Finding aid for the Heinrich Schwarz papers, 1928-1988

Descriptive Summary
Title: Heinrich Schwarz papers
Date (inclusive): 1894-1974
Number: 920033
Creator/Collector: Schwarz, Heinrich, 1894-1974
Physical Description: 15.0 linear feet
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles, California, 90049-1688
(310) 440-7390
Abstract: Art historian, born in Prague. Manuscripts, correspondence, and printed materials related to Schwarz's research, writings, curatorial work, and teaching about photography, photography's relationship to art, the iconology of the mirror and the owl, and Austrian art, as well as optical phenomenon. Much material relates to Schwarz's popular work, D. O. Hill: Master of Photography.
Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.
Language: Collection material is in English, and German.
Biographical/Historical Note
Born in Prague in 1894, Heinrich Schwarz began his studies in Classical Archaeology and Philosophy at the University of Vienna in 1913. When the war began in 1914, Schwarz interrupted his studies for four years while he served in the Austro-Hungarian military service for which he received several decorations for bravery. In 1918, he resumed his training at the University of Vienna, receiving a Ph.D. in 1921 for his doctoral work, Der Anfänge der Lithographie in Wien (published posthumously by Böhlau Verlag in 1988).
Dr. Schwarz began his curatorial training in 1921 at the Albertina Print Room, Vienna, and was appointed Curator of the Austrian State Gallery, Belvedere Palace, in 1923. Schwarz collaborated in the creation of this new museum, which consisted of the Barockmuseum, the Gallery of the Nineteenth Century, and the Modern Gallery. In 1926, he published Salzburg und das Salzkammergut: Eine künstlerische Entdeckung, which appeared most recently in a fourth edition in 1977. Dr. Schwarz' publications in the fields of both Austrian art and the treasures of his new museum are many, including journals, "Amicis" editions, Galerie des 19.Jahrhunderts and Moderne Galerie.
In addition to his research in Austrian art, Schwarz also published, in his early years at the Austrian State Gallery, the results of his research into the art and technology of early photography, which focused on the work of David Octavius Hill. David Octavius Hill: Der Meister der Photographie, first published in 1930 in German and translated to English in 1931 and 1932, is considered to be the first true monograph of a photographer ever written. Dr. Schwarz' contributions in the field of early photography and the evolution of photography continued throughout his career.
In 1938, Dr. Schwarz emigrated to the United States, where by 1941 he had settled as a research scholar at the Albright Art Gallery, Buffalo, New York. From the Albright, Dr. Schwarz moved in 1943 to the Museum of the Rhode Island School of Design (RISD), Providence, R.I., as Curator of Paintings, Drawings, and Prints. In 1954, Dr. Schwarz finally settled at Wesleyan University in Middletown, CT, in the position of Professor of the History of Art and Curator of the Davison Art Collection, where he remained until his retirement in 1972. During his time at Wesleyan, Dr. Schwarz corresponded widely with his colleagues, including Beaumont Newhall, Erwin Panofsky, and many others at museums and libraries in the U.S. and Europe. He also served as a Visiting Professor at Wellesley (1953-4), Mt. Holyoke (1954), and Columbia (1966-8). Throughout this period Dr. Schwarz wrote and lectured primarily on the machine's interjection into art through the centuries, early photography, and iconography, including most specifically the symbolism of the owl and the mirror in art.
Dr. Schwarz also involved himself in the development of exhibitions, and was also the curator/donor of his own rich collection of early calotypes, many by D. O. Hill and Robert Adamson. This collection was exhibited a MoMA (1941 and 1949), RISD, and Yale. In 1964, Schwarz was awarded the Cross of Honour, First Class, "Litteribus et Artibus" by the Austrian Government for his learned contributions.
Heinrich Schwarz died in 1974. His wife, Elisabeth Schwarz, and colleagues continued efforts to publish the large quantity of extant, unpublished research material collected by Dr. Schwarz. Mrs. Schwarz succeeded in overseeing a number of publications: a fourth edition of Salzburg und das Salzkammergut (1977); in cooperation with the Österreichische Galerie

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**Preferred Citation**
Heinrich Schwarz papers, 1894-1974, Getty Research Institute, Research Library, Accession no. 920033.
http://hdl.handle.net/10020/cifa920033

**Acquisition Information**

**Processing History**
The collection was partly organized and processed in 1993. Vanessa Walker-Oakes completed the physical processing and wrote the first draft of the finding aid in 1995. Jocelyn Gibbs and Annette Leddy edited and rewrote portions in 1996. Annette Leddy produced the final version.

**Scope and Content of Collection**
The papers of Heinrich Schwarz consist primarily of manuscripts, research material, correspondence, and photoprints from the 1940's to 1972, the period during which Dr. Schwarz was most active in the United States. Little remains of his early work in Austria, although some early records of his research into photography and lithography appear in the form of handwritten notes, an early edition of *D.O. Hill* with comments and corrections, and a handful of early letters pertaining to this material. Nor are there consistent documents of a personal nature from either Europe or America, although scattered personal insights emerge in correspondence with colleagues and friends throughout the collection. The abundance of the material relates to his professional career and contacts made as a professor, author, and lecturer at RISD and at Wesleyan, from 1943-1972.

Further, files containing the correspondence of Elisabeth Schwarz (1973-85) document her efforts to publish her husband's research material after his death in 1974. These letters, corrected manuscripts, publication contracts and revenues offer insight into the posthumous reception and continuing impact of Dr. Schwarz' research.

**Arrangement note**
The collection is organized in five series: Series I: Research Files; Series II: Bibliographic Files; Series III: Publishing and Lectures; Series IV: Heinrich Schwarz Correspondence; Series V: Elisabeth Schwarz Correspondence.

**Subjects - Names**
Hill, David Octavius, 1802-1870
Newhall, Beaumont, 1908-1993
Schwarz, Elisabeth
Schwarz, Heinrich, 1894-1974

**Subjects - Topics**
Art and photography
Camera lucidas--History
Camera obscuras
Mirrors
Optics and art
Owls
Peep shows--History
Photographers
Photography--History
Photomechanical processes

**Genres and Forms of Material**
Ephemera
Inventories
Lantern slides
Photographic prints
Photographs, Original

Bibliography
Die Anfänge der Lithographie in Wien, 1921 (Ms.);
Beiträge zum Werke von Carl Schindler," Die Graphische Künste, with Franz Martin Haberditzl, Heft 2/3 (1931).
"Uber Photographie," Die Galerie (Vienna), Heft 1 (März 1933), pp. I-IV.
"Om Fotografi," Foto Tidskrift for International Fotografi (Copenhagen), (Marts 1933), pp. 4-5.
"Zur Geschichte der Camera Obscura," Die Galerie (Vienna), Heft 11 (Januar 1934), pp. LXXIX-LXXXIV.
"Hugo Erfurth," Photographik (Berlin), Heft 2 (Februar 1934), pp. 1-5.
"David Octavius Hill," Minicam Photography, c. 1943.
"A Rare Engraving," Museum Notes, R.I.S.D., Vol. 6, no. 6 (November 1948), p. 4.


“German Artists in Austria in the First Quarter of the Nineteenth Century,” Correlations Between German and Non-German Art in the Nineteenth Century (Seminar at Yale University on the theme “Deutsche Romantik”), *Yale University Art Gallery Bulletin*, Vol. 33, No. 3 (1974).

Article in *Festschrift for Beaumont Newhall* (1975)

Series I. Heinrich Schwarz Research Files, ca. 1928-1970
General Physical Description note: 23 boxes
Scope and Content Note
Schwarz' working files for teaching, reference, and idea development contain primarily unpublished materials, including handwritten and typed notes, correspondence, manuscripts, and a voluminous photograph collection. The series is organized in eight subseries, each of which represents a primary field of research.

Series I.A. History of the Graphic Arts, ca. 1950-1974
General Physical Description note: 1 box
Scope and Content Note
Files contain his dissertation, Die Anfänge der Lithographie in Österreich, notes on printing techniques, Old Masters, Italian, French, and German Renaissance and Baroque printmaking, a proposal for a book on lithography, and documents from his work as Curator of Prints at Wesleyan.

Box 1, Folder 1 History
Scope and Content Note
Notes for a history of printmaking, with outlines for "A History of the Graphic Arts." [c. 78 items].

Box 1, Folder 2 Techniques
Scope and Content Note
Reproduced pages describing various printmaking techniques. [c. 22 items]

Box 1, Folder 3 Intaglio
Scope and Content Note
Most regarding 15th century works, notes on both the process and practitioners of intaglio printmaking, including Dürer, Schongauer, Veit Stoss, and others. [c. 19 items]

Box 1, Folder 4 Engraving
Scope and Content Note
A Guide to the Processes and Schools of Engraving, British Museum, 1923; 9 photographs; 6 pp. correspondence. [17 items]

Box 1, Folder 5 Masters
Scope and Content Note
Typed copy list of 15th to 18th century graphic artists. [2 pp.]

Box 1, Folder 6 Italy 15th/16th Century
Scope and Content Note
Handwritten citations of works consulted. [c. 10 items]
<table>
<thead>
<tr>
<th>Box 1, Folder 7</th>
<th><strong>France 15th/16th Century</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Handwritten and typed citation notes concerning French Renaissance printing. [7 items]</td>
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<table>
<thead>
<tr>
<th>Box 1, Folder 8</th>
<th><strong>Dürer</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>&quot;Summary of the Exhibit: 'Dürer Before and After,'&quot; notes on Dürer's art and influence. [c. 31 items]</td>
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<tr>
<th>Box 1, Folder 9</th>
<th><strong>Germany 16th Century (Post-Dürer)</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Notes, with citations and commentary. [12 items]</td>
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<thead>
<tr>
<th>Box 1, Folder 10</th>
<th><strong>17th Century</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Handwritten notes on Rembrandt, Hals, Rubens, Callot and others. [c. 35 items]</td>
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<tr>
<th>Box 1, Folder 11</th>
<th><strong>18th Century</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Notes regarding work of Tiepolo, Hogarth, and others. [18 items]</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 1, Folder 12</th>
<th><strong>19th Century</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Notes, clippings, and very brief correspondence regarding 19th century graphic artists and the process of lithography. [c. 40 items]</td>
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<thead>
<tr>
<th>Box 1, Folder 13</th>
<th><strong>Meryon</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Includes 6 pp. of notes on Meryon works, 18 photographs, a letter from Fritz Novotny (1974), and a 16 pp. Knoedler catalogue for a Meryon sale. [26 items]</td>
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<thead>
<tr>
<th>Box 1, Folder 14</th>
<th><strong>Color(ed) Printmaking</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Notes, 1 p. on the history of &quot;Clairs-Obscurs.&quot; [6 items]</td>
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<thead>
<tr>
<th>Box 1, Folder 15</th>
<th><strong>Proposal for a Book on Lithography</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>[4 pp. typed]</td>
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<tr>
<th>Box 1, Folder 16</th>
<th><strong>Wesleyan Print Collections</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>lists of prints (1955-1956, n.d.) and book list. [18 items]</td>
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<tr>
<th>Box 1, Folder 17</th>
<th><strong>Print Curatorship, 1954</strong></th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<th>Box 1, Folder 18</th>
<th><strong>Print Council of America, Annual Meeting, 1972</strong></th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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</tbody>
</table>
Box 1, Folder 19 | Oeuvre-Catalogues of Graphic Artists, Index
Scope and Content Note
[6 pp. photocopied]

Box 1, Folder 20 | Oeuvre-Catalogues of Graphic Artists
Scope and Content Note
Checklist of the oeuvre-catalogues of graphic artists to be included in Print Council publication (1972). [92 pp.]

Series I.B. Art and Photography, ca. 1940-1960
General Physical Description note: 3 boxes
Scope and Content Note
Art and Photography files include correspondence, notes, and a notebook of photography. Correspondents include Beaumont Newhall, André Weil, Meyer Shapiro, Edward Steichen, Charles Sheeler, Ansel Adams, and others, most dating from the 1940's and 1950's. Notes, correspondence, and occasional photographs relate to particular topics in this subject area, such as "early photography and the camera obscura," "photography and technology," and "photoculpture." Schwarz also collected articles on photography by colleagues, relevant clippings, and exhibition catalogues, all of which are housed here.

