archives of American Art
Title:	René d'Harnoncourt papers
Date:	1921-1983
Identifier:	AAA.dharrene
Creator:	D'Harnoncourt, Rene, 1901-1968
Extent:	2.4 Linear feet
Language:	The collection is in English and Spanish.
Summary:	The papers of Austrian born curator, lecturer, and museum director, René d'Harnoncourt (1901-1968), document d'Harnoncourt's activities, primarily in the 1930s and 1940s, particularly as they relate to Mexican and Native American art. D'Harnoncourt's career, including his arrival in Mexico in 1925, his curation of the exhibitions, <i>Mexican Art</i> (1930-1932), and <i>Indian Art of the United States</i> (1941), and his work for the Department of the Interior's Indian Arts and Crafts Board from 1937-1944, are documented in small amounts of biographical material and correspondence, published writings, printed material, scrapbooks, photographs of d'Harnoncourt and colleagues, and photographs of works of art. The collection also contains a drawing of d'Harnoncourt, and photocopies of caricatures of d'Harnoncourt and others.

Administrative Information

Acquisition Information

D'Harnoncourt's widow, Sarah d'Harnoncourt, donated the René d'Harnoncourt papers to the Archives of American Art in 1975, 1981, and 1984. An additional eleven linear feet of material was lent by the Museum of Modern Art's for microfilming in 1983.

Separated Materials

The bulk of René d'Harnoncourt's papers are in the Museum Archives of the Museum of Modern Art. The Museum's 59.25 linear feet document, in particular, d'Harnoncourt's years with the Museum from 1944-1968. That collection also includes papers donated by Sarah d'Harnoncourt which relate to d'Harnoncourt's time in Mexico, from 1925-1932, and his work in the United States from 1933-1944. While these holdings may overlap occasionally with the papers in the Archives of American Art (some items at the Archives of American Art, for instance, may be photocopies of originals at the Museum), the bulk of the Archives' d'Harnoncourt papers appear to be distinct from those at the Museum.

The Archives of American Art also holds microfilm of material lent for microfilming (reels 2919-2931) including papers generated by d'Harnoncourt during his professional affiliation with the Museum of Modern Art, such as, personal files, three appointment notebooks, professional files including Latin American correspondence, exhibition files, files documenting outside affiliations, and departmental and special event files. Loaned materials were returned to the lender and are not described in the collection container inventory.

Related Materials

An oral history of René d'Harnoncourt, interviewed by Isabel Grossner in 1968, can be found at Columbia University, Oral History Research Office, 801 Butler Library, 535 West 114 Street, New York, NY 10027.

Available Formats

Portions of the collection and material lent for microfilming are available on 35mm microfilm reels 2919-2931 and 3830-3831 and at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

The collection received a minimal level of processing before being microfilmed on reels 3830-3831. The entire collection was reprocessed and a finding aid prepared by Stephanie Ashley in 2016.

Preferred Citation

René d'Harnoncourt papers, 1921-1983. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

Conditions Governing Use

Reels 2919-2931: Authorization to publish requires written permission from Museum of Modern Art, New York, N.Y. MoMA requires full citation to include microfilm reel and frame numbers, and reference to MoMA as the owner of the René d'Harnoncourt papers. Contact Reference Services for more information.

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Biographical / Historical

Austrian born curator, lecturer, and museum director, René d'Harnoncourt (1901-1968), was an authority on Native American art and Mexican arts and crafts. He curated and toured with a traveling exhibition, *Mexican Art*, from 1930-1932, guest curated the exhibition, *Indian Art of the United States*, for the Museum of Modern Art in 1941, served on the Department of the Interior's Indian Arts and Crafts Board from 1937-1944, and was Director of the Museum of Modern Art from 1949-1968.

D'Harnoncourt was born in Vienna, Austria, in 1901. He left Austria for Mexico in 1925, and began working for American, Frederick Davis, who owned a shop that sold Mexican antiquities and folk art in Mexico City. At this time, d'Harnoncourt made many important connections, including meeting American Ambassador to Mexico, Dwight Morrow, and his wife, Elizabeth Morrow. D'Harnoncourt illustrated several books in the early 1930s, including *The Painted Pig* (1930) and *Beast, Bird and Fish* (1933), both written by Elizabeth Morrow, and *The Hole in the Wall* (1931) and *Mexicana: A Book of Pictures* (1931). According to Sarah

d'Harnoncourt, her husband considered himself an amateur in the field of book illustration, which he enjoyed as a means of self-amusement.

