



# ArchivesSpace

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## Meyer Schapiro papers 7467251

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Description is written in: English.

Describing Archives: A Content Standard

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## Summary Information

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<b>Repository:</b>	Rare Book and Manuscript Library
<b>Creator:</b>	Schapiro, Meyer, 1904-1996
<b>Title:</b>	Meyer Schapiro papers
<b>ID:</b>	7467251
<b>ID:</b>	MS#1121
<b>Date [inclusive]:</b>	1919-2006
<b>Physical Description:</b>	400 linear feet 339 document boxes; 53 record storage cartons; 23 small flat boxes (15 inch depth); 16 medium flat boxes (21 inch depth); 3 card file boxes
<b>Language of the Material:</b>	English , German , French .
<b>Abstract:</b>	This collection encompasses the professional, personal, and artistic life of art historian Meyer Schapiro.

### Preferred Citation

Identification of specific item; Date (if known); Meyer Schapiro Collection; Box and Folder; Rare Book and Manuscript Library, Columbia University Library.

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## Biographical Note

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Meyer Schapiro was a preeminent American art historian known for forging new art historical methodologies that incorporated an interdisciplinary approach to the study of works of art. An expert on early Christian, Medieval, and Modern art, Schapiro explored art historical periods and movements with a keen eye towards the social, political, and the material construction of art works. Credited with fundamentally changing the course of the art historical discipline, Schapiro's scholarly approach was dynamic and it engaged other scholars, philosophers, and artists. An active professor, lecturer, writer, and humanist, Schapiro maintained a long professional association with Columbia University as a student, lecturer, and professor.

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## Biographical Note

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1904-1919: Childhood and early education

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## Biographical Note

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Meyer Schapiro was born in Šiauliai, Lithuania on September 23, 1904 to a Jewish family that immigrated to the United States in 1907, when Schapiro was three years old. Meyer was the second of four children (Morris, 1903; Meyer, 1904; Mary, 1906; and Jacob 1911) to the parents Menahem (Nathan) and Fayge (Fannie) Schapiro.

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## Biographical Note

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Prior to moving to the United States, Schapiro's father Nathan was a child of the Haskalah (Jewish Enlightenment) movement in Lithuania. Nathan lost interest in religious studies and become, by his own account, a politically active free thinker that disassociated with religion and migrated towards an engagement with the secular world. These philosophical traits were transmitted to his son, Meyer, who actively engaged in a wide range of artistic, educational, and political pursuits in his early age.

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## Biographical Note

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The Schapiro family moved to the Brownsville section of Brooklyn, where Schapiro attended Public School 84 and/or 85 and graduated from the Boys High School, where he graduated and where one of his activities was to be involved in the Latin club. Schapiro's political and artistic pursuits at this time included being active with the Young People's Socialist League and attending evening art classes taught by painter John Sloan at the Hebrew Settlement Home.

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## Biographical Note

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1920-1929: Columbia University and Schapiro's college years:

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## Biographical Note

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Schapiro entered Columbia College in 1920 at the age of 16 with three scholarships, the Columbia, the Pulitzer, and the New York State Regents. He graduated with a bachelor of arts in 1924. His course load included a wide variety of classes on literature, anthropology, philosophy, mathematics, and art history and was influenced by his professors Franz Boas and John Dewey. Two of his roommates in his college years would continue to be his friends throughout his life, Clifton (Kip) Fadiman and Whittaker Chambers.

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## Biographical Note

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Schapiro would continue his graduate work at Columbia University, where he completed his master's thesis "The sculptures of Moissac" in 1926. As a graduate student at Columbia, Schapiro worked with Professor Ernest DeWald and took many of his classes, as evidenced by his course notes in his archival collection. During his college years, Schapiro was influenced by the art historian A. Kingsley Porter and, through his knowledge of Yiddish, learned French and German and became acquainted with the work of Wilhelm Vöge and Alois Riegl.

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## Biographical Note

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To complete research for his doctoral dissertation, Schapiro traveled for the first time to Europe and the Near East in 1926 through 1927 on a grant awarded by the Carnegie

Corporation. This period of his life is documented in the Getty publication, *Meyer Schapiro abroad: letters to Lillian* and travel notebooks.

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## Biographical Note

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Schapiro completed his doctoral dissertation "The Romanesque sculpture of Moissac" in 1929 and his PhD was the first in fine arts and archeology awarded by Columbia University. In 1931, Selections of his dissertation were published in the journal *The Art Bulletin* to critical praise because of his methodology of synthesizing diverse ideas to reinterpret the artistic production of the Romanesque. While Schapiro completed his academic work in 1929, he would not be conferred his doctoral degree until 1935 due to administrative bureaucracy. Schapiro's academic success at Columbia was unparalleled, and he was appointed to the faculty of fine arts in 1928, the same year he was married to Lillian Milgram Schapiro, a pediatrician who graduated from New York University and specialized on childhood tuberculosis.

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## Biographical Note

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1930-1949: The cultivation of Schapiro's professional life and the pre-war political horizon:

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## Biographical Note

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Schapiro's professional and scholarly life began to ascend as soon as earned his doctorate. His writings and reviews began to appear throughout journals, magazines, and newspapers. Schapiro's critique of historians using schematic approaches to understanding art and its production began in the early 1930s, such as his review of *La Stylistique Ornamentale dans la Sculpture Romane* by Jurgis Baltrusaitis.

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## Biographical Note

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In 1933, Schapiro moved with his wife, Lillian Milgram Schapiro, to the Greenwich Village neighborhood in New York City, where he would reside until his death in 1996.

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## Biographical Note

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Schapiro would continue to engage with politics, such as participating in the first American Artists' Congress in 1936, where he delivered the paper "The Social Bases of Art." But he was adamant of not reducing art to a disciplinary schema. As he writes in the aforementioned article, he sought not to "reduce art to economics or sociology or politics." He would continue to publish in political magazines such as *The Marxist Quarterly*, where he published "The Nature of Abstract Art," yet another critique on his friend Alfred H. Barr, Jr.'s exhibition "Cubism and Abstract Art."

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## Biographical Note

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In the 1930s, Schapiro visited Europe twice, once in 1931 and the other in 1939. He would meet and become acquaintances with many individuals associated with the Vienna School of art history, such as Ernst Gombrich, Emil Kaufmann, Otto Pächt, Hans Sedlmayr, and Fritz Saxl. Schapiro broke off his communication with Sedlmayr in the mid-1930s due to his increasing anti-Semitism. At the urging of his friend Theodor Adorno, Schapiro met with Walter Benjamin in 1939 in Paris, several months before the philosopher's death.

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## Biographical Note

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Throughout the years proceeding and following World War II, Schapiro was a consistent point of contact for refugees fleeing the hostile and repressive climate of Germany and Russia. He was a point of contact for many German and Jewish academics, philosophers, and



artists fleeing Europe for the United States and he was a vocal critic of repressive regimes, such as Nazism and Fascism. After the atrocities committed under Stalin, Schapiro became disillusioned with politics, yet he continued his admiration for the political and maintained correspondence with political figures such as Leon Trotsky.

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## Biographical Note

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In 1936, Schapiro would be promoted to Assistant Professor at Columbia University and, by 1948, he would become an Associate Professor at the university.

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## Biographical Note

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Schapiro had an admiration for artists and continually sought to nurture their intellectual acuity through his lectures. Many artists have credited Schapiro with developing their historical and philosophical understanding of art history, especially at Columbia University, where students such as Helen Frankenthaler, Robert Motherwell and Ad Reinhardt attended his courses.

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## Biographical Note

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That Schapiro was a practicing artist himself added to his interest in being in constant dialogue with artists. As Wolf Kahn once noted, "For Meyer Schapiro art making and art history have always appeared as intrinsically related. What brings them together is seeing."

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## Biographical Note

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Throughout 1930s and 1940s, Schapiro was also a lecturer at New York University, New School for Social Research, and the Pierpont Morgan Library. Many artists became aware of his lectures, teaching methodologies, and philosophies through those venues, such as Alice Neel, Barnett Newman, Gordon Onslow-Ford, and Frank Stella.

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## Biographical Note

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1950-1979: Schapiro's continued rise as a prominent American art historian:

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## Biographical Note

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Starting in the 1950s, Schapiro's professional career became ever more active. In April 1950, he was invited by the gallery owner Samuel Kootz to co-curate with art critic Clement Greenberg the exhibition "Talent 1950: 23 artists receive a showing under the sponsorship of Meyer Schapiro and Clement Greenberg." His first books were also published in that decade, *Vincent van Gogh* in 1950 and *Paul Cézanne* in 1952. His theories on style, form, content, and abstraction continued to be developed, and he became an ongoing advocate of Modern art.

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## Biographical Note

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While the end of World War II and the on-going anti-Communism in the United States were sources of disillusionment for the political left in the late 1940s and early 1950s, several New York intellectuals, including Schapiro and Irving Howe, founded the political magazine *Dissent*.

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## Biographical Note

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Schapiro continued to teach at Columbia University and in 1952 he was promoted to Professor and in 1965 became a University Professor, the second such honor bestowed to a faculty member at Columbia at the time. His students in the 1950s and 1960s at Columbia and other institutions include several prominent artists, such as Allen Ginsberg, Donald Judd, Allan Kaprow, and Jack Kerouac.

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## Biographical Note

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Throughout the 1960s, Schapiro became a highly regarded fellow, visiting professor, and guest lecturer, both in the United States and Europe. In 1961, he delivered the Patten lectures at Indiana University which was devoted to Impressionism. Schapiro was a Fellow at the Center for Advanced Study in the Behavioral Sciences from 1962 to 1963 at Stanford University. In 1965, he delivered the Weil Lecture at the Frank L. Weil Institute at Hebrew Union College. In 1966, Schapiro was the Charles Eliot Norton Professor at Harvard University, where he delivered the now published lectures on Romanesque architectural sculpture. At Oxford University, he was the Slade Professor in 1968. In that capacity, he delivered the Slade Lectures in the Fine Arts that was focused on Abstract art.

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## Biographical Note

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His work in both Romanesque and Modern art continued to be published in the 1960s. In 1964, the College Art Association of America published Schapiro's *The Parma Ildefonsus: A Romanesque Illuminated Manuscript from Cluny, and Related Works*. Schapiro's most famous published work of that decade, however, was the 1968 article "The Still Life as Personal Object" which rejected Martin Heidegger's philosophical interpretation of a painting by Vincent van Gogh that depicted a pair of shoes. Schapiro's article became a touchstone for the study of iconographical interpretation, semiotics, and art history.

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## Biographical Note

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In 1966, Schapiro received two recognitions: an honorary degree from the Jewish Theological Seminary of America and the Brandeis Commission Award for Notable Achievement from Brandeis University.

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## Biographical Note

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Schapiro's intellectual interest in semiotics and its relation to visual representation was made apparent in the 1973 publication *Words and Pictures: On the Literal and the Symbolic in the Illustration of a Text*.

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## Biographical Note

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By the early 1970s, Schapiro's influence in the field of art history began to be recognized in various forms at Columbia University. By 1973, he was promoted to the position of University Professor Emeritus. In 1975, he received an honorary doctorate from the university and also accepted the Alexander Hamilton Medal awarded by the Columbia College Alumni Association.

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## Biographical Note

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In 1974, a committee was formed to establish a chair in art history at Columbia University in Schapiro's honor. The group, who included George Jaffin, Barnett Newman, and William Rubin amongst others, was known as the Committee to Endow a Chair in Honor of Meyer Schapiro, and organized several artists to create original prints in an edition of 100 for a portfolio to raise funds for the position. Artists who contributed included Stanley William

Hayter, Jasper Johns, Ellsworth Kelly, Alexander Liberman, Roy Lichtenstein, André Masson, Robert Motherwell, Claes Oldenburg, Robert Rauschenberg, Saul Steinberg, Frank Stella, and Andy Warhol.

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## Biographical Note

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Schapiro taught his last Columbia University course, which focused on Romanesque sculpture, in 1977.

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## Biographical Note

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By the late 1970s he was awarded several prestigious awards. The National Institute of Arts and Letters gave Schapiro the "Distinguished work in the arts" award in 1976. In 1977, the country of France bestowed its highest honor, the Commandeur de l'Order des Arts et des Lettres, to Schapiro.

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## Biographical Note

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At this time, Schapiro began to assemble his writings from the 1930s in order to publish them as collected volumes. The publishing firm George Braziller, Inc began to this project in 1977 with the first volume *Selected Papers I: Romanesque Art*. In 1978, the second volume *Selected Papers II: Modern Art: 19th and 20th Centuries* was published and, by 1979, Schapiro's third volume of collected papers, *Selected Papers III: Late Antique, Early Christian, and Medieval Art*, was released.

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## Biographical Note

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1980-1996: The final years and continued legacy:

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## Biographical Note

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In the late 1970s and early 1980s, Schapiro would continue to lecture on the two art periods he was an expert on: Romanesque and Modern art. In 1979, his lecture " Hiberno-Saxon art: experiment with forms" was given at the Solomon R. Guggenheim Museum and in 1980 he delivered the lecture "The unity of Picasso's art" at Columbia University.

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## Biographical Note

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In 1987, Rainer Crone and Elizabeth Ferrer curated the exhibition "Meyer Schapiro: Works of Art, 1919-1979" at Columbia University's Miriam and Ira D. Wallach Art Gallery. For the first time, the public was able to view 65 works of art that Schapiro had created and finally introduced Schapiro to the public as a draftsman and painter. The exhibition also included a publication with essays by Thomas B. Hess and Wolf Kahn.

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## Biographical Note

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Throughout the 1980s, Schapiro, with the support of his wife Lillian Milgram Schapiro, focused on organizing and editing published and unpublished material and compiling these as sources for future publication. In many instances, these manuscripts were never published and included titles such as "Pablo Picasso's *Guernica*," "The serpent with a woman's head in the temptation of Eve: researches on the invention of an image," "Sigmund Freud's *Gradiva*," "Words in pictures: the perspectives of the viewer and the reader," "Relativity and the

interpretation of modern painting," "Vico on the visual arts," and "Wolvinius Magister Phaber: the crowning of an artist in the early Middle Ages."

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## Biographical Note

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One further volume of his collected work was published during Schapiro's lifetime, the 1994 release of *Selected Papers IV: Theory and Philosophy of Art: Style, Artist, and Society*. In 1995, *Mondrian: On the Humanity of Abstract Painting* was published. In the same year, Schapiro's authoritative bibliography was issued by George Braziller, Inc., which was compiled by Lillian Milgram Schapiro.

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## Biographical Note

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In 1994, the Brooklyn Museum named its West Wing the Morris A. and Meyer Schapiro Wing in honor of Schapiro and his brother, the financier and philanthropist Morris A. Schapiro. In the same year, a special symposium titled "The significance of Meyer Schapiro: a symposium in honor of his 90th birthday" was held at the Metropolitan Museum of Art. Speakers in the program included David Rosand, Linda Nochlin, Theodore Reff, John Plummer, Linda Seidel, Michael Taussig, and Henri Zerner. Artists, such as Louise Bourgeois, Allan Kaprow, and George Segal also spoke at the symposium.

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## Biographical Note

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Meyer Schapiro passed away in his Greenwich Village home on March 3, 1996. He was survived by his wife, Lillian Milgram Schapiro, a daughter, Miriam Schapiro Grosop, and a son, Ernest Schapiro.

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## Biographical Note

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After his death, Lillian Milgram Schapiro would continue her husband's efforts in editing and compiling material for publication with the help of Schapiro's long time assistant Robin Sands, her nephew Daniel Esterman, and publisher George Braziller. With her efforts, the following books were published posthumously: *Words, Script, and Pictures: The Semiotics of Visual Language* (1996); *Impressionism: Reflections and Perceptions* (1997); *Worldview in Painting—Art and Society: Selected Papers, Vol. 5* (1999); *The Unity of Picasso's Art* (2000); *Meyer Schapiro : his painting, drawing, and sculpture* (2000); *Language of Forms: Lectures on Insular Manuscript Art* (2005); and *Romanesque architectural sculpture: The Charles Eliot Norton lectures* (2006).

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## Biographical Note

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Lillian Milgram Schapiro passed away on August 6, 2006 and, two years later, the Getty Research Institute published *Meyer Schapiro abroad : letters to Lillian and travel notebooks*. The book focused on Meyer's correspondence with Lillian Milgram Schapiro as he traveled across Europe and the Near East from 1926 through 1927.

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## Biographical Note

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Schapiro's scholarly legacy in the fields of early Christian, Medieval, Romanesque, and Modern art historical studies, and his role in shaping the landscape of art historical scholarship both in the United States and internationally, continues to be of intellectual and philosophical interest to historians and artists alike.

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## Summary

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The collection of art historian Meyer Schapiro contains a vast range of material documenting the professor's personal, professional, and artistic life. The collection encompasses Schapiro's early academic training to his rise as a prominent theorist and historian of Medieval, Romanesque, Impressionist, and Modern art. His personal life is documented through early school records, course notes from college, typescripts and notes relating to his masters thesis and doctoral dissertation, and photographs and notebooks from his travels abroad between 1927 through 1957. The collection also houses an extensive set of Schapiro's own art work in various mediums that spans from the early 1920s through the 1980s. Schapiro was at the center of many artistic and political debates from the 1930s through the 1990s and his correspondence in the collection reflects his ongoing support of academics, artists, and philosophers. This includes his efforts to aid German and Jewish refugees of World War II. Schapiro's professional activities as a professor and lecturer are strongly represented in the collection. Materials include transcripts, outlines, research notes, and audio recordings of his lectures, many of which formed the basis for his written corpus. Also in the collection is Schapiro's extensive research notes on subject matter relating to art, politics, and sociology that are arranged alphabetically by subject. Included in the collection is a substantial array of Schapiro's published and unpublished writings, including articles, essays, manuscripts, published works, reviews, translations and poetry. Schapiro's intellectual curiosity necessitated his own constant reappraisal of his professional written work. This includes editing, clarifying, and expanding upon typescripts, outlines, and notes relating to lectures that he foresaw as being published. A constant source of support for Schapiro's professional and artistic output was his wife, Lillian Milgram Schapiro. After Schapiro's death, she would work to complete projects that Schapiro began and oversaw the management of his legacy. As a result, material in the collection that post-dates Schapiro's death in 1996 was generated by Lillian Milgram Schapiro and is noted throughout the finding aid.

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## Arrangement

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This collection is arranged in eight series.

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## Administrative Information

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### Publication Statement

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### Revision Description

xml document instance created by Carrie Hintz xml document instance validation errors corrected by Catherine C. Ricciardi EAD was imported spring 2019 as part of the ArchivesSpace Phase II migration. Corrected numbering for boxes 57-61. kws Collection title changed from "Meyer Schapiro collection" to "Meyer Schapiro papers" to comply with DACS rules. CLB 2010-05-26 2018-08-31 2019-05-20 2022-08-31 2022-12-12

### Restrictions on Access

This collection has no restrictions. The following boxes are located off-site: [55-665, 672-686]. You will need to request this material from the Rare Book and Manuscript Library at least three business days in advance to use the collection in the Rare Book and Manuscript Library reading room. Boxes 1-54 from Series VIII: Works of art remain on-site as do the glass plate negative boxes 666-671.

### Conditions Governing Access

Some unique time-based media items have been reformatted and are available onsite via links in the container list. Commercial materials are not routinely digitized. Email [rbml@columbia.edu](mailto:rbml@columbia.edu) for more information.

### Accruals

Materials may have been added to the collection since this finding aid was prepared. Contact [rbml@columbia.edu](mailto:rbml@columbia.edu) for more information.

### **Immediate Source of Acquisition**

Source of acquisition--Lillian Milgram Schapiro and Miriam Schapiro Grosf. Method of acquisition--Gift; Date of acquisition--date.

### **Processing Information**

Papers processed Farris Wahbeh 2009-2010.

### **Processing Information**

Finding aid written Farris Wahbeh 2009-2010.

### **Terms Governing Use and Reproduction**

Reproductions may be made for research purposes. The RBML maintains ownership of the physical material only. Copyright remains with the creator and his/her heirs. The responsibility to secure copyright permission rests with the patron.

### **Processing Information**

Boxes 687-692 were formerly described as boxes 1-6 of a separate collection, the Meyer Schapiro letters and manuscripts of Whittaker Chambers and James Thomas Farrell, 1923-1991 (BibID 4079304). Upon closer inspection, we determined that these materials should instead be described as components of Meyer Schapiro's personal and professional papers. They were added to this finding aid on 2022 December 12 by Celeste Brewer.

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## **Controlled Access Headings**

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- Schapiro, Meyer, 1904-1996
- Columbia University. Department of Art History and Archaeology
- Columbia University -- Faculty
- Chambers, Whittaker
- Farrell, James T (James Thomas), 1904-1979

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## **Collection Inventory**

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**Series I: Personal papers, 1919-2001**

**Scope and Contents**

Materials in this series comprise records from Schapiro's personal and educational life and also include documentation from notable milestones in his career.

**Subseries: I.1: Awards, degrees, and prizes, 1959-1995****Scope and Contents**

Records in this subseries reflect achievements that Schapiro was recognized for in the form of awards, degrees, and prizes. This includes awards such as Commandeur de l'Order des Arts et des Lettres from the French government, honorary doctorates from various universities and colleges, and prizes such as the CAA Special Award for Lifetime Achievement given by the College Art Association of America. Materials include actual degrees and certificates, correspondence relating to these achievements, and associated publicity material. The subseries is divided further into sub-subseries by the following title designations: Sub-Subseries: I.1.1: Awards, 1959-1995, Sub-Subseries: I.1.2: Degrees, 1966-1988, Sub-Subseries: I.1.3: Prizes, 1979-1985

Title/Description	Instances	
<b>Sub-Subseries: I.1.1: Awards, 1959-1995</b>		
<b>Title/Description</b>	<b>Instances</b>	
Distinguished contribution to humanistic learning -- American Council of Learned Societies		
Correspondence and clippings, 1959-1960	box 98	folder 1
Brandeis commission award for notable achievement -- Brandeis University		
Program, invitation, clippings, and photographs, 1966	box 98	folder 2
Certificate, 1966	box 633	folder 1
Graduate Faculties Alumni (GFA)98 Awards for Excellence -- Columbia University		
Newsletter, 1972	box 98	folder 3
Outstanding achievement in art history -- Art Dealers Association of America		
Acceptance speech (typescript), articles, clippings, invitations, and correspondence,, 1972-1973	box 98	folder 4
Alumni Award -- Hebrew Educational Society		
Correspondence and invitations, 1974	box 98	folder 5
Alexander Hamilton Medal -- Columbia College Alumni Association		
Program, invitations, and seating list, 1975	box 98	folder 6
Press release and correspondence, 1975	box 98	folder 7
Press release and clippings, 1975	box 98	folder 8

Correspondence, 1975	box 98	folder 9
Distinguished work in the arts -- National Institute of Arts and Letters		
Certificate and program, 1976	box 98	folder 10
Commendeur, Ordre des Arts et des Lettres -- France		
Correspondence, 1976-1977	box 98	folder 11
The mayor's award of honor for arts and culture -- Commission for Cultural Affairs of the City of New York, Mayor Edward I. Koch		
Program and correspondence, 1978	box 98	folder 12
Certificate, 1978	box 633	folder 2
Distinguished teaching of art history -- The College Art Association of America		
Correspondence, press release, and article, 1981	box 98	folder 13
Governor's award for excellence in the arts -- Vermont Council on the Arts		
Correspondence, 1982	box 98	folder 14
Programs and invitations, 1982	box 98	folder 15
Articles and clippings, 1982	box 98	folder 16
The Fellows award -- John D. and Catherine T. Macarthur Foundation		
Correspondence, 1987-1995	box 98	folder 17
Press releases and clippings, 1987	box 98	folder 18
The Golden Rectangle: The annual IAD award to art educators for publications of extraordinary merit -- The Institute for Aesthetic Development		
Correspondence and certificate, 1990	box 98	folder 19
CAA special award for lifetime achievement -- The College Art Association of America		
Certificate, 1995	box 98	folder 20
Correspondence and program, 1995	box 98	folder 21
Articles and clippings, 1995	box 98	folder 22

### Sub-Subseries: I.1.2: Degrees, 1966-1988

Title/Description	Instances
Doctor of Humane Letters, honoris causa -- The Jewish Theological Seminary of America	

Program, correspondence, and badge, 1966	box 98	folder 23
Doctor of Letters (Honorary) -- Columbia University		
Program and seating lists, 1975	box 98	folder 24
Press release and clippings, 1975	box 98	folder 25
Degree, 1975	box 633	folder 3
Doctor of Humane Letters (Honorary) -- Yale University		
Program and correspondence, 1978	box 98	folder 26
Photographs, 1978	box 98	folder 27
Articles, 1978	box 98	folder 28
Degree, 1978	box 633	folder 4
Doctor of Fine Arts (Honorary) -- University of Hartford		
Acceptance speech (notes), 1983	box 99	folder 1
Commencement program, 1983	box 99	folder 2
Articles, 1983	box 99	folder 3
Honorary degree -- Harvard University		
Dinner guest list and correspondence, 1983	box 99	folder 4
Photograph album, 1983	box 99	folder 5
Articles and clippings, 1983	box 99	folder 6
Honorary degree -- The New School for Social Research		
Programs and invitations, 1984	box 99	folder 7
Clippings, 1984	box 99	folder 8
Doctor of Humane Letters (Honorary) -- Bard College		
Correspondence, programs, and photographs, 1988	box 99	folder 9
Doctor of Humane Letters (Honorary) -- Brandeis University		
Correspondence, 1995	box 99	folder 10

### Sub-Subseries: I.1.3: Prizes, 1979-1985

Title/Description	Instances	
Untitled award for publication <i>Modern art: 19th and 20th Centuries</i> --The Mitchell Prize for the History of Art		
Acceptance speech (typescript), 1979	box 99	folder 11
Invitations and correspondence, 1979	box 99	folder 12
Clippings, 1979	box 99	folder 13

National Book Critics Circle prize in the field of criticism -- The National Book Critics Circle, Inc.		
Correspondence and press releases, 1979	box 99	folder 14
Articles and clippings, 1979	box 99	folder 15
Jerusalem Prize of Arts and Letters -- Friends of the Bezalel Academy of Jerusalem		
Programs and invitations, 1983	box 99	folder 16
Correspondence and clippings, 1983	box 99	folder 17
Aby M. Warburg Prize -- City of Hamburg (Germany)		
Acceptance speech (notes and transcript), 1985	box 99	folder 18
Correspondence and notes, 1985	box 99	folder 19
Press releases and clippings, 1985	box 99	folder 20

## Subseries: I.2: Biography Files, 1927-2001

### Scope and Contents

The bulk of this subseries includes Schapiro's collected articles and clippings that referenced him. Schapiro continually collected such material beginning in the late 1920s. Additionally, there are several of Schapiro's own auto-biographical writings relating to key events in his life. Also included are his daily diaries and biographies written by other scholars.