Box 2, Folder 1 | General Correspondence on Photography 1941-1950
Scope and Content Note
Most are photo requests and letters of thanks, although some do discuss photographic concerns. Correspondents include: Walter Clark (1941-5); Meyer Shapiro, handwritten (1942, 1944); Edward Steichen (1944); Charles Sheeler, handwritten (1944); Ansel Adams (1944); Walter Arensberg (1944); Monroe Wheeler (1947); and others.

Box 2, Folder 2 | Beaumont Newhall/H.S. Correspondence 1941-1950
Scope and Content Note
Letters to and from Beaumont Newhall (MoMA) regarding photo requests, research interests and projects. Subjects include art and photography, camera obscura prints, Stieglitz letters, Talbot's Sun pictures, and recent discoveries. [32 items]

Box 2, Folder 3 | André Weil/H.S. Correspondence 1944
Scope and Content Note
Letter from Weil discusses photographs by Degas he sent to H.S. Other brief letters regard Weil's "Carmontelle" exhibition. [4 pp.] See also "Diorama," Box 6, f.4 for A. Weil correspondence.

Box 2, Folder 4 | General Correspondence on Photography, in German
Scope and Content Note
Includes letter from Carl Schniewind, Art Institute of Chicago, requesting a loan of Schwarz photographs (1941); Erica Tietze, discussing Mantegna and the camera obscura (1948); Correspondence with Lotte Schönitzer-Külm and Hermann Speer, regarding her father's, Heinrich Kühn's, estate (1948, 1950); A. Baillou (1949); Hans Roth, regarding D.O. Hill (1965); Süddeutsche Zeitung photo of Soviet fortifications in the forefront of Moscow University (1957). [29 items]
Photography Notebook
Scope and Content Note
H.S. notes on various issues pertaining to the history of photography and divided as follows:
(1) Bibliographies of early photography; Early illustrated books and photomagazines
(2) Photographic Clubs and Societies (cf. also “Exhibitions”)
(3) Precursors of Photography
(4) Early Photography in the U.S., Germany, and Italy
(5) Austrian (Viennese), French and English Photographers, Franz Antoine, and Ludwig Angerer
(6) Photographic Museums and Exhibitions; Collections
(7) Photo literature
(8) Notes on photographs of which reproductions are in existence

Photography Notebook
Scope and Content Note
(9) Notes on individual photographers (arranged in alphabetical order), including Atget, Denis-Baldus, Delaroche, Cameron, Carroll, Daguerre, Delamotte, Nadar, Petit, Stieglitz (obit.), Talbot, Weston, and others.

History of Photography
Scope and Content Note
Thirteen index cards with notes on the role of photography in the history of art; printed materials (1957, n.d.); notes; photo of early photographic objects. [65 items]

John Ruskin
Scope and Content Note
Photographs of the Ruskin drawing, “The Towers of Fribourg”; notes on Ruskin’s writing and art. [18 items]

Early Photography and the Camera Obscura
Scope and Content Note
Notes with annotations, primarily bibliographic; book orders; catalogue. [72 items]

Catalogues and Articles on Early Photography
Scope and Content Note
1967. [9 items]

Clichés-verre
Scope and Content Note
Notes on technique and practitioners; photos of etchings on glass; printed matter. [35 items]

Cartoons of Photography
Scope and Content Note
Notes, primarily from 19th-century publications; copies and clippings of cartoons. [47 items]
Box 3, Folder 7  **Photographic Conventions in Painting**  
Scope and Content Note  
Schwarz' title for a collection of gallery catalogues of trompe l'oeil, portrait, and still life painting (1948-49, 1951-52, 1957, 1961); c. 30 pages of clippings dealing with the above topics, most from *The New York Times*. [c. 47 items]

Box 3, Folder 8  **Photosculpture**  
Scope and Content Note  
Notes on photosculpture in the 1860's; articles (1864, 1958), photographs. [c. 36 items]

Box 3, Folder 9  **Photography’s Escape from Painting, 1946-1962**  
Scope and Content Note  

Box 3, Folder 10  **Abstract Art, 1948**  
Scope and Content Note  
Photographs, two newspaper articles (1948 and n.d.). [12 items]

Box 3, Folder 11  **Art and Technology, 1944-1963**  
Scope and Content Note  
Notes, gallery announcements, clippings (1944-5, 1958-60, 1963); photographs. [38 items]

Box 3, Folder 12  **Photography and Technology, 1948-1963**  
Scope and Content Note  
Clippings (1948, 1950, 1956-63), photographs and notes collected to illustrate uses of photography in advanced technology, esp. in naval and space programs. [29 items]

Box 3, Folder 13  **Photography and Travel**  
Scope and Content Note  
Brief correspondence, clippings, and photographs. [14 items]

Box 3, Folder 14  **Art and Travel**  
Scope and Content Note  
Exhibition catalogues, photograph. [6 items]

Box 4, Folder 1  **Miscellaneous Notes on Art and Photography**  
Scope and Content Note  
[18 items]

Box 4, Folder 2  **Bibliographic Notes on Art and Photography**  
Scope and Content Note  
References to art, photography, and symbolism. [103 pp.]

Box 4, Folder 3  **Articles by Colleagues, 1944-1967**  
Scope and Content Note  
Beaumont Newhall (1944, 1967); Helmut Gernsheim (1950-1952); A. Hyatt Mayor (1959) and others. [26 items]

Box 4, Folder 4  **Exhibition Invitations and Catalogues, Photography, 1960-1963**
| Box 4, Folder 5 | **Exhibition Invitations and Catalogues, Painting, Sculpture, and Graphics**  
Scope and Content Note  
[20 items] |
| --- | --- |
| Box 4, Folder 6 | **Magazine Clippings, 1944-1954**  
Scope and Content Note  
Popular articles relating to art and photography, many from Life, (1944, 1950-54). |
| Box 4, Folder 7 | **Newspaper Clippings**  
Scope and Content Note  
Popular articles relating to art and photography. |

| Box 5, Folder 1 | **Bibliography**  
Scope and Content Note  
Heavily annotated in preparation for proposed publication; citations for glass plate negatives, machine à dessiner, and artists who utilized optical technology in the production of their art. [100+ pp.] |
| Box 5, Folder 2 | **Anamorphosis**  
Scope and Content Note  
Notes on its history and literature. [21 pp.] |
| Box 5, Folder 3 | **Anamorphosis - Letters and Clippings**  
Scope and Content Note  
[15 items] |
| Box 5, Folder 4 | **Wahren Christianthum - Correspondence**  
Scope and Content Note  
Requesting editions at U.S. libraries for Schwarz's optical inquiries; images discussed. [11 pp.] |
| Box 5, Folder 5 | **Wahren Christianthum - Notes**  
Scope and Content Note  
On Arndt's work and photocopies of several of the images. [c. 32 items] |
| Box 5, Folder 6 | **Camera Obscura - Correspondence**  
Scope and Content Note  
Also references to other optical phenomena; Correspondence with Meyer Shapiro (1944), A. Hyatt Mayor (1944), Walter Clark (1944), H.V.S. Ogden (1947), Beaumont Newhall (1948-49, 1966), Gaston Bensimon (1950); letters discuss references to the camera obscura in art, literature, and history; several in-depth discussions of artists' technique with the camera obscura, such as Canaletto, Guardi, Vermeer, and others. [c. 49 items] |
<table>
<thead>
<tr>
<th>Box 5, Folder 7</th>
<th>Camera Obscura - Research Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>A chronological history of the camera obscura, beginning in 350 B.C. with sources and bibliographic citations; [c. 150+ pp.]</td>
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<thead>
<tr>
<th>Box 5, Folder 8</th>
<th>Camera Obscura - Research Notes</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>A log of references to the camera obscura. [c. 150+ pp.]</td>
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<tr>
<th>Box 5, Folder 9</th>
<th>Camera Obscura - Primary Sources I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photocopies and photographs of books and manuscripts discussing the camera obscura, most c. 1950. [c. 75 pp.]</td>
<td></td>
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<tr>
<th>Box 5, Folder 10</th>
<th>Camera Obscura - Primary Sources II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>[c. 70 pp.]</td>
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<thead>
<tr>
<th>Box 6, Folder 1</th>
<th>Camera Obscura - Catalogues and Clippings</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Harvard Exhibition of Scientific Instruments (1949); E.P. Goldschmidt &amp; Co. catalog; magazine article. [5 items]</td>
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<thead>
<tr>
<th>Box 6, Folder 2</th>
<th>Camera Lucida - Research Notes</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Typed notes recording references to the camera lucida and descriptions of artists who used the apparatus. [c. 30 pp.]</td>
<td></td>
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<thead>
<tr>
<th>Box 6, Folder 3</th>
<th>Camera Lucida - Source Materials</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photocopies of letters, treatises, and articles that document the history. [c.50 pp.]</td>
<td></td>
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<thead>
<tr>
<th>Box 6, Folder 4</th>
<th>Diorama - Correspondence and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>A letter and a page of notes, &quot;Notes on the Carmontelle Exhibition held at the Galerie André Weil, from André Weil (1944); Schwarz' notes on diorama exhibition; Bibliography of the Diorama (1933). [20 pp.]</td>
<td></td>
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<thead>
<tr>
<th>Box 6, Folder 5</th>
<th>Diorama - Articles and Photographs</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>[8 items]</td>
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<thead>
<tr>
<th>Box 6, Folder 6</th>
<th>Magic Lantern (see also Camera Obscura) - Correspondence and Notes</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>[33 pp.]</td>
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<thead>
<tr>
<th>Box 6, Folder 7</th>
<th>Magic Lantern (see also Camera Obscura) - Primary sources and clippings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>photocopies of &quot;La Physique Occulte&quot; (1696) and &quot;Philosophical Transactions&quot; (1668) on the magic lantern; contemporary articles on magic lantern. [16 items]</td>
<td></td>
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</table>
| Box 6, Folder 8 | **Mechanical Musical Instruments**  
Scope and Content Note  
notes on the history of mechanical musical instruments; photographs of cartoons; print dealer's catalogue (1956). [13 items] |
| Box 6, Folder 9 | **Microscope**  
Scope and Content Note  
2 letters; typed notes, photostat, "La Philosophie du Microcosme," Jaques Callot, pp. 135-145; photographs. [23 items] |
| Box 6, Folder 10 | **Peepshows - Correspondence and Notes**  
Scope and Content Note  
"Fürmitzer Curiositet-Narr." 1 p. from Abraham a Sancta Clara Centifolium Stultorum in Quarto, Wien 1709; "Die Rarekiek" 1 p. lithograph taken from book; 2 pp. correspondence (plus 2 photos) from Frick Collection, regarding a Drouais portrait (1966); typed research notes on the history of the peepshow. [62 items] |
| Box 6, Folder 11 | **Peepshows - Primary Sources**  
Scope and Content Note  
Photocopies of original sources for Schwarz' history of the peepshow, including Valenciennes, "Élémens de Perspective Pratique..." and Moritz von Rohr; "Peep-show or Case?" in Kunsthistorische Mededeelingen (1949); two photographs. [23 items] |
| Box 6, Folder 12 | **Perspective - Primary Sources**  
Scope and Content Note  
Documents on the use of perspective and the pentograph, including "Della Perspectiva" and an 18th century travel diary. [24 pp.] |
| Box 6, Folder 13 | **Physionotrace - Notes**  
Scope and Content Note  
[54 pp.] |
| Box 6, Folder 14 | **Physionotrace - Primary Sources and Catalogues**  
Scope and Content Note  
Photocopies, catalogues and clippings. [17 items] |
| Box 6, Folder 15 | **Silhouette - Notes**  
Scope and Content Note  
Notes on the history and technique. [21 pp.] |
| Box 6, Folder 16 | **Silhouette - Articles**  
Scope and Content Note  
[8 items] |

Series I.D. **The Mirror, ca. 1940-1966**  
General Physical Description note: 1 box  
Scope and Content Note  
The Mirror files contain materials collected in preparation for a book on the iconology of the mirror in art. Correspondents include H.W. Janson, Julius Held, Creighton Gilbert, and Erwin Panofsky. Note topics include the various attributes of the mirror, "Bonum," "Malum," and "Speculum sine Macula," the Claude glass or black mirror, and primary sources consulted.
Box 7, Folder 1  
**Correspondence**  
Scope and Content Note  
Copy letter from Erwin Panofsky to John E. McCall regarding Brunelleschi's use of a perspective device and Ivin's "garbled account;" (1941); letters to and from Julius Held; many letters to Schwarz requesting advice/critique on the use of the mirror in art, attributions, and photo requests (bulk 1950's). [75 pp.]  