In 1929, d'Harnoncourt was asked to curate an extensive exhibition of Mexican art to travel to major cities in the United States, sponsored by the American Federation of Arts. D'Harnoncourt toured with this exhibition, *Mexican Art*, for two years, beginning at the Metropolitan Museum of Art in October, 1930.

D'Harnoncourt visited Austria briefly in 1932, then returned to the United States in 1933 and married Sarah Carr the same year. He became a naturalized United States citizen in 1939.

Between 1933 and 1944, d'Harnoncourt directed the radio program "Art in America," organized by the American Federation of Arts in cooperation with the Museum of Modern Art. He also taught art history at Sarah Lawrence College from 1934-1937. In 1936 he began working for the Indian Arts and Crafts Board of the Department of the Interior, becoming General Manager in 1937, and the Board's Chairman in 1944. As General Manager he curated an exhibition on Indian art for the San Francisco Golden Gate International Exposition in 1939, and installed an expanded version of the exhibition, *Indian Art of the United States*, as guest curator for the Museum of Modern Art in 1940-1941.

In 1944, d'Harnoncourt joined the Museum of Modern Art as Vice President in charge of Foreign Activities, focusing his work on Latin America, and as Director of the Department of Manual Industries, responsible for the preservation of Native American art and culture. In 1949 he was appointed Director of the Museum of Modern Art, and served in this capacity until his death in an automobile accident in 1968.

Scope and Contents

The papers of Austrian-American curator, lecturer, and museum director, René d'Harnoncourt (1901-1968), document d'Harnoncourt's activities, primarily in the 1930s and 1940s, particularly as they relate to Mexican and Native American art. D'Harnoncourt's career, including his arrival in Mexico in 1925, his curation of the exhibitions, *Mexican Art* (1930-1932), and *Indian Art of the United States* (1941), and his work for the Department of the Interior's Indian Arts and Crafts Board from 1937-1944, are documented in small amounts of biographical material and correspondence, published writings, printed material, scrapbooks, photographs of d'Harnoncourt and colleagues, and photographs of works of art. The collection also contains a drawing of d'Harnoncourt, and photocopies of caricatures of d'Harnoncourt and others.

Biographical material consists of d'Harnoncourt's official Austrian departure documents for his travel to Mexico in 1925; pages of an appointment book from 1932; and notes on d'Harnoncourt's career that index publications in which he is mentioned amongst other things, prepared by Sarah d'Harnoncourt.

Correspondence and memoranda relate primarily to the *Mexican Arts* exhibition, (1930-1932) sponsored by the American Federation of Arts; the "Art in America" radio program, organized by the American Federation of Arts with the cooperation of the Museum of Modern Art; d'Harnoncourt's part time teaching position at Sarah Lawrence College in Bronxville; and his appointment as General Manager of the Indian Arts and Crafts Board. Later correspondence references research on d'Harnoncourt's work for the Indian Arts and Crafts Board, and includes information on d'Harnoncourt, provided in response to inquiries about him.

Writings by d'Harnoncourt include published articles on Mexican and Indian arts and crafts, a 1969 reprint of d'Harnoncourt's and Frederic H. Douglas's expanded version of the catalog for *Indian Art of the United States*, a foreword, and two seminar/symposium papers. Unpublished writings comprise two typescripts. The series also includes several writings by others.

Printed material includes announcements and exhibition catalogs, documentation of the "Art in America Program," published books belonging to and/or referencing d'Harnoncourt, Department of Interior publications, including some issued by the Indian Arts and Crafts Board, Museum of Modern art press releases, news clippings relating to d'Harnoncourt and his activities, and miscellaneous printed material.

Additional clippings from a dismantled scrapbook(s) document the *Mexican Arts* exhibition.

Artwork and artifacts include one original sketch in colored pencil of d'Harnoncourt by Austrian artist, Silverbauer, photocopies of caricatures and doodles by d'Harnoncourt, Miguel Covarrubias, and Caroline Durieux, and two Indian Arts and Crafts Board weaving samples.