Title/Description	Instances	
Articles and clippings, 1927-1955	box 100	folder 1
Articles and clippings, 1955-1959	box 100	folder 2
Articles and clippings, 1970-1977 <u>Physical Description:</u> (2 Folders)	box 100	folder 3 to 4
Articles and clippings, 1978-1979 <u>Physical Description:</u> (3 Folders)	box 100	folder 5 to 7
Articles and clippings, 1979-1981 <u>Physical Description:</u> (2 Folders)	box 100	folder 8 to 9
Articles and clippings, 1982-1983 <u>Physical Description:</u> (3 Folders)	box 101	folder 1 to 3
Article -- Epstein, Helen. 1983. Meyer Schapiro: a passion to know and make known. <i>ArtNews</i> , May.		
Correspondence, notes, and proofs, 1983	box 101	folder 4
Correspondence and slides, 1983	box 101	folder 5
Articles and clippings, 1984-1986	box 101	folder 6 to 7

Physical Description: (2 Folders)

Articles and clippings, 1987-1989	box 101	folder 8
Articles and clippings, 1987-1989	box 102	folder 1
Articles and clippings, 1990-1993	box 102	folder 2 to 3
<u>Physical Description:</u> (2 Folders)		
Articles and clippings, 1994-1996	box 102	folder 4 to 5
<u>Physical Description:</u> (2 Folders)		
Unpublished articles and clippings on or about Meyer Schapiro, 1980s-1990s	box 102	folder 6
Diaries, 1940s-1960s	box 653	folder 1
Autobiographical account of World War II -- Annotated typescript, 1941 December 7	box 653	folder 2
Who's who in America -- Applications, notes, and correspondence, 1955-1995	box 653	folder 3
Autobiographical questionnaire -- Annotated typescript, 1983	box 653	folder 4
Autobiographical notes on the class of 1929 -- Annotated typescript and notes, 1984, 1929, 1984	box 653	folder 5
Autobiographical notes on writings -- Annotated typescripts and notes,, 1993	box 653	folder 6
Interview with Ralph Hyams -- Annotated typescript, 1974 February	box 653	folder 7
Interview with Diana Loercher -- Annotated typescript and notes, 1978-1979	box 653	folder 8
Biography of Meyer Schapiro / Miriam Schild Bunim ; corrected by Meyer Schapiro -- Annotated typescript,, 1980s	box 653	folder 9
Notes on Meyer Schapiro's biography / Lillian Milgram Schapiro -- Annotated typescripts and notes,, 1990s-2000	box 653	folder 10
Biography of Meyer Schapiro / David Rosand, 1996	box 653	folder 11
Biography of Meyer Schapiro / David Craven, 2001	box 653	folder 12

**Subseries: I.3: Dedications and eulogies, 1980-1996****Scope and Contents**

This subseries contains material pertaining to official recognitions bestowed to Schapiro and eulogies either delivered by him to fellow friends and those given during Schapiro's funeral. This subseries is divided into the following categories to facilitate the retrieval of records: Sub-Subseries: I.3.1: Dedications, 1980-1996, Sub-Subseries: I.3.2: Eulogies, 1996.

**Title/Description****Instances**



<b>Sub-Subseries: I.3.1: Dedications, 1980-1996</b>		
<b>Title/Description</b>	<b>Instances</b>	
Articles and published works dedicated to Meyer Schapiro		
Clippings, 1980-1990	box 103	folder 1
25th anniversary honor -- New York Studio School of Drawing, Painting and Sculpture		
Correspondence, invitations, and clippings, 1990	box 103	folder 2
Oral history (annotated transcript and notes), 1990	box 103	folder 3
Morris A. and Meyer Schapiro Wing -- The Brooklyn Museum		
Correspondence, 1992-1994	box 103	folder 4
Press release and brochures, 1994	box 103	folder 5
Notes, 1994	box 103	folder 6
Articles and clippings, 1994	box 103	folder 7
The significance of Meyer Schapiro : a symposium in honor of his 90th birthday. -- Metropolitan Museum of Art, New York,, 1994 September 24		
Programs and poster, 1994	box 103	folder 8
Annual benefit honoring Meyer Schapiro -- Yaddo (artist's colony)		
Correspondence, 1995	box 103	folder 9
Untitled honor -- Coalition for the Homeless, New York		
Correspondence and acceptance speech (typescript), 1996	box 103	folder 10

**Scope and Contents**

(Acceptance speech given by Benjamin Grosop)

<b>Sub-Subseries: I.3.2: Eulogies, 1996</b>		
<b>Title/Description</b>	<b>Instances</b>	
Eulogies given by Meyer Schapiro -- Annotated typescripts and clippings,, 1960s-1990s	box 103	folder 11
Meyer Schapiro : eulogy / Wolf Kahn -- American Academy of Arts and Letters		
Transcript, correspondence, and publication, 1996	box 103	folder 12
Meyer Schapiro memorial service		
Eulogies (transcripts), 1996		

<b>Scope and Contents</b> (includes those given by Marshal Berman, George Braziller, David Grosf, and Benjamin Grosf)	box 103	folder 13
Visitors' book, 1996	box 103	folder 14
Meyer Schapiro memorial tribute		
Eulogies (transcripts), program, and invitations, 1996	box 103	folder 15
Obituaries -- Articles and clippings, 1996 <u>Physical Description:</u> (3 Folders)	box 103	folder 16 to 18

### Subseries: I.4: Exhibitions, 1950, 1960-1989

#### Scope and Contents

While Schapiro is well known for his art historical scholarship, he also curated art exhibitions and exhibited art works he himself created. This subseries includes materials from an exhibit he co-curated alongside Clement Greenberg in 1950 at the Kootz Gallery titled "Talent 1950: 23 artists receive a showing under the sponsorship of Meyer Schapiro and Clement Greenberg." There is also substantial material relating to the exhibition "Meyer Schapiro: works of art, 1919-1970" held at Columbia University's Wallach Art Gallery which showcased Schapiro's own art work. Consult Series VIII: Works of art, 1920s-1980s, for a full listing of works of art held in this collection. Additionally, this subseries includes materials relating to exhibits where portraits of Schapiro were included, where works of art dedicated to him were exhibited, or where exhibitions in his honor were curated.

Title/Description	Instances	
"Talent 1950 23 artists receive a showing under the sponsorship of Meyer Schapiro and Clement Greenberg" -- Kootz Gallery (New York, N.Y.) -- Announcements and flyers, 1950 April 25, 1950, 1950 April 25	box 104	folder 1
"Critic's choice" -- The American Federation of Arts -- Correspondence,, 1960 February 29	box 104	folder 2
<b>Scope and Contents</b> (Letter soliciting Schapiro to curate an exhibition)		
"For Meyer Schapiro:a portfolio of twelve graphic works" -- Hebrew Union College Skirball Museum-- Correspondence and brochures,, 1978	box 104	folder 3
Exhibitions dedicated to Meyer Schapiro -- Articles, clippings, and exhibition catalogs,, 1984-2000	box 104	folder 4
"Romanesque sculpture of Moissac" -- Curatorial notes and clippings, 1985	box 104	folder 5

#### Scope and Contents

(Exhibition held at Columbia University's Low Rotunda featuring drawings from Schapiro's

travel notebooks and photographs by David Finn.  
Published by George Braziller, Inc. in 1985)

"Exhibition of the founding faculty" -- New York Studio School of Drawing, Painting and Sculpture -- Invitations and notes,, 1986	box 104	folder 6
"Malarei: Annalisse Hermes" -- Exhibition announcement, correspondence and transparency, 1986 --, 1986	box 104	folder 7
<b>Scope and Contents</b>		
(Exhibition includes a portrait of Schapiro)		
<b>"Meyer Schapiro: works of art, 1919-1970" -- Wallach Art Gallery Exhibition</b>		
Invitations and exhibition catalogs, 1987	box 104	folder 8
Correspondence, 1987	box 104	folder 9
Visitors' book, 1987	box 104	folder 10
Articles and clippings, 1987	box 104	folder 11
Condition reports, 1987 <u>Physical Description:</u> (2 Folders)	box 104	folder 12 to 13
Slides, 1987	box 104	folder 14
"Field and frame: Meyer Schapiro's semiotics of painting" -- New York Studio School of Drawing, Painting and Sculpture -- Brochures and correspondence,, 1989	box 104	folder 15

### **Subseries: I.5: Photographs, 1928-1990s**

#### **Scope and Contents**

This subseries documents portrait photographs of Meyer Schapiro or those taken by him. This subseries is divided into two sub-subseries which reflects this arrangement. For photographs that were ordered, purchased, or collected for research purposes by Schapiro, consult Series V: Research files, Subseries: V.6: Reproductions. Photographs used or considered for use in publications are housed with their respective titles in Series IV: Writings, Subseries: IV.5: Publications.

#### **Title/Description**

#### **Instances**

### **Sub-Subseries: I.5.1: Portraits, 1928-1990s**

#### **Scope and Contents**

The majority of this sub-subseries are photographs of Schapiro used for various publications and also includes photographs of his wife, Lillian Milgram Schapiro.

#### **Title/Description**

#### **Instances**

Graduation portrait of Lillian Milgram Schapiro, 1928	box 105	folder 1
Photograph of Meyer Schapiro, 1949	box 105	folder 2

**Scope and Contents**

(Image was used in an article for the publication *Life*)

Photographs of Meyer and Lillian Milgram Schapiro, 1950s	box 105	folder 3
Photographs of Meyer Schapiro, 1960s	box 105	folder 4
Group portrait of fellows and staff of the Center for Advanced Study in the Behavioral Sciences, 1962 September 25	box 105	folder 5
Photographs of Meyer Schapiro, 1980s	box 105	folder 6

**Scope and Contents**

(Accompanied by a drawing of Schapiro by James Rosen)

Photographs of Meyer and Lillian Milgram Schapiro, 1990s	box 105	folder 7
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**Sub-Subseries: I.5.2: Travel photographs, 1927-1957****Scope and Contents**

This sub-subseries contains photographs and negatives that document Schapiro's travels to Europe and the Near East from two trips taken in 1926 through 1927 and 1957. The 1926 trip was funded by the Carnegie Corporation to complete research on his doctoral dissertation relating to Romanesque sculpture. These photographs add a visual layer to the writings contained in his travel notebooks that are contained in Subseries: I.8. The images are chiefly composed of architecture and architectural details that Schapiro went overseas to study. While the positive prints are organized by country and city traveled, the negatives, with over 1,500 individual negatives, are unsorted due to the volume.

Title/Description	Instances	
Egypt		
General, 1927	box 641	folder 1
<b>Scope and Contents</b>		
4 photographs : gelatin silver prints; black and white ; 4 x 6 inches		
Aswan, 1927	box 641	folder 2
<b>Scope and Contents</b>		
18 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches		
Cairo, 1927	box 641	folder 3

**Scope and Contents**

42 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (35) and 5 ½ x 3 ¾ inches (7)

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Dayr al-Bahri, 1927

box 641

folder 4

**Scope and Contents**

7 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (2) and 3 ½ x 5 ½ inches (2)

---

Karnak, 1927

box 641

folder 5

**Scope and Contents**

17 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (11) and 5 ½ x 3 ¾ inches (6)

---

Luxor, 1927

box 641

folder 6

**Scope and Contents**

18 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (11) and 5 ½ x 3 ¾ inches (7)

---

Mit Rahina, 1927

box 641

folder 7

**Scope and Contents**

4 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Philae, 1927

box 641

folder 8

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Saqqâra, 1927

box 641

folder 9

**Scope and Contents**

2 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Thebes, 1927

box 641

folder 10

**Scope and Contents**

29 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (27) and 3 ¼ x 5 3/8 inches (2)

---

 England
 

---

General, 1957

box 641

folder 11

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 7 ¼ x 4 ½ inches

---

Burford, 1957

box 641

folder 12

**Scope and Contents**

11 photographs : gelatin silver prints ; black and white ; 5 ¾ x 3 ¾ inches

---

Canterbury, 1957

box 641

folder 13

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 7 ¼ x 4 ½ inches

---

Lincoln, 1957

box 641

folder 14

**Scope and Contents**

5 photographs : gelatin silver prints ; black and white ; 7 ¼ x 4 ½ inches

---

 France
 

---

General, 1927

box 641

folder 15

**Scope and Contents**

4 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

General, 1957

box 641

folder 16

**Scope and Contents**

16 photographs : gelatin silver prints ; black and white ; 5 ¾ x 3 ½ inches

---

 France
 

---

Abbeville, 1957

box 642

folder 1

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 5  $\frac{3}{4}$  x 3  $\frac{1}{2}$  inches

---

Aix-en-Provence, 1957

box 642

folder 2

**Scope and Contents**

15 photographs : gelatin silver prints ; black and white ; 5  $\frac{1}{2}$  x 3  $\frac{1}{4}$  inches

---

Baux-de-Provence, Les, 1927

box 642

folder 3

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3  $\frac{1}{2}$  x 2  $\frac{1}{2}$  inches

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Beauvais, 1957

box 642

folder 4

**Scope and Contents**

5 photographs : gelatin silver prints ; black and white ; 5  $\frac{3}{4}$  x 3  $\frac{1}{2}$  inches

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Chartres, 1957

box 642

folder 5

**Scope and Contents**

44 photographs : gelatin silver prints ; black and white ; 5  $\frac{3}{4}$  x 3  $\frac{1}{2}$  inches (Bulk) (Accompanied by notes and a postcard)

---

Cluny, 1927

box 642

folder 6

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 5  $\frac{1}{2}$  x 3  $\frac{1}{2}$  inches

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Codalet, 1927

box 642

folder 7

**Scope and Contents**

5 photographs : gelatin silver prints ; black and white ; 3  $\frac{1}{2}$  x 2  $\frac{1}{2}$  inches

---

Dijon, 1957

box 642

folder 8

**Scope and Contents**

8 photographs : gelatin silver prints ; black and white ; 5  $\frac{1}{4}$  x 3  $\frac{1}{2}$  inches

---

Léon, 1927

box 642

folder 9

**Scope and Contents**

4 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (3) and 5 ½ x 3 ½ inches (1)

---

Le Puy, 1957

box 642

folder 10

**Scope and Contents**

2 photographs : gelatin silver prints ; black and white ; 6 7/8 x 4 ½ inches

---

Le Thoronet, 1957

box 642

folder 11

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 6 7/8 x 4 ½ inches

---

Moissac and region, 1927

box 642

folder 12

**Scope and Contents**

59 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (bulk) (Accompanied by hand drawn map of France)

---

Moissac and region, 1957

box 642

folder 13

**Scope and Contents**

17 photographs : gelatin silver prints ; black and white ; 5 ½ x 3 ½ inches

---

Narbonne, 1927

box 642

folder 14

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

---

Pommevic, 1927

box 642

folder 15

**Scope and Contents**

6 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (4) and 5 ¾ x 3 ¾ inches (2)

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Moustiers-Sainte Marie, 1957

box 642

folder 16

**Scope and Contents**

2 photographs : gelatin silver prints ; black and white ; 7 x 4 ½ inches

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Nevers, 1957

box 642

folder 17



**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 7 x 4 ½ inches

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Nîmes, 1957

box 642

folder 18

**Scope and Contents**

25 photographs : gelatin silver prints ; black and white ; 3 ½ x 5 ½ inches

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France

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Poitiers, 1957

box 643

folder 1

**Scope and Contents**

7 photographs : gelatin silver prints ; black and white ; 5 ½ x 3 ½ inches

---

Prades, 1927

box 643

folder 2

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 2 ½ x 3 ½ inches

---

Riez, 1957

box 643

folder 3

**Scope and Contents**

9 photographs : gelatin silver prints ; black and white ; 4 ½ x 7 ½ inches

---

Sens, 1957

box 643

folder 4

**Scope and Contents**

20 photographs : gelatin silver prints ; black and white ; 5 ½ x 3 ½ inches

---

Souillac, 1957

box 643

folder 5

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 4 ½ x 7 inches

---

Toulouse, 1927

box 643

folder 6

**Scope and Contents**

33 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (bulk)

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Greece

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General, 1927

box 643

folder 7

**Scope and Contents**

10 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Athens, 1927

box 643

folder 8

**Scope and Contents**

20 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Corinth, 1927

box 643

folder 9

**Scope and Contents**

2 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Dhafní, 1927

box 643

folder 10

**Scope and Contents**

10 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Elefsís, 1927

box 643

folder 11

**Scope and Contents**

14 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Epídhavros, 1927

box 643

folder 12

**Scope and Contents**

5 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Olympia, 1927

box 643

folder 13

**Scope and Contents**

8 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Tírins, 1927

box 643

folder 14

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

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Italy

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Assisi, 1927

box 643

folder 15

**Scope and Contents**

6 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Bari, 1927

box 643

folder 16

**Scope and Contents**

6 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Bologna, 1927

box 643

folder 17

**Scope and Contents**

8 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Civate, 1930

box 643

folder 18

**Scope and Contents**

4 photographs : gelatin silver prints ; black and white ; 4 x 2 ½ inches

---

Florence, 1927

box 643

folder 19

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

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Italy

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Milan, 1927

box 644

folder 1

**Scope and Contents**

7 photographs : gelatin silver prints ; black and white ; 4 x 2 ½ inches

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Naples, 1927

box 644

folder 2

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

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Orvieto, 1927

box 644

folder 3

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

---

Ostia Antica, 1927

box 644

folder 4

**Scope and Contents**

9 photographs : gelatin silver prints ; black and white ; 3 x 2 ½ inches

---

Parma, 1927

box 644

folder 5

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Perugia, 1927

box 644

folder 6

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Pisa, 1927

box 644

folder 7

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Pompeii, 1927

box 644

folder 8

**Scope and Contents**

12 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Ravenna, 1927

box 644

folder 9

**Scope and Contents**

11 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Rome, 1927

box 644

folder 10

**Scope and Contents**

38 photographs : gelatin silver prints ; black and white ; 3 1/2 x 2 ½ inches

---

Siena, 1927

box 644

folder 11

**Scope and Contents**

2 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Turin, 1927

box 644

folder 12

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

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Verona, 1927

box 644

folder 13

**Scope and Contents**

5 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Jordan

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Amman, 1927

box 644

folder 14

**Scope and Contents**

77 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (bulk)

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As-Salt, 1927

box 644

folder 15

**Scope and Contents**

3 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Lebanon

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Ba'labakk, 1927

box 645

folder 1

**Scope and Contents**

15 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Beirut, 1927

box 645

folder 2

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

---

Ra's Ba'labakk, 1927

box 645

folder 3

**Scope and Contents**

2 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Palestine

---

Bethlehem, 1927

box 645

folder 4

**Scope and Contents**

4 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

---

Jerusalem, 1927

box 645

folder 5

**Scope and Contents**

82 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Kefar Nahum

box 645

folder 6

**Scope and Contents**

7 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Spain

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Burgos, 1927 [?], 1927

box 645

folder 7

**Scope and Contents**

12 photographs : gelatin silver prints, black and white ; 5 x 6 ½ inches (bulk) (Photographs are assembled in a handmade card)

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Gerona, 1927

box 645

folder 8

**Scope and Contents**

1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches

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Huesca, 1927

box 645

folder 9

**Scope and Contents**

19 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (bulk)

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Santo Domingo de Silos, 1927

box 645

folder 10

**Scope and Contents**

5 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Syria

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Damascus, 1927

box 645

folder 11

**Scope and Contents**

34 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches

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Salahiyeh, 1927

<b>Scope and Contents</b>	box 645	folder 12
4 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches		
<hr/>		
Turkey		
<hr/>		
Istanbul, 1927	box 645	folder 13 to 14
<b>Scope and Contents</b>		
105 photographs : gelatin silver prints ; black and white ; 3 ½ x 2 ½ inches (bulk)		
<hr/>		
Izmir, 1927	box 645	folder 15
<b>Scope and Contents</b>		
1 photograph : gelatin silver print ; black and white ; 3 ½ x 2 ½ inches		
<hr/>		
Negatives		
<hr/>		
General-- Unsorted, 1926-1927	box 646	folder 1
<b>Scope and Contents</b>		
261 photographs : gelatin silver negatives ; 3 ½ x 2 ½ inches		
<hr/>		
General-- Unsorted, 1926-1927	box 646	folder 2
<b>Scope and Contents</b>		
250 photographs : gelatin silver negatives ; 3 ½ x 2 ½ inches		
<hr/>		
General-- Unsorted, 1926-1927	box 672	folder 1
<b>Scope and Contents</b>		
250 photographs : gelatin silver negatives ; 3 ½ x 2 ½ inches		
<hr/>		
General--Unsorted, 1926-1927	box 672	folder 2
<b>Scope and Contents</b>		
262 photographs : gelatin silver negatives ; 3 ½ x 2 ½ inches		
<hr/>		
Europe		
<hr/>		
Architecture, circa, 1926-1947	box 647	folder 1

**Scope and Contents**

3 gelatin silver negative strips

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 Architecture and sculpture, Gothic, circa, 1926-1947      box 647      folder 2
**Scope and Contents**

5 gelatin silver negative strips

## France

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 Aix-en-Provence, circa, 1926-1947      box 647      folder 3
**Scope and Contents**

6 gelatin silver negative strips

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 Albi, circa, 1926-1947      box 647      folder 4
**Scope and Contents**

3 gelatin silver negative strips

---

 Beauvais, circa, 1926-1947      box 647      folder 5
**Scope and Contents**

5 gelatin silver negative strips

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 Chartres, circa, 1926-1947      box 647      folder 6
**Scope and Contents**

8 gelatin silver negative strips

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 Moissac and region, circa, 1926-1947      box 647      folder 7
**Scope and Contents**

3 gelatin silver negative strips

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 Nîmes, circa, 1926-1947      box 647      folder 8
**Scope and Contents**

4 gelatin silver negative strips

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 Périgny, 1947 April-June      box 647      folder 9
**Scope and Contents**

13 gelatin silver negative strips

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 Poitiers, circa, 1926-1947      box 647      folder 10



**Scope and Contents**

1 gelatin silver negative strip

Sens, circa, 1926-1947

box 647

folder 11

**Scope and Contents**

3 gelatin silver negative strips

**Subseries: I.6: Private Collection, 1961-1998****Scope and Contents**

Files in Subseries: I.6 document the management and administration of Meyer and Lillian Milgram Schapiro's private art collection, including lists, notes, appraisals, condition reports, exhibition loan agreements, and gifts given to assorted art and cultural institutions.