Box 7, Folder 2  
**Research Notes**  
Scope and Content Note  
Typed notes on Schwarz's research into the role of the mirror in art, with bibliographic references, quotations from the consulted texts, and commentary. [c. 100-150 pp.]  

Box 7, Folder 3  
**Notes**  
Scope and Content Note  
Typed and handwritten notes, many on notepaper or library call slips, recording Schwarz's research into the role of the mirror in art; a continuation of the previous folder, although the latter notes contain less quotation and commentary in general. [c. 100 items]  

Box 7, Folder 4  
**The Black Mirror (or Claude Glass) - Notes**  
Scope and Content Note  
Typed and handwritten notes recording Schwarz's research into the use of the Black Mirror in art and literature. [c. 50-75 pp.]  

Box 7, Folder 5  
"Speculum sine Macula" - Notes and Sources  
Scope and Content Note  
Typed notes on the iconography of the mirror as a symbol of the Virgin; photocopies from the *Pancarpium Marianum*. [9 pp.]  

Box 7, Folder 6  
**Iconography of the Mirror in Art - Notes**  
Scope and Content Note  
Typed notes, with citations and commentary arranged with the respective attribute, including Visus, Luxuria, Vanitas, Sirens, Prudentia, Superba, Venus, and Truth. [41 pp.]  

Box 7, Folder 7  
**Parmigianino's Self-Portrait, Wien**  
Scope and Content Note  
Correspondence; three pp. of calculations and graphs pertaining to the use of the mirror in Parmigianino's work; photographs of the "Self-Portrait," one with labelled axes which refer to the graphs. [10 pp.]  

Box 7, Folder 8  
**Primary Sources**  
Scope and Content Note  
Photocopies of original documents dealing with the mirror; two photographs of the mirror in art too large to be housed in the appropriate binder. [23 pp.]  

Box 7, Folder 9  
**Scholarly Articles**  
Scope and Content Note  
Erling Eng 1962 ("With best wishes, E.E."); Gustav Künstler 1959 (also inscribed to H.S.); Bruno Schweig 1940; trans. of William Suida, "The History of Mirrors" 1954; Carla Gottlieb 1960 (with inscription to H.S.), 1966; and others.
Box 7, Folder 10  Scholarly Articles
Scope and Content Note
Jean Boullet, "Le Monde des Miroirs," 1962; David G. Carter 1954 (inscribed, "For your mirror file"); two MMA Bulletins; and others. [13 items]

Box 7, Folder 11  Newspaper Clippings
Scope and Content Note
[18 items].

Series I.E. The Symbolic Owl, ca. 1944-1974
General Physical Description note: 2 boxes
Scope and Content Note
The Symbolic Owl files contain Schwarz' extensive research into the iconology of the owl in art, and includes correspondence with colleagues, notes, articles by scholars in this area, zoological references, and abundant ephemera collected both by H.S. and received as gifts from amused friends.

Box 8, Folder 1  Bollingen Grant Correspondence, 1962
Scope and Content Note
Communications regarding the application process for a Bollingen grant, which H.S. hoped to receive for his project on the symbolism of the owl. [39 pp.]

Box 8, Folder 2  Herbert Friedman/ H.S. Correspondence, 1965-1973
Scope and Content Note
Letters regarding Schwarz's review of Friedman's manuscript The Symbolic Goldfinch (1945) and articles and lectures on the symbolism of the owl. [22 pp.]

Box 8, Folder 3  General Correspondence, 1954-1964
Scope and Content Note
Letters to and from H.S. regarding his research on owl symbolism, including letters to other scholars, galleries and libraries regarding citations, photo requests and publications.

Box 8, Folder 4  General Correspondence, 1965-1973
Scope and Content Note
[58 pp.]

Box 8, Folder 5  Research Notes
Scope and Content Note
Primarily bibliographic or reference notes on the history of owl symbolism, with some brief correspondence and clippings. Subjects and groupings have been maintained as they were arranged by H.S: natural history and folklore, church fathers, prints and miniatures, devices, signatures, stamps, synagogue, ape and owl. [c. 100 items]

Box 8, Folder 6  Research Notes
Scope and Content Note
On night, decoy, solitude, virtues, death, owl persecuted, jeux de la chouette, Greco-Roman and Celtic, misc. paintings, sculptures, prints. [c. 100 items]
Box 8, Folder 7  
**Research Notes**  
*Scope and Content Note*  
On scriptures, Shakespeare, A.A. Milne, bestiaries, physiologies, medieval poems. [c. 75 items]

Box 8, Folder 8  
**Research Notes**  
*Scope and Content Note*  
Pages of typed notes listing references and works consulted on the owl and owl symbolism, with quotations of text, descriptions, and brief annotations. [c. 50 items]

Box 9, Folder 1  
**Articles by Colleagues and Scholars**  
*Scope and Content Note*  
Wolfgang Wegner (1957); Karl-August Wirth (1968); several zoological articles on avian nomenclature and animal design in art; "The Owl of Athena," Louis Halle. [11 items]

Box 9, Folder 2  
**Source Materials**  
*Scope and Content Note*  
Photocopies of early documents relevant to the history of owl symbolism, including "La Chouette," *The Physiologus*, *Johnson's Natural History*, excerpt from *Der Reformationsteppich in Weimarer Schloßmuseum und sein Meister Seger Bombeck*; photographs. [81 pp.]

Box 9, Folder 3  
**Catalogues**  
*Scope and Content Note*  
Depictions of owls in art and literature. [18 items]

Box 9, Folder 4  
**Catalogues**  
*Scope and Content Note*  
Continuation of folder 3, above. [16 items]

Box 9, Folder 5-6  
**Newspaper Clippings.**  
**Ephemera**  
*Scope and Content Note*  
Ticket stubs, cocktail napkins, greeting cards, and advertisements illustrating owl symbolism in contemporary society.

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**Series I.F. Inventories of Research Materials, ca. 1942-1974**  
*General Physical Description note: 1 box*  
*Scope and Content Note*  
Inventories of Research Materials includes inventories of the research materials in Schwarz' offices and homes, personal inventories such as his curriculum vitae and miscellaneous articles and catalogues not originally filed with any particular research area.

Box 10, Folder 1  
**Curriculum Vitae of Dr. Heinrich Schwarz**  
*Scope and Content Note*  
First drafted around 1942, the C.V. was later revised, presumably by his wife; lists most important publications and appointments. [20 pp. including photocopied duplicates]
<table>
<thead>
<tr>
<th>Box 10, Folder 2</th>
<th>Inventories - Wesleyan Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photocopy of a card catalogue recording lecture and research materials collected by H.S. and arranged at Wesleyan University. [c. 50-75 pp.]</td>
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<table>
<thead>
<tr>
<th>Box 10, Folder 3</th>
<th>Inventories - New York Apartment</th>
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</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>List of research materials and articles stored in New York (c. 1973). [5 pp.]</td>
<td></td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 10, Folder 4</th>
<th>Inventories - H.S. Articles</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photocopy of card catalogue of H.S. articles. [c. 40 pp.]</td>
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<table>
<thead>
<tr>
<th>Box 10, Folder 5</th>
<th>Inventories - Files on Art and Photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>List of major subject areas for Schwarz's research files on art and photography. [7 pp.]</td>
<td></td>
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<table>
<thead>
<tr>
<th>Box 10, Folder 6</th>
<th>Inventories - H.S. Library</th>
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</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photocopy of a card catalogue of Schwarz's personal library. [c. 75-100 pp.]</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Box 10, Folder 7</th>
<th>Miscellaneous - Photo requests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Several miscellaneous letter; notes. [6 pp.]</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 10, Folder 8</th>
<th>Miscellaneous - Articles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td><em>Art News</em> from 1942 and 1943; <em>sele arte</em> 1958; <em>New Yorker</em>. [9 items]</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 10, Folder 9</th>
<th>Miscellaneous - Catalogues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>. [7 items]</td>
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<table>
<thead>
<tr>
<th>Box 10, Folder 10</th>
<th>Miscellaneous</th>
</tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Notes, clippings. [4 items]</td>
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</tbody>
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**Series I.G. Photographs, ca. 1940-1970**

General Physical Description note: 11 binders

Scope and Content Note

The photographs are arranged by topic paralleling the earlier research files, from "Art and Photography" through the "Owl." These photographs and glass negatives were collected for research, for the illustration of articles, and for teaching purposes.