Photographs are of d'Harnoncourt, Sarah d'Harnoncourt, and friends and colleagues. They include a photograph of d'Harnoncourt by Manuel Alvarez-Bravo; snapshots of others including Fred Davis; Sarah d'Harnoncourt and folk art specialist, Victor Fosado; fellow Indian Arts and Crafts Board members, architect Henry Klumb, Alice Marriot, and anthropologist, author, and tribal council member, Gladys Tantaquidgeon. Also found are three photographs of *Mexican Art* exhibition installations; fourteen photographs of Native Americans; three photographs showing covers and/or fronts pieces of d'Harnoncourts books *Beast, Bird and Fish*, *Mexicana*, *The Hole in the Wall*, and *The Painted Pig*; and photographs of artwork included in the *Mexican Art* exhibition and an exhibition of *Australian Aboriginal Cave Paintings* (1947).

Arrangement

The collection is arranged as seven series.

Missing Title:

- Series 1: Biographical Material, 1925-circa 1978 (5 folders; Box 1)
- Series 2: Correspondence and Memoranda, 1929-1981 (5 folders; Box 1)
- Series 3: Writings, 1928-circa 1970s (0.4 linear feet; Box 1, OV 4)
- Series 4: Printed Material, 1921-1979 (1.1 linear feet; Boxes 1-2, OV 4)
- Series 5: Scrapbooks, 1930-1933 (0.3 linear feet; Box 2)
- Series 6: Artwork and Artifacts, circa 1926-circa 1950s (3 folders; Box 3)
- Series 7: Photographs, 1930-1983 (0.25 linear feet; Box 3, OV 4)

Names and Subject Terms

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

Subjects:

Art -- Study and teaching
Art museum directors -- New York (State) -- New York
Art, Aboriginal Australian
Art, Latin American
Art, Mexican
Cave paintings -- Austrailia
Curators -- New York (State) -- New York
Indian art -- Exhibitions
Latino and Latin American artists

Types of Materials:

Drawings
Photographs
Scrapbooks
Sketches

Names:

Alvarez Bravo, Manuel, 1902-
American Federation of Arts
Art in America

Covarrubias, Miguel, 1904-1957
Durieux, Caroline, 1896-1989
Fosado, Víctor
Klumb, Henry, 1905-1984
Marriott, Alice
Museum of Modern Art (New York, N.Y.)
Sarah Lawrence College -- Faculty
Tantaquidgeon, Gladys Iola
United States. Indian Arts and Crafts Board
d'Harnoncourt, Sarah

Functions:

Art museums -- New York (State)

Places:

Mexico -- description and travel

Container Listing

Series 1: Biographical Material, 1925-circa 1978

5 Folders (Box 1)

Scope and Contents: Biographical material includes a document (in Austrian) issued by the Mexican Consulate in Vienna for d'Harnoncourt's departure for Mexico, stamped December 15, 1925.

Also found are pages from an appointment book from 1932 that provide scattered notes on d'Harnoncourt's professional and personal obligations on dates throughout the year, which included traveling with the *Mexican Art* exhibition to Chicago, St. Louis, Houston, El Paso, and Mexico.

The series also includes a set of index cards, and some "Notes for Family" prepared by Sarah d'Harnoncourt and referred to by her in a 1978 letter in Series 2: Correspondence. The letter explains that they were part of an effort to provide additional context to the papers for researchers and family before sending them to the Archives of American Art. The cards index references to d'Harnoncourt in publications, and published writings by d'Harnoncourt, amongst other things.

Box 1, Folder 1	Appointment Book Pages, 1932
Box 1, Folder 2	Documents for Austrian Departure, 1925-circa 1927
Box 1, Folder 3	Outline Notes for Unidentified Exhibition
Box 1, Folder 4	Sarah d'Harnoncourt's Index Cards on d'Harnoncourt, circa 1978
Box 1, Folder 5	Sarah d'Harnoncourt's "Notes for the family", circa 1978

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Series 2: Correspondence and Memoranda, 1929-1981

5 Folders (Box 1)

Scope and Contents: The earliest correspondence and memoranda in this series relate to the *Mexican Arts* exhibition, and include a copy of a letter, and an original letter, from Dr. Atl. The 1930-1932 folder consists of copies of letters of appreciation to d'Harnoncourt and reviews of the exhibition translated into Spanish to send to the Mexican government, with a list of the letters and reviews contained therein.