Title/Description	Instances	
Works of art in private collection. -- Notes and lists, 1960s <u>Physical Description:</u> (2 Folders)	box 106	folder 1 to 2
Loan forms, 1961-1999	box 106	folder 3
Inventory of furnishings at Rawsonville home -- Sketchbook, 1972-1988	box 106	folder 4
Inventory of works of art at Vermont home. -- Lists, 1994-1996	box 106	folder 5
Gifts relating to correspondence -- Lists and notes, 1994	box 106	folder 6
Gifts to assorted institutions. -- Correspondence, 1963-1967	box 106	folder 7
Gifts to the Museum of Modern Art (New York, N.Y.) -- Correspondence and receipts,, 1968-1983	box 106	folder 8
Gifts to the Rudolf Wittkower Fellowship Fund -- Correspondence, catalogs, and receipts,, 1973	box 106	folder 9
Gifts to the New York Studio School of Drawing, Painting and Sculpture -- Correspondence and clippings,, 1973-1979	box 106	folder 10
Gifs to the Metropolitan Museum of Art (New York, N.Y.) -- Correspondence, appraisals, and forms,, 1976-1998	box 106	folder 11
Gifts to Columbia University, Avery Library-- Lists, notes, and correspondence,, 1980s	box 654	folder 1
Gifts to Columbia University, Rare Book & Manuscript Library-- Correspondence, appraisals, and lists,, 1979-2002	box 654	folder 2
Gifts to the Jewish Museum (New York, N.Y.) -- Correspondence, lists, and receipts,, 1979-1996	box 654	folder 3
Bequests -- Lists and notes, 1980s-1990s		

	box 654	folder 4
Gifts to Columbia University -- Articles, 1981-1989	box 654	folder 5
Gifts to the Archives of American Art -- Correspondence, 1984	box 654	folder 6

**Scope and Contents**

(Accompanied by photocopies of Forest Clemenger Bess letters)

**Subseries: I.7: School Records, 1919-1929****Scope and Contents**

Material in subseries I.7 includes Schapiro's earliest records in the collection, a 1919 student newsletter he edited for the Latin club at Boys High school Brooklyn. The bulk of this subseries, however, is focused on Schapiro's college days at Columbia University. This includes his student notes of college courses, notes and typescripts for his 1926 master's thesis ("The sculptures of Moissac"), and, finally, material focused on his doctoral dissertation which was completed in 1929 ("The Romanesque sculpture of Moissac"). Schapiro was one of the three first recipients to be awarded a masters degree in fine arts at Columbia University and his doctoral dissertation was the first in fine arts and archeology at the university. For further materials relating to Schapiro's doctoral dissertation, also consult Series V: Research files, Subseries: V.5 under the subject term Saint-Pierre (Abbey : Moissac, Tarn-et-Garonne, France).

<b>Title/Description</b>	<b>Instances</b>	
"Forum latinum : Boys High school Brooklyn" -- Student newsletter, 1919 December 24	box 107	folder 1
<b>Scope and Contents</b>		
(Schapiro served as editor)		
Fine Arts 182: Spanish Art, Professor Ernest T. DeWald -- Lecture Notes, Spring, 1925	box 107	folder 2
Lecture notes from university classes attended-- 1 notebook, 1924-1926	box 107	folder 3
<b>Scope and Contents</b>		
(Includes notes from the following classes followed by instructor: Medieval Art, Ernest T. DeWald ; Medieval Architecture, Alfred Dwight Foster Hamlin ; Renaissance Architecture, William Bell Dinsmoor, Sr. ; and Roman and Early Christian Art, Steuben Butler Murray, Jr.)		
Course notes -- Holograph papers, 1924-1926	box 107	folder 4
Reproduction requests, 1924-1926	box 107	folder 5
Notes from Paul Pelliot lecture at the Metropolitan Museum of Art, 1928 November 10	box 107	folder 6
Examinations, 1928	box 107	folder 7

**Scope and Contents**

(Examinations from university classes relating to art and architecture)

Library cards, 1930-1931	box 107	folder 8
Class of 1924 Columbia College 40th anniversary reunion -- Pamphlet, 1964, 1924, 1964	box 107	folder 9
Class of 1924 Columbia College: 65th reunion -- Directory, 1989, 1924, 1989	box 107	folder 10
<b>"The sculptures of Moissac" -- Masters thesis</b>		
Annotated typescript, 1926 March	box 655	folder 1
Research notes, 1926	box 655	folder 2
Research file, 1926	box 655	folder 3
<b>"The sculptures of Moissac" -- Masters thesis</b>		
Reproductions -- Moissac, 1926	box 639	folder 1
<b>Scope and Contents</b>		
133 photographs : gelatin silver prints ; black and white ; 5 x 7 inches (bulk)		
Reproductions -- Moissac, 1926	box 639	folder 2
<b>Scope and Contents</b>		
158 photographs : gelatin silver prints; black and white ; 5 x 7 inches (bulk)		
<b>"The sculptures of Moissac" -- Masters thesis</b>		
Reproductions -- Toulouse, 1926	box 640	folder 1
<b>Scope and Contents</b>		
120 photographs : gelatin silver prints ; black and white ; 5 x 7 inches (bulk)		
<b>"The Romanesque sculpture of Moissac" -- Doctoral Dissertation</b>		
Annotated typescript, 1929	box 108	folder 1
<b>Scope and Contents</b>		
(Part I of dissertation. Accompanied by editorial notes from 1986)		
Annotated typescript, 1929	box 108	folder 2

**Scope and Contents**

(Part II and chronology of dissertation.  
Accompanied by editorial notes from 1986)

Drafts and notes, 1929	box 108	folder 3
<b>Scope and Contents</b>		
(Includes pages 43-122 relating to capitals)		
Drafts and notes, 1929	box 108	folder 4
<b>Scope and Contents</b>		
(Carbon copy of pages 62-71)		
Drafts and notes, 1929	box 108	folder 5
<b>Scope and Contents</b>		
(Excerpts from Part I, pages 125-177, relating to tympanum)		
Drafts and notes, 1929	box 108	folder 6
<b>Scope and Contents</b>		
(Pages 172-202)		
Drafts and notes, 1929	box 108	folder 7
<b>Scope and Contents</b>		
(Pages 192-193, 203-221)		
Drafts and notes, 1929	box 108	folder 8
<b>Scope and Contents</b>		
(Pages 257-271)		
Drafts and notes, 1929	box 108	folder 9
<b>Scope and Contents</b>		
(Pages 322-376)		
Drafts and notes, 1929	box 108	folder 10 to 11
<u>Physical Description:</u> (2 Folders)		
Correspondence, 1935 December 20	box 108	folder 12

**Subseries: I.8: Travel notebooks, 1926-1990s****Scope and Contents**

In 1926, Schapiro received a grant from the Carnegie Corporation to research his doctoral dissertation on Romanesque sculpture. That trip, which lasted 15 months, provided Schapiro with first hand visual

experience with architectural works he had only known through reproductions and texts. This subseries includes his complete travel notebooks and is organized by country and/or city.

### Scope and Contents

Since these travel notebooks were compiled by Schapiro by region traveled, they are occasionally not individual, discrete notebooks and are therefore described by leave count and dimensions. In the event where an actual notebook is intact, it will be described as such. Consult Series V: Research files, Subseries: V.5: Research notes under the appropriate subject heading for other drawings and notes created during Schapiro's travels. Also consult Subseries: I.5: Photographs, Sub-Subseries: I.5.2: Travel photographs for photographs taken during his 1926 trip and that complement the notebooks in this subseries.

### Scope and Contents

The 2007 publication *Meyer Schapiro abroad: letters to Lillian and travel notebooks* reproduced several sheets of Schapiro's travel notebooks from the years 1926 through 1927. Items in that publication reproduced material in this subseries and also items from Series V: Research files, Subseries: V.5: Research notes, especially for notes relating to illuminated manuscripts.

### Scope and Contents

In the 1980s and 1990s, several leaves were detached and placed on mats, these are also arranged by country and/or city.

### Scope and Contents

This subseries is arranged as follows: Sub-Subseries I.8.1: Notebooks, 1926-1974, Sub-Subseries I.8.2: Detached leaves and tourist maps, 1927-1947.

Title/Description	Instances	
<b>Sub-Subseries I.8.1: Notebooks, 1926-1974</b>		
Title/Description	Instances	
Toulouse (France) and region, 1926-1927	box 634	folder 1
<b>Scope and Contents</b> 165 leaves, 8 x 5 ½ inches (bulk) (Includes material from 1930-1931 and material relating to the Saint Pierre Abbey in Moissac, France)		
Poitiers (France), 1926 November and Dijon (France), 1927 January 22-29, 1926 November, 1927 January 22-29	box 634	folder 2
<b>Scope and Contents</b> 17 leaves, 7 ½ x 5 ½ inches (bulk)(Includes material from the following locations: Dijon ; Beaune ; Lyons ; Vienne ; Orange ; Avignon ; Arles ; and Genova)		
Moissac (France) and Toulouse (France), 1926-1931	box 634	folder 3

**Scope and Contents**

150 card files, 4 x 6 inches ; 40 leaves, 7 ½ x 5 ½ inches (bulk)(An inscription indicates that the small pages (index cards) date from 1931 and the large pages (leaves) date from 1926)

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France, Southwest, 1926	box 634	folder 4
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**Scope and Contents**

60 leaves, 8 x 5 ¼ inches (bulk)

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France, Romanesque architecture and sculpture, 1926-1931	box 634	folder 5
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**Scope and Contents**

47 leaves, 8 x 5 inches (bulk) (Includes material from Italy, Belgium, and England)

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Greece, Paris (France), Ghent (Belgium), and Berlin (Germany), 1926-1931	box 634	folder 6
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**Scope and Contents**

36 leaves, 7 x 5 inches (bulk)

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France, Southern, 1926	box 635	folder 1
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**Scope and Contents**

41 leaves, 7 ¾ x 5 inches (bulk) (Notes are chiefly relating to architectural illustrations attached to an A.K. (Arthur Kingsley) Porter publication. Notes also contain a draft letter to Jules Momméja)

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Normandy (France): Amiens, Caen, and Bayeux, 1926	box 635	folder 2
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**Scope and Contents**

1 notebook, 8 ¼ x 5 1/8 inches (Includes notes reflections on A.K (Arthur Kingsley) Porter )

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Moissac (France), 1926-1930	box 635	folder 3
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**Scope and Contents**

202 leaves, 8 3/16 x 5 ½ inches (bulk) (Schapiro referred to this notebook as "Moissac and Comparisons." For individual leaves placed in mats, refer to Box)

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Catalonia (Spain), 1927	box 635	folder 4
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**Scope and Contents**

39 leaves, 7 5/8 x 4 7/8 inches (bulk)

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Santiago de Compostela (Spain), Toledo (Spain), Madrid (Spain), and Burgos (Spain),, 1927 August	box 635	folder 5
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**Scope and Contents**

1 notebook, 8 x 5 3/4 inches ; 64 leaves, 7 1/2 x 5 inches (bulk)

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Aragon (Spain), Navarra (Spain), Segovia (Spain), Ávila (Spain), Castile (Spain), and Galicia (Spain),, 1927	box 635	folder 6
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**Scope and Contents**

71 leaves, 7 1/2 x 5 7/8 inches (bulk)

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Rome (Italy) and Bari (Italy), 1927 May	box 636	folder 1
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**Scope and Contents**

2 notebooks, 7 1/2 x 4 inches

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Florence (Italy) and Ravenna (Italy), circa, 1927	box 636	folder 2
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**Scope and Contents**

1 notebook, 7 1/2 x 5 3/8 inches

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Venice (Italy), Verona (Italy), Bologna (Italy), Padua (Italy), Ravenna (Italy), Milan (Italy),, 1927	box 636	folder 3
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**Scope and Contents**

1 notebook, 7 1/2 x 5 1/4 inches

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Vienna (Austria), 1927	box 636	folder 4
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**Scope and Contents**

1 notebook, 6 3/8 x 3 7/8 (inches)

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Greece and Egypt, 1926-1927	box 636	folder 5
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**Scope and Contents**

19 leaves, 7 x 5 1/4 (bulk)(Accompanied by correspondence)

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Damascus (Syria), Ba'labakk (Lebanon), and Beirut (Lebanon), 1927 -, 1927	box 636	folder 6
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**Scope and Contents**

35 leaves, 5 ½ x 4 ¼ inches (bulk)

Egypt, Jordan, Lebanon, Palestine, Syria, and Turkey, 1927	box 636	folder 7
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**Scope and Contents**

100 leaves, 7 ½ x 4 7/8 inches (bulk)

Bibliothèque nationale de France, 1931	box 637	folder 1
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**Scope and Contents**

1 notebook, 8 ¼ x 5 1/8 inches

France, 1926	box 637	folder 2
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**Scope and Contents**

318 leaves, 7 5/8 x 5 inches (bulk); board covers:  
8 ¾ x 5 ¼ x 1 ¾ (Leaves are housed in a book  
stripped of pages)

England, 1957 ; France, 1957 ; Brasília (Brazil), 1960s ; Japan, 1966-1967 ; Holland, 1957 ; Israel, 1961 ; Paris (France), 1974 May, 1957, 1957, 1960s, 1966-1967, 1957, 1961, 1974 May	box 637	folder 3
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**Scope and Contents**

1 notebook, 5 ¾ x 4 inches ; 185 leaves, 5 x 4 inches (bulk)

Europe, 1954	box 637	folder 4
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**Scope and Contents**

1 notebook, 6 x 4 inches

Istanbul (Turkey), Greece, Italy, Switzerland, and France, 1961	box 637	folder 4
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**Scope and Contents**

1 notebook, 5 ¼ x 3 ½ inches

Jerusalem (Israel) and Paris (France), 1974	box 637	folder 4
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**Scope and Contents**

1 notebook, 4 ½ x 2 7/8 inches

Administrative records, 1980s-1990s	box 637	folder 5
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**Sub-Subseries I.8.2: Detached leaves and tourist maps, 1927-1947****Title/Description****Instances**



France, 1927 <b>Scope and Contents</b> 20 leaves, 7 ½ x 5 ¼ inches (bulk)	box 638	folder 1
Bibliothèque nationale de France, circa, 1927 <b>Scope and Contents</b> 12 leaves, 8 ¼ x 5 5/16 inches (bulk)	box 638	folder 2
Cahors (France), 1927 <b>Scope and Contents</b> 6 leaves, 8 ¼ x 5 ¼ inches (bulk)	box 638	folder 3
Autun (France) and Charleville (France), 1926-1927 <b>Scope and Contents</b> 7 leaves, 7 5/8 x 4 7/8 inches (bulk)	box 638	folder 4
Europe, 1926 -1957, 1926 <b>Scope and Contents</b> 23 leaves, variable dimensions (Chiefly landscapes and church interiors)	box 638	folder 5
Lescure-d'Albigeois (France), 1927 <b>Scope and Contents</b> 7 leaves, 7 5/8 x 5 7/16 inches (bulk)	box 638	folder 6
Le Mans (France), 1927 <b>Scope and Contents</b> 1 leaf, 7 ¾ x 5 inches	box 638	folder 7
Lyon (France), 1927 <b>Scope and Contents</b> 1 leaf, 7 5/8 x 4 7/8 inches	box 638	folder 8
Moissac (France), 1927 <b>Scope and Contents</b> leaves, 8 ¼ x 5 ¼ inches (leaf); 11 ½ x 9 inches (mat)(In 1985 individual leaves from the travel notebook in Box 635, enclosure 3 were placed in mats for the Columbia University exhibition "Romanesque sculpture of Moissac." See Box 104, Folder 3 for materials relating to this exhibition. Material relates chiefly to Saint-Pierre (Abbey :	box 638	folder 9 to 10

Moissac, Tarn-et-Garonne, France), see below for further detached leaves on this structure)

Nantes (France), 1927	box 638	folder 11
<b>Scope and Contents</b>		
2 leaves, 7 $\frac{3}{4}$ x 5 inches		
Palestine, 1926	box 638	folder 12
<b>Scope and Contents</b>		
1 sheet, 8 $\frac{1}{8}$ x 5 $\frac{1}{4}$ inches (Accompanied by a note from 1980)		
Pommevic (France), 1927	box 638	folder 13
<b>Scope and Contents</b>		
7 leaves, 8 $\frac{1}{4}$ x 5 $\frac{1}{4}$ inches (bulk)		
Rodez (France), 1927	box 638	folder 14
<b>Scope and Contents</b>		
2 leaves, 7 $\frac{5}{8}$ x 4 $\frac{7}{8}$ inches		
Saint-Pierre (Abbey : Moissac, Tarn-et-Garonne, France)		
General, 1927	box 638	folder 15
<b>Scope and Contents</b>		
11 leaves, 8 $\frac{1}{4}$ x 6 inches (bulk)		
Tower, narthex, and porch, 1927	box 638	folder 16
<b>Scope and Contents</b>		
39 leaves, 8 $\frac{1}{4}$ x 6 inches (bulk)		
East gallery capitals, 1927	box 638	folder 17
<b>Scope and Contents</b>		
26 leaves, 8 $\frac{1}{4}$ x 6 inches (bulk)		
West gallery capitals, 1927	box 638	folder 18
<b>Scope and Contents</b>		
12 leaves, 8 $\frac{1}{4}$ x 6 inches (bulk)		
North and south gallery capitals, 1927	box 638	folder 19

**Scope and Contents**

17 leaves, 8 ¼ x 6 inches (bulk)

Pier reliefs, 1927

box 638

folder 20

**Scope and Contents**

14 leaves, 8 ¼ x 6 inches (bulk)

Porch, 1927

box 638

folder 21

**Scope and Contents**

9 leaves, 8 ¼ x 6 3/8 inches (bulk)

Trumeaux, 1927

box 638

folder 22

**Scope and Contents**

leaves, 8 ¼ x 5 ¼ inches (bulk)

Santiago de Compostela (Spain), 1927

box 638

folder 23

**Scope and Contents**

34 leaves, 7 5/8 x 5 inches (bulk)

Spain, 1927

box 638

folder 24

**Scope and Contents**

32 leaves, 7 5/8 x 5 inches (bulk)

Tourist maps, 1927-1947

box 638

folder 25

[^ Return to Table of Contents](#)**Series II : Correspondence, 1920s-2001****Scope and Contents**

Schapiro was a central figure in many important circles that range from art history, philosophy, architecture, sociology, science, and pedagogy. His reach is evident with those he kept in correspondence with throughout his life. Series II contains a substantial list of figures that are famous or well known in their field and illustrates how active Schapiro was in his professional and personal life.

**Scope and Contents**

Schapiro did not differentiate his correspondence files between the personal and the professional. While he maintained and organized correspondence alphabetically by an individual's last name, he did not organize to the individual level. For example, files designated as "B" included material in several folders that span seven decades. Each folder housed a variety of individuals with a last name beginning with "B" or an institutional name that began with that letter.

**Scope and Contents**

To clarify and bring entities and constituents to the foreground, all correspondence was systematically organized by individual or institution if they were either noteworthy or if they maintained a high volume of correspondence with Schapiro. For individuals and institutions not listed by name, consult the "general" correspondence files alphabetically.

**Scope and Contents**

For Schapiro, materials in his correspondence files also served as subject files for individuals. Schapiro would collect clippings, articles, and other printed material relating to specific individual and file them with correspondence. These items have remained intact and kept as Schapiro filed them with the individual's last name in designated folders.

**Scope and Contents**

Individuals working for specific entities such as universities, museums, and other institutions were also filed alphabetically according to either their last name or by their affiliation depending on Schapiro's choosing. If an individual is not listed in this series by last name, also consult institutions by name.

**Scope and Contents**

Correspondence that post-dates Schapiro's death were generated by his wife Lillian Milgram Schapiro and maintained in this series.

**Scope and Contents**

Correspondence found in other series of this collection was retained in their original files to preserve the context of the records they are associated with. When present, "correspondence" is indicated as a represented record type at the file level to facilitate their retrieval.

Title/Description	Instances	
A		
A--General, 1927-2000 <u>Physical Description:</u> (9 Folders)	box 109	folder 1 to 9
Aaron, Daniel, 1950	box 109	folder 10
Aarsleff, Hans, 1971-1987	box 109	folder 11
Abel, Lionel, 1936-1994	box 109	folder 12
Abel, Sherry, 1936-1966	box 109	folder 13
Abelson, Raziell, 1946-1973	box 109	folder 14
Abt, Lawrence Edwin, 1962-1974	box 109	folder 15
Ackerman, James S., 1966-1995	box 109	folder 16
Adler, Mortimer Jerome, 1938	box 109	folder 17
Adler, Stella, 1940s-1988	box 109	folder 18
Adorno, Gretel, 1939	box 109	folder 19
Adorno, Theodor W., 1938-1969	box 109	folder 20

Aiken, Henry, 1952	box 109	folder 21
Albano, Joseph F., 1938-1946	box 109	folder 22
Albers, Anni, 1956	box 110	folder 1
Albers, Josef, 1941-1944	box 110	folder 2
Albright-Knox Art Gallery, 1936-1983	box 110	folder 3
Aldrich, Virgil, 1948-1983	box 110	folder 4
Allais, Maurice, 1947-1948	box 110	folder 6
Alexander, J.J.G. (Jonathan James Graham), 1969-1998	box 110	folder 7
Alexander, Sidney, 1975-1979	box 110	folder 8
Alfred A. Knopf, Inc., 1953-1961	box 110	folder 9
Al-Hamdani, Betty, 1950s	box 110	folder 10
Alsop, Joseph, 1973-1983	box 110	folder 11
Alverny, Marie-Thérèse d', 1952-1998	box 110	folder 12
Amat, Frédéric, 1982-1984	box 110	folder 13
Ameisenowa, Zofia, 1950	box 110	folder 14
American Academy and Institute of Arts and Letters, 1980-1996	box 110	folder 15
American Academy of Arts and Sciences, 1969-1986	box 110	folder 16
American Artists' Congress, 1936-1974	box 110	folder 17
<b>Scope and Contents</b>		
(File includes correspondence with other members of the Congress. Accompanied by typescripts of articles and manifestos created by the Congress,)		
American Committee for Cultural Freedom, 1952-1955	box 110	folder 18
American Council of Learned Societies, 1966-1983	box 110	folder 19
American Journal of Semiotics, 1981-1983	box 110	folder 20
American Memorial to Six Million Jews of Europe, Inc., 1948-1966	box 110	folder 21
American Philosophical Society, 1969-1990	box 110	folder 22
Ames, Van Meter, 1944-1965	box 110	folder 23
Ames, Winslow, 1936-1974	box 110	folder 24
Amherst College, 1984	box 111	folder 1
Analytical Psychology Club of New York, 1943	box 111	folder 2
Andersen, Wayne V., 1964-1973		

	box 111	folder 3
Anshen, Ruth Nanda, 1941-1980	box 111	folder 4
Anson, M.L. (Mortimer Louis), 1936-1941	box 111	folder 5
Antoniou, Sylvia, 1990	box 111	folder 6
Aperture, Inc., 1965	box 111	folder 7
<b>Scope and Contents</b>		
(Accompanied by Schapiro's typescript on Edward Weston for a potential publication)		
Archives of American Art, 1978-1988	box 111	folder 8
Armi, C. Edson, 1976-1985	box 111	folder 9
Aronson, Jan, 1981-1994	box 111	folder 10
Arnheim, Rudolf, 1940-1966	box 111	folder 11
Art Bulletin, 1934-1959	box 111	folder 12
Art Institute of Chicago, 1951-1959	box 111	folder 13
Art News, 1952-1987	box 111	folder 14
Art Students League (New York, N.Y.), 1935-1947	box 111	folder 15
Artists' Union, 1936-1941	box 111	folder 16
Arvin, Newton, 1948	box 111	folder 17
Ascoli, Max, 1934-1975	box 111	folder 18
Asekoff, Louis, 1982-1987	box 111	folder 19
Ashton, Dore, 1960s-1982	box 111	folder 20
Askonas, Charles, 1938-1950	box 111	folder 21
Aspen Institute for Humanistic Studies, 1974-1979	box 111	folder 22
Atlas, James, 1974-1991	box 111	folder 23
Aubert, Marcel, 1936-1941	box 111	folder 24
Aubery, Pierre, 1954-1965	box 111	folder 25
Auden, W.H. (Wystan Hugh), 1957	box 111	folder 26
Auerbach, Erich, 1953	box 111	folder 27
Austerlitz, Robert, 1977-1982	box 111	folder 28
Ayer, A.J. (Alfred Jules), 1956-1989	box 111	folder 29
<b>B</b>		
B--General, 1927-1985	box 112	folder 1 to 11