11 binders contain color and black-and-white photographic prints collected by H.S. from museums and libraries in the U.S. and in Europe. This subseries provides a visual companion to the notes, correspondence, and other textual research materials housed in Series I, Subseries A to F.
<table>
<thead>
<tr>
<th>Box 11</th>
<th>Research Files - Art and Photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Research photographs relevant to Schwarz's investigation of the relationship between art and photography in general; more specific or focused collections of photographs follow the general collection of photographs on art and photography (in binders 13 and 14).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 12</th>
<th>Research Files - Art and Photography</th>
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</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Research photographs on Art and Photography, General files (continued).</td>
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<table>
<thead>
<tr>
<th>Box 13</th>
<th>Research Files - Art and Photography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Research photographs on Art and Photography, General (continued); Early Photography; Cartoons on Photography.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 14</th>
<th>Research Files - Art and Photography; Optical Phenomena</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Research photographs on Photographic Conventions in Painting; Photography and Painting; and Optical Phenomena, General.</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Box 15</th>
<th>Research Files - Optical Phenomena</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photographs concerning Optical Phenomena, General (continued); Anamorphosis; Bird's Eye View; and the Camera Obscura.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 16</th>
<th>Research Files - Optical Phenomena</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photographs concerning the Camera Obscura (continued); Camera Lucida; and the Magic Lantern.</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Box 17</th>
<th>Research Files - Optical Phenomena</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photographs concerning Peepshows; Physionotrace; and Silhouette.</td>
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<thead>
<tr>
<th>Box 18</th>
<th>Research Files - The Mirror in Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photographs collected in the course of Schwarz's investigation of the iconography of the mirror in art; the photos in this binder illustrate the history of the mirror as a positive element, &quot;Bonum.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 19</th>
<th>Research Files - The Mirror in Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photographs for Schwarz's study of the mirror as a negative element, or the mirror &quot;Malum,&quot; in art.</td>
<td></td>
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<tr>
<th>Box 20</th>
<th>Research Files - The Symbolic Owl</th>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>Photographs for Schwarz's proposed study and publication, &quot;The Symbolic Owl.&quot;</td>
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<thead>
<tr>
<th>Box 21</th>
<th>Research Files - The Symbolic Owl</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>A continuation of photographs for &quot;The Symbolic Owl.&quot;</td>
<td></td>
</tr>
<tr>
<td>Box 22*</td>
<td>Research Files - Oversize Photographs</td>
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</tr>
<tr>
<td></td>
<td>Research Files - Art and Photography - Early Photography</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Reproductions of portrait photographs of writers, politicians, etc. taken by Nadar, Carjat, and other 19th century photographers. [30 items]</td>
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<thead>
<tr>
<th>Box 22*, Folder 2</th>
<th>Research Files - Art and Photography - Photography and Painting</th>
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<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Oversized photographs from Schwarz's Art and Photography research files. [6 items]</td>
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<thead>
<tr>
<th>Box 22*, Folder 3</th>
<th>Research Files - Art and Photography - Newspaper Clippings</th>
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<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Life, 26 April 1954 and December 1966. [2 items]</td>
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<thead>
<tr>
<th>Box 22*, Folder 4</th>
<th>Research Files - Optical Phenomena - Machines pour dessiner</th>
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<tr>
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<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Oversize photographs. [8 items]</td>
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<tr>
<th>Box 22*, Folder 5</th>
<th>Research Files - The Mirror</th>
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<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Oversize photos from Schwarz's collection of research material on the symbolism of the mirror in art; artists include van Eyck, Parmigianino, Metsys, Artemesia Gentileschi, and others. [20 items]</td>
</tr>
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<thead>
<tr>
<th>Box 22*, Folder 6</th>
<th>Research Files - The Mirror - Clippings</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Oversize clippings from Life and other sources; catalogue from the Aachen celebration and pilgrimage, 1958. [6 items]</td>
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<table>
<thead>
<tr>
<th>Box 22*, Folder 7</th>
<th>Research Files - The Owl</th>
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<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Oversize photographs considered for the &quot;Eule&quot; article. [6 items]</td>
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<thead>
<tr>
<th>Box 22*, Folder 8</th>
<th>Research Files - The Owl - Newspaper Clippings</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>. [6 pp.]</td>
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<tr>
<th>Box 23</th>
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<td>&quot;Végétation aux îles Sons-le-Vent,&quot; 1880</td>
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<td>Box 23, Folder 1</td>
<td>Paul Gauguin, &quot;Pape Moe,&quot; 1893</td>
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<td>Box 23, Folder 2</td>
<td>Wife of Gauguin's Cook in Atuana, Marquesas Islands, 1902</td>
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<td>Box 23, Folder 3</td>
<td>Paul Gauguin, &quot;Woman with Fan,&quot; 1902.</td>
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<tr>
<td>Box 23, Folder 4</td>
<td>Paul Gauguin, &quot;Ancestors of Tehaman,&quot; 1893</td>
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<td>Box 23, Folder 5</td>
<td>&quot;Les Lutteurs Marseilles Frères&quot;</td>
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<td>Box 23, Folder 6</td>
<td>Gustave Courbet, &quot;Les Letteurs,&quot; 1853</td>
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<td>Box 23, Folder 7</td>
<td>Honore Daumier, &quot;Wrestlers&quot;</td>
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<td>Box 23, Folder 8</td>
<td>Edouard Manet, &quot;Course au Bois de Boulogne&quot;</td>
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<td>Box 23, Folder 9</td>
<td>Edouard Muybridge, &quot;Galloping Horses,&quot; 1902</td>
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<td>Box 23, Folder 10</td>
<td>Edgar Degas, Horse, Bronze</td>
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<td>Box 23, Folder 11</td>
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<td>Box 23, Folder 12</td>
<td>Edgar Degas, &quot;Courses en Provence,&quot; 1873</td>
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<td>Georges Roualt, &quot;Charles Baudelaire,&quot; 1927</td>
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<td>Box 23, Folder 14</td>
<td>Carjat, &quot;Portrait of Charles Baudelaire,&quot; 1927</td>
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<td>Box 23, Folder 15</td>
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<td>Box 23, Folder 16</td>
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</table>
Box 23, Folder 17  Photograph of the Model Used for "The Bather," 1885-1890
Box 23, Folder 18  Harold E. Edgerton, "Bobby Jones with Driver," 1933
Box 23, Folder 19  Thomas Eakins, "Pole Vaulter," 1885
Box 23, Folder 20  "2/5 of U.S. Land Area composed of 310 prints," U.S. Navy, 1954
Box 23, Folder 21  Gustav Courbet, "P.J. Proudhon and his Family," 1853 1865
Box 23, Folder 22  Reutlinger, after Carjat, after Amedie Bourson, "Portrait of P.-J. Proudhon," before 1865
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Box 23, Folder 24  Nadar, "Portrait of Charles Baudelaire"
Box 23, Folder 25  Manet, "Portrait of Charles Baudelaire"
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Box 23, Folder 27  R. de la Nezière, "La Photographie et l'histoire naturelle," 1901
Box 23, Folder 28  Goya, "The Bull Fight"
Box 23, Folder 29  Aimé-Nicholas Morot, "Rézonville 16 août 1870"
Box 23, Folder 30  French, Instantaneous photograph, c. 1900
Box 23, Folder 31  Henri Toulouse-Lautrec, "Poster for Paul Sescau," 1894
Folder 32  Paul Sescau, "A La Mie," 1891
Box 23, Folder 33  Punch cartoon, 1953
Box 23, Folder 34  George Cruikshank, Sun Drawing, 1841
Box 23, Folder 35  Nadar, "Ingratitude de la peinture, qui refuse la plus petite place de son exposition à la photographie, à qui elle doit tant," 17 Jan 1857
Box 23, Folder 36  New Hampshire License Plate 1963
Box 23, Folder 37  Henri Toulouse-Lautrec, "A La Mie," 1891
Box 23, Folder 38  Franz V. Lenbach, "The Artist and his Family," 1903
Box 23, Folder 39  Alfred Stevens, "Parisan Celebrities," 1900?
Box 23, Folder 40  Nadar, "Painting offering to photography a place at the exposition," 1957
Box 23, Folder 41  Nadar, "La Photographie sollicitant une toute petite place a l'exposition des beaux-arts," 1857
Box 23, Folder 42  Jean-Louis Meissonier, "Portrait of Leland Stanford," 1881
Box 23, Folder 43  Anton V. Werner, Moltke near Paris," 1873
Box 23, Folder 44  Abel Damourette, "Daguerrotype Cartoons," 1858
Box 23, Folder 45  James Ensor, "Mon portrait Squeletisé," 1889
Box 23, Folder 46  "Portrait of James Ensor," 1889
Box 23, Folder 47  General Count Moltke on a horse dummy, 1871
Box 23, Folder 48  Edvard Munch, "Death in a Sickroom," 1893
Box 23, Folder 49  X-ray photo, Shell of the pearly nautilus
Box 23, Folder 50  H. Fantin-Latour, "Mrs. Edwin Edwards"
Box 23, Folder 51  Between Acts, 1958
Box 23, Folder 52  Degas, Horse, Bronze.

Scope and Content Note
52 glass plates housed in original wooden case.

Series II. Bibliographic Files, ca. 1928-1974
General Physical Description note: 3 boxes

Scope and Content Note
A collection of 3 x 5 inch and 4 x 6 inch index cards are inscribed with information on sources consulted in the course of Schwarz' research. They are arranged by topic and include an alphabetical file of sources in general.

Box 24 Bibliographic Card File - Sources
Scope and Content Note
A to Z (3 x 5 in.) card file of primary sources and works consulted with a bibliographic record on each card. Rich in 18th and 19th century sources relevant to Schwarz's primary areas of research.
Box 25  Bibliographic Card File - Art and Photography
Scope and Content Note
Card file (4 x 6 in.) on art and photography with citations for works in this subject and annotations by H.S.

Box 26  Bibliographic Card File
Scope and Content Note
Card file (3 x 5 in.) of bibliographic and biographical data on photographers Nadar and D.O. Hill; the Hill file is divided into sections by the dates 1821-59, 1861-79, 1879-99, 1900-19, 1920ff., each with a full set of duplicates. Also in this box are several other groups of reference cards, including a section of Artists' Monographs, the addresses of art and photography dealers and galleries, and a bibliography of Schwarz's publications and papers.

Series III. Writings, Lectures, and Publications, 1928-1985
General Physical Description note: 12 boxes
Scope and Content Note
Publications are arranged chronologically and contain manuscripts, correspondence, and photographs, galleys and printed matter for articles published between 1928-1973, with some material dating to 1985. Lectures are arranged by topic and include some correspondence, and printed ephemera. chronologically within their topic. With the lectures are also filed some correspondence, typescripts, notes, invitations or announcements, and ephemera.
Arranged in 2 subseries, writings and lectures.

Series III.A. Writings, 1928-1985
General Physical Description note: 10 boxes
Scope and Content Note
Manuscripts, correspondence, galleys, printed matter for Schwarz's articles and books, published 1928-1973, with some material dating to 1985. Much of the material relates to Schwarz's writings on D.O. Hill.

Box 27, Folder 1  D.O. Hill Book - Proofs
General Physical Description note:
Scope and Content Note
Proof from Insel-Veralg; with annotations by H.S. (21 October 1930).

Box 27, Folder 2  D.O. Hill: Der Meister der Photographie
Scope and Content Note
1931 Edition (in German) of Schwarz's first book, with annotations (interleaved pages removed and placed in Box 26, Folder 3).

Box 27, Folder 3  D.O. Hill Book
Scope and Content Note
Interleaved pages removed from Schwarz's copy of D.O. Hill book; pages contain additional notes, bibliographic citations, and references to artworks.

Box 27, Folder 4  D.O. Hill Exhibition, MoMA, 1941 - Correspondence
Scope and Content Note
To Francis Henry Taylor at MoMA (1941) pledging Schwarz's commitment to making the show a success (3-26-41); letter from George Wm. Eggers commending Schwarz's loan to the MoMA and his work on the Hill show (10-4-41); and others. [9 pp.]
<table>
<thead>
<tr>
<th>Box 27, Folder 5</th>
<th><strong>D.O. Hill Exhibition, MoMA, 1941 - Beaumont Newhall Correspondence</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Letters to and from B.N. regarding the staging of the 1941 Hill exhibition at MoMA; letter from B.N. concerning a citation about Hill's original exposure in the U.S., with a quote from Alfred Stieglitz (to B.N.) (2-22-40); from B.N. regarding prints made from Schwarz's Hill calotypes and the possibility of offering the MoMA a set (1-26-41); to B.N. offering a gift of antique photographs and inquiring as to the necessary length of Schwarz's article for the MoMA Bulletin (8-4-41); from B.N. regarding the 1941 exhibition of Schwarz's prints at MoMA, including details of display and lighting (8-15-41); to B.N. with disappointment at their dwindling exhibition scheme (8-18-41); and others incl. list of Schwarz's calotype collection. [18 pp.]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 27, Folder 6</th>
<th>&quot;D.O. Hill&quot; for <em>The American Encyclopedia of Photography</em>, 1941</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Letters from W.M. Morgan requesting Schwarz's contribution at the recommendation of B.N. (1941). [6 pp.]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 27, Folder 7</th>
<th>&quot;D.O. Hill and Robert Adamson,&quot; <em>Museum Notes</em>, 1942</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Photocopy of brief H.S. article. [1 p.]</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 27, Folder 8</th>
<th>&quot;D.O. Hill&quot; for <em>Minicam Photography</em>, 1943 - Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Letters from A.M. Mathieu regarding the preparation and proofing of this article. [28 pp.]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 27, Folder 9</th>
<th>&quot;D.O. Hill&quot; for <em>Minicam Photography</em>, 1943 - Proofs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Galley proofs. [6 pp.]</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 27, Folder 10</th>
<th>&quot;D.O. Hill Calotypes&quot; for <em>Museum Notes</em>, RISD, 1944</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Three letters from Alfred Neumeyer, Mills College, requesting the exhibition be allowed to travel (December 6 and 24, 1944); other correspondence; typed draft for article in <em>Museum Notes</em>; two copies of <em>Museum Notes</em>, December 1944. [40 pp.]</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 27, Folder 11</th>
<th><strong>D.O. Hill - Connoisseurship and Collection Development, 1944-1974</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondence regarding Schwarz's Hill connoisseurship and his personal and professional collecting activities. [25 pp.]</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 27, Folder 12</th>
<th>&quot;D.O. Hill and Robert Adamson and the Photographic Exhibitions,&quot; undated</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Six drafts of this article, including one in German.</td>
</tr>
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<table>
<thead>
<tr>
<th>Box 27, Folder 13</th>
<th><strong>D.O. Hill Exhibition, MoMA - Edward Steichen Correspondence, 1949</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Letters to and from Edward Steichen regarding a loan of H.S. calotypes for a MoMA exhibition to open April 1949 (3-28-49); H.S. reply sends 58 calotypes not shown in 1941 (3-30-49); from E.S., requesting more Hill-Adamson prints and suggesting his hunch that Adamson was the dominant collaborator (4-6-49); handwritten receipt from E.S. (4-9-49); thank you from E.S. (5-10-49); and others. [18 pp.]</td>
</tr>
<tr>
<td>Box 27, Folder 12</td>
<td><strong>D.O. Hill Exhibition, University of Glasgow, 1954</strong></td>
</tr>
<tr>
<td>Box 27, Folder 13</td>
<td>&quot;<strong>An Exhibition of Victorian Calotypes,</strong> <em>Victorian Studies, 1958</em>**</td>
</tr>
<tr>
<td>Box 27, Folder 14</td>
<td>&quot;<strong>Great Masters of Early Photography,</strong> Davison Art Center, 1962***</td>
</tr>
<tr>
<td>Box 28, Folder 1</td>
<td>&quot;<strong>Great Masters of Early Photography</strong>*</td>
</tr>
<tr>
<td>Box 28, Folder 2</td>
<td>&quot;<strong>Calotypes by D.O. Hill and Robert Adamson,</strong> Davison Art Center, 1970***</td>
</tr>
<tr>
<td>Box 28, Folder 3</td>
<td>&quot;<strong>Hill-Adamson Calotypes,</strong> <em>Scottish Art Review, 1970</em>**</td>
</tr>
<tr>
<td>Box 28, Folder 4</td>
<td>&quot;<strong>D.O. Hill: A Centenary Exhibition,</strong> Scottish Arts Council Gallery, 1970***</td>
</tr>
<tr>
<td>Box 28, Folder 5</td>
<td>&quot;<strong>Hill and Adamson Judged by their Contemporaries,</strong> <em>Apollo Correspondence, 1972</em>**</td>
</tr>
<tr>
<td>Box 28, Folder 6</td>
<td>&quot;<strong>Hill and Adamson Judged by their Contemporaries</strong>&quot; <em>Apollo Typescripts, 1972</em>**</td>
</tr>
<tr>
<td>Box 28, Folder 7</td>
<td>&quot;<strong>Hill and Adamson Judged by their Contemporaries,</strong> Galleys <em>Apollo, 1972</em>**</td>
</tr>
</tbody>
</table>
| Box 28, Folder 8 | "**Hill and Adamson Judged by their Contemporaries,** *Apollo Photographic, 1972***
Box 28, Folder 9