The 1932-1939 correspondence and memoranda document d'Harnoncourt's work for the "Art in America" program; the concerted effort on behalf of the Indian Arts and Crafts Board to engage d'Harnoncourt's services at the outset of the Board; and negotiations between Sarah Lawrence College and the Department of the Interior over a schedule that would allow the Department of the Interior to employ d'Harnoncourt part-time as Assistant to the General manager of the Indian Arts and Crafts Board. The folder also includes travel authorizations for d'Harnoncourt in this capacity.

Also found is a letter from *The Coast* magazine, and a copy of the issue referenced in the letter, that includes an article about the *Indian Arts and Crafts* exhibition (1939) at Treasure Island, San Francisco.

Correspondence from 1940 to mid-1944 is primarily official memoranda regarding d'Harnoncourt's performance and appointment terms on the Indian Arts and Crafts Board, including memos relating to his resignation as General Manager in 1944. In response to a desire to retain d'Harnoncourt as a member of the Board, which is documented here, he subsequently served as Chairman of the Board for seventeen years.

1962-1968 correspondence consists of a 1962 letter to d'Harnoncourt from Maria Krisztinkovich, enclosing a copy of her book on Hungarian glazed stoneware, and d'Harnoncourt's letter of thanks. Also found are copies of three condolence letters to Sarah d'Harnoncourt following d'Harnoncourt's death.

Posthumous correspondence from 1975-1981 relates to inquiries made, and assistance provided, by Sarah d'Harnoncourt, primarily in relation to d'Harnoncourt's activities on the Indian Arts and Crafts Board. It includes correspondence with Carol K. Rachlin and Alice Marriott in regard to their research for a book on the history of the Board, and a photocopy of a memorandum (July 21, 1936) from John Oliver, then Commissioner of Indian Affairs, stating his unequivocal belief in the importance of employing d'Harnoncourt for the Board: "From any point of view, and whether whole or part time, the Arts and Crafts Board needs him. No one else possesses his experience or his many-sided equipment. We need him at the start when we are laying foundations."

Box 1, Folder 6 Correspondence and Memoranda, 1929-1930

Box 1, Folder 7 Correspondence and Memoranda, 1930-1932

Box 1, Folder 8 [Correspondence and Memoranda, 1932-1939](#)

Box 1, Folder 9 [Correspondence and Memoranda, 1940-1945](#)

Box 1, Folder 10 Correspondence and Memoranda, 1962-1968

Box 1, Folder 11

Correspondence and Memoranda, 1975-1981

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Series 3: Writings, 1928-circa 1970s

0.4 Linear feet (Box 1, OV 4)

Scope and Contents: Published articles include "Pancho el Juguetero" ("Pancho the Toy Maker") (1928) and "Las Artes Populares de México" (1930), both published in rare editions of *Mexican Folkways*, the latter including a cover; "The Mexican Exhibition" (*Design*, 1930); "The Loan Exhibition of Mexican Arts" (*Bulletin of the Metropolitan Museum of Art*, October 1930); "Exposición de Artes Mexicanas" (*Boletín de la Unión Panamericana*, 1931); "Art and the People: First Steps of Approach" (*The American Magazine of Art*, 1933); "North American Indian Arts" (*Magazine of Art*, 1939); "Living Arts of the Indians" (*Magazine of Art*, 1941); "American Indian Art" (*Studio*, 1944); and "Arte Indio de Norte America," Parts 1 and 2, written with Frederic H. Douglas (*Forma: Revisita de Arte*, 1943).

Also found here is the 1969 reprint of the expanded catalog for *Indian Art of the United States* (Museum of Modern Art, 1969), that d'Harnoncourt co-authored with Frederic H. Douglas; a photocopy of a foreword to *Music of the Sioux and the Navajo* (1953); a catalog written by d'Harnoncourt for the National Indian Institute, *El Arte del Indio en los Estados Unidos* (1943); and copies of two books of seminars/symposia, *The Changing Indian* (University of Oklahoma Press, 1942) and *The North American Indian Today* (University of Toronto Press, 1943) that both include papers by d'Harnoncourt: "Indian Arts and Crafts and their Place in the Modern World," and "Function and Production of Indian Art."