Physical Description: (11 Folders)

B--General, 1986-2002	box 113	folder 1 to 2
<u>Physical Description:</u> (2 Folders)		
Baldwin, Charles Sears, 1931	box 113	folder 3
Balet, Leo, 1936-1942	box 113	folder 4
Barasch, Moshe, 1961-1983	box 113	folder 5
Barnes Foundation, 1932-1988	box 113	folder 6
<b>Scope and Contents</b>		
(Includes correspondence from Alfred Barnes)		
Barnouw, Erik, 1943	box 113	folder 7
Barr, Alfred, 1934-1982	box 113	folder 8
Barry, Iris, 1939	box 113	folder 9
Barthes, Roland, 1971	box 113	folder 10
Barzun, Jacques, 1936	box 113	folder 11
Beckmann, Max, 1938	box 113	folder 12
<b>Scope and Contents</b>		
(Correspondence is a typescript of Beckmann's letter to Curt Valentin regarding his art work. In German)		
Bellow, Saul, 1952-1990	box 113	folder 13
Ben-Yehuda, Yehuda, 1964	box 113	folder 14
Ben-Zion, 1938-1987	box 113	folder 15
Berenson, Bernard, 1929-1953	box 113	folder 16
<b>Scope and Contents</b>		
(Accompanied by photocopies of Berenson's diary pages and letters that reference Schapiro)		
Berger, Klaus, 1942-1945	box 113	folder 17
Bergman, Robert and Laurie, 1981-1998	box 113	folder 18
Berlin, Isaiah, 1941-1989	box 114	folder 1
Berman, Levi, 1945-1985	box 114	folder 2
Bernheimer, Richard, 1934-1950	box 114	folder 3
Bessaignet, Pierre, 1946-1948	box 114	folder 4
Bessie, Alvah, 1933-1935	box 114	folder 5
Bettelheim, Bruno, 1940-1950		

	box 114	folder 6
Bialostocki, Jan, 1955-1983	box 114	folder 7
Bider, Djemma, 1977-1986	box 114	folder 8
Bing, Gertrud, 1941-1959	box 114	folder 9
Birthday cards and letters, 1994	box 114	folder 10
<b>Scope and Contents</b>		
(Correspondence is in honor of Schapiro's 90th birthday)		
Blanchard, Carol, 1970-1982	box 114	folder 11
Bloch, Ernst, 1939-1948	box 114	folder 12
Bloch, Suzanne, 1970-1991	box 114	folder 13
Boas, Belle, 1935-1937	box 114	folder 14
Boas, George, 1938-1967	box 114	folder 15
Bober, Harry, 1955-1974	box 114	folder 16
Boeckler, Albert, 1936	box 114	folder 17
Boime, Albert, 1964-1995	box 114	folder 18
Bois, Yve-Alain, 1976-1991	box 114	folder 19
Bonne, Jean-Claude, 1979-1981	box 114	folder 20
Borghi, Lamberto, 1940-1958	box 114	folder 21
Born, Wolfgang, 1942-1948	box 114	folder 22
Bouchard, Thomas, 1958-1991	box 114	folder 23
Bourgeois, Louise, 1960s-1980s	box 114	folder 24
Bovie, Palmer, 1957-1999	box 115	folder 1
Brandeis University, 1951-1986	box 115	folder 2
Braude, William G. (William Gordon), 1968-1980	box 115	folder 3
Breines, Simon, 1933-1937	box 115	folder 4
Brendel, Otto, 1939	box 115	folder 5
Brenson, Theodore, 1941-1949	box 115	folder 6
Breton, André, 1957	box 115	folder 7
British Broadcasting Company, 1954-1995	box 115	folder 8
Broch, Hermann, 1941	box 115	folder 9
Brodie, Jocelyn, 1953-2003	box 115	folder 10 to 11



Physical Description: (2 Folders)

Bronowski, Jacob, 1967	box 115	folder 12
Bronstein, Léo, 1934-1990	box 115	folder 13
Brooklyn Institute of Arts and Sciences, 1934-1938	box 116	folder 1
Brower, Carol, 1976-1990	box 116	folder 2 to 5

Physical Description: (4 Folders)

Brown, Milton, 1934-1939	box 116	folder 6
Broyard, Anatole, 1946-1949	box 116	folder 7
Brussel, Cabell, 1952-1990	box 116	folder 8
Bry, Doris, 1975-1982	box 116	folder 9
Brynes, Oscar, 1930s	box 116	folder 10
Buchman, Carl, 1931-1941	box 116	folder 11
Buchthal, Hugo, 1944-1964	box 116	folder 12
Buck, Robert T., 1990s	box 116	folder 13

Buckley, William Frank, Jr., 1925- To Meyer Schapiro,  
Switzerland, 1967 February 24

Physical Description: 1 page t.l.s. Signed by Secretary;  
with copy of related letters

**General**

Cataloged.

Buckman, Eduard, 1954-1955	box 116	folder 14
Bui, Phong, 1989-2001	box 116	folder 15
Bunim, Miriam Schild, 1939-1987	box 116	folder 16
Bunnell, Peter C., 1987	box 116	folder 17
Bunzel, Joseph H., 1940-1944	box 116	folder 18
Burck, Jacob, 1933-1982	box 116	folder 19
Byron, Robert, 1935	box 116	folder 20

**C**

C--General, 1927-2000 <u>Physical Description:</u> (11 Folders)	box 117	folder 1 to 11
Caglioti, Victor, 1968	box 118	folder 1
Cairns, Dorian, 1931-1942	box 118	folder 2
Calas, Nicolas, 1944-1961	box 118	folder 3

Caplan, Harry, 1934-1977	box 118	folder 4
Cargill, Oscar, 1937	box 118	folder 5
Carlton, Carl and Florence, 1975-1994	box 118	folder 6
Carmichael, Carr and Joel, 1948-1949	box 118	folder 7
Carré, Louis, 1935-1975	box 118	folder 8
Cartier-Bresson, Henri, circa, 1960s	box 118	folder 9
Centre Georges Pompidou, 1979-2005	box 118	folder 10
Chagall, Ida, 1954-1984	box 118	folder 11
Chagall, Marc, 1942-1976	box 118	folder 12
Chambers, Whittaker, 1901-1961 To Meyer Schapiro, [v.p.], 1924-1953 <u>Physical Description</u> : 44 a.l.s., 1 a.l., 9 t.l.s., 18 t.l., 2 a.p.c.s., 1 p.l. Reading copies. <b>General</b> Cataloged.	box 687	
Chambers, Whittaker To the Politburo of the Communist Party USA, [n.p.], early 1937 <u>Physical Description</u> : 1 ms.l. Reading Copies; "Dictated by WC," in the hand of Meyer Schapiro(?); 2 photocopies and 1 typewritten transcript. <b>General</b> Cataloged.	box 687	
Charlet, Blanche, 1948-1978	box 118	folder 13
Chastel, André, 1947-1983	box 118	folder 14
Chenet, Jean, 1948-1950	box 118	folder 15
Chermayeff, Serge, 1947-1948	box 118	folder 16
Chernowitz, Maurice, 1942-1945	box 118	folder 17
Chiang, Yee, 1956-1973	box 118	folder 18
Chiaromonte, Nicola and Miriam, 1942-1979	box 118	folder 19
Chiaromonte, Nicola To Meyer Schapiro, [New York?], 1944 summer, 1944 August 2 <u>Physical Description</u> : 1 a.l.s., 1 t.l.s. <b>General</b> Cataloged.	box 688	
Chipp, Herschel B. (Herschel Browning), 1950-1987		

	box 119	folder 1
Chirik, Marck, 1947	box 119	folder 2
Chomsky, Noam, 1963-1965	box 119	folder 3
Choron, Rose, 1966-1988	box 119	folder 4
Chudnovsky, David and Gregory, 1982-1983	box 119	folder 5
Covell, Jon Etta Hastings Carter, 1934-1937	box 119	folder 6
Cecchi, Emilio, 1934-1940	box 119	folder 7
Clement, Travers, 1954-1955	box 119	folder 8
Cohen, Bernard I., 1945-1956	box 119	folder 9
Coldstream, William, 1957-1961	box 119	folder 10
College Art Association of America, 1936-1944	box 119	folder 11
Columbia University, 1934-1994 <u>Physical Description:</u> (4 Folders)	box 119	folder 12 to 15
Conant, Kenneth J., 1930-1967	box 120	folder 1
Condon, Rudolph, 1957-1961	box 120	folder 2
<b>Scope and Contents</b> (File includes drawings)		
Copley, Alfred, 1971-1975	box 120	folder 3
Cook, Walter W.S., 1934-1954	box 120	folder 4
Coolidge, John, 1951-1954	box 120	folder 5
Coomaraswamy, Ananda Kentish, 1932-1946	box 120	folder 6
Cooper, Douglas, 1939-1954	box 120	folder 7
Cooper Union Museum for the Arts of Decoration, 1963	box 120	folder 8
<b>Scope and Contents</b> (Accompanied by clippings and bound portfolio of correspondence compiled by the Committee to Save the Cooper Union Museum)		
Corman, Cid To Meyer Schapiro, Kyoto, 1983 July 25 <u>Physical Description:</u> 2 t.l.s.	box 688	
<b>General</b> Cataloged.		
Cosmos, 1976-1979	box 120	folder 9
Council, Jim, 1962-1969	box 120	folder 10

Cournand, André, 1938-1956	box 120	folder 11
Courthion, Pierre, 1965-1974	box 120	folder 12
Craven, David, 1978-2001	box 120	folder 13
Creative Film Foundation, 1955-1959	box 120	folder 14
<b>Scope and Contents</b>		
(Chiefly from the executive secretary of the foundation and filmmaker Maya Deren)		
Crow, Thomas, 2002-2003	box 120	folder 15
Cruz, Emilio, 1963-1990	box 120	folder 16
D		
D--General, 1927-2001 <u>Physical Description:</u> (8 Folders)	box 121	folder 1 to 8
Dalí, Salvador, 1935	box 121	folder 9
Dalma, Juan, 1956-1976	box 121	folder 10
Damisch, Hubert, 1970-2004 <u>Physical Description:</u> (2 Folders)	box 121	folder 11 to 12
Danto, Arthur, 1961	box 121	folder 13
Datz, A. Mark, 1965	box 121	folder 14
Davis, Stuart, 1935-1990	box 121	folder 15
Davenport, William W., 1974-1996	box 121	folder 16
Davezac, Bertrand, 1957-1979	box 122	folder 1
D'Harnoncourt, Rene, 1952	box 122	folder 2
Decter, Moshe, 1963-1975	box 122	folder 3
De Kooning, Elaine, 1950s-1963	box 122	folder 4
De Ménil, Dominique and John, 1950-1989	box 122	folder 5
De Niro, Robert, 1948-1970	box 122	folder 6
De Santillana, Giorgio, 1936-1948	box 122	folder 7
De Tolnay, Charles, 1939-1965	box 122	folder 8
Diamond, Sigmund, 1977-1990	box 122	folder 9
Didisheim, Frank and Helena, 1966-1989	box 122	folder 10
Dissent (New York), 1952-1995 <u>Physical Description:</u> (2 Folders)	box 122	folder 11 to 12

**Scope and Contents**

(Includes correspondence with Irving Howe and Stanley Plastrik and material relating to a 1963 exhibition organized by Schapiro for the magazine)

Doron, Daniel, 1961-979	box 122	folder 13
Dorsky, Morris, 1941-1956	box 122	folder 14
Dupee, F.W. (Frederick Wilcox), 1937-1977	box 122	folder 15
Dunayevskaya, Raya, 1946-1959	box 122	folder 16
Durus, Alfred, 1936	box 122	folder 17
Duthuit, Georges, 1940-1960	box 122	folder 18
E		
E--General, 1934-2001 <u>Physical Description:</u> (4 Folders)	box 123	folder 1 to 4
Eco, Umberto, 1973-1974	box 123	folder 5
Ede, H.S. (Herold Stanley), 1939-1940	box 123	folder 6
Edman, Irwin, 1929-1944	box 123	folder 7
Egbert, Donald Drew, 1946-1962	box 123	folder 8
Ehrenstein, Albert, 1941	box 123	folder 9
Ehrenzweig, Anton, 1954-1958	box 123	folder 10
Eissler, K.R. (Kurt Robert), 1947-1983	box 123	folder 11
Elkana, Yehuda, 1978-1980	box 123	folder 12
Elkin, Henry, 1947-1966	box 123	folder 13
Elsen, Albert, 1952-1995	box 123	folder 14
Erffa, Helmut von, 1945-1950	box 123	folder 15
Eriksen, Svend, 1953	box 123	folder 16
Erskine, Peggy, 1947-1953	box 123	folder 17
Esterman, Benjamin, 1968-1980 <u>Physical Description:</u> (2 Folders)	box 124	folder 1 to 2
Esterman, Daniel, 2000-2003	box 124	folder 3
Ettinghausen, Richard, 1941-1980	box 124	folder 4
Evans, Ernestine, 1936-1947	box 124	folder 5
Evans, Joan, 1939-1945	box 124	folder 6

F

F--General, 1927-2000 <u>Physical Description:</u> (6 Folders)	box 125	folder 1 to 6
Fadiman, Clifton, 1923-1996	box 125	folder 7
Faison, S. Lane (Samson Lane), 1933-1958	box 125	folder 8
Fan mail, 1960s-1990s	box 125	folder 9
Farrell, Hortense Alden (Mrs. James T.) To Meyer Schapiro, v.p., 1938-1944 <u>Physical Description:</u> 5 t.l.s. <b>General</b> Cataloged.	box 688	
Farrell, Hortense Alden (Mrs. James T.) To Mr. and Mrs. Meyer and Lillian Milgram Schapiro, Rheims & Chartres, 1938 July 1-8 <u>Physical Description:</u> 2 a.p.c.s. Signed by "Hortense and Jim." <u>Physical Description:</u> 2 a.p.c.s. <b>General</b> Cataloged.	box 688	
Farrell, James T. To Meyer Schapiro, [v.p.], 1937 December 11-1944 May 29 <u>Physical Description:</u> 389 t.l.s., 69 t.l., 3 a.p.c.s., 25 a.l.s., 1 t.pc. <b>General</b> Cataloged.	box 688	
Farrell, James T. To Meyer Schapiro, [v.p.], 1944 June 2-1974 August 24 <u>Physical Description:</u> 257 t.l.s., 24 t.l., 2 a.p.c.s., 174 a.l.s. <b>General</b> Cataloged.	box 689	
Farrell, James T. To Meyer Schapiro, [v.p.], 1976 February 5-1979 June 1 <u>Physical Description:</u> 86 t.l.s., 3 t.l., 3 t.p.c.s., 6 a.l.s. <b>General</b> Cataloged.	box 690	
Farrell, James T. (James Thomas), 1978	box 125	folder 10

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Farrell, James T. Miscellaneous correspondence	box 691	
Farrell, James T. Miscellaneous letters about	box 691	
Feldman, Morton, 1970	box 126	folder 1
Fessenden, Anne, 1962-2000 <u>Physical Description:</u> (3 Folders)	box 126	folder 2 to 4
Finch, Henry, 1951-1952	box 127	folder 1
Finkelstein, Louis, 1937-1979	box 127	folder 2
Focillon, Henri and Marguerite, 1934-1945	box 127	folder 3
Fondazione Schlesinger, 1980	box 127	folder 4
Ford, Charles Henri, 1938-1995	box 127	folder 5
Förster, Max, 1934-1936	box 127	folder 6
Francastel, Pierre, 1953-1961	box 127	folder 7
Frank, Mary, 1966-1980s	box 127	folder 8
Frank, Robert, 1954-1958	box 127	folder 9
Frankenberg, Loren and Lloyd, 1958-1971	box 127	folder 10
Frankenthaler, Helen, 1977	box 127	folder 11
Frankfort, Henri, 1944-1954	box 127	folder 12
Frankl, Paul, 1938-1960	box 127	folder 13
French, John, 1955	box 127	folder 14
Frick, Helen, 1951	box 127	folder 15
Friedlander, Walter, 1938-1943	box 127	folder 16
Friends of the James T. Farrell Collection, 1979-1986	box 127	folder 17
Friess, Horace, 1945-1953	box 127	folder 18
Fröbe-Kapteyn, Olga, 1930s-1955	box 127	folder 19
Fromm, Erich, 1953-1963	box 127	folder 20
Fry, Varian, 1941-1965	box 127	folder 21
Fryde, E.B., 1961-1968	box 127	folder 22
Fryde, Matthew, 1960	box 127	folder 23
Fürst, Bruno, 1934-1941	box 127	folder 24
Fussiner, Howard A., 1953-1993	box 127	folder 25
<b>G</b>		
G--General, 1927-2000	box 128	folder 1 to 7

Physical Description: (7 Folders)

Gamzu, Haim, 1946-1947	box 129	folder 1
Garbáty, Maurice and Ella, 1946-1975	box 129	folder 2
Gardin, Jean-Claude, 1956-1968	box 129	folder 3
Gauthier, Marie-Madeleine, 1954-1967	box 129	folder 4
Gazette des Beaux Arts, 1942-1953	box 129	folder 5
Gee, Helen, 1965-1977	box 129	folder 6
Gelder, J.G. van (Jan Gerrit), 1954-1970	box 129	folder 7
Geltman, Emanuel, 1981-1983	box 129	folder 8
Gendel, Milton, 1941-1988	box 129	folder 9
Geismar, Maxwell, 1952-1953	box 129	folder 10
Gerassi, Fernando, 1941-1973	box 129	folder 11
Gilbert, Creighton, 1944-1981	box 129	folder 12
Ginsberg, Allen, 1949-1986	box 129	folder 13
<b>Scope and Contents</b>		
(Includes an early mimeograph of Ginsberg's "Howl" from 1956)		
Glaser, Curt, 1933-1942	box 129	folder 14
Godeau, Pierre, 1952-1954	box 129	folder 15
Gogh, V.W. van (Vincent Willem), 1949-1972	box 129	folder 16
Golden, William T., 1975-1994	box 129	folder 17
Goldfinger, Harold, 1938-1942	box 129	folder 18
Goldin, Judah, 1966-1972	box 129	folder 19
Goldschmidt, Adolph, 1929-1935	box 129	folder 20
Goldstein, Kurt, 1950-1965	box 129	folder 21
<b>Scope and Contents</b>		
(Accompanied by a transcript of Schapiro's eulogy at Goldstein's memorial service)		
Goldwater, Robert John, 1934-1965	box 129	folder 22
Golub, Leon Albert, 1949-, 1954	box 129	folder 23
Gombrich, E.H. (Ernst Hans), 1947-1972	box 129	folder 24
Goodman, Nelson, 1948-1979	box 129	folder 25
Goodman, Paul, 1943-1956	box 129	folder 26



Goodman, Percival, 1944-1968	box 129	folder 27
Gordon, Edwin Frederick Robert, 1994-1995 <u>Physical Description:</u> (2 Folders)	box 130	folder 1 to 2
Gordon, Irene, 1951-1983	box 130	folder 3
Gottlieb, Carla, 1953-1996	box 130	folder 4
Gourevitch, Adolphe, 1945-1946	box 130	folder 5
Gowing, Lawrence, 1957-1977	box 130	folder 6
Grabar, Oleg, 1963	box 130	folder 7
Gray, Cleve, 1977-1979	box 130	folder 8
Greenberg, Clement, 1948-1950	box 130	folder 9
Greene, Belle da Costa, 1935-1946	box 130	folder 10
Grégoire, Henri, 1941-1944	box 130	folder 11
Greimas, Algirdas Julien, 1970-1974	box 130	folder 12
Gross, Ernest, 1926	box 130	folder 13
Guérin, Daniel, 1950	box 130	folder 14
Guerlac, Henry, 1976-1980	box 130	folder 15
Guilmain, Jacques, 1950-1989	box 130	folder 16
Guston, Philip, 1963-1980	box 130	folder 17
Gutman, Judith Mara, 1976-1990	box 130	folder 18
H		
H--General, 1923-1985 <u>Physical Description:</u> (7 Folders)	box 131	folder 1 to 7
H--General, 1986-2001 <u>Physical Description:</u> (2 Folders)	box 132	folder 1 to 2
Haggin, B.H. (Bernard H.), 1930-1967	box 132	folder 3
Hamann, Richard, 1929-1978	box 132	folder 4
Hampshire, Stuart, 1936-1974	box 132	folder 5
Harris, Zellig, 1946-1985	box 132	folder 6
Harrow, Gustave, 1976	box 132	folder 7
Harry N. Abrams, Inc., 1950-1992	box 132	folder 8
Hartley, Marsden, 1942	box 132	folder 9
Hartt, Frederick, 1936-1991	box 132	folder 10
Hartung, Hans, 1966-1975		

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	box 132	folder 11
Harvard University, 1946-1985	box 132	folder 12
Haskell, Francis, 1967-1986	box 132	folder 13
Hauser, Arnold, 1954-1958	box 132	folder 14
Haussherr, Reiner, 1966-1972	box 132	folder 15
Havas, Péter, 1946-1980	box 132	folder 16
Heidegger, Martin	box 133	folder 1
Heimann, Adelheid, 1939-1964	box 133	folder 2
Held, Julius S. (Julius Samuel), 1935-1994	box 133	folder 3
Held, Richard, 1945-1964	box 133	folder 4
Hélion, Jean, 1937-1976	box 133	folder 5
Hemley, Elaine Gottlieb, 1939-1977 <u>Physical Description:</u> (2 Folders)	box 133	folder 6 to 7
Hempel, Peter, 1941-1960s	box 133	folder 8
Hendel, Meta C., 1938-1948	box 133	folder 9
Herbert, Robert L., 1953	box 133	folder 10
Herford-Goldstein, Julius, 1942-1945	box 133	folder 11
Herron, Davis, 1939-1950	box 133	folder 12
Hess, Thomas, 1962-1978	box 134	folder 1
Heydenreich, Ludwig H. (Ludwig Heinrich), 1949-1968	box 134	folder 2
Hibbard, Howard, 1937-1972	box 134	folder 3
Hicks, Granville, 1933-1934	box 134	folder 4
Hirsch, Stefan, 1943-1953	box 134	folder 5
Hitchcock, Henry-Russell, 1937-1961	box 134	folder 6
Hoffmann, Konrad, 1962-1994	box 134	folder 7
Hofstadter, Albert, 1941-1977	box 134	folder 8
Hook, Ann and Sidney, 1934-1988	box 134	folder 9
Horn, Walter, 1934-1963	box 134	folder 10
Howe, Irving, 1950-1990	box 134	folder 11
Howes, Barbara, 1944-1945	box 134	folder 12
Hyams, Martha and Ralph, 1939-1996	box 134	folder 13
Hyams, Martha and Ralph, 1970-1984	box 134	folder 14

**Scope and Contents**

(With letter from Wolf Kahn to the Haymses re.  
Schapiro and 2 drawings by Schapiro, which he sent  
to Kris Hyams)

**Immediate Source of Acquisition**

Gift of Gina Hyams, 24 April 2019.