**D.O. Hill Book, second edition (unrealized)**

**Scope and Content Note**

Extensive correspondence between H.S. and the publishing firms with whom he had contracts and proposals pending over the years for a production of a second edition of his Hill monograph, including Insel-Verlag, Aperture, Edinburgh University Press, Oliver & Boyd; also correspondence with colleagues regarding this second edition, including A. Hyatt Mayor, Beaumont Newhall, Keith Andrews, and others. (See also Elisabeth Schwarz Correspondence for her efforts in this project after Dr. Schwarz' death.) [c. 80 pp.]

Box 28, Folder 10

**Schwarz Calotype Collection**

**Scope and Content Note**

Proof sheets of Schwarz' calotype collection. [10 photographs]

Box 29, Folder 1

"Der Almanach für Damen auf das Jahr 1809: Das erste Buch mit Lithographischen Illustrationen," *Zeitschrift für Bücherfreunde*, 1928

**Scope and Content Note**

Photocopy of the article. [6 pp]

Box 29, Folder 2

"Carl Weber und Lithographie" - Correspondence, 1920-1934

**Scope and Content Note**

Correspondence gathering information for and regarding the publication of the article, in German. [14 pp.]

Box 29, Folder 3

"Julia Margaret Cameron," *The Complete Photographer* Notecards, 1941

**Scope and Content Note**

Approximately 50 notecards cataloguing the portraits of J.M. Cameron interleaved with 18 small photographs of Cameron originals; eight photographs for use in article. [76 items]

Box 29, Folder 4

"J.M. Cameron," *The Complete Photographer* Correspondence, 1941

**Scope and Content Note**

Two letters from H.S. to Willard Morgan, General Editor; copy of *The Complete Photographer*, Issue 10, vol. 2. [3 items]

Box 29, Folder 5

"J.M. Cameron," *The Complete Photographer*, 1941

**Scope and Content Note**

[20 pp.]

Box 29, Folder 6

"Nadar," *The Complete Photographer* Photographs, 1941

**Scope and Content Note**

[23 photographs]

Box 29, Folder 7


**Scope and Content Note**

Photocopies of early articles, scholarly journals. [9 items]

Box 29, Folder 8

**Art and Photography, Book Proposal**

**Scope and Content Note**

Two-page outline for a book on art and photography. [2 pp.]
| Box 29, Folder 9 | **Delacroix Article, proposed - Correspondence**  
Scope and Content Note  
Correspondence with Beaumont Newhall regarding their simultaneous proposal of a Delacroix article to the *Magazine of Art* (1949). [7 pp.] |
| Box 29, Folder 10 | **Delacroix Article, proposed - Notes and Photographs**  
Scope and Content Note  
Notes and photographs gathered in preparation for an article on Delacroix. [c. 35 pp.] |
| Box 29, Folder 11 | **Delacroix Article, proposed - Research Materials**  
Scope and Content Note  
*Magazine of Art*, 1952, with an article on Delacroix and photography by Beaumont Newhall and 1962, with an article on Delacroix and photography by Van Deren Coke. [2 items] |
| Box 29, Folder 12 | **"Art and Photography: Forerunners and Influences," *Magazine of Art* Proofs and Typescripts, 1949**  
Scope and Content Note  
Two publisher's proofs with brief corrections by H.S.; several draft versions of the article; correspondence with Thames and Hudson proposing a book based on this material (1960). [115 pp.] |
| Box 29, Folder 13 | **"The Mirror in Art," *Art Quarterly* Correspondence and Reprint, 1952**  
Scope and Content Note  
Correspondence; reprint. [7 items] |
| Box 29, Folder 14 | **"Daumier, Gill, and Nadar," *Gazette des Beaux-Arts*, 1957 - Correspondence**  
Scope and Content Note  
Correspondence regarding the publication of Schwarz's article, including Erwin Panofsky, whose letter includes a detailed critique of Schwarz's article (1957(2)); Van Deren Coke (1957); Creighton Gilbert, introducing Van Deren Coke (1957); William Ivins, who wrote his letter in ink made according to Palatino's recipe of 1533 (1957); *Gazette des Beaux-Arts* (1956, 1957); *Art Quarterly* (1956). [c. 50 pp.] |
| Box 29, Folder 15 | **"Daumier, Gill, and Nadar," *Gazette des Beaux-Arts* Typescripts, 1957**  
Scope and Content Note  
Two copies of the typescript for the article. [42 pp.] |
| Box 29, Folder 16 | **"Daumier, Gill, and Nadar," *Notes Gazette des Beaux-Arts*, 1957**  
**"Daumier, Gill, and Nadar," *Gazette des Beaux-Arts* Photographs 1957**  
Scope and Content Note  
Prints for the article. [12 items] |
| Box 30, Folder 1 | **"Goya's Portrait of Goulon," *College Art Journal*, 1957**  
Scope and Content Note  
One reprint. |
Box 30, Folder 2
"The Mirror of the Artist and the Mirror of the Devout," *Suida Festschrift*
Correspondence, 1958
Scope and Content Note
Correspondence including letters from Erwin Panofsky, thanking H.S. for the offprint and defining his term, "eccentric perspective" (1959); from E.H. Gombrich (1957), who discusses the finishing touches on his book *Art and Illusion* and the "wishful thinking" of Panofsky's "symbolische Form"; from Sonia Delaunay regarding her husband's knowledge of Konrad Witz in his painting of "St. Severin" (n.d.); from Julian Held, including a Christmas card with suggestions for a lecturing forum for H.S. (1957); William Suida; I. Grafe at Phaidon Press; and many others. [c. 100 pp.]

Box 30, Folder 3
Scope and Content Note
[1 item]

Box 30, Folder 4
"The Mirror of the Artist and the Mirror of the Devout," *Suida Festschrift* Notes, 1958
Scope and Content Note
Notes and clippings collected for the mirror article, particularly on Robert Delaunay and Konrad Witz, Aachen cathedral. [c.100 pp.]

Box 30, Folder 5
Scope and Content Note
[11 items]

Box 30, Folder 6
Scope and Content Note
Correspondence regarding the publication, with *Burlington Magazine* and with *Art Quarterly*; notes thanking H.S. for reprints of the article, including one from Beaumont Newhall. [c. 39 pp.]

Box 30, Folder 7
Scope and Content Note
Three drafts of the article with brief notes; photographs. [28 pp.]

Box 30, Folder 8
*Salzburg und das Salzkammergut* - Correspondence, 1958
Scope and Content Note
Letter from Erwin Panofsky, thanking H.S. for sending the book and praising the manner in which Schwarz's book evokes the "Romantic" period of German painting. [1 p.]

Box 30, Folder 9
"Ingres Graveur," *Gazette des Beaux-Arts*, Correspondence, 1939-1959
Scope and Content Note
Early correspondence, 1939-1943, requests permission from Sacheverell Sitwell to reproduce his Ingres drawings; correspondence, 1955-1959, records Schwarz's publishing activities as they pertain to this article, i.e. letters to his publishers, including extensive correspondence with the *Gazette des Beaux-Arts*, letters requesting photographs, correspondence with colleagues, including Hans Naef, A. Hyatt Mayor, and others, letters to and from his translator. [c. 100 pp.]
Box 30, Folder 10  "Ingres Graveur," Gazette des Beaux-Arts Correspondence, 1959-1967
Scope and Content Note
Letter from Erwin Panofsky (1960) thanking H.S. for the "Ingres" reprint and for hosting E.P. and his wife at Camden; similar letters from Hans Naef, Agnes Mongan, Otto Kurz; letters to 1967. [c 75 pp.]

Box 30, Folder 11  "Ingres Graveur," Gazette des Beaux-Arts Notes and Clippings, 1936-1959
Scope and Content Note
Copy of "Ingres as Lithographer" by Hans Naef (1957); relevant newspaper articles; Museum Notes from the Toledo Museum of Art (1936); typed notes. [c. 50 pp]

Box 30, Folder 12  "Ingres Graveur," Gazette des Beaux-Arts Typescripts, 1959
Scope and Content Note
Two pp. "Résumé" outlining the subject matter and intellectual purpose of Schwarz's proposed article; 22 page draft of article. [24 pp.]

Box 30, Folder 13  "Ingres Graveur," Gazette des Beaux-Arts Photographs, 1959
Scope and Content Note
[19 items]

Box 31, Folder 1  "August Heinrich und die geistigen Voraussetzungen seiner Malerei," Mitteilungen der Österreichischen Galerie, 1960 (originally published in Amicis, 1926) - Correspondence 1925-1935
Scope and Content Note
Letters, in German. [c. 20 pp.]