Typescripts are a foreword by d'Harnoncourt to *Mexican Costume: Twenty-five Color Plates and Text by Carlos Merida* (1941), and remarks on the subject of "Problems and Promise of Indian Arts and Crafts" (1958).

Writings by others include a draft (numbered #3) of "Ethnohistory of the Indian Arts and Crafts Board of the Department of the Interior" by Alice Marriott and Carol K. Rachlin; a typescript of a paragraph from *File on Spratling: An Autobiography* by William Spratling; and a typescript of paragraphs from *The Daybooks of Edward Weston* that relate to d'Harnoncourt.

Box 1	Published Writings
Box 1, Folder 12-17	Articles, 1928-1944 Notes: Oversized material housed in OV 4
Box 1, Folder 18	Articles, 1955
Box 1, Folder 19	Book: Indian Art of the United States (Museum of Modern Art, 1941, 1969 reprint) by Frederic H. Douglas and René d'Harnoncourt, 1969
Box 1, Folder 20	Catalog, 1943
Box 1, Folder 21	Foreword, 1953
Box 1, Folder 22-23	Seminar and Symposium Papers, 1942-1943
Box 1, Folder 24	Typescripts, 1941, 1958
Box 1, Folder 25	Writings by Others, circa 1970s

Box OV 4

Oversized Published Writings, Articles from Box 1, Folders 12-17

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Series 4: Printed Material, 1921-1979

1.1 Linear feet (Boxes 1-2, OV 4)

Scope and Contents: Series includes announcements and exhibition catalogs, documentation of the "Art in America Program," published books belonging to and/or referencing d'Harnoncourt, Department of Interior publications, including some issued by the Indian Arts and Crafts Board, Museum of Modern art press releases, and news clippings primarily relating to exhibitions and other events in which d'Harnoncourt was involved.

Announcements and exhibition catalogs include catalogs for *Las Exposicion de Artes Mexicanas* (Carnegie Corporation, 1930); *Mexican Arts* (The American Federation of Arts, 1930-1931); *Aboriginal Culture of the Western Hemisphere* (Treasure Island, San Francisco, 1940); *American Indian Art* (Worcester Art Museum, 1941), *El Arte Indígena de Norteamérica* (1945) with an introduction by d'Harnoncourt; and *Australian Aboriginal Cave Paintings* (Australia House, 1947).

Material relating to the "Art in America" program includes issues 1-3, and 5-14 of *Art In America News*; d'Harnoncourt's annotated copy of *Art in America from 1600-1865: An Illustrated Guide for a National Radio Broadcast From February 3 to May 19, 1934* (University of Chicago Press, 1934); a schedule of the program; a transcript of a radio broadcast for the program on November 10, 1934; and a draft of a 1935 report on the program.

Books belonging to d'Harnoncourt and/or Sarah d'Harnoncourt include: *Return Ticket* inscribed to d'Harnoncourt by author Salvador Novo in a presentation box; and three books in which d'Harnoncourt and the Indian Arts and Crafts Board are referenced, including *From Every Zenith: A Memoir* (1963); *The Indian: America's Unfinished Business* (1966); and *Dance Around the Sun* (1977). Also found are four publications that were used in the exhibition *Mexican Arts* to demonstrate the quality of typography: *Metodo d Dibujo Tradicion Resurgimiento y Evolucion d el Arte Mexican* (1923), *Antologia De La Poesia Mexicana Moderna* (1928), *Escalera (Tocata y Fuga)* (1929), and *El Nuevo Paraiso* (circa 1930).

Book covers include the cover of Volume 1 of two volumes issued in connection with the exhibition *Las Artes Populares en Mexico*, a catalog which d'Harnoncourt apparently consulted regularly, for an exhibition which Sarah d'Harnoncourt stated was the "ancestor" of *Mexican Arts*; and the illustrated cover, and pages from, *Domingos Mexicanos* (or *Mexican Sundays*), a published collection of reproductions of watercolors by René d'Harnoncourt, published by Fred Davis. Publications of the Bureau/Office of Indian Affairs include eight issues of the publication *Indians at Work* and five pamphlets on Native Americans by region.