I		
I--General, 1933-1985 <u>Physical Description:</u> (2 Folders)	box 135	folder 1 to 2
Indiana University, 1952-1956	box 135	folder 3
Institute of Semito-African Studies, 1946-1948	box 135	folder 4
International Association of Art Critics, 1949-1978	box 135	folder 5
International Congress of the History of Art (20th : 1961 : New York City), 1960-1962, 1961, 1960-1962	box 135	folder 6
International Rescue Committee, 1948-1961	box 135	folder 7
International Society for the History of Ideas, 1959-1960	box 135	folder 8
Isaacs, Julius, 1976-1985	box 135	folder 9
Ives, Barbara and Mabill, 1936-1949	box 135	folder 10
Ivins, William Mills, 1941-1942	box 135	folder 11
Ivry, Benjamin, 1978-1984	box 135	folder 12
J		
J--General, 1929-1990 <u>Physical Description:</u> (4 Folders)	box 136	folder 1 to 4
Jackson, Anthony and Sarah, 1956-1964	box 136	folder 5
Jaffe, Irma B., 1972-1995	box 136	folder 6
Jaffin, George M., 1965-1989	box 136	folder 7
Jakobson, Roman, 1948-1984	box 136	folder 8
James, C.L.R. (Cyril Lionel Robert), 1948-1970	box 137	folder 1
James, Martin, 1988-1990	box 137	folder 2
Janis, Sidney, 1942-1944	box 137	folder 3
Janowitz, Adeline Tintner, 1948-1998	box 137	folder 4
Janson, H.W. (Horst Woldemar), 1936-1982	box 137	folder 5
Japan Society (New York, N.Y.), 1979-1981	box 137	folder 6

Jay, Martin, 1972-1973	box 137	folder 7
Jenks, Anne L., 1951-1961	box 137	folder 8
Johns, Jasper, 1964	box 137	folder 9
Johnson, Philip, 1965	box 137	folder 10
Jones, Leslie Webber, 1934-1940	box 137	folder 11
Jónsdóttir, Selma, 1945-1976	box 137	folder 12
Josephson, Matthew, 1973-1976	box 137	folder 13
Journal for the History of Ideas, 1938-1990	box 137	folder 14
Jewish Museum (New York, N.Y.), 1944-1979	box 137	folder 15
Jewish Museum (New York, N.Y.), 1964-1998	box 138	folder 1 to 4
John D. and Catherine T. MacArthur Foundation, 1987	box 138	folder 5
John Simon Guggenheim Memorial Foundation, 1938-1979	box 138	folder 6
Jules, Mervin, 1936-1937	box 138	folder 7
Justema, William, 1975-1980	box 138	folder 8
<b>K</b>		
K--General, 1929-2000	box 139	folder 1 to 6
Kahlo, Frida, 1940	box 139	folder 7
<b>Scope and Contents</b>		
(Accompanied by correspondence from 1980 relating to Kahlo)		
Kahn, Wolf, 1959-1989	box 139	folder 8
Kahnweiler, Daniel-Henry and Gustave, 1950-1964	box 139	folder 9
Kalinowski, Lech, 1956-1965	box 139	folder 10
Kallen, Horace Meyer, 1936-1943	box 139	folder 11
Kantorowicz, Ernst Hartwig, 1953-1962	box 139	folder 12
Kaprow, Allan, 1950-1970	box 140	folder 1
<b>Scope and Contents</b>		
(Oversize Box 633, Folder 12 houses the following publication <i>Days off : a calendar of happenings by Allan Kaprow</i> ; commissioned by the Junior Council of the Museum of Modern Art, New York)		
Kasnowski, Chester, 1970-1997	box 140	folder 2
Katz, Karl, 1952-1983	box 140	folder 3

Katzenellenbogen, Adolf, 1944-1945	box 140	folder 4
Kaufmann, Emil, 1934-1948	box 140	folder 5
Kayser, Stephen S., 1944-1957	box 140	folder 6
Kazin, Alfred, 1950-1975	box 140	folder 7
Kennedy, Robert F., 1966	box 140	folder 8
Kerouac, Jack, 1949	box 140	folder 9
Kimball, Fiske, 1934-1950	box 140	folder 10
Kirstein, Lincoln, 1948-1979	box 140	folder 11
Kitaj, R.B., 1978	box 140	folder 12
Kitzinger, Ernst, 1942-1986	box 140	folder 13
Klein, Jerome, 1934-1980	box 140	folder 14
Klein, Michael, 1977-1982	box 140	folder 15
Klein, Peter K., 1976-1978	box 140	folder 16
Klüver, Billy, 1971	box 140	folder 17
<b>Scope and Contents</b>		
(Material soliciting Schapiro to participate in an Experiments in Art and Technology project)		
Koehler, Wilhelm Reinhold Walter, 1935-1957	box 141	folder 1
Kollek, Teddy, 1969-1995	box 141	folder 2
Konvitz, Milton R. (Milton Ridvas), 1977-1994	box 141	folder 3
Korn, Elizabeth, 1967-1973	box 141	folder 4
<b>Scope and Contents</b>		
(Accompanied by photocopied letters between Albert Einstein and Arthur Korn)		
Koyré, Alexandre, 1948-1963	box 141	folder 5
Kracauer, Siegfried, 1938-1961	box 141	folder 6
<b>Scope and Contents</b>		
(Accompanied by material relating to a Kracauer symposium held in 1990)		
Krader, Lawrence, 1950-1960	box 141	folder 7
Kraus, Henry, 1965-1983	box 141	folder 8
Krautheimer, Richard and Trude, 1935-1977	box 141	folder 9
Krenek, Ernst, 1939	box 141	folder 10

Kriesberg, Irving, 1961-1981	box 141	folder 11
Kristeller, Paul Oskar, 1943-1985	box 141	folder 12
Kristeva, Julia, 1973-1976	box 141	folder 13
Kroeber, A.L. (Alfred Louis), 1949-1959	box 141	folder 14
Krupnick, Mark, 1976-1985	box 141	folder 15
Kubler, George, 1944-1972	box 141	folder 16
Kultermann, Udo, 1981-1991	box 141	folder 17
Kurz, Otto, 1952-1974	box 141	folder 18
<b>L</b>		
L--General, 1930-2000 <u>Physical Description:</u> (6 Folders)	box 142	folder 1 to 6
Labourdette, Régis, 1978-1992	box 142	folder 7
Lacan, Jacques, 1947-1948	box 142	folder 8
<b>Scope and Contents</b>  (Accompanied by Schapiro's notes on psychoanalytic themes and a signed copy of Lacan' <i>Fonction et champ de la parole et du langage en psychanalyse</i> )		
Ladner, Gerhart B. (Gerhart Burian), 1951-1977	box 142	folder 9
Lahm, Renée D., 1940-1951	box 142	folder 10
Lamont, Corliss, 1937-1938	box 142	folder 11
Landman, Doris Heyer, 1939-1981	box 142	folder 12
Landsberger, Franz, 1948	box 142	folder 13
Landshoff, Fritz Helmut, 1957-1988	box 142	folder 14
Laporte, Paul M., 1929-1974	box 143	folder 1
Lasky, Melvin J., 1945-1966	box 143	folder 2
Laufman, Sidney, 1978-1985	box 143	folder 3
Lavin, Irving, 1974-1992	box 143	folder 4
Lebensztejn, Jean-Claude, 1968-1995	box 143	folder 5
Le Clair, Charles, 1941-1949	box 143	folder 6
Lee, Rensselaer W. (Rensselaer Wright), 1944-1955	box 143	folder 7
Léger, Fernand, 1942-1944	box 143	folder 8
Lehmann-Haupt, Hellmut, 1927-1962	box 143	folder 9
Lehmann, James H., 1973-1983	box 143	folder 10

Leibovici, Marcel, 1959	box 143	folder 11
Leibowitz, René, 1950-1952	box 143	folder 12
Leites, Nathan, 1949	box 143	folder 13
Lejwa, Madeleine Chalette, 1973	box 143	folder 14
Lennon, John and Yoko Ono, circa, 1970s	box 143	folder 15
Leroy, Paul and Anne Elizabeth, 1952-1953	box 143	folder 16
Lethem, Richard, 1979-1992	box 143	folder 17
Levaillant, Françoise, 1973-1978	box 143	folder 18
Lévi-Strauss, Claude, 1944-1963	box 143	folder 19
Levi, Doro, 1940	box 143	folder 20
Levin, David, 1963-1965	box 143	folder 21
<b>Scope and Contents</b>		
(Accompanied by annotated typescripts of Levin's poetry)		
Levine, Jocelyn, 1949-1955	box 143	folder 22
Levy, Beryl Harold, 1934-1994	box 143	folder 23
Lewine, Carol F., 1961-1973	box 143	folder 24
Leymarie, Jean, 1951-1985	box 143	folder 25
Libow, Lauren, 1983-1986	box 143	folder 26
Lipchitz, Jacques, 1947-1961	box 144	folder 1
Lipchitz Rehabilitation Committee, 1952	box 144	folder 2
Lipman, Matthew, 1950-1981	box 144	folder 3
Lipsey, Roger, 1971-1980	box 144	folder 4
Littlefield, William Horace, 1952-1965	box 144	folder 5
Lockspeiser, Edward, 1927-1968	box 144	folder 6
Lockspeiser, Eleanore, 1952-1953	box 144	folder 7
Longman, Lester Duncan, 1940-1949	box 144	folder 8
Longview Foundation, 1958-1975	box 144	folder 9
Lopez, Robert S. (Robert Sabatino), 1945-1965	box 144	folder 10
Louis E. Stein Foundation, 1962-1964 <u>Physical Description:</u> (2 Folders)	box 144	folder 11 to 12
Lowe, E.A. (Elias Avery), 1931-1968	box 144	folder 13

Lowell, Robert, 1961-1977	box 144	folder 14
Lowenthal, Leo, 1937-1955	box 144	folder 15
Lowinsky, Edward E. (Edward Elias), 1954-1973	box 144	folder 16
Lozowick, Louis, 1935-1936	box 144	folder 17
Lurçat, Jean, 1934-1941	box 144	folder 18
Lurie, Boris, 1953-1956	box 144	folder 19
<b>M</b>		
M--General, 1926-2000 <u>Physical Description: (9 Folders)</u>	box 145	folder 1 to 9
Macdonald, Dwight, 1938-1982	box 146	folder 1
Machotka, Pavel, 1965-1981	box 146	folder 2
MacIver, Loren and Lloyd, 1956-1989	box 146	folder 3
Mahr, August C., 1941-1945	box 146	folder 4
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Mark Rothko Foundation, 1976-1979	box 146	folder 13
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Mondolfo, Rodolfo, 1973	box 149	folder 14

Mondrian, Piet, 1944	box 149	folder 15
Monteiro, I. (Isaac), 1961-1980	box 149	folder 16
Morey, Charles Rufus, 1929-1942	box 149	folder 17
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Nivola, Constantino, 1959-1964	box 152	folder 10
Nochlin, Linda, 1964	box 152	folder 11
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(File 3 includes German and English typescripts of Novotny's "Reaction against impressionism as seen from the artistic point of view" delivered at the

Twentieth International Congress of the History of  
Art in 1961)

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Wischnitzer, Rachel, 1942-1985	box 177	folder 1
Wittkower, Rudolf, 1942-1966	box 177	folder 2
Wlach, Oskar, 1939-1941	box 177	folder 3
Wohlstetter, Albert, 1937-1963	box 177	folder 4
Wolff, Kurt, 1942-1959	box 177	folder 5
Wolfe, Bertram David, 1937-1939	box 177	folder 6
Wollheim, Richard, 1959-1980	box 177	folder 7
Wolpe, Hilda Morley, 1952	box 177	folder 8
World War, 1939-1945 -- Refugees, 1939-1949, 1939-1945, 1939-1949 <u>Physical Description:</u> (2 Folders)	box 177	folder 9 to 10
Wormald, Francis, 1931-1972	box 177	folder 11

Worms, Jean-Pierre and Miriam, 1968-1989	box 177	folder 12
Worringer, Wilhelm, 1929	box 177	folder 13
Wright, David, 1960-1981	box 177	folder 14
Wyler, Eva, 1940s-1971	box 177	folder 15
Y		
Y--General, 1969-1978	box 178	folder 1
Yaddo (Artist's Colony), 1957-1982	box 178	folder 2
Yale University, 1947-1988	box 178	folder 3
Yamada, Chisaburō, 1963-1970	box 178	folder 4
Yeshiva University, 1971-1973	box 178	folder 5
Yivo Institute for Jewish Research, 1981-1983	box 178	folder 6
Young Men's Hebrew Association (New York, N.Y.), 1937-1984	box 178	folder 7
Z		
Z--General, 1937-1960	box 178	folder 8
Zerner, Henri, 1946-1996	box 178	folder 9
Zhivov, V.M., 1978	box 178	folder 10
Zierer, Ernest, 1945-1964	box 178	folder 11
Zilsel, Edgar, 1939-1943	box 178	folder 12
Zucker, Nina, 1972-1993	box 178	folder 13
Zucker, Paul, 1931-1941	box 178	folder 14

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### Series III: Professional Papers, 1929-1990

#### Scope and Contents

Series III encompasses all records affiliated with Schapiro's academic and professional life, this includes materials relating to lectures that were delivered outside his formal academic appointments.

#### Subseries: III.1: Administrative Records, 1950s-1990s

##### Scope and Contents

Files in this subseries are representative of the daily administrative functions of Schapiro's role as a professor, scholar, and academic. They include requests for letters of recommendation, requests for interviews, and other assorted office files that pertain to his academic position. This includes



materials for general courses, fellowship applications, and other files directly related to his standing as a university professor.

Title/Description	Instances	
Letters of recommendation requests		
1940s	box 179	folder 1
1950s	box 179	folder 2 to 4
<u>Physical Description:</u> (3 Folders)		
1960s	box 179	folder 5
1970s	box 179	folder 6
1980-1982	box 179	folder 7
1983-1985	box 179	folder 8
1986-1989	box 179	folder 9
1990s	box 179	folder 10
John Simon Guggenheim Memorial Foundation fellowship -- Application, correspondence, and notes,, 1939	box 656	folder 1
<b>Scope and Contents</b>		
(Schapiro's project was the "preparation of a corpus of the paintings, drawings and ornament in manuscripts of southern France from 10th to the end of the 12th century with an analysis and interpretation of these works.")		
Lectures, symposiums, and moderated panels Schapiro participated in -- Programs, invitations, and broadsides,, 1939-1979	box 656	folder 2
Financial records, 1930s-1980s	box 656	folder 3
Lists of journals held in faculty office, 1960s	box 656	folder 4
Meyer Schapiro appointed University Professor -- Press release and clippings,, 1965 October 31	box 656	folder 5
Lists of photographers, artists, and scholars who have worked or studied with Meyer Schapiro,, 1980s	box 656	folder 6
Lists relating to correspondence, 1980s	box 656	folder 7
Interview and research requests -- Correspondence, 1980s-1990s	box 656	folder 8
Reproductions -- Slides used in various professional lectures	box 180	folder 1
Lists of reproductions used in courses and lectures, organized by artist,, 1960s-1980s	box 180	folder 2

Lists of reproductions used in courses and lectures,  
1960s-1981

box 180

folder 3 to 5

Physical Description: (3 Folders)

## Subseries: III.2: Courses, 1929-1977

### Scope and Contents

While predominantly known as a professor at Columbia University, Schapiro also taught courses at the New School for Social Research, New York University, and other institutions. This subseries groups these course materials and is further arranged by institution.

### Title/Description

### Instances

## Sub-Subseries: III.2.1: Columbia University, 1929-1977

### Scope and Contents

Schapiro's role as a faculty member at Columbia University went uninterrupted from 1928 until 1978, a full 50 years of academic service. Schapiro began his formal teaching at Columbia beginning in 1928, when he became a "Lecturer" in the Fine Arts department, where art history courses were taught in the same department as those focused on the practice of fine arts. An independent art history department would not be established until 1961. Four years later, in 1965, Schapiro was appointed University Professor, the second such honor bestowed to a faculty member at Columbia at the time. In 1973, Schapiro became University Professor Emeritus at Columbia and would continue to teach until 1978.

### Scope and Contents

The records in this sub-subseries contain material to classes Schapiro taught at Columbia throughout his career at the university. They include typescripts, notes, slide lists, and transcripts of his lectures.

### Scope and Contents

The sub-subseries is organized chronologically beginning in 1929, the year in which records first appear in the collection. Schapiro titled his classes differently then they appear in official class bulletins. To maintain consistency, all class titles conform to official titles retrieved from department class bulletins published by Columbia University and housed at the University Archives at the Rare Book & Manuscript Library.

### Scope and Contents

Several of these courses have been recorded and are housed in Series VII: Sound and video recording, Subseries: VII.2: Audiocassettes and audiotapes. Those courses that have been recorded will be indicated as such after the course title in this sub-subseries. Additionally, these courses are also cross-referenced in Series VII, Subseries: VII.2.

### Title/Description

### Instances

Course proposals and professional notes, 1929-1940s

box 181

folder 1

The illumination of early Christian and Medieval manuscripts (Fine Arts 273-274) -- Lecture outlines and notes,, 1929

box 181

folder 2

Modern painting (Fine Arts s136) -- Lecture outlines and notes, 1930s

box 181

folder 3

Modern painting (Fine Arts s136) -- Bibliographies and assignments,, 1930s	box 181	folder 4
Romanesque sculpture (Fine Arts 153) -- Lecture outlines and notes,, 1930s	box 181	folder 5
Medieval and early Christian art -- Lecture outlines and notes, 1930s-1940s	box 181	folder 6
Early Christian and late classic art -- Examinations, notes, and clippings,, 1930s-1960s	box 181	folder 7
Romanesque sculpture -- Lecture outlines, notes, and slide lists, 1930s-1960s	box 181	folder 8
The illumination of early Christian and Medieval manuscripts (Fine Arts 273-274) -- Syllabi and notes,, 1931	box 181	folder 9
Romanesque architecture (Fine Arts154) -- Typescripts and notes, 1932-1940	box 181	folder 10
Modern painting (Fine Arts s136) -- Lecture outlines and notes, 1933	box 181	folder 11
<b>Scope and Contents</b> (Chiefly relating to Impressionism)		
Early Christian and Medieval painting (Fine Arts 275-276) --Lecture outlines, bibliographies, and slide lists,, 1933	box 181	folder 12
Romanesque sculpture in France (Fine Arts 371) -- Lecture outlines and notes, 1933 Winter, 1933	box 181	folder 13
European painting since 1860 (Fine Arts 176) -- Lecture outlines and student notes, 1936-1940, 1860, 1936-1940	box 181	folder 14
Romanesque architecture (Fine Arts154) -- Typescripts and notes, 1937-1938	box 181	folder 15
<b>Scope and Contents</b> (Accompanied by class outlines from other professors)		
European painting since 1860 (Fine Arts 176) -- Lecture outline and notes, 1938, 1860, 1938	box 181	folder 16
Introduction to art --Lecture outlines, notes, and slide lists, 1938-1941	box 181	folder 17
European painting since 1860 (Fine Arts 176)-- Lecture notes, 1940s, 1860, 1940s	box 181	folder 18
Modern painting from 1848 to 1900 (Fine Arts 175) -- Lecture outlines and notes, 1940s, 1848, 1900, 1940s	box 181	folder 19

Romanesque architecture (Fine Arts154) -- Student notes, 1940 Spring, 1940	box 181	folder 20
Romanesque architecture (Fine Arts154) -- Student notes, 1940 May	box 181	folder 21
Romanesque sculpture (Fine Arts 155) -- Student notes, 1940 Winter, 1940	box 182	folder 1
European painting since 1860 (Fine Arts 176) -- Lecture outlines, 1941, 1860, 1941	box 182	folder 2
Early Christian and Medieval painting and manuscripts (Fine Arts 253-254) -- Notes,, 1944	box 182	folder 3
Islamic art (Fine Arts 188) -- Student notes, 1948-1949	box 182	folder 4
Modern painting from 1848 to 1900 (Fine Arts 175)-- Lecture outlines, 1948, 1848, 1900, 1948	box 182	folder 5
Modern painting from 1848 to 1900 (Fine Arts 175) and Modern painting since 1900 (Fine Arts 176) -- Transcripts, 1948-1949, 1848, 1900, 1900, 1948-1949	box 182	folder 6
<b>Scope and Contents</b>		
(Transcripts are of student Norris Smith's notes. Arranged by artist and paginated. Includes table of contents)		
Modern painting since 1900 (Fine Arts 176) -- Student notes, 1949, 1900, 1949	box 182	folder 7
Literature, theories and methods of art history (Fine Arts 200) -- Outlines, notes, bibliographies, and assignments,, 1950s	box 182	folder 8 to 19
<u>Physical Description:</u> (12 Folders)		
Twentieth century art -- Lecture outlines, 1950s	box 183	folder 1
Early Christian painting (Fine Arts 253) -- Student reports, 1950 Winter, 1950	box 183	folder 2
Modern painting from 1848 to 1900 (Fine Arts 175) -- Reproductions and slide lists, 1950, 1848, 1900, 1950	box 183	folder 3
<b>Scope and Contents</b>		
(Reproductions of art works shown in classes. Accompanied by notes)		
Modern painting since 1900 (Fine Arts R176) -- Student notes, 1958 September, 1900, 1958 September	box 183	folder 4
Romanesque painting (Fine Arts 154b) -- Lecture outlines, 1959	box 183	folder 5
Examinations for graduate degrees, 1960s	box 183	folder 6
Romanesque sculpture (Fine Arts 154a)		



**Scope and Contents**

(Transcripts of three class lectures. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

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Theories and methods of art history (Art History G6001x)

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Course outlines and notes, 1963-1964	box 184	folder 1
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Lecture outlines and notes, 1963-1964	box 184	folder 2
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**Scope and Contents**

(Lectures primarily on style and classification)

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Lecture outlines and notes, 1964-1964	box 184	folder 3
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Lecture III -- Annotated transcripts, 1963-1964	box 184	folder 4
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**Scope and Contents**

(Lecture on style as a concept in classification)

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Lecture IV -- Annotated transcripts, 1963-1964	box 184	folder 5
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**Scope and Contents**

(Lecture on style as criterion in classification and concept of period and place)

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Lecture V -- Annotated transcripts, 1963-1964	box 184	folder 6
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**Scope and Contents**

(Lecture on the gradients of style)

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Lecture VI -- Annotated transcripts, 1963-1964	box 184	folder 7
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**Scope and Contents**

(Lecture on the concept of style in philosophy of history, interpretation, and semiotics)

---

Lecture VII -- Annotated transcripts, 1963-1964	box 184	folder 8
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**Scope and Contents**

(Lecture on interpretation)

---

Lecture VIII -- Annotated transcripts, 1963-1964	box 184	folder 9
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**Scope and Contents**

(Lecture on interpretation)

---

Lecture IX -- Annotated transcripts, 1963-1964	box 184	folder 10
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**Scope and Contents**

(Lecture on expression)

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Lecture X -- Annotated transcripts, 1963-1964	box 184	folder 11
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**Scope and Contents**

(Lecture on the world view of art)

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Lecture XI -- Annotated transcripts, 1963-1964	box 184	folder 12
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**Scope and Contents**

(Lecture on philosophy in painting, world views, and explanation of styles)

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Lecture XII -- Annotated transcripts, 1963-1964	box 184	folder 13
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**Scope and Contents**

(Lecture on the development of styles)

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Lecture XIII -- Annotated transcripts, 1963-1964	box 184	folder 14
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**Scope and Contents**

(Lecture on universal practices in the history of art and Heinrich Wölfflin on value)

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Early Medieval art -- Lecture outline, 1964	box 184	folder 15
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Impressionism (Art History G4630)

**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

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Lecture I -- Annotated transcripts, 1964 May 18	box 184	folder 16
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**Scope and Contents**

(Accompanied by notes)

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Lecture II -- Annotated transcripts, 1964 May 20	box 184	folder 17
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Lecture III -- Annotated transcripts, 1964 May 25	box 184	folder 18
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**Scope and Contents**

(Accompanied by slide list)

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Modern painting since 1900 (Art History G4640y), 1900