Box 31, Folder 2  "August Heinrich und die geistigen Voraussetzungen seiner Malerei," Mitteilungen der Österreichischen Galerie, 1960 (originally published in Amicis, 1926) - Correspondence 1960-1962
Scope and Content Note
List of colleagues, institutions to whom H.S. sent reprints; many letters of thanks, especially from German and Austrian colleagues, with comments on the article and other events (1960-63); many in German. [c. 40 items]

Box 31, Folder 3  "August Heinrich und die geistigen Voraussetzungen seiner Malerei," Mitteilungen der Österreichischen Galerie, 1960 (originally published in Amicis, 1926) - Reprint
Scope and Content Note
[1 item]

Box 31, Folder 4  "August Heinrich und die geistigen Voraussetzungen seiner Malerei," Mitteilungen der Österreichischen Galerie, 1960 (originally published in Amicis, 1926) - Photographs
Scope and Content Note
[55 items]

Box 31, Folder 5  "Die Graphischen Werke von Egon Schiele" und "Nachtrag," Philobiblon, Correspondence, 1961-1962
Scope and Content Note
Letters concerning the preparation and publication of the article, including photo requests, requests for information and advice; letters expressing gratitude for reprints. [c. 70 pp.]
| Box 31, Folder 6 | "Die Graphischen Werke von Egon Schiele" und "Nachtrag," *Philobiblon* Notes, 1961-1962  
Scope and Content Note  
Includes notes and research materials, e.g. gallery catalogues, bibliographic references. [c. 30 pp.] |
Scope and Content Note  
[30 items] |
| Box 31, Folder 8 | "Franz Anton Palko als Bildnismaler," *Mitteilungen der Österreichischen Galerie* Correspondence, 1962  
Scope and Content Note  
Correspondence regarding this article, primarily thank-you letters for reprints received; also some photo requests. [c.50 pp.] |
Scope and Content Note  
Correction of R. Pettit translation, 14 pp.; two 18 pp. typescripts in English (original and copy); leaves from actual publication (with copy). [c. 65 pp.] |
| Box 31, Folder 10 | "Franz Anton Palko als Bildnismaler," *Mitteilungen der Österreichischen Galerie*, 1962 - Notes and Research Materials  
Scope and Content Note  
Bundle of note pages, typed and handwritten; "Wiener Staatsoper" 1963-64; *Central Europe 1600-1800*, Ringling Museum of Art (1972); article on Palko by Klara Garas (1961). [c. 33 items] |
Scope and Content Note  
[25 items] |
| Box 32, Folder 1 | "Carl Weber and Lithography," unpublished(?) - Correspondence 1962-1964  
Scope and Content Note  
Letters seeking information and advice regarding the lithographic occupation of Weber, prints of Weber scores, etc.; in German and English. [12 pp.] |
| Box 32, Folder 2 | "Carl Weber and Lithography," unpublished(?) - Drafts  
Scope and Content Note  
Two copies of a draft for a short article on Weber's role in the early history of Lithography with photocopied illustrations. [13 pp.] |
| Box 32, Folder 3 | "Carl Weber and Lithography," unpublished(?) - Notes and Research Materials  
Scope and Content Note  
Handwritten and typed notes on Carl Weber; photocopies of relevant articles and sources. [39 pp.] |
| Box 32, Folder 4 | "Carl Weber and Lithography," unpublished(?) - Photographs  
Scope and Content Note  
[12 items] |
<table>
<thead>
<tr>
<th>Box 32, Folder 5</th>
<th>&quot;Ferdinand Olivier's 'St. Karlskirche in Wien'&quot; Festschrift Otto Erich Deutsch, 1963 - Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Letters to and from H.S. regarding the publication of the article and the receipt of reprints; includes correspondence with Bärenreiter-Verlag, Fritz Novotny (1969), Otto Erich Deutsch (1962, 1963), and Dr. Scheidig, Direktor der Staatlichen Kunstsammlungen in Weimar (1959, 1962); many other museums, galleries, and colleagues. [c.50 pp.]</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 32, Folder 6</th>
<th>&quot;Ferdinand Olivier's 'St. Karlskirche in Wien'&quot; Festschrift Otto Erich Deutsch, 1963 - Galley and Drafts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Galley with corrections (3pp.)</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 32, Folder 7</th>
<th>&quot;Ferdinand Olivier's 'St. Karlskirche in Wien'&quot; Festschrift Otto Erich Deutsch, 1963 - Research Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Handwritten and typed notes; Karlsplatz, a small book by the Historisches Museum der Stadt Wien. [c. 15 items]</td>
</tr>
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<thead>
<tr>
<th>Box 32, Folder 8</th>
<th>&quot;Ferdinand Olivier's 'St. Karlskirche in Wien'&quot; Festschrift Otto Erich Deutsch, 1963 - Photographs</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photographs used in the article; print view of the Karlskirche. [8 photos; 1 print]</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 32, Folder 9</th>
<th>&quot;Julius Schnorr von Carolsfeld in Salzburg und Berchtesgaden,&quot; Kunstjahrbuch der Stadt Linz, 1963 - Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Correspondence with primarily German and Austrian colleagues, including the Magistrat der Landeshauptstadt Linz, Hans Aurenhammer of the Österreichischen Galerie, and the Stadtmuseum Linz.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 32, Folder 10</th>
<th>&quot;Julius Schnorr von Carolsfeld in Salzburg und Berchtesgaden,&quot; Kunstjahrbuch der Stadt Linz, 1963 - Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Brief notes, references. [12 pp.]</td>
</tr>
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<thead>
<tr>
<th>Box 32, Folder 11</th>
<th>&quot;Julius Schnorr von Carolsfeld in Salzburg und Berchtesgaden,&quot; Kunstjahrbuch der Stadt Linz, 1963 - Drafts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Article typescript. [17 pp.]</td>
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</table>

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<thead>
<tr>
<th>Box 32, Folder 12</th>
<th>&quot;A Unique Woodcut by Hans Lautensack,&quot; Pantheon, 1964 - Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Communication with Pantheon regarding publication, corrections, and reprints; many-thank you letters from colleagues and institutions which received offprints of the article, including Panofsky (1964), Ackerman (1964); original offer to Burlington Magazine of the Lautensack paper (1963). [c. 75 pp.]</td>
</tr>
</tbody>
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<th>Box 32, Folder 13</th>
<th>&quot;A Unique Woodcut by Hans Lautensack,&quot; Pantheon, 1964 - Notes</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>[c. 45 pp.]</td>
</tr>
</tbody>
</table>
Box 32, Folder 14
"A Unique Woodcut by Hans Lautensack," Pantheon, 1964 - Photographs
Scope and Content Note
[20 items]

Box 32, Folder 15
Honoré Daumier, Exhibition Catalogue, 1965 - Correspondence
Scope and Content Note
Letters from colleagues and libraries express gratitude for the copies of Schwarz's catalogue received; originals plus photocopies. [c. 45 items]

Box 32, Folder 16
Honoré Daumier, Exhibition Catalogue, 1965 - Photographs
Scope and Content Note
Photographs from the article. [43 items]

Box 33, Folder 1
"Palma Giovane and his Family: Observations on some Portrait Drawings," Master Drawings, 1965 - Correspondence
Scope and Content Note
Letter from Perry Cott, Chief Curator at the National Gallery of Art, Washington D.C. thanking H.S. for the article and expressing his intention to change the attribution of the "Vittoria" bust in their collection due to Schwarz's research; letters to and from the editors of Master Drawings regarding the publication of the article; many letters requesting references and photos; thank you letters from colleagues and institutions regarding reprints. [c. 75 pp.]

Box 33, Folder 2
"Palma Giovane and his Family: Observations on some Portrait Drawings," Master Drawings, 1965 - Notes
Scope and Content Note
Handwritten notes and several photocopied references; Record of the Art Museum, Princeton University. [c. 50 items]

Box 33, Folder 3
"Palma Giovane and his Family: Observations on some Portrait Drawings," Master Drawings, 1965 - Photographs
Scope and Content Note
[80 items]

Box 33, Folder 4
"Heinrich Reinhold in Italien," Jahrbuch der Hamburger Kunstsammlungen, 1965 - Correspondence
Scope and Content Note
Correspondence regarding information about Heinrich Reinhold works in other museums and galleries, incl. the Hamburg Kunsthalle; letters from colleagues expressing gratitude for reprints received, incl. Keith Andrews, National Gallery Scotland and Otto Kurz, the Warburg Institute; correspondence with the publisher. [c. 75 pp.]

Box 33, Folder 5
"Heinrich Reinhold in Italien," Jahrbuch der Hamburger Kunstsammlungen, 1965 - Notes and Research Materials
Scope and Content Note
Handwritten copy of Heinrich Reinhold's last letter; Reinhold article from the 1936 Künstlerlexicon; 1928, 1929, and 1824 articles on Heinrich Reinhold (photocopies); extensive handwritten notes on biography and art; newspaper clippings. [c. 40 pp.]

Box 33, Folder 6
"Heinrich Reinhold in Italien," Jahrbuch der Hamburger Kunstsammlungen, 1965 - Photographs
Scope and Content Note
[77 items]
Box 33, Folder 7  
**Lexicon der Christlichen Iconographie, 1965 - Correspondence**  
Scope and Content Note  
Letter from H.S. offering his services as author of an article on the Owl, the Mirror, or other topics; correspondence with Verlag Herder Freiburg; lists of topics in the Lexicon with brief notes. [c. 60 pp.]  

Box 34, Folder 1  
"Louis Dorigny in Wien," Mitteilungen der Österreichischen Galerie, 1966 - Correspondence  
Scope and Content Note  
Extensive correspondence with Hans Aurenhammer, Österreichischen Galerie, regarding Louis Dorigny's work and the article's publication; requests for photographs of and references to Dorigny's work; many receipts for reprints received by colleagues and institutions. [c. 100 pp.]  

Box 34, Folder 2  
"Louis Dorigny in Wien," Mitteilungen der Österreichischen Galerie, 1966 - Notes  
Scope and Content Note  
Handwritten and typed notes made during H.S. research; a few photocopies of source materials. [c. 50 pp.]  

Box 34, Folder 3  
"Louis Dorigny in Wien," Mitteilungen der Österreichischen Galerie, 1966 - Photographs  
Scope and Content Note  
[22 items]  

Box 34, Folder 4  
"Vermeer and the Camera Obscura," Pantheon, 1966 - Correspondence  
Scope and Content Note  
Letters to and from colleagues regarding this article, including Erwin Panofsky (1966), who admired the article yet offers his criticism of the use of a Hoogstraten etching in the essay; James Ackerman, Fogg Museum, who thanks H.S. for the paper and remarks that he intends to use some of its information in connection with his seminar, "Art and Science in the Renaissance" (1966); Jakob Rosenberg, National Gallery of Art, also expresses gratitude for the reprint and interest in Schwarz's work (1966); William Sebastian Heckscher, Duke University, describes the recent Vermeer show by deVries at the Hague as the "ultimate in gruesome distortion" and raves about Schwarz's treatment of the topic (n.d.); Beaumont Newhall (1966); Julius Held states that he enjoyed the article but remains skeptical of the role of science in art (1966); Van Deren Coke (1966); correspondence with Pantheon regarding publication matters; Charles Seymour, Jr. correspondence regarding his review of Schwarz's "Vermeer..." manuscript, as it responds to earlier work by Seymour (1965). [c. 125 pp.]  

Box 34, Folder 5  
"Vermeer and the Camera Obscura," Pantheon, 1966 - Notes  
Scope and Content Note  
Handwritten and typed research notes on Vermeer and optical devices. [48 pp.]  

Box 34, Folder 6  
"Vermeer and the Camera Obscura," Pantheon, 1966 - Photographs  
Scope and Content Note  
Photos for inclusion in the published article. [24 items]
Box 34, Folder 7  "Schiele, Dürer and the Mirror," *Art Quarterly*, 1968 - General Correspondence
Scope and Content Note
Many letters thanking H.S. for reprints sent and commenting on the article and recent work by colleagues; letter from Erwin Panofsky to Dr. Gustav Küstler commenting on the latter's recent "Las Meninas" article (1960); Alessandra Comini, informing H.S. that she has "requested" him for her dissertation defense, as she has responded to his work in her paper (1967, 1968); letter from H.S. to the d'Offay Couper Gallery declaring a recent Schiele offering misattributed (1968); d'Offray response (1968). [c. 100 items]

Box 34, Folder 8  "Schiele, Dürer and the Mirror," *Art Quarterly*, 1968 - Viennese Correspondence
Scope and Content Note
Letters from Frau Melanie Schüster Schiele, describing her brother's view of self, his use of the mirror in his studio, and the floorplan of his studio (8/8/1967; 5/7/1967); sketch of Schiele's studio by Mrs. Jella Reif-Pollack, who visited Schiele there in 1917 (1967); correspondence with Wolfgang Fischer of Marlborough Fine Art, Ltd., London, regarding the specifics of Schiele's studio, the placement of mirrors, introductions to living acquaintances (1965-6). [17 items]

Box 34, Folder 9  "Schiele, Dürer and the Mirror," *Art Quarterly* Correspondence, 1968
Scope and Content Note
Letters to and from the editors of *Art Quarterly* in the course of the preparation of Schwarz's article for publication. [36 pp.]