Publications of the Department of the Interior Indian Arts and Crafts Board include *Bibliography of Articles and Papers on North American Indian Art*, compiled by students in d'Harnoncourt's class at Sarah Lawrence College; two pamphlets and seven *Fact Sheets*, one of which is accompanied by a note of transmittal from Pearl Moeller of the Museum of Modern Art stating how "René battled long and hard for the trademarks, and certification, and the publications, so it's rewarding to see it in print," referring to free pamphlets that are mentioned in a 1978 Fact Sheet; and eight issues of *Smoke Signals*, the "circular for Indian artists and craftsmen," including the first issue (1951).

One folder relates to Fred Davis's collection. It includes a 1951 catalog of the collection, and a 1957 issue of *Mexico This Month*, with an article about Davis's collection, and copies of several advertisements for his store.

Government legislation includes a copy of the Act of Congress establishing the Indian Arts and Crafts Board, and a regulation governing the use of "Government trademarks of genuineness for Indian products."

News clippings are primarily from newspapers and magazines and relate to art exhibitions and other events in which d'Harnoncourt was involved, as well as related events and people.

Miscellaneous printed material includes resolutions 16, 41, 43, 45, 52, 73, 88, 93, and 96 of the Papago Council; d'Harnoncourt's copy of *Pageant of the Pacific* by Miguel Covarrubias (1940); two reports by the Division of Inter-American Activities in the United States; a catalog, *Celebrate: The Story of the Museum of International Folk Art* (Museum of New Mexico Press, 1979); and an undated copy of a poem.

Museum of Modern Art press releases, 1934-1935, relate to the "Art in America Program"; press releases from 1941 relate to the opening of *Indian Art of the United States* exhibition.

Box 1, Folder 26	Announcements and Exhibition Catalogs, 1930-1931
Box 1, Folder 27-28	Announcements and Exhibition Catalogs, 1940-1945
Box 1, Folder 29	Announcements and Exhibition Catalogs, 1947-1963
Box 1, Folder 30	Announcements and Exhibition Catalogs, 1973
Box 1, Folder 31	Art in America Program, 1934-1935
Box 1, Folder 32	Book, Return Ticket by Salvador Novo, 1928
Box 1, Folder 33	Book, From Every Zenith: A Memoir, by John Collier, 1963
Box 2, Folder 1	Book, The Indian: America's Unfinished Business, Compiled by William A. Brophy and Sophie D. Aberle, 1966
Box 2, Folder 2	Book, Dance Around the Sun, by Alice Marriott and Carol K. Rachlin, 1977
Box 2, Folder 3-5	Books Used in Mexican Arts, 1923-1930
Box 2, Folder 6	Cover and Pages from Domingos Mexicanos by d'Harnoncourt, 192?
Box 2, Folder 7	Cover of Las Artes Populares en Mexico, 1921
Department of the Interior	
Box 2, Folder 8-10	Bureau (then "Office") of Indian Affairs, Indians at Work, 1938-1945
Box 2, Folder 11	Bureau of Indian Affairs Pamphlets, circa 1956-circa 1978
Indian Arts and Crafts Board	
Box 2, Folder 12	Bibliography of Articles and Papers on North American Art, circa 1936-1937
Box 2, Folder 13	Brochures
Box 2, Folder 14	Fact Sheets and Pamphlets, 1948-1978

Box 2, Folder 15	Government Legislation, 1935
Box 2, Folder 16	Reports, 1943
Box 2, Folder 17-18	Smoke Signals, 1951, 1962-1966
Box 2, Folder 19	Fred Davis's Shop, circa 1925-1957
Box 2, Folder 20-21	Miscellaneous Printed Material, 1979, 1940-1942 Notes: Oversized material housed in OV 4
Box 2, Folder 22-24	News Clippings, circa 1930-1977
Box 2, Folder 25	Press Releases of the Museum of Modern Art, circa 1934-circa 1941
Box OV 4	Oversized Miscellaneous Printed Material from Box 2, Folders 20-21

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Series 5: Scrapbook(s), 1930-1933

0.3 Linear feet (Box 2)

Scope and Contents: Series consists of news clippings that appear to have been removed from a scrapbook, or more than one scrapbook, documenting the American Federation of Arts *Mexican Arts* exhibition as it traveled to cities throughout the United States.