**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Annotated transcripts and notes, 1965 February	box 185	folder 1
Annotated transcripts and notes, 1965 March	box 185	folder 2
<b>Scope and Contents</b>		
(Lecture is chiefly focused on Henri Matisse. Accompanied by notes)		
Annotated transcripts, 1965 April	box 185	folder 3
<b>Scope and Contents</b>		
(Lecture is chiefly focused on Pablo Picasso)		
Abstract painting (Art History G4641x)		
<b>Scope and Contents</b>		
(Lecture titles are derived from sound recordings found in Series VII, Subseries VII.2)		
Outlines and notes, 1967	box 185	folder 4
Lecture I: introduction -- Annotated typescript, 1967 October 4	box 185	folder 5
Lecture II: meaning of "abstract" preconditions for Abstract painting -- Annotated typescript,, 1967 October 11	box 185	folder 6
Lecture III: Preconditions for Abstract painting continued and art preceding abstraction -- Annotated typescript and outlines,, 1967 October 18	box 185	folder 7
Lecture IV: themes in art preceding abstraction (1870-1910) -- Annotated typescript,, 1967 October 25	box 185	folder 8
Lecture V: role of photography and introduction to Cubism-- Annotated typescript,, 1967 November 1	box 185	folder 9
Lecture VI: Picasso before Cubism, the Fauves -- Annotated typescript,, 1967 November 8	box 185	folder 10
Lecture VII: Cubism, Picasso and Braque -- Outlines and notes, 1967 November 15	box 185	folder 11
Lecture VIII: Cubism -- Annotated typescript, 1967 November 22	box 185	folder 12
Lecture IX: developments from Cubism, simultaneity, and the concept of time in painting-- Annotated typescript,, 1967 November 29	box 185	folder 13
Lecture X: development of Cubism: France and Italy -- Annotated typescript,, 1967 December 6	box 186	folder 1
Lecture XI: Futurism, Russia, and Suprematism -- Annotated typescript,, 1967 December 13	box 186	folder 2



Lecture XII: Suprematism and German Expressionism -- Annotated typescript,, 1967 December 20	box 186	folder 3
Lecture XIII: Kandinsky and Mondrian -- Annotated typescript, 1968 January 10	box 186	folder 4
Lecture XIV: developments from Cubism in America -- Annotated typescript,, 1968 January 17	box 186	folder 5
Lecture XV: American Abstract art -- Annotated typescript, 1968 January 24	box 186	folder 6
Outlines and notes, 1968	box 186	folder 7
Annotated outlines and notes, 1967-1968	box 186	folder 8
Slide lists and lecture table of contents, 1967-1968	box 186	folder 9
Research files, 1967-1968	box 186	folder 10
<b>Scope and Contents</b>		
(File contains photocopies and notes relating to reconstructing elements of Lecture III with other lectures Schapiro conducted at Cornell University)		
Research files, 1967-1968	box 186	folder 11
<b>Scope and Contents</b>		
(File contains photocopies and notes relating to reconstructing elements of Lecture VII with other lectures Schapiro conducted at Cornell and Oxford Universities)		
Theory and methods of art history (Art History G6001x)		
<b>Scope and Contents</b>		
(Sound recordings of these lectures can be found in Series VII, Subseries VII.2)		
Course outline, 1969	box 187	folder 1
Outlines and notes, 1969	box 187	folder 2
<b>Scope and Contents</b>		
(Chiefly on style and classification)		
Lecture I -- Annotated typescript, 1969 October 1	box 187	folder 3
Lecture II -- Annotated typescript, 1969 October 8	box 187	folder 4

**Scope and Contents**

(Introduction to course and lecture on classification)

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Lecture III -- Annotated typescript, 1969 October 22, 1969 October	box 187	folder 5
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**Scope and Contents**

(Lecture chiefly on classification)

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Lecture IV -- Annotated typescript, 1969 October 29	box 187	folder 6
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**Scope and Contents**

(Lecture chiefly on classification)

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Lecture V -- Annotated typescript, 1969 November 5	box 187	folder 7
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**Scope and Contents**

(Lecture chiefly on classification)

---

Lecture VI -- Annotated typescript, 1969 November 12	box 187	folder 8
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**Scope and Contents**

(Lecture chiefly on periodization)

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Lecture VII -- Annotated typescript, 1969 November 19	box 187	folder 9
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**Scope and Contents**

(Lecture chiefly on periodization and style)

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Lecture VIII -- Annotated and corrected typescripts, 1969 November 26	box 187	folder 10
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**Scope and Contents**

(Lecture chiefly on style. Corrected typescript dated 1975 November)

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Lecture IX -- Corrected typescript, 1969 December 3	box 187	folder 11
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**Scope and Contents**

(Corrected typescript dated 1975 November)

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Lecture X -- Annotated typescript, 1969 December 10	box 188	folder 1
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**Scope and Contents**

(Lecture chiefly on interpretation)

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Lecture XI -- Annotated typescript, 1969 December 17	box 188	folder 2
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**Scope and Contents**

(Lecture chiefly on interpretation)

---

Lecture XII -- Annotated typescript, 1970 January 7	box 188	folder 3
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**Scope and Contents**

(Lecture chiefly on interpretation, expression, and color)

---

Lecture XIII -- Annotated typescript, 1970 January	box 188	folder 4
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**Scope and Contents**

(Accompanied by notes)

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Early Christian painting (Art History G4320x)

**Scope and Contents**

(Sound recordings of these lectures can be found in Series VII, Subseries VII.2)

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Lecture I -- Transcript, 1970 September 30	box 188	folder 5
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**Scope and Contents**

(Accompanied by notes)

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Lecture II -- Transcript, 1970 October 7	box 188	folder 6
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Lecture III -- Transcript, 1970 October 14	box 188	folder 7
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Lecture IV -- Transcript, 1970 October 21	box 188	folder 8
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Lecture V -- Transcript, 1970 October 28	box 188	folder 9
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Lecture VI -- Transcript, 1970 November 4	box 188	folder 10
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Lecture VII -- Transcript, 1970 November 11	box 188	folder 11
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Lecture VIII -- Transcript, 1970 November 18	box 189	folder 1
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Lecture IX -- Transcript, 1970 November 25	box 189	folder 2
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Lecture X -- Transcript, 1970 December 2	box 189	folder 3
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Lecture XI -- Transcript, 1970 December 9	box 189	folder 4
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Lecture XII -- Transcript, 1970 December 16	box 189	folder 5
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Lecture XIII -- Transcript, 1971 January 6	box 189	folder 6
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Reproductions, 1970 November	box 189	folder 7 to 13
<u>Physical Description:</u> (7 Folders)		

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Representation and meaning (Art History G8002x)

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Outlines and notes, 1971-1972	box 190	folder 1
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**Scope and Contents**

(Lecture chiefly on semiotics and representation)

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Outlines and notes, 1971-1972	box 190	folder 2
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**Scope and Contents**

(Lectures chiefly on representation and knowing)

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Notes and student rosters, 1971-1972	box 190	folder 3
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The sociology of art (Art History-Sociology G9001x) -- Outlines, notes, correspondence, applications, and student rosters 1973 (2 Folders), 1973	box 190	folder 4 to 5
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**Scope and Contents**(Course chiefly on social context of intellectual  
and artistic innovation. Team taught with Sigmund  
Diamond)

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Theories and methods of investigation of art (Art  
History G6001)

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Outlines and notes, 1973	box 190	folder 6
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**Scope and Contents**(Lectures chiefly on expression and  
interpretation)

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Outlines and notes, 1973	box 190	folder 7
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**Scope and Contents**

(Lectures chiefly on explanation and styles)

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Romanesque sculpture (Art History G8335x) -- Student reports, 1973-1976	box 190	folder 8
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**Scope and Contents**

(Accompanied by notes)

---

Theories and methods of investigation of art (Art  
History G6001x)

**Scope and Contents**(Sound recordings of this lecture can be found in  
Series VII, Subseries VII.2)

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Outlines and notes, 1974 October - December, 1974 October	box 190	folder 9
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Notes, 1974 October - December, 1974 October	box 190	folder 10
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**Scope and Contents**

(Notes chiefly on interpretation)

Lecture III -- Corrected transcript, 1974 October 2	box 190	folder 11
Lecture IV -- Annotated typescript, 1974 October 9	box 190	folder 12
<b>Scope and Contents</b>		
(Lecture on representation, perspective, and illusion)		
Lecture V -- Annotated typescript, 1974 October 16	box 191	folder 1
<b>Scope and Contents</b>		
(Lecture on representation, field and vehicle, and the frame)		
Lecture VI -- Annotated typescript, 1974 October 23	box 191	folder 2
Lecture VII -- Annotated typescript, 1974 October 30	box 191	folder 3
Lecture VIII -- Annotated typescript, 1974 November 6	box 191	folder 4
Lecture IX -- Annotated typescript, 1974 November 13	box 191	folder 5
<b>Scope and Contents</b>		
(Lecture is chiefly on text and representation)		
Lecture X -- Corrected typescript, 1974 November 20	box 191	folder 6
<b>Scope and Contents</b>		
(Lecture is chiefly on interpretation)		
Lecture XI -- Annotated typescript, 1974 November 27	box 191	folder 7
<b>Scope and Contents</b>		
(Lecture is chiefly on interpretation and representation)		
Lecture XII -- Corrected typescript, 1974 December 4	box 191	folder 8
<b>Scope and Contents</b>		
(Lecture is chiefly on the interpretation of non-representational elements and abstract devices)		
Lecture XIII -- Corrected typescript, 1974 December 11	box 191	folder 9
<b>Scope and Contents</b>		
(Lecture is chiefly on the interpretation of abstract art)		
Lecture XIV -- Corrected typescript, 1974 December 12	box 192	folder 1

Reproductions, 1974 November --, 1974 November	box 192	folder 2
<b>Scope and Contents</b>		
(Accompanied by slides lists and notes. Images chiefly relating to graphic analysis)		
Reproductions, 1974 November --, 1974 November	box 192	folder 3
<b>Scope and Contents</b>		
(Images chiefly relating to graphic analysis)		
Correspondence and editorial notes, 1998	box 192	folder 4
<b>Scope and Contents</b>		
(Correspondence between Paolo Berdini and Lillian Milgram Schapiro regarding edits to lecture transcripts for use in the publication <i>Philosophy and Worldview in Art</i> )		
Theory and methods of investigation of art (Art History G6021x)		
<b>Scope and Contents</b>		
(Sound recordings of these lectures can be found in Series VII, Subseries VII.2)		
Course outlines and notes, 1975 September	box 192	folder 5
<b>Scope and Contents</b>		
(Course chiefly on judgment, valuation, style, and expression)		
Course outlines and notes, 1975 September	box 192	folder 6
Lecture I -- Outlines and notes, 1975 September 10	box 192	folder 7
Lecture II -- Annotated typescript, 1975 September 17	box 192	folder 8
Lecture III -- Annotated typescript and slide list, 1975 September 24	box 192	folder 9
Course outlines and notes, 1975 October-November	box 192	folder 10
Lecture IV -- Annotated typescript, 1975 October 1	box 192	folder 11
Lecture V -- Annotated typescript, 1975 October 8	box 192	folder 12
Lecture VI -- Annotated typescript and slide list, 1975 October 15	box 192	folder 13
Lecture VII -- Annotated typescript and slide list, 1975 October 22	box 193	folder 1
Lecture VIII -- Annotated typescript, 1975 October 29	box 193	folder 2

Lectures IX-XIII -- Notes, 1975 November-December	box 193	folder 3
Lecture IX -- Annotated typescript and slide list, 1975 November 5	box 193	folder 4
Lecture X -- Annotated typescript, 1975 November 12	box 193	folder 5
Lecture XII -- Outlines and notes, 1975 November	box 193	folder 6
Lecture XIII -- Annotated typescript, 1975 December 3	box 193	folder 7
Lecture XIV -- Annotated typescript, 1975 December 10	box 193	folder 8
Reproductions, 1975 October	box 193	folder 9
<b>Scope and Contents</b>		
(Images chiefly on the topic of expression)		
Reproductions, 1975 October	box 193	folder 10
<b>Scope and Contents</b>		
(Images chiefly on the topic of style and expression)		
Examinations, 1975 December	box 193	folder 11
Romanesque sculpture (Art History G8335x) -- Notes and student notes,, 1976	box 193	folder 12
Romanesque sculpture (Art History G8335x)		
Notes, 1977	box 193	folder 13
Student reports, 1977	box 193	folder 14

### **Sub-Subseries: III.2.2: New School for Social Research (New York, N.Y.), 1930s-1954**

#### **Scope and Contents**

Schapiro taught at the New School for Social Research on a formal basis early in the 1930s and again in the 1950s. Course material includes lecture outlines, slide lists, and annotated typescripts.

<b>Title/Description</b>	<b>Instances</b>	
Modern painting from Impressionism to Surrealism -- Bibliographies, outlines, and examinations,, 1930s-1950s	box 194	folder 1
Content of modern art -- Lecture outlines, slide lists, and notes,, 1935 October	box 194	folder 2
European painters		
Outlines and bibliographies, 1938-1946	box 194	folder 3

Bruegel, Pieter, I -- Lecture outlines, notes, and slide list, 1938-1946	box 194	folder 4
Caravaggio, Michelangelo Merisi da -- Lecture outline, 1938-1946	box 194	folder 5
Cézanne, Paul -- Annotated typescript, 1938-1946	box 194	folder 6
<b>Scope and Contents</b>		
(Accompanied by student reports)		
David, Jacques-Louis -- Lecture outline and slide list, 1938-1946	box 194	folder 7
Gogh, Vincent van -- Annotated typescript, 1938-1946	box 194	folder 8
Goya, Francisco de -- Annotated typescript, 1938-1946	box 194	folder 9
Greco, El -- Lecture outline and slide list, 1938-1946	box 194	folder 10
Hogarth, William -- Slide list, 1938-1946	box 194	folder 11
Poussin, Nicolas -- Annotated typescript, 1938-1946	box 194	folder 12
Rembrandt van Rijn --Lecture outlines, typescripts, and slides lists,, 1938-1946	box 194	folder 13
Rubens, Peter Paul -- Slide lists, 1938-1946	box 194	folder 14
Velazques, Diego -- Annotated typescript, lecture outlines, notes, and slide lists,, 1938-1946	box 194	folder 15
Watteau, Jean-Antoine -- Lecture outline and slide list, 1938-1946	box 194	folder 16
Introduction to art -- Outlines, notes, and slide lists, 1941 October	box 194	folder 17
Painting, graphic arts, architecture, and sculpture -- Course descriptions,, 1941-1942	box 194	folder 18
Modern art -- Examinations, 1951 Fall, 1951	box 194	folder 19
Early Christian painting : from pagan to Christian art -- Slide lists,, 1954	box 194	folder 20

### Sub-Subseries: III.2.3: New York University, 1930s

#### Scope and Contents

While not known for his affiliation with New York University, Schapiro taught there in the early 1930s. His classes included Islamic art, the culture of Spain, and Medieval architecture among others. Course materials include lecture outlines, research notes, and slide lists.

Title/Description	Instances	
French illuminated manuscripts -- Bibliography and notes, 1930s	box 195	folder 1
French Romanesque art		



Syllabus and notes, 1930s	box 195	folder 2
Student drawings, 1930s	box 195	folder 3
Islamic art -- Bibliography, 1930s	box 195	folder 4
The culture of Spain		
Syllabai, notes, and bibliographies, 1930s	box 195	folder 5
Reading lists and research notes, 1930s	box 195	folder 6
Medieval architecture		
Lecture I -- Transcripts and notes, 1932	box 195	folder 7
Lecture II -- Transcripts and notes, 1932	box 195	folder 8
Lecture IIIa : Carolingian and Romanesque -- Typescript and notes,, 1932	box 195	folder 9
Lecture IIIb : French Romanesque -- Typescript and notes, 1932	box 195	folder 10
French Romanesque art -- Student reports, circa, 1934	box 195	folder 11
Modern painting -- Bibliographies, 1935	box 195	folder 12
French and English illuminated manuscripts		
<b>Scope and Contents</b>		
(This class was taught at the Pierpont Morgan Library)		
Student notes, 1936 Spring, 1936	box 195	folder 13
Student notes, 1936 Spring, 1936	box 195	folder 14
Course outlines, notes, and examinations, 1937	box 195	folder 15

### Sub-Subseries: III.2.4: Other or unknown institutions, 1930s-1965

#### Scope and Contents

Affiliated institutions where Schapiro taught and that are represented in this sub-subseries include the Pierpont Morgan Library and the New York Studio School of Drawing, Painting and Sculpture.

Title/Description	Instances	
Early Christian art --Unknown institution -- Annotated typescripts,, 1930s	box 196	folder 1
The culture of France : Romanesque architecture -- Unknown institution -- Transcripts and notes,, 1930s	box 196	folder 2
Medieval art --Unknown institution -- Outlines and notes, 1930s	box 196	folder 3

European painting since 1860 -- Unknown institution -- Examinations and seminar subjects, 1930s-1950s, 1860, 1930s-1950s	box 196	folder 4
Illuminated manuscripts -- Pierpont Morgan Library -- Bibliography and notes,, 1934	box 196	folder 5
Abstract painting -- Unknown institution -- Student reports, 1939	box 196	folder 6
<b>Scope and Contents</b>		
(Course potentially given at New School for Social Research (New York, N.Y.) or New York University)		
Modern painting from 1848 to 1900 -- Unknown institution -- Student reports, circa 1940s, 1848, 1900, 1940s	box 196	folder 7
Early Christian and Medieval painting : from pagan to Christian art -- Unknown institution -- Lecture typescript and notes,, 1940	box 196	folder 8
Early Christian art : San Vitale (Basilica : Rome, Italy) -- Unknown institution -- Lecture outlines and notes,, 1940	box 196	folder 9
Modern painting --Unknown institution --Student notes, 1946	box 196	folder 10
<b>Scope and Contents</b>		
(Notes relate chiefly to Paul Cézanne)		
Modern painting : theoretical problems of art -- Unknown institution -- Examinations and notes,, 1949	box 196	folder 11
<b>Scope and Contents</b>		
(Accompanied by student letters for admission into course)		
Literature, themes, and methods of art history -- Course outlines, notes, and correspondence,, 1950s	box 196	folder 12
Giotto -- New York Studio School of Drawing, Painting and Sculpture -- Annotated typescripts,, 1965 March	box 196	folder 13

### Subseries: III.3: Lectures, 1930s-1980s

#### Scope and Contents

Outside of his formal academic teaching, Schapiro was a prominent international lecturer in art history and other related disciplines. Materials in this subseries reflect his formal participation in a variety of academic and non-academic settings as a professional lecturer, visiting scholar, or visiting fellow. This includes material from Schapiro's 1967 Charles Eliot Norton lectures at Harvard University and his 1968 lecture on Abstract art from the Slade Lectures in the Fine Arts at Oxford University. Other prominent lectures include "The unity of Picasso's art" delivered at the Albright-Knox Art Gallery in

1973 and the lecture "An experiment in the coherence of forms" given at the Solomon R. Guggenheim Museum in the 1970s.

### Scope and Contents

Several of these lectures have been recorded and are housed in Series VII: Sound and video recording, Subseries: VII.2: Audiocassettes and audiotapes. Those lectures that have been recorded will be indicated as such after the lecture title in this sub-subseries. Additionally, these lectures are also cross-referenced in Series VII, Subseries: VII.2.

### Scope and Contents

To facilitate discovery and retrieval, this subseries is divided chronologically by decade as follows: Sub-Subseries: III.3.1: 1930s, Sub-Subseries: III.3.2: 1940s, Sub-Subseries: III.3.3: 1950s, Sub-Subseries: III.3.4: 1960s, Sub-Subseries: III.3.5: 1970s, Sub-Subseries: III.3.6: 1980s.

Title/Description	Instances	
<b>Sub-Subseries: III.3.1, 1930s</b>		
Title/Description	Instances	
Introduction to art -- Unknown location -- Lecture outline and notes,, 1930s	box 197	folder 1
<b>Scope and Contents</b>		
(Includes topics on attribution, preserving monuments, cinema and Fernand Léger)		
Architecture -- Unknown locations -- Lecture outlines and notes, 1930s	box 197	folder 2
Design and machine -- Federal Design Laboratory -- Annotated outline,, 1930s	box 197	folder 3
The classic and the Medieval book : roll and codex -- Unknown location -- Outlines, notes, and annotated typescript,, 1930s	box 197	folder 4
Marxism and art -- Unknown location -- Outline, circa, 1930s	box 197	folder 5
On Picasso -- Museum of Modern Art (New York, N.Y.) -- Annotated typescript,, 1930 May	box 197	folder 6
<b>Scope and Contents</b>		
(Photocopies of lecture notes taken by William Rubin and Albert Elsen)		
Two principles of Medieval art -- Harvard University -- Outlines, typescripts, and notes,, 1932 April	box 197	folder 7
Twentieth century painting : modern art -- New York University -- Lecture outline and slide list,, 1933 January	box 197	folder 8

Romanesque sculpture -- Metropolitan Museum of Art (New York, N.Y.) -- Outlines and notes,, 1933 February	box 197	folder 9
Painting -- League of Professional Schools -- Outline, 1933 March	box 197	folder 10
Modern architecture -- Unknown location -- Outlines and notes, 1935 January	box 197	folder 11
Philosophy of art in the Middle Ages -- Philadelphia Museum of Art -- Typescript, notes, and slide list,, 1935 January	box 197	folder 12
Content of modern art -- Art Students League (New York, N.Y.) -- Lecture outline and notes,, 1935 February	box 197	folder 13
Content of Cézanne -- Princeton University -- Lecture outline and notes,, 1935 November	box 197	folder 14
Content of modern architecture -- Art Institute of Chicago -- Lecture outline and notes,, 1936 January	box 197	folder 15
Artist portrayed by himself -- Brooklyn Institute of Arts and Sciences -- Typescript and slide list,, 1937 January	box 197	folder 16
Barbarian art : western Asia and Europe -- Worcester, Massachusetts -- Typescript and notes,, 1937 February	box 197	folder 17
Technology and modern art -- Williams College -- Outline and notes,, 1937 May	box 197	folder 18
Medieval art : social aspects -- Metropolitan Museum of Art (New York, N.Y.) -- Transcripts, notes, and slide list,, 1938 February	box 197	folder 19
Economics and art -- New York, New York -- Outline and notes, 1938 April	box 197	folder 20
<b>Scope and Contents</b>		
(Lecture given for the publication <i>Partisan Review</i> )		
Old testament in Medieval art -- Jewish Theological Seminary of America -- Typescripts and notes,, 1938 May	box 197	folder 21
Technical examination of works of art -- Philadelphia, Pennsylvania -- Outlines and notes,, 1938 May	box 197	folder 22
<b>Scope and Contents</b>		
(Accompanied by reproductions, drafts, and reprints of an article by David Rosen)		
Art and society -- Brooklyn, New York -- Typescript and notes, 1939 February	box 197	folder 23
The art of Pablo Picasso -- Museum of Modern Art (New York, N.Y.) -- Annotated transcripts,, 1939 November	box 197	folder 24

**Scope and Contents**

(Lecture chiefly concerned with the work of art *Guernica*. Accompanied by notes and slide list)

<b>Sub-Subseries: III.3.2, 1940s</b>		
<b>Title/Description</b>	<b>Instances</b>	
On the place of Jews in modern art. -- Jewish Theological Seminary of America -- Outline,, 1940s	box 197	folder 25
The arrest of Christ -- Unknown location -- Outlines and notes, circa, 1940s	box 197	folder 26
Gothic architecture -- Columbia University Medieval Club -- Outlines and notes, circa, 1940s	box 197	folder 27
<b>Scope and Contents</b>		
(Lecture chiefly on vaulting, functionalism, and rationality)		
Early Medieval German art : from folk-wondering to the end of the Romanesque -- Unknown location -- Outline and notes, circa, 1940s	box 197	folder 28
<b>Scope and Contents</b>		
(Accompanied by a slide list from 1934)		
Romanesque, Gothic, and Medieval art and architecture -- New School for Social Research (New York, N.Y.) -- Notes and slide lists,, 1940-1941	box 197	folder 29
Medieval art -- Barnard College and New School for Social Research (New York, N.Y.) - Typescripts, notes, and slide lists,, 1940-1965	box 198	folder 1
Giotto -- Pierpont Morgan Library -- Outline and slide list, 1941 January	box 198	folder 2
Jewish artists -- 50 East 87th Synagogue (New York, N.Y) -- Annotated typescript and slide lists,, 1942 January	box 198	folder 3
Social character of modern art -- Rand School of Social Science -- Annotated typescripts, outlines, and notes,, 1944	box 198	folder 4
Science and art in the nineteenth century -- Vassar College -- Notes and slide lists,, 1944 February	box 198	folder 5
Gothic Architecture -- Mathews Lecture -- Metropolitan Museum of Art (New York, N.Y.)		
Annotated typescripts, notes, and correspondence, 1945	box 198	folder 6
Typescripts and notes, 1946		

	box 198	folder 7
Typescripts, notes, and outlines, 1946	box 198	folder 8
Bruegel, Pieter, I -- New School for Social Research (New York, N.Y.) -- Lecture outline and slide list,, 1946 February	box 198	folder 9
Corot, Jean-Baptiste-Camille -- New School for Social Research (New York, N.Y.) -- Slide list,, 1946	box 198	folder 10
Legends of the invention of flying -- University of London -- Synopsis,, 1947 March	box 198	folder 11
Daumier, Honoré -- Columbia University -- Annotated typescript, 1948	box 198	folder 12
The value of modern art -- Columbia University -- Typescript and outline,, 1948 March	box 198	folder 13
<b>Scope and Contents</b>		
(Lecture given at the forum "The arts and the artist in our society today" held at the Browsing Room in Butler Hall. Accompanied by correspondence and transcripts to Mark van Doren's lecture "The modern conception of the poet" given at the same forum)		
Henri Matisse -- Museum of Modern Art (New York, N.Y.) -- Lecture outline,, 1949	box 198	folder 14
<b>Scope and Contents</b>		
(Lecture was given at a symposium dedicated to Matisse. Accompanied by clippings)		
Art and state -- Rand School of Social Science -- Outlines, abstract, and reviews,, 1949 March	box 198	folder 15
<b>Scope and Contents</b>		
(Lecture given as part of a forum dedicated to labor action)		
Modern art -- Bard College -- Lecture outlines and notes, 1949 May	box 198	folder 16
<b>Sub-Subseries: III.3.3, 1950s</b>		
<b>Title/Description</b>	<b>Instances</b>	
Recent American painting -- London, United Kingdom -- Outline and notes,, 1950s	box 198	folder 17
Some problems in the content of modern art -- Slade School of Fine Art -- Outline,, 1950s	box 198	folder 18
On Dewey -- New York University -- Outline and notes, 1590s	box 198	folder 19

**Scope and Contents**

(Lecture given at the symposium "Art as experience")

Modern art and spectator -- Buffalo, New York -- Outline and notes, circa, 1950s	box 198	folder 20
Religion and modern art -- Jewish Theological Seminary of America --		

Annotated transcript, 1950 January	box 198	folder 21
Outlines, notes, and correspondence, 1950 January	box 198	folder 22

**Scope and Contents**

(Accompanied by editorial notes from 1994)

Meaning and content -- New School for Social Research (New York, N.Y.) -- Lecture outlines, notes, and broadsides,, 1950 April 30	box 198	folder 23
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The value of modern art -- Dartmouth College		
Annotated transcript and notes, 1950 May	box 198	folder 24
Outlines, notes, and invitation, 1950 May	box 198	folder 25

Counter-modernism -- Harvard University -- Annotated outlines, notes, slides lists, and correspondence,, 1951	box 198	folder 26
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Children's art -- Bank Street College of Education -- Annotated outline,, 1951 November	box 198	folder 27
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Leonardo: the scientist and artist -- Cooper Union for the Advancement of Science and Art		
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**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Annotated typescript, 1952 August	box 199	folder 1
Annotated and corrected typescripts, 1952 August	box 199	folder 2

Symbolism in the visual arts -- Sarah Lawrence College -- Outline and notes,, 1952 December	box 199	folder 3
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**Scope and Contents**

(Outline and notes relating to a session on symbolism at the annual meeting of the American Society for Aesthetics. Rudolf Arnheim and Arthur Szathmary were panelists and Schapiro was the discussant for this session. Accompanied by

meeting agenda and speakers' papers delivered at the session.)