Box 34, Folder 10  "Schiele, Dürer and the Mirror," *Art Quarterly*, 1968 - Publication Correspondence
Scope and Content Note
Correspondence regarding unsuccessful submissions of Schwarz's paper to the College Art Association, *Burlington Magazine*, Hauswedell & Co. Verlag, and others. [c.35 pp.]

Box 34, Folder 11  "Schiele, Dürer and the Mirror," *Art Quarterly*, 1968 - Typescripts and Corrections
Scope and Content Note
Two photocopies of pre-publication versions of the article with corrections. [c. 35 pp.]

Box 34, Folder 12  "Schiele, Dürer and the Mirror," *Art Quarterly*, 1968 - Notes and Research Materials
Scope and Content Note
Handwritten and typed notes; clippings. [c.40 pp]

Box 34, Folder 13  "Schiele, Dürer and the Mirror," *The Art Quarterly*, 1968 - Photographs
Scope and Content Note
[17 items]

Box 35, Folder 1  "Joseph Rosa und das Musée Napoleon," *Mitteilungen der Österreichischen Galerie*, 1968 - Correspondence
Scope and Content Note
Extensive correspondence with Hans Aurenhammer of the Österreichische Galerie (1968); many expressions of gratitude for reprints received. [c. 50 pp.]

Box 35, Folder 2  "Joseph Rosa und das Musée Napoleon," *Mitteilungen der Österreichischen Galerie*, 1968 - Notes
Scope and Content Note
Handwritten and typed notes including several transcriptions of Joseph Rosa letters. [c. 30 pp.]
<table>
<thead>
<tr>
<th>Box 35, Folder 3</th>
<th>&quot;Joseph Rosa und das Museé Napoleon,&quot; <em>Mitteilungen der Österreichischen Galerie, 1968</em> - Photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>[10 items]</td>
</tr>
<tr>
<td>Box 35, Folder 4</td>
<td>&quot;J. August Heinrich,&quot; <em>Neue Deutsche Biographie, 1969</em> - Correspondence</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Correspondence with the <em>Neue Deutsche Biographie</em>, regarding publication; with colleagues and galleries in reference to photo requests, reprints received, and translation of the article. [c. 100 pp.]</td>
</tr>
<tr>
<td>Box 35, Folder 5</td>
<td>&quot;J. August Heinrich,&quot; <em>Neue Deutsche Biographie, 1969</em> - Drafts and notes</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Examples of previous biographies; a reprint of Schwarz's biography of August Heinrich; handwritten and typed notes; research source articles, photocopied. [c. 50 pp.]</td>
</tr>
<tr>
<td>Box 35, Folder 6</td>
<td>&quot;J. August Heinrich,&quot; <em>Neue Deutsche Biographie, 1969</em> - Photographs</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Photographs and photocopies of August Heinrich's diary. [14 items]</td>
</tr>
<tr>
<td>Box 35, Folder 7</td>
<td>&quot;Eule,&quot; <em>Realexikon zur Deutschen Kunstgeschichte, 1970</em> - Correspondence</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Correspondence regarding reproductions for and reprints of Schwarz's article. [c. 50 pp.]</td>
</tr>
<tr>
<td>Box 35, Folder 8</td>
<td>&quot;Eule,&quot; <em>Realexikon zur Deutschen Kunstgeschichte, 1970</em> - Realexikon Correspondence and Contracts</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Original contract between H.S. and the <em>Realexikon</em>; guidelines for authors; correspondence. [c. 40 pp.]</td>
</tr>
<tr>
<td>Box 35, Folder 9</td>
<td>&quot;Eule,&quot; <em>Realexikon zur Deutschen Kunstgeschichte, 1970</em> - Typescript with Corrections</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Typescript and photocopy of the article; corrections and annotations, notes regarding selection of illustrations. [c. 70 pp.]</td>
</tr>
<tr>
<td>Box 35, Folder 10</td>
<td>&quot;Eule,&quot; <em>Realexikon zur Deutschen Kunstgeschichte, 1970</em> - Proofs</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Typed proof with handwritten corrections. [c. 50 pp.]</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Extensive typed notes on the symbolism of the owl; photocopies of significant references, sources. [c. 100 pp.]</td>
</tr>
<tr>
<td>Box 35, Folder 12</td>
<td>&quot;Annual Report,&quot; Davison Art Center and Wesleyan Art Department, 1971-192</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Authored by H.S. and others, file contains photocopies of each. [c. 25 pp.]</td>
</tr>
<tr>
<td>Box 35, Folder 13</td>
<td>&quot;Early Lithography, 1801-1835,&quot; Davison Art Center, 1972</td>
</tr>
<tr>
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<td>----------------------------------------------------------</td>
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<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Catalogue, with statement by H.S. [1 item]</td>
</tr>
<tr>
<td>Box 36, Folder 1</td>
<td>Davison Art Center Selected Acquisitions, 1955-1972</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Three copies of this catalogue, which includes &quot;A Tribute to H.S.&quot; by Alan Shestack; 27 reprints of Shestack's article; correspondence from colleagues who received a copy of this publication, incl. Otto Kurz and William Sebastian Heckscher. [40 items]</td>
</tr>
<tr>
<td>Box 36, Folder 2</td>
<td>Wesleyan, Summer 1972</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Two copies of this issue, which includes &quot;Shaping a Collection&quot; about H.S. by Alan Shestack. [2 items]</td>
</tr>
<tr>
<td>Box 36, Folder 3</td>
<td>Shestack, &quot;Prints at Wesleyan University,&quot; from The Print Collector's Newsletter, 1972</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>[1 p.]</td>
</tr>
<tr>
<td>Box 36, Folder 4</td>
<td>&quot;An Eighteenth Century English Poem on the Camera Obscura,&quot; pub. post-1974 - Ms. and Reprint</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Handwritten ms.; two corrected typescripts, one corrected by Mrs. Van Deren Coke; reprint of the article as published. [40 pp.]</td>
</tr>
<tr>
<td>Box 36, Folder 5</td>
<td>Johann Nestroy im Bild, 1977 - Typescript of &quot;Forword&quot;</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Typed draft of the &quot;Forword&quot; published posthumously in Nestroy im Bild, 1977; draft dated 1958. [c. 40 pp.]</td>
</tr>
<tr>
<td>Box 36, Folder 6</td>
<td>&quot;On Photography, Part II,&quot; (title not given by author) Art and Photography: Forerunners and Influences, 1985 - Typescript</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photocopied typescript originally written in the 1960's, but not published until 1985; corrected by third party in preparation for publication. [33 pp.]</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>One typed draft; one photocopied draft with corrections by third party, perhaps J&amp;V Verlag. [29 pp.]</td>
</tr>
<tr>
<td>Box 36, Folder 8</td>
<td>Art and Photography: Forerunners and Influences, 1985 - Reviews</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Photocopies of various reviews of Schwarz's book of essays. [c. 25 pp.]</td>
</tr>
</tbody>
</table>
Series III.B. Lectures, 1957-1970

General Physical Description note: 2 boxes

| Box 37, Folder 1 | "The Owl in Art," Lecture at the Metropolitan Museum of Art, Correspondence, 1957 |
| Box 37, Folder 2 | "The Owl in Art," Lecture at Smith College, 1963 |
| Box 37, Folder 6 | "Art and Photography: Symptoms and Trends of a New Vision," Lecture at the Fogg Art Museum, Harvard University, 1959 - Correspondence |
| Box 37, Folder 7 | "After 1839: Effects and Examples of a New Medium," Worcester Art Museum, 1966 - Correspondence and Typescript |

Scope and Content Note

Correspondence, manuscripts, and printed ephemera relating to Schwarz's lectures at museums and universities.

Box 37, Folder 1

"The Owl in Art," Lecture at the Metropolitan Museum of Art, Correspondence, 1957

Scope and Content Note

Letter from Julius Held (11/6/57), thanking H.S. for a "stimulating lecture" and remarking Panofsky's approval of one of Held's theories; the Met's announcements listing the lecture. [3 items]

Box 37, Folder 2

"The Owl in Art," Lecture at Smith College, 1963

Scope and Content Note

Sign from H.S. lecture at Smith College (3/18/63) and an invitation to a post-lecture meeting at the home of Esther and Leonard Baskin; The Sophian, Smith College Newspaper (3/19/63) with review of Schwarz lecture. [3 items]

Box 37, Folder 3


Scope and Content Note

Letters arranging the lecture with the Dean of Education, Sterling A. Callisen, at the Metropolitan; letters from H.S. to invite friends and colleagues, including Harry Bober (NYU), to whom Schwarz expresses his disappointment at James Ackerman's rejection of this paper for The Art Bulletin and his interest in Bober's assessment. [22 pp.]

Box 37, Folder 4


Scope and Content Note

Four complete typescripts of this paper in various stages of refinement. [c. 130 pp.]

Box 37, Folder 5


Scope and Content Note

Typed slide list for the lecture; handwritten notes; "MMA Calendar" October 1958, which advertises Schwarz's October 19th lecture. [17 pp.]

Box 37, Folder 6


Scope and Content Note

A letter from Jakob Rosenberg inviting H.S. for a Spring lecture at Harvard (12/1958); letters arranging the lecture; an expression of regret from Georgy Kepes (1959) who could not attend; congratulations from colleagues; Fogg Bulletin listing lecture. [22 pp.]

Box 37, Folder 7

"After 1839: Effects and Examples of a New Medium," Worcester Art Museum, 1966 - Correspondence and Typescript

Scope and Content Note

Correspondence regarding the arrangements for the lecture and the honorarium; typescript of lecture; Museum Bulletin announcing the lecture. [26 pp.]
<table>
<thead>
<tr>
<th>Box 37, Folder 8</th>
<th>&quot;Art and Photography: Effects and Examples of a new Medium,&quot; Columbia University, 1966 - Announcements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>Announcements and letter. [5 pp.]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 37, Folder 9</th>
<th>&quot;After 1839: Effects and Examples of a New Medium,&quot; Philadelphia Museum of Art, 1970 - Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>Correspondence with Kneeland McNulty and Philadelphia Museum regarding choice of topic and logistics of lecture; brief notes and slide instructions; museum schedule listing Schwarz's talk. [16 pp.]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 37, Folder 10</th>
<th>&quot;After 1839: Effects and Examples of a New Medium,&quot; Philadelphia Museum of Art, 1970 - Typescripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>Typescripts with corrections. [62 pp.]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 37, Folder 11</th>
<th>&quot;Before 1839: Symptoms and Trends,&quot; College Art Association, 1963 - Correspondence with Beaumont Newhall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>Beaumont Newhall, elected chairman of a panel on the relationship of art and photography for a CAA session, invites H.S. to be the first panelist (30 July 1962); H.S. responds to B.N. that he would be honored to participate but that he was rather interested in the circumstances by which the CAA had chosen this topic, as H.S. had recently proposed it (11 September 1962); B.N. writes that the other panelists are Henry Holmes Smith, Van Deren Coke, and George Amberg (17 September 1962); B.N. requests that H.S. submit his topic as soon as possible, as Herschel Chipp would like them by 4 November for advertising purposes (30 October 1962); B.N. thanks H.S. for his successful lecture and requests permission to use an &quot;amazingly modern picture&quot; discovered by H.S. (27 January 1963); continuing correspondence regarding the publication of Schwarz's lectures given at the CAA meeting in Baltimore, although B.N. is unable to help; and others. [22 pp. plus 1 photograph]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 37, Folder 12</th>
<th>&quot;Before 1839: Symptoms and Trends,&quot; College Art Association Meeting, Baltimore, 1963 - Ephemera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>Preliminary and final programs; announcement; accomodations at the Lord Baltimore Hotel; Annual Business Meeting of the CAA agenda. [8 items]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 37, Folder 13</th>
<th>&quot;Art and Photography,&quot; Mt. Holyoke College, 1964 - Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>Letters to and from Jean Harris, Chairman, Mt. Holyoke Friends of Art regarding the arrangements for Schwarz's lecture (Oct. 1963-Jan. 1964); announcement; school pamphlet. [10 pp.]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 37, Folder 14</th>
<th>&quot;Before 1839: Symptoms and Trends,&quot; George Eastman House, 1964 - Transcription and Typescripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>Three typescripts (one original, typed) including slidelist; two transcriptions (photocopied). [c. 75 pp.]</td>
</tr>
</tbody>
</table>
Box 37, Folder 15
"Franz Anton Palko as a Portrait Painter," Czechoslovak Society of Arts and Sciences in America, Third Congress, 1966 - Correspondence
Scope and Content Note
Letters arranging the specifics of the lecture forum and content; also, letters regarding the possible publication of Schwarz's article in Czechoslovakia: Past and Present, a book which grew out of this third congress.