Box 2, Folder 26-36 Contents of Scrapbook(s), 1932-1933

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Series 6: Artwork and Artifacts, circa 1926-circa 1950s

3 Folders (Box 3, OV 5)

Scope and Contents: Artwork includes a remnant of a drawing, probably circa 1926, of d'Harnoncourt by an Austrian artist, Silverbauer, that was cut down to be framed; and photocopies of five sketches and various doodles including a caricature by d'Harnoncourt of himself and Homer and Mary Saint-Gaudens, two caricatures by Miguel Covarrubias of d'Harnoncourt and Fred Davis, one caricature by d'Harnoncourt of Covarrubias, and a drawing of d'Harnoncourt by Caroline Durieux.

Box 3, Folder 1 Drawing and Photocopies of Sketches
Notes: Oversized material housed in OV 5

Box 3, Folder 2 Weaving Samples, circa 1950
Notes: Oversized material housed in OV 5

Box OV 5 Oversized Drawing and Weaving Samples from Box 3, Folders 1-2

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Series 7: Photographs, 1930-1983

0.25 Linear feet (Box 3, OV 4)

Scope and Contents: Photographs of d'Harnoncourt and others include a copy print of a circa 1930 photo of d'Harnoncourt by Manuel Alvarez-Bravo from the collection of the Museum of Modern Art; a snapshot (1939) of Gladys Tantaquidgeon with Sarah d'Harnoncourt; a snapshot (1940) of architect, Henry Klumb, and his wife, Elsa, their son, and d'Harnoncourt in Tuscon; a snapshot (1951), with two copy negatives, of Fred Davis; two snapshots (1951) of Davis's house and garden in Cuernavaca, Mexico, taken by folk art specialist, Victor Fosada, who was a key member of staff at Fred Davis's shop in Mexico; a snapshot (1959) of d'Harnoncourt and Sarah d'Harnoncourt with Victor Fosado; a color photo (1968) of d'Harnoncourt; a color photo (1983) of Alice Marriott; and a color slide of Mrs. Roanhorse and a child named René, sent by Grace and Charles Cole.

Also found are twelve photographic prints of Native Americans, two of whom are identified as Brovira Soft Velvet, and Red Tomahawk, and two copy prints of "Seminole Indians, Florida probably 1950s."

There is one copy print of a Metropolitan Museum of Art photograph of the *Mexican Art* exhibition installation, and two prints of items that were also possibly installations in the exhibition; and a print of a Museum of Modern Art photograph showing an installation of printed material about Native American art.

Photographs of artwork by d'Harnoncourt include copy prints of three photographs by Will Brown of covers, and/or fronts pieces, for four children's books co-authored/illustrated by d'Harnoncourt: *Beast, Bird and Fish*, *Mexicana*, *The Hole in the Wall*, and *The Painted Pig*.

Photos of artwork by others include photos of Mexican artwork, some of which was used in *Mexican Arts*; a complete set of seventy-four photos of artwork from the exhibition *Australian Aboriginal Cave Paintings* (1947); a copy print of a caricature of d'Harnoncourt by Miguel Covarrubias; and photos of artwork by unidentified artists.

Box 3, Folder 3	Of d'Harnoncourt and Others , circa 1930-1983
Box 3, Folder 4	Of Exhibition Installations, circa 1930s
Box 3, Folder 5	Of Native Americans, circa 1930s-1950s Notes: Oversized material housed in OV 4
Box 3, Folder 6	Of Artwork by d'Harnoncourt
Box 3, Folder 7	Of Artwork by Others, circa 1930s-circa 1960s
Box 3, Folder 8	Of Artwork by Others, Mexican Artwork, 1930
Box 3, Folder 9-11	Of Artwork by Others, Used in Exhibition, Australian Aboriginal Cave Paintings, 1947 Creator: D'Harnoncourt, Rene, 1901-1968
Box OV 4	Oversized Photographs of Native Americans from Box 3, Folder 5

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