Style and form -- New York University -- Outline and notes, 1953 February	box 199	folder 4
Social freedom and the artists freedom -- Teachers College (New York, N.Y.) -- Outlines, notes, and correspondence,, 1952-1953	box 199	folder 5
Impressionism -- New York University -- Outline, 1954 September	box 199	folder 6
Criteria of periodization in the history of European art -- American Historical Association (New York, N.Y.) -- Outlines, notes, and correspondence,, 1954 December	box 199	folder 7
<b>Scope and Contents</b>  (Accompanied by a reprint of the lecture published in 1970)		
Theory of expression - Warburg Institute -- Annotated transcript, slide list, and notes,, 1954	box 199	folder 8
Machines and art -- New School for Social Research (New York, N.Y.) -- Lecture outline,, 1955	box 199	folder 9
Young American painters -- British Broadcasting Corporation -- Notes and correspondence,, 1955	box 199	folder 10
Leonardo da Vinci : on Leonardo and Freud -- William Alanson White Institute -- Annotated transcript and outline,, 1955 January	box 199	folder 11
<b>Scope and Contents</b>  (This lecture forms the basis of the article "Leonardo and Freud: an art historical study" published in 1956. Accompanied by program and research notes)		
Science and art -- Carleton College (Northfield, Minn.) -- Outlines, notes, and correspondence,, 1955 December	box 199	folder 12
The plastic arts and film -- Creative Film Foundation (New York, N.Y.) -- Transcript,, 1956 April	box 199	folder 13
<b>Scope and Contents</b>  (Transcript of lecture given at a forum sponsored by Maya Deren's foundation. Transcript published in the 1984 publication "The Legend of Maya Deren." Accompanied by correspondence regarding the publication)		
Address to the opening of the exhibition "The New York School, Second Generation" -- Jewish Museum (New York, N.Y.) -- Transcript,, 1957 March	box 199	folder 14



**Scope and Contents**

(Accompanied by notes and correspondence from Horace Richter and invitation)

A newly discovered English Psalter of the 13th century -- Warburg Institute -- Invitation,, 1957 June 21	box 199	folder 15
On art schools and education of the artist -- Minneapolis School of Art-- Transcript,, 1957 November	box 199	folder 16

Monet and Impressionism -- Minneapolis School of Art

**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Lecture I -- Annotated typescript, 1957 November	box 199	folder 17
Lecture II -- Annotated typescripts, 1957 November	box 199	folder 18
Lecture III -- Annotated typescripts, 1957 November	box 199	folder 19
Research notes and outlines, 1957 November	box 199	folder 20

From pagan to Early Christian art -- Metropolitan Museum of Art (New York, N.Y.)

**Scope and Contents**

(All corrected typescripts were created 1984 April. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Lecture I: symbols: Annotated transcript, 1958 January	box 200	folder 1
Lecture I : symbols -- Annotated outlines and notes, 1958 January	box 200	folder 2
Lecture I: symbols: Corrected typescript, 1958 January	box 200	folder 3
Lecture II: figure/image of man -- Annotated transcript, 1958 January	box 200	folder 4
Lecture II: figure -- Annotated outlines and notes, 1958 January	box 200	folder 5
Lecture II: figure -- Corrected typescript, 1958 January	box 200	folder 6
Lecture III: light and color -- Annotated transcript, 1958 January	box 200	folder 7
Lecture III: light and color -- Corrected typescript, 1958 January	box 200	folder 8
Lecture IV: word -- Annotated outlines, 1958 January	box 200	folder 9
Lecture IV: word -- Corrected typescripts, 1958 January		

<u>Physical Description:</u> (2 Folders)	box 200	folder 10 to 11
Lecture IV: word -- Corrected typescript, 1958 January	box 200	folder 11
Slide list, 1958 January	box 200	folder 12
Reproductions, 1958 January	box 200	folder 13
On the painting of a medical subject in the catacomb of the Via Latina -- New York Academy of Medicine -- Annotated typescript, correspondence, and notes,, 1958 January	box 200	folder 14
Abstract art : abstraction -- Southern Illinois University Carbondale -- Transcript, outlines, and notes,, 1958 February	box 200	folder 15
<b>Scope and Contents</b>		
(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
Philosophy in painting -- Baltimore, Maryland -- Annotated typescript and slide list,, 1958 April	box 200	folder 16
<b>Scope and Contents</b>		
(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
Migration of religious symbols as witnessed by Jewish usage in the ancient world -- Columbia University -- Annotated outline,, 1958 November	box 200	folder 17
<b>Scope and Contents</b>		
(Lecture was a response to Erwin R. Goodenough's talk "Jewish symbols in the Greco-Roman period" held at Columbia University's seminar for the study of religion and culture)		
Dura Synagogue -- Stern College for Women -- Transcripts, notes, clippings, and reproductions,1959-1960	box 200	folder 18
Art education -- Columbia College (Columbia University) -- Outlines and notes,, 1959 December	box 200	folder 19

### Sub-Subseries: III.3.4, 1960s

Title/Description	Instances
Abstract art -- Cornell University	

**Scope and Contents**

(Lecture titles are derived from sound recordings found in Series VII, Subseries VII.2)

Lecture I, part 1: Concept of abstraction in art -- Annotated typescript and notes,, 1960 April	box 201	folder 1
<b>Scope and Contents</b>		
(Accompanied by 1986 editorial notes reconstructing missing areas of typescript)		
Lecture I, part 2: Concept of abstraction in art -- Annotated typescript and notes,, 1960 April	box 201	folder 2
Lecture III: Cubist painting and its development (Picasso, Braque, Gris) -- Annotated typescript and notes,, 1960 April	box 201	folder 3
Lecture IV: Expressionist art in France and Germany (1905-1920) -- Annotated typescript and notes,, 1960 April	box 201	folder 4
Lecture V: Art and contemporary science -- Annotated typescript and notes,, 1960 April	box 201	folder 5
Lecture VI: Social roots of abstract art -- Annotated typescript and notes,, 1960 April	box 201	folder 6
Research notes and correspondence, 1960 April	box 201	folder 7
Student notes, 1960 April	box 201	folder 8
Slide lists, invitations, and programs, 1960 April	box 201	folder 9
Study of art in the university -- Inaugural lecture in Jack Cotton Chair of Architecture and Fine Arts -- Columbia University -- Transcript, notes, and invitation,, 1961 April 16	box 201	folder 10
Impressionism -- Patten lectures -- Indiana University		
<b>Scope and Contents</b>		
(Material from these lectures were used as source material for the posthumous publication <i>Impressionism: Reflections and Perceptions</i> . New York George Braziller, 1997. Lecture titles are derived from sound recordings found in Series VII, Subseries VII.2)		
Lecture I: the Impressionist eye -- Annotated transcripts, 1961 February	box 201	folder 11

**Scope and Contents**

(Lecture titled "The Impressionist Eye."  
Accompanied by lists of all Patten lectures)

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Lecture II: the concept of Impressionism -- Annotated and corrected transcript,, 1961 March	box 201	folder 12
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**Scope and Contents**

(Lecture titled "The concept of the impression")

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Lecture III: the Impressionist aesthetic and method -- Annotated and corrected transcripts,, 1961 March	box 201	folder 13
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**Scope and Contents**

(Lecture titled "The Impressionist aesthetic and method")

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Lecture IV: Impressionism and science -- Annotated and corrected transcripts,, 1961 March	box 201	folder 14
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**Scope and Contents**

(Lecture titled "Impressionism and science")

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Lecture V: Monet's development -- Annotated and corrected transcripts,, 1961 March	box 201	folder 15
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**Scope and Contents**

(Lecture titled "Monet's development")

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Lecture VI: Impressionism in history -- Annotated and corrected transcripts,, 1961 March	box 202	folder 1
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**Scope and Contents**

(Lecture titled "Impressionism as a period style:  
its place in the world art)

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Lectures III, IV, and V -- Research notes, 1961 February-March	box 202	folder 2
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Lecture VI -- Research notes and correspondence, 1961 February-March	box 202	folder 3
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Slide lists, lecture titles and outlines, correspondence, and programs,, 1958-1961	box 202	folder 4
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[Jewish identity in America] -- Menorah Society (New York, N.Y.) -- Annotated typescripts,, 1961 October	box 202	folder 5
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Abstract art -- University of Pennsylvania -- Outlines and notes, 1961 November	box 202	folder 6
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The mark and image of the individual in modern art --  
Rutgers University

**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

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Annotated transcripts, 1962 March	box 202	folder 7
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**Scope and Contents**

(Accompanied by editorial notes from the 1990s)

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Annotated outlines, notes, and correspondence, 1962 March	box 202	folder 8
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Slide list, 1962 March	box 202	folder 9
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Abstract art -- Jewish Theological Seminary of America -- Annotated outlines and notes,, 1962 April	box 202	folder 10
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**Scope and Contents**

(Accompanied by other lectures given at the same institution titled "On significance of certain features of modern art")

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The judgment of modern art as a social and psychological phenomenon -- Jewish Theological Seminary of America. Institute for Religious and Social Studies -- Corrected transcript,, 1962 April	box 202	folder 11
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Status of Soviet Jews -- Conference on the Status of Soviet Jews -- Transcript,, 1963	box 202	folder 12
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**Scope and Contents**

(Accompanied by correspondence from Moshe Decter)

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Is kindness killing the arts ? -- MacDowell Colony (Peterborough, N.H.) -- Annotated typescript and notes,, 1963 August	box 202	folder 13
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Socialist ideas -- Students Socialist Club, Columbia University -- Annotated outline and notes,, 1964 March	box 202	folder 14
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Philosophy and worldview in painting -- Various institutions -- Annotated outlines and notes,, 1964-1969	box 202	folder 15
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**Scope and Contents**

(Institutions include Harvard University, Oxford University, Brooklyn College, and City University of New York)

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From Pagan to Christian art -- Hebrew Union College -- Frank L. Weil Institute, Weil Lectures of, 1965		
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**Scope and Contents**

(All corrected typescripts were created in 1978 October. Lecture titles are derived from sound recordings found in Series VII, Subseries VII.2)

Lecture I: symbol, the meanings of early Christian imagery-- Annotated typescript,, 1965 January	box 202	folder 16
Lecture I: symbol, the meanings of early Christian imagery -- Corrected typescript,, 1965 January	box 202	folder 17
<b>Scope and Contents</b>		
(Accompanied by editorial notes from the 1990s)		
Lecture II: figure, the image of the sacred person -- Annotated typescript,, 1965 January	box 203	folder 1
Lecture II: figure, the image of the sacred person -- Corrected typescript,, 1965 January	box 203	folder 2
<b>Scope and Contents</b>		
(Accompanied by editorial notes from the 1990s)		
Lecture III: order, structure of the image -- Annotated typescript,, 1965 January	box 203	folder 3
Lecture III: order, structure of the image -- Corrected typescript, notes, and slide list,, 1965 January	box 203	folder 4
<b>Scope and Contents</b>		
(Accompanied by editorial notes from the 1990s)		
Lecture IV: light, light and color in late classic and early Christian art -- Annotated typescript,, 1965 January <u>Physical Description:</u> (2 Folders)	box 203	folder 5 to 6
Lecture IV: light, light and color in late classic and early Christian art -- Corrected typescript,, 1965 January	box 203	folder 7
<b>Scope and Contents</b>		
(Accompanied by editorial notes from the 1990s)		
Lecture V: word, the sacred text as ground of representation-- Annotated typescript,, 1965 January	box 203	folder 8
Lecture V: word, the sacred text as ground of representation --Corrected and annotated typescripts,, 1965 January	box 203	folder 9

**Scope and Contents**

(Versions are interfiled according to pagination)

Lecture VI: book, the illustrated manuscript and its ornament-- Annotated typescript,, 1965 January <u>Physical Description:</u> (2 Folders)	box 203	folder 10 to 11
Lecture VI: book, the illustrated manuscript and its ornament -- Corrected typescript,, 1965 January <b>Scope and Contents</b> (Accompanied by editorial notes from the 1990s used to reconstruct gaps in typescript)	box 203	folder 12
Slide list, 1965 January	box 203	folder 13
Lists of reproductions, notes, and invitations, 1965 January	box 203	folder 14
Research file, 1965 January	box 204	folder 1
Synagogue art -- Hebrew Union College -- Annotated typescripts, 1965 February	box 204	folder 2
Romanesque sculpture -- New York Studio School of Drawing, Painting and Sculpture -- Annotated typescript and slide list,, 1965 February	box 204	folder 3
Philosophy in painting -- The Matchette Foundation Lectures in Philosophy -- Brooklyn College --Program,, 1965 April	box 204	folder 4
Art history -- College Art Association of America -- Annotated outline,, 1966 January	box 204	folder 4
Carolingian manuscripts -- Columbia University -- Transcripts and slide lists, 1966 January --, 1966 January <b>Scope and Contents</b> (Documents created in 1984. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)	box 204	folder 5
On the role of art in contemporary society -- Nihon Yunesuko Kokunai Iinkai, Tokyo, Japan -- Transcript and press release,, 1966 March <b>Scope and Contents</b> (Lecture given at the "International symposium on fine arts in the east and the west" sponsored by the Japanese National Commission for UNESCO)	box 204	folder 6
Guernica -- Harvard University, Carpenter Design Center		

**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

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Annotated typescripts, 1966 December	box 204	folder 7
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**Scope and Contents**

(Includes original and corrected typescript of 1978 May)

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Corrected typescripts, 1966 December	box 204	folder 8
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**Scope and Contents**

(Corrected typescript dated 1980 February. Accompanied by editorial notes by Lillian Milgram Schapiro)

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Slide lists and research notes, 1966 December	box 204	folder 9
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Matisse -- New Orleans, Louisiana -- Annotated transcripts and outline, 1966 Spring, 1966	box 204	folder 10
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**Scope and Contents**

(Accompanied by correspondence and research notes)

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The unity of Picasso's art -- Brandeis University

**Scope and Contents**

(Portions of this lecture were used as source material for the posthumous publication *The Unity of Picasso's Art*. New York: George Braziller, 2000. Lectures of the same title given at the Albright-Knox Art Gallery and Columbia University were also used as source material for this publication. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

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Uncorrected typescript, 1967 April	box 204	folder 11
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Annotated typescripts, 1967 April	box 204	folder 12
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Research notes, outlines, and slide lists, 1967 April	box 204	folder 13
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Research files, 1967-1980s	box 204	folder 14 to 15
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Physical Description: (2 Folders)

**Scope and Contents**

(Research files associated with this lecture may have also been used for the lectures given at



the Albright-Knox Art Gallery and Columbia University)

Research files, 1967-1980 <u>Physical Description:</u> (3 Folders)	box 205	folder 1 to 3
On drawing from the figure -- New York Studio School of Drawing, Painting and Sculpture -- Transcript,, 1967 May <b>Scope and Contents</b>  (Sound recordings of this lecture can be found in Series VII, Subseries VII.2)	box 205	folder 4
Liberal anti-Communism revisited -- <i>Commentary</i> symposium -- Typescript and correspondence, 1967 May 4	box 205	folder 5
The study of art history -- Fogg Art Museum -- Annotated typescript,, 1967 May <b>Scope and Contents</b>  (Accompanied by student notes of lecture)	box 205	folder 6
Baudelaire between the imaginary and the real -- Poetry Society of America -- Annotated outline, typescripts, notes, correspondence, and invitations,, 1967 November 30	box 205	folder 7
Philosophy and worldview in painting -- Lecture I and Lecture II-- Wolfson College (University of Oxford) -- Annotated typescript and broadside, 1968 May 27, 1968 May <b>Scope and Contents</b>  (Portions of this lecture were used as primary source material for the posthumous publication <i>Worldview in Painting--Art and Society: Selected Papers, Vol. 5</i> . New York: George Braziller, 1999. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)	box 205	folder 8
Romanesque architectural sculpture -- Charles Eliot Norton lectures -- Harvard University <b>Scope and Contents</b>  (For consistency, lecture titles correspond to those in the posthumous publication <i>Romanesque architectural sculpture: The Charles Eliot Norton lectures</i> . Chicago: University of Chicago Press, 2006. Typescripts were created in the 1970s through the 1980s)		

Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth -- Annotated transcript,, 1967 February	box 205	folder 9
Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth -- Annotated typescripts,, 1967 February <u>Physical Description:</u> (3 Folders)	box 205	folder 10 to 12
Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth -- Outlines and notes,, 1967 February	box 205	folder 13
Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth -- Outlines and slide lists,, 1967 February	box 205	folder 14
Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth -- Slide lists and notes,, 1967 February	box 205	folder 15
Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth -- Reproductions,, 1967 February	box 206	folder 1
Lecture II: field, figure, and frame (i) -- Uncorrected transcript,, 1967 February	box 206	folder 2
Lecture II: field, figure, and frame (i) -- Annotated transcript,, 1967 February	box 206	folder 3
Lecture II: field, figure, and frame (i) -- Corrected typescript,, 1967 February	box 206	folder 4
Lecture II: field, figure, and frame (i) -- Outlines and slide lists,, 1967 February	box 206	folder 5
Lecture II: field, figure, and frame (i) -- Reproductions, 1967 February <u>Physical Description:</u> (2 Folders)	box 206	folder 6 to 7
Lecture II and II: field, figure, and frame (i) and (ii)-- Research notes and outlines,, 1967 February	box 206	folder 8
Lecture III: field, figure, and frame (ii) -- Uncorrected transcript,, 1967 February	box 206	folder 9
Lecture III: field, figure, and frame (ii) -- Annotated typescripts,, 1967 February <u>Physical Description:</u> (2 Folders)	box 206	folder 10 to 11
Lecture III: field, figure, and frame (ii) -- Corrected typescripts,, 1967 February	box 206	folder 12
Lecture III: field, figure, and frame (ii) -- Annotated outline,, 1967 February	box 206	folder 13
Lecture III: field, figure, and frame (ii) -- Reproductions, 1967 February		

<u>Physical Description:</u> (2 Folders)	box 206	folder 14 to 15
Lecture IV: programs of imagery (i) -- Annotated transcript, 1967 March	box 206	folder 16
Lecture IV: programs of imagery (i) -- Corrected transcript, 1967 March	box 206	folder 17
Lecture IV: programs of imagery (i) -- Annotated outlines and notes,, 1967 March	box 207	folder 1
Lecture IV: programs of imagery (i) -- Reproductions, 1967 March	box 207	folder 2 to 3
<u>Physical Description:</u> (2 Folders)		
Lecture IV and V:: programs of imagery (i) and (ii) -- Annotated outlines and notes,, 1967 March	box 207	folder 4
Lecture V: programs of imagery (ii) -- Annotated transcript, 1967 March	box 207	folder 5
Lecture V: programs of imagery (ii) -- Corrected typescript, 1967 March	box 207	folder 6
Lecture V: programs of imagery (ii) -- Research notes, 1967 March	box 207	folder 7
Lecture V: programs of imagery (ii) -- Reproductions, 1967 March	box 207	folder 8 to 9
<u>Physical Description:</u> (2 Folders)		
Lecture VI: the human figure -- Annotated transcript, 1967 March	box 207	folder 10
Lecture VI: the human figure -- Corrected typescript and notes,, 1967 March	box 207	folder 11
Lecture VI: the human figure -- Annotated outlines, research notes, and editorial notes,, 1967 March	box 207	folder 12
Lecture VI: the human figure -- Reproductions, 1967 March	box 207	folder 13 to 14
<u>Physical Description:</u> (2 Folders)		
Lecture VII: animal imagery in Romanesque sculpture -- Annotated transcript,, 1967 March	box 208	folder 1
Lecture VII: animal imagery in Romanesque sculpture -- Corrected and annotated typescripts,, 1967 March	box 208	folder 2
Lecture VII: animal imagery in Romanesque sculpture -- Outlines and research notes,, 1967 March	box 208	folder 3
Lecture VII: animal imagery in Romanesque sculpture -- Reproductions,, 1967 March	box 208	folder 5 to 6

Physical Description: (2 Folders)

Research notes, 1967 February-March	box 208	folder 7
Outlines and research notes, 1967 February-March	box 208	folder 8
<b>Scope and Contents</b>		
(Outlines on "the concept of Romanesque")		
Outlines and research notes, 1967 February-March	box 208	folder 9
<b>Scope and Contents</b>		
(Outlines and notes on the comparison between Romanesque and American sculpture)		
Outlines, research notes, and reproductions, 1967 February-March	box 208	folder 10
<b>Scope and Contents</b>		
(Material chiefly on the altar at Saint-Genis des Fontaines)		
Research notes, reproductions, invitations, and press release, 1967 February-March	box 208	folder 11
Slide list, 1967 February-March	box 208	folder 12
<b>Scope and Contents</b>		
(Organized by geographic location)		
Slide lists, 1967 February-March	box 208	folder 13 to 15
<u>Physical Description:</u> (3 Folders)		
Master slide list, 1967 February - March, 1967 February	box 633	folder 11
Correspondence, 1966-1967	box 208	folder 16
Hiberno-Saxon [art]: experiment with forms -- New York Studio School of Drawing, Painting and Sculpture		
Typescript and notes, 1968 February	box 209	folder 1
Annotated outlines, research notes, and slide lists, 1968 February-March	box 209	folder 2
Insular manuscript art -- Franklin Jasper Walls lectures -- Pierpont Morgan library		
<b>Scope and Contents</b>		
(Materials from these lectures were used as source material for the posthumous publication <i>Language of Forms: Lectures on Insular Manuscript Art</i> . New York: Pierpont Morgan Library, 2005. Schapiro referred to these lectures as "Hiberno-Saxon		

manuscripts," the transcripts and typescripts, however, reflect the changed title used in the publication. All transcripts and typescripts were created in the 1970s through the 1990s. Lecture titles are derived from sound recordings found in Series VII, Subseries VII.2)