Box 37, Folder 16
"Franz Anton Palko as a Portrait Painter," Czechoslovak Society of Arts and Sciences in America, Third Congress, 1966 - Pamphlets
Scope and Content Note
[6 items]

Box 37, Folder 17
"Numerical Order and Symbolism," Davison Art Center, 1967 - Correspondence
Scope and Content Note
Correspondence from friends and colleagues regarding Schwarz's lecture; announcement. [c. 20 pp.]

Box 37, Folder 18
"Numerical Order and Symbolism," Davison Art Center, 1967 - Notes and Clippings
Scope and Content Note
Handwritten and typed notes in preparation for the exhibition; relevant newspaper clippings. [c. 40 pp.]

Box 38, Folder 1
Assorted Negatives for articles
Scope and Content Note
Negatives of images used for the articles, "Ingres Graveur," "Daumier, Gill, and Nadar," "Eule," and others. [14 items]

Box 38, Folder 2
Negatives - "Before 1839" Lecture
Scope and Content Note
[9 items]

Box 38, Folder 3
Negatives - Art and Photography Lectures
Scope and Content Note
[18 items]

Series IV. Correspondence, 1943-1974
General Physical Description note: 1 box
Scope and Content Note
Assorted, largely personal correspondence arranged chronologically. The bulk of the letters falls within the 1960s and early 1970s.

Box 39, Folder 1
A.E. Marshall, 1943-1945
Scope and Content Note
Marshall and H.S. discuss Marshall's support for Schwarz's work (by paying Schwarz's research assistants for a brief period), collecting activities, and early photography.

Box 39, Folder 2
Research Assistants, 1945
Scope and Content Note
Correspondence between H.S. and two of his research assistants, Hedwig Schleiffer in Cambridge, Massachusetts and Elisabeth Colman in New York. [c. 50 pp.]
Box 39, Folder 3  
**Miscellaneous Personal Correspondence, 1952-1972**

Scope and Content Note
Letters from friends travelling with personal and professional concerns; an invitation from Jasper Johns (signed), extended at the request of John Cage (1967); many letters from 1972ff. wishing H.S. a speedy recovery from his illness. [c. 50 pp.]

Box 39, Folder 4  
**Miscellaneous Photo Requests, 1958-1972**

Scope and Content Note
Misc. requests for reproductions from museums and galleries for study purposes. [c. 75 pp.]

Box 39, Folder 5  
**Keith Andrews Correspondence, 1959-1960**

Scope and Content Note
Letters primarily from K. Andrews, National Gallery of Scotland regarding publications and interests. [8 pp.]

Box 39, Folder 6  
**Herschel B. Chipp Correspondence, 1962**

Scope and Content Note
Letters to and from H. B. Chipp, regarding a mutual interest in Viennese Expressionism. [5 pp.]

Box 39, Folder 7  
**Alan Shestack Correspondence, 1972**

Scope and Content Note
Letters to and from A. Shestack, regarding mutual health concerns and the disposition of Schwarz's calotype collection. [4 pp.]

Box 39, Folder 8  
**Hans Frank Correspondence, 1972**

Scope and Content Note
Correspondence concerning the opening of the Photomuseum Schloß Arensberg, Salzburg (in German). [6 pp.]

Box 39, Folder 9  
**Alessandra Comini, 1972**

Scope and Content Note
Letter and invitation to a lecture; c.v. with photo of Comini. [5 items]

Box 39, Folder 10  
**Reception for H.S., Davison Art Center, 4 May 1972**

Scope and Content Note
Invitation; campus report (1 July 1972); transcript of speech by John Risley. [4 pp.]

Box 39, Folder 11  
**Teaching Evaluations, 1972**

Scope and Content Note
Highly favorable student evaluations of Schwarz's teaching at Wesleyan. [3 pp.]

Box 39, Folder 12  
**Miscellaneous Personal Correspondence, 1973-1974**

Scope and Content Note
Letters from Harold Joachim, Otto Kurz, Winslow Ames and others regarding Schwarz's health and academic happenings. [c. 45 pp.]

Box 39, Folder 13  
**Miscellaneous Personal Correspondence (in German), 1973-1974**

Scope and Content Note
[c. 45 pp.]
<table>
<thead>
<tr>
<th>Box 39, Folder 14</th>
<th>Inventory of Personal Affects, 1973</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Inventory of Schwarz's personal items remaining at the Davison Art Center, Wesleyan University and at home; handwritten. [10 pp.]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 39, Folder 15</th>
<th>Articles by Otto Kurz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Six reprints of articles sent to H.S. by Otto Kurz in 1973 or 1974. [7 items]</td>
<td></td>
</tr>
</tbody>
</table>

**Series V. Elisabeth Schwarz Correspondence, 1973-1985**

<table>
<thead>
<tr>
<th>Box 40, Folder 1</th>
<th>Miscellaneous Personal Correspondence, 1973</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Letters to Elisabeth Schwarz of personal content, i.e. health, interests, and travel, from friends and colleagues of H.S., including Kneeland McNulty, John Szarkowski, Walter Hugelhoffer. [16 pp.]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 40, Folder 2</th>
<th>Colin Campbell and William Kerr, Wesleyan University, Correspondence, 1974-1981</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>These letters document Elisabeth Schwarz's ongoing relationship with Wesleyan after her husband's death, including invitations to events, financial arrangements, and the removal of Schwarz's personal affects. [c. 50+ pp.]</td>
<td></td>
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<tr>
<th>Box 40, Folder 3</th>
<th>Heinrich Schwarz Archive Disposition</th>
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<tr>
<td>Scope and Content Note</td>
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<td>Correspondence between Elisabeth Schwarz and peers, scholars, and friends regarding her attempts to place Schwarz's archive of photographs and research materials with a gallery or academic institution; letters to Julius Held (1978); to and from Everett Fahy (1976), Otto Kurz (1974-76), Alan Shestack (1977), Harold Joachim (1980), and many others; letters often include financial, aesthetic, and scholarly evaluations of the archive. [c. 100 pp.]</td>
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<th>Box 40, Folder 4</th>
<th>Fritz Novotny Correspondence, 1975-1978</th>
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<tr>
<td>Scope and Content Note</td>
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<tr>
<td>Letters to and from Fritz Novotny, Kunsthistorisches Institut der Universität Wien, regarding recent academic and intellectual developments on the Continent; publishing prospects for Schwarz's works; contacts and friends, including Meyer Shapiro (entirely in German). [c. 75 pp.]</td>
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Weston Naef Correspondence, 1975-1978 1985
Scope and Content Note
Correspondence with Weston Naef, Metropolitan Museum of Art, New York, and subsequently the J. Paul Getty Museum, concerning primarily the storage and disposition of Schwarz's archive. Calotype collection of H.S. stored at MMA and valued at $250,000.00 in a preliminary receipt (1975); further correspondence on preparation of a second edition of the D.O. Hill monograph (1975-1978); W. Naef resigns as collaborator on second edition (1978); letters as Curator of Photographs at Getty Museum expresses Naef's interest in the collection for the Getty Research Library (1985). [c. 100 items]

Douglas Druick Correspondence, 1975-1980
Scope and Content Note
Letters to and from Douglas Druick, Curator of Prints, The National Gallery of Canada, who agrees to edit and complete Schwarz's "Bibliography of Lithography" for publication (1975); D.D. later must resign from the project due to other obligations (1979). [c. 60 pp.]

Nestroy Collection Correspondence, 1976-1977
Scope and Content Note
Correspondence with Jeanne Newlin, Harvard Theatre Collection, concerning the possible placement of Schwarz's Nestroy materials there; no resolution in this collection. [12 pp.]

Johann Nestroy im Bild: eine Ikonographie, 1977
Scope and Content Note
Original contract between Jugend und Volk Verlag and Elisabeth Schwarz (8/1976); correspondence concerning editing of the text, royalties and honorarium, and release (1974-77); correspondence between Elisabeth Schwarz and the Institut für Theaterwissenschaft, Universität Wien, in cooperation with whom the book was released; announcement from The Germanic Review of the 175th anniversary of Nestroy's birthday, including a note about the festival and H.S. book (Summer 1979); accounting printouts of sales and revenue from the book in 1981 and 1983 with Elisabeth Schwarz's royalties. [c. 150 items]

Hans Boudouin Correspondence, 1977-1978
Scope and Content Note
Correspondence concerning a "Crucifixion" owned by Elisabeth Schwarz, identified as a Gillis Mostaert by Boudouin, Keeper, Kunsthistorische Musea, Stad Antwerpen (1978); reprint of Boudouin article. [10 pp.]

Hans Aurenhammer Correspondence, 1977-1983
Scope and Content Note
Letters to and from Hans Aurenhammer, Direktor der Österreichischen Galerie, concerning publication opportunities for Schwarz's materials, happenings in Austria, and personal sentiments. [17 pp.]

Alan Shestack Correspondence, 1977-1983
Scope and Content Note
Correspondence between Elisabeth Schwarz and Alan Shestack, Curator, Yale University Art Gallery, most often concerning publication of Schwarz's work and disposition of his archive, for which Elisabeth Schwarz sought Shestack's advice; Shestack letter of 1977 describes his last-minute decision to reject The Art Institute of Chicago, which left Shestack "persona non grata" there; Shestack writes also to arrange a viewing of the collection for himself and a student; other topics include the Hill book revision, the library, and possible contacts. [c. 40 pp.]
**Box 40, Folder 12**  
**D.O. Hill, Second Edition, proposed**

Scope and Content Note
Correspondence generated by Elisabeth Schwarz's search for an editor and publisher of a second edition of H.S. first book; correspondents include Michael Hoffman, *Aperture*; The Royal Photographic Society; Peter Galassi, MoMA; letters to and from several prospective editors. [21 pp.]

**Box 40, Folder 13**  
**Insel-Verlag Correspondence, 1978**

Scope and Content Note
Correspondence between Elisabeth Schwarz's legal representatives and the publishing firm regarding Elisabeth Schwarz's rights to publish the content of the *D.O. Hill* book in a second edition. [7 pp.]

**Box 40, Folder 14**  
**Keith Andrews Correspondence, 1978-1979**

Scope and Content Note
Letters attempting to schedule a meeting between Andrews, National Gallery of Scotland, and Elisabeth Schwarz concerning Schwarz's work. [11 pp.]

**Box 40, Folder 15**  
**H.S. Calotype Collection - Research Correspondence, 1979**

Scope and Content Note
Letters from a student of Beaumont Newhall's requesting the opportunity to view Schwarz's collection in New York; photocopy of a list of H.S. calotypes compiled by Beaumont Newhall in 1941. [22 pp.]

**Box 40, Folder 16**  
**H.K. Heinisch Correspondence, 1983-1985**

Scope and Content Note
Correspondence regarding publication of Schwarz's "Before 1839" lecture on the *History of Photography*. [14 pp.]

**Box 41, Folder 1**  
**Art and Photography Correspondence, 1985**

Scope and Content Note
Correspondence between various galleries and museums regarding reproduction fees; lists of illustrations with photocopies; extensive correspondence between Elisabeth Schwarz and Nathan Lyons; transcript of "Before 1839: Symptoms and Trends" lecture. [c. 200 pp.]

**Box 41, Folder 2**  
**Die Anfänge der Lithographie in Österreich Correspondence, 1983-1985**

Scope and Content Note
Letters to and from Professor Walter Koschatzky, Direktor der Albertina, concerning the publication of H.S. dissertation (1921) by the Albertina, realized 1988. [17 pp.]

**Box 41, Folder 3**  
**Newspaper Clippings**

Scope and Content Note
Three large newspaper sections. [3 items]