Lecture I: frame, field, and figure -- Annotated transcripts and corrected typescripts,, 1968 March 4	box 209	folder 3
<b>Scope and Contents</b>		
(Accompanied by correspondence)		
Lecture II: the carpet page and the giant initial -- Annotated transcript and corrected typescripts,, 1968 March 11	box 209	folder 4
<b>Scope and Contents</b>		
(Accompanied by reproductions)		
Lecture II: the carpet page and the giant initial -- Corrected typescript and research notes,, 1968 March 11	box 209	folder 5
Lecture III: image and ornament -- Annotated transcript and research notes, 1968 March 18, 1968 March	box 209	folder 6
<b>Scope and Contents</b>		
(Accompanied by reproductions)		
Lecture III: image and ornament -- Annotated typescripts and research notes,, 1968 March 18	box 209	folder 7
Lecture III: image and ornament -- Corrected typescript and research notes,, 1968 March 18	box 209	folder 8
Lecture IV: the models and their transformation (i) -- Annotated transcripts and research notes,, 1968 March 20	box 210	folder 1
<b>Scope and Contents</b>		
(Accompanied by reproductions)		
Lecture IV: the models and their transformation (i)-- Annotated and corrected typescripts,, 1968 March 20	box 210	folder 2
Lecture IV: the models and their transformation (i) -- Corrected typescripts and research notes,, 1968 March 20	box 210	folder 3
Lecture V: the models and their transformation (ii) -- Annotated transcripts and research notes,, 1968 March 25	box 210	folder 4

Lecture V: the models and their transformation (ii) -- Annotated typescripts and research notes,, 1968 March 25	box 210	folder 5
<b>Scope and Contents</b>		
(Accompanied by reproductions)		
Lecture VI: the religious and secular grounds of Hiberno-Saxon art -- Annotated transcripts and research notes,, 1968 March 27	box 210	folder 6
Lecture VI: the religious and secular grounds of Hiberno-Saxon art -- Corrected typescripts and research notes,, 1968 March 27	box 211	folder 1
Annotated outlines and notes, 1968 February-March <u>Physical Description:</u> (2 Folders)	box 211	folder 2 to 3
Slide lists, notes, and programs, 1968 February-March <u>Physical Description:</u> (4 Folders)	box 211	folder 4 to 7
Abstract art -- Slade Lectures in the Fine Arts -- Oxford University		
<b>Scope and Contents</b>		
(Lecture titles are derived from sound recordings found in Series VII, Subseries VII.2)		
Lecture I: modern Abstract art: its continuity with preceding realistic art -- Annotated transcripts,, 1968 May 3	box 211	folder 8
Lecture II: Cubism (i) -- Annotated transcripts, 1968 May 8	box 211	folder 9
Lecture III: Cubism (ii) -- Annotated transcripts, 1968 May 15	box 211	folder 10
Lecture IV: Cubism and science -- Annotated transcripts, 1968 May 22	box 211	folder 11
<b>Scope and Contents</b>		
(Accompanied by correspondence)		
Lecture V: Cubism and technology -- Annotated transcripts, 1968 May 22	box 211	folder 12
Lecture VI: Abstract painting: Malevich and Mondrian, annotated transcripts,, 1968 May 24	box 211	folder 13

**Scope and Contents**

(Accompanied by editorial notes seeking to reconstruct portions of the text)

Lecture VII: Abstract painting: Kandinsky -- Annotated transcripts,, 1968 May	box 211	folder 14
Lecture VIII: Abstract painting in America: Pollock, Rothko, and others -- Annotated transcripts,, 1968 May 29	box 212	folder 1
Lecture notes, 1968 Spring, 1968 <u>Physical Description:</u> (2 Folders)	box 212	folder 2 to 3
Research notes, 1968 Spring, 1968 <u>Physical Description:</u> (2 Folders)	box 212	folder 4 to 5
Slide lists and notes, 1968 Spring, 1968 <u>Physical Description:</u> (2 Folders)	box 212	folder 6 to 7
Reproductions, 1968 Spring, 1968 <u>Physical Description:</u> (9 Folders)	box 212	folder 8 to 16
Correspondence, announcements, and brochures, 1968	box 212	folder 17
Reproductions, 1968 Spring, 1968 <u>Physical Description:</u> (4 Folders)	box 213	folder 1 to 4
Editorial notes, 1979 <u>Physical Description:</u> (2 Folders)	box 213	folder 5 to 6

**Scope and Contents**

(Notes relating to the collection of reproduction for potential publication of lecture series in 1979)

Beatus manuscripts of the apocalypse -- New York Studio School of Drawing, Painting and Sculpture -- Annotated transcripts,, 1969 May 2	box 213	folder 7 to 8
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**Scope and Contents**

(Accompanied by editorial notes by Lillian Milgram Schapiro. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Baudelaire between the imaginary and the real -- Queens College (New York, N.Y.)

**Scope and Contents**

Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Annotated transcript, 1969 April 22	box 213	folder 9
Annotated typescript, 1969 April 22	box 213	folder 10
Annotated outlines and notes, 1969 April 22	box 213	folder 11
The present state of art history -- Queens College (New York, N.Y.) -- Annotated outlines, transcript, and notes, 1969 June 5	box 213	folder 12

**Scope and Contents**

(Lecture title is derived from the sound recording found in Series VII, Subseries VII.2)

E.A. (Elias Avery) Lowe memorial -- Institute for Advanced Study (Princeton, N.J.)

**Scope and Contents**

(Material relates to Schapiro's eulogy at the memorial. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Annotated outline, typescripts, notes, and invitations, 1969 October 15	box 213	folder 13
Annotated transcript, 1969 October 15	box 213	folder 14

**Sub-Subseries: III.3.5, 1970s**

Title/Description	Instances	
An experiment in the coherence of forms -- Solomon R. Guggenheim Museum -- Annotated transcript, correspondence, and slides, circa, 1970s	box 213	folder 15
Men with ideas: Alexander, Daedalus, Icarus: legends of the invention of flying -- Carnegie Institute of Technology		
<b>Scope and Contents</b>		
(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
Annotated and corrected transcripts, 1971 January 27	box 213	folder 16
<b>Scope and Contents</b>		
(Accompanied by Schapiro's 1992 editorial notes for potential publication)		
Drafts and notes, 1971 January 27	box 213	folder 17



**Scope and Contents**

(Early drafts of lecture notes from other lectures pertaining to flight)

Research file, 1971 January	box 214	folder 1
Research file, 1971 January	box 214	folder 2
<b>Scope and Contents</b>		
(Includes annotated outline and research notes on "legends of flight")		
Reproductions, 1971 January	box 214	folder 3
Ornament and painting -- New York Studio School of Drawing, Painting and Sculpture		
<b>Scope and Contents</b>		
(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
Annotated transcript, 1971 April 23	box 214	folder 4
<b>Scope and Contents</b>		
(Accompanied by research notes, alternate drafts, and editorial notes regarding reconstruction of text for potential publication by Lillian Milgram Schapiro)		
Annotated transcript, 1978 April 23	box 214	folder 5
<b>Scope and Contents</b>		
(Photocopy of transcript with editorial notes created by Miriam Bunim in 1986)		
Typescript, 1971 April 23	box 214	folder 6
<b>Scope and Contents</b>		
(Typescript created in 1998 following the 1971 annotated transcript. Accompanied by editorial notes by Lillian Milgram Schapiro)		
Slide list and notes, 1971	box 214	folder 7
Reproductions, 1971	box 214	folder 8 to 10
<u>Physical Description:</u> (3 Folders)		
Editorial files, 1980s-1990s	box 214	folder 11 to 13

**Scope and Contents**

(Files contain notes, correspondence, and drafts by Lillian Milgram Schapiro and Robin Sands relating to editing lecture content)

Mondrian's forms and their relation to preceding styles of representation -- Solomon R. Guggenheim Museum

**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Transcripts, 1971 October 9	box 215	folder 1
Annotated transcripts, 1971 October 9	box 215	folder 2
Research notes, 1971 October 9 <u>Physical Description:</u> (5 Folders)	box 215	folder 3 to 7

Institutions for a post-technological society : the Universitas Project -- Museum of Modern Art (New York, N.Y.) -- Notes, correspondence, and press release, 1972 January 8-9, 1972 January

box 215 folder 8

**Scope and Contents**

(Schapiro was a participant in the second working session. Notes are chiefly on Jean Baudrillard who participated in the same session)

Graphic analysis of structure -- University of Virginia

**Scope and Contents**

(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

Annotated transcript, 1972 April 11	box 215	folder 9
<b>Scope and Contents</b> (Accompanied by editorial notes)		

Annotated outline, 1972 April 11	box 215	folder 10
Slide lists, notes, and correspondence, 1971-1972	box 215	folder 11

Alfred Barr eulogy -- Unidentified event -- Annotated outlines and notes,, 1972 April	box 215	folder 12
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**Scope and Contents**

(Lecture given at an awards ceremony honoring Barr)

Columbia speaks out on war! -- Typescript and broadside, 1972 May 18	box 215	folder 13
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Romanesque architectural sculpture -- New College (Sarasota, Fla.) -- Annotated outlines and notes,, 1973 January	box 215	folder 14
<b>Scope and Contents</b>		
(Accompanied by correspondence)		
Science and art -- Yeshiva University -- Annotated outline, 1973 March	box 215	folder 15
An experiment with forms in art -- Columbia University -- Annotated transcript,, 1973 April 2	box 215	folder 16
<b>Scope and Contents</b>		
(Lecture chiefly on Insular art. Accompanied by original outline, research files, clippings, press releases, and correspondence with faculty and students. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
The use of the Old Testament in the art of the middle ages -- Jewish Museum (New York, N.Y.) -- Transcript, notes, and slide list,, 1973 October 22	box 215	folder 17
<b>Scope and Contents</b>		
(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
The south tower of the cathedral of Chartres -- Columbia University. School of Architecture		
<b>Scope and Contents</b>		
(Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
Annotated transcript, 1973 October 3	box 216	folder 1
Annotated pages, 1973 October 3	box 216	folder 2
Drafts, research notes, and slide lists, 1973 October 3	box 216	folder 3
The unity of Picasso's art -- Albright-Knox Art Gallery -- Annotated transcript,, 1973 December 5	box 216	folder 4
<b>Scope and Contents</b>		
(Accompanied by list of illustrations to be used in a film of the lecture produced by Gittelman Film Associates for the Metropolitan Museum of Art Video Collection. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)		
Romanesque sculpture -- Collège de France -- Typescripts, broadsides, and invitations,, 1974 May	box 216	folder 5

**Scope and Contents**

(In French. Lecture was originally given in English.  
Accompanied by research notes, slide lists,  
correspondence, and invitations)

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Museums -- American Assembly -- Arden House (Harriman, N.Y.) -- Annotated outlines, notes, programs, and correspondence,, 1974 November	box 216	folder 6
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**Scope and Contents**

(Lecture was given at the forty-sixth annual  
American Assembly dedicated to art museums in  
America)

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The study of art in the university -- Columbia University -- Annotated outlines, notes, and invitations,, 1975 April 7	box 216	folder 7
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**Scope and Contents**

(Lecture given for the School of General Studies  
alumni)

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Structuralism and art -- Columbia University -- Annotated outline, notes, and correspondence,, 1976 December	box 216	folder 8
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**Scope and Contents**

(Guest lecture at an anthropology colloquium  
taught by Paula G. Rubel)

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Cézanne and the philosophers -- Museum of Modern Art  
(New York, N.Y.)

**Scope and Contents**

(Sound recordings of this lecture can be found in  
Series VII, Subseries VII.2)

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Annotated transcripts, 1977 October 11 <u>Physical Description:</u> (2 Folders)	box 216	folder 9 to 10
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Research notes, 1977 October	box 216	folder 11
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**Scope and Contents**

(Notes are chiefly from the 1950s and includes a  
summary and critique of Fritz Novotny)

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Research notes, 1977 October	box 216	folder 12
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Research files, 1977 October <u>Physical Description:</u> (2 Folders)	box 216	folder 13 to 14
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Editorial notes, 1990s	box 216	folder 15
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**Scope and Contents**

(Notes created by Lillian Milgram Schapiro)

An experiment with the coherence of forms -- Wellesley College -- Slide lists and outlines,, 1979 April	box 217	folder 1
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Hiberno-Saxon art: experiment with forms -- Solomon R. Guggenheim Museum -- Transcript, 1979 June --, 1979 June	box 217	folder 2
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**Scope and Contents**

(Accompanied by correspondence with Barbara Rose regarding images to use for the lecture)

On logic and method in art history: from classification to explanation -- New School for Social Research (New York, N.Y.) -- Transcript, 1979 November 17 --, 1979 November 17	box 217	folder 3
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**Scope and Contents**

(Lecture given at the "Conference on methods in philosophy and the sciences." Accompanied by essay and reprints of Wayne Dynes' writings on Meyer Schapiro and programs. Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

**Sub-Subseries: III.3.6, 1980s**

Title/Description	Instances	
Art studies as an inherently interdisciplinary field -- Barnard College-- Annotated outlines and notes,, 1980s	box 217	folder 4
The unity of Picasso's art -- Columbia University		
<b>Scope and Contents</b>		
(Sound recordings of these lectures can be found in Series VII, Subseries VII.2)		
Lecture I -- Uncorrected transcript, 1980 April	box 217	folder 5
<b>Scope and Contents</b>		
(Accompanied by research notes)		
Lecture II -- Annotated transcript, 1980 April	box 217	folder 6
Editorial notes, 1980s	box 217	folder 7

**Scope and Contents**

(Accompanied by clippings and research notes chiefly on Picasso's *Guernica*)

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Editorial notes and programs, 1980s	box 217	folder 8
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**Scope and Contents**

(Notes created by Lillian Milgram Schapiro attempting to reconstruct portions of similar lectures given at Brandeis University and the Albright-Knox Art Gallery for potential publication)

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On the life and work of Arthur Kingsley Porter --  
Harvard University

**Scope and Contents**

(Lecture given at the "Arthur Kingsley Porter centenary symposium on the theme of abstract and rationality in Romanesque art." Sound recordings of this lecture can be found in Series VII, Subseries VII.2)

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Transcripts, 1983 April 10	box 217	folder 9
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**Scope and Contents**

(Accompanied by notes and programs)

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Outlines and correspondence, 1982-1983	box 217	folder 10
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**Subseries: III.4: Committees, memberships, and professional affiliations, 1972-1990****Scope and Contents**

Subseries: III.4 documents Schapiro's professional role as a member in committees and professional affiliations. The subseries is further arranged by area of professional affiliation as follows: Sub-Subseries: III.4.1: Committees, 1972-1978, Sub-Subseries: III.4.2: Memberships, 1969-1989, Sub-Subseries: III.4.3: Professional affiliations, 1989-1990.

**Title/Description****Instances****Sub-Subseries: III.4.1: Committees, 1972-1978****Title/Description****Instances**

The committee to endow a chair in honor of Meyer Schapiro at Columbia University

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Correspondence, 1972-1978	box 218	folder 1
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For Meyer Schapiro : pamphlet, 1974	box 218	folder 2
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**Scope and Contents**

(Pamphlet to promote the limited edition portfolio of prints by twelve artists used to raise funds for the endowment)

Reception program and guest list, 1978	box 218	folder 3
Press releases and FAQs, 1972-1978	box 218	folder 4
Articles and clippings, 1972-1978	box 218	folder 5

**Sub-Subseries: III.4.2: Memberships, 1969-1989**

Title/Description	Instances	
American Artists' Congress -- Membership card, 1939-1940	box 218	folder 6
Board of trustees -- New York Studio School of Drawing, Painting and Sculpture -- Agenda,, 1969	box 218	folder 7
American Philosophical Society -- Correspondence and certificate,, 1969	box 218	folder 8
National Institute of Arts and Letters (U.S.) -- Programs and clippings,, 1976	box 218	folder 9
Fundació Antoni Tàpies -- Correspondence, 1989	box 218	folder 10

**Scope and Contents**

(Meyer Schapiro served as an Honorary Member of the organization)

**Sub-Subseries: III.4.3: Professional affiliations, 1989-1990**

Title/Description	Instances	
American Academy of Arts and Sciences -- Certificate, 1952	box 633	folder 5
<b>Scope and Contents</b>		
(Meyer Schapiro served as a fellow for the organization)		
Mediaeval Academy of America -- Correspondence and bylaws, 1970	box 218	folder 11
Fondazione Schlesinger -- Correspondence and brochure, 1989	box 218	folder 12
<b>Scope and Contents</b>		
(Meyer Schapiro served as an Honorary President for the organization)		
British Academy -- Correspondence, certificate, and directory,, 1990	box 218	folder 13

**Scope and Contents**

(Meyer Schapiro served a Corresponding Fellow for the organization)

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**Series IV: Writings****Scope and Contents**

This series houses all of Schapiro's writings, from published articles, books, and reviews, to unpublished manuscripts, essays, and translations. For writings that were published during Schapiro's lifetime, the 1995 publication *Meyer Schapiro: the bibliography* compiled by Lillian Milgram Schapiro was used throughout this series for consistency and to source where articles and reviews first appeared. Information relating to all material published posthumously and that post-dates the 1995 bibliography were retrieved from the archival material itself.

**Subseries: IV.1: Administrative records, 1960s-2003****Scope and Contents**

Files in this subseries contain records that aided in the administrative management of Schapiro's writings. The bulk of this material comprises lists of published and unpublished writings.

<b>Title/Description</b>	<b>Instances</b>	
Bibliographies, 1960s	box 219	folder 1
Unpublished writings -- Lists, 1970s	box 219	folder 2
Published writings -- Lists and notes, 1970s-1980s	box 219	folder 3
Published writings -- Correspondence and notes, 1979	box 219	folder 4
Bibliographies, 1980s	box 219	folder 5
Literary executorships -- Notes, 1983-1990s	box 219	folder 6
Published books -- List, 1985	box 219	folder 7
Unpublished books --List, 1985	box 219	folder 8
Literary executorships -- Drafts, notes, and correspondence, 1980s	box 219	folder 9
Unpublished writings -- Notes, 1980s-1990s	box 219	folder 10
Unpublished writings -- List, 1990 <u>Physical Description:</u> (2 Folders)	box 657	folder 1 to 2
Unpublished writings-- Lists, 1990s <u>Physical Description:</u> (2 Folders)	box 657	folder 3 to 4



**Scope and Contents**

(Compiled by Lillian Milgram Schapiro)

Works released after published bibliography -- List, circa, box 657 folder 5  
2003

**Subseries: IV.2: Articles, 1929-1994****Scope and Contents**

Schapiro began publishing articles focused on art and architecture as early as 1929, the year he completed his doctoral dissertation. By 1931, the journal *Art Bulletin* published parts of his dissertation "The Romanesque Sculpture of Moissac." Since those early years, Schapiro continually published articles in newspapers, journals, and other serials throughout his life. This subseries contains only those articles that have been published, for unpublished works, consult Subseries: IV.3: Essays, Subseries: IV.4: Manuscripts, and Subseries: IV.8: Translations and Poetry in this series. For publications, consult Subseries: IV.5: Publications.

**Scope and Contents**

All bibliographic information in this subseries was retrieved from Lillian Milgram Schapiro's 1995 publication *Meyer Schapiro: the bibliography* published by George Braziller Inc. Bibliographic information is provided for an article's original publication, consult the published bibliography for information on reprinted versions.

**Scope and Contents**

To facilitate the discovery of records, this subseries is arranged chronologically by decade as follows: Sub-Subseries: IV.2.1: 1929-1930s, Sub-Subseries: IV.2.2: 1940s, Sub-Subseries: IV.2.3: 1950s, Sub-Subseries: IV.2.4: 1960s, Sub-Subseries: IV.2.5: 1970s, Sub-Subseries: IV.2.6: 1980s.

Title/Description	Instances	
<b>Sub-Subseries: IV.2.1, 1929-1930s</b>		
<b>Title/Description</b>	<b>Instances</b>	
"The south transept portal of Saint-Sernin in Toulouse" -- Draft typescript and notes, 1929 --, 1929	box 220	folder 1
<b>Scope and Contents</b>		
(In <i>Parnassus</i> 1, no. 3 (1929): 22-23)		
"Art" -- Typescript and notes, circa 1930s --, 1930s	box 220	folder 2
<b>Scope and Contents</b>		
(In <i>Encyclopedia of the Social Sciences</i> . New York: Macmillan)		
"The Romanesque sculpture of Moissac" --		

**Scope and Contents**

(Revisions of doctoral dissertation. In *Art Bulletin* 13, no. 3 (September 1931): 249-352, and no. 4 (December 1931): 464-531)

Typescripts and notes, 1931	box 220	folder 3
Typescripts, 1931	box 220	folder 4
<b>Scope and Contents</b>		
(Typescripts chiefly on Moissac porch reliefs. Correspond to pages 178-222 of dissertation)		
Illustration lists, 1931	box 220	folder 5
Annotated typescript, 1931	box 220	folder 6
<b>Scope and Contents</b>		
(Typescript paginated 1-109)		
Annotated typescript, 1931	box 220	folder 7
<b>Scope and Contents</b>		
(Typescript paginated 110-221)		
"Engels on Goethe" -- Annotated typescript, 1932	box 220	folder 8
<b>Scope and Contents</b>		
(In <i>New Masses</i> , September 1932 13-14)		
"Matisse and Impressionism -- Annotated typescript, 1932 --, 1932	box 220	folder 9
<b>Scope and Contents</b>		
(In <i>Androcles</i> (Columbia College, New York) 1, no. 1 (February 1932): 21-36. Accompanied by annotated photocopy of article. Typescript was created in 1992)		
"Architects and the crisis: an open letter to the architects, draughtsman, and technicians of America" -- Editorial notes and clippings,, 1932	box 220	folder 10
<b>Scope and Contents</b>		
(Published in a pamphlet created by the Architects' Committee of League of Professional Groups for Foster and Ford)		
"Pottery" -- Annotated typescript, correspondence, and research notes,, 1934	box 220	folder 11

**Scope and Contents**

(In *Encyclopedia of the Social Science* 12: 280-283.  
New York: Macmillan: 1934)

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"Taste" -- Annotated typescript, correspondence, and research notes,, 1934	box 220	folder 12 to 13
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Physical Description: (2 Folders)

**Scope and Contents**

(In *Encyclopedia of the Social Sciences*, 14: 523-525. New York: Macmillan, 1934)

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"New documents on St.-Gilles" -- Annotated typescript, correspondence, research notes, and annotated reprints, 1935	box 220	folder 14
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**Scope and Contents**

(In *Art Bulletin* 17, no. 4 (December 1935): 414-431)

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"Race, nationality and art"

**Scope and Contents**

(In *Art Front* 2 (March 1936): 10-12)

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Typescript and notes, 1936	box 658	folder 1
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Typescript and clipping, 1936	box 658	folder 2
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**Scope and Contents**

(Photocopy of typescript prepared in 1998)

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Research notes, 1936	box 658	folder 3 to 5
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Physical Description: (3 Folders)

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Correspondence, 1936	box 658	folder 6
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Publication, 1936	box 658	folder 7
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"Social bases of art"

**Scope and Contents**

(In American Artists Congress, New York, *Proceedings*, no. 1 (1936): 31-37)

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Typescript and research notes, 1936	box 658	folder 8
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Proof and clipping, 1936	box 658	folder 9
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"The public use of art" -- Annotated clipping and editorial note, 1936	box 221	folder 1
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**Scope and Contents**(In *Art Front* 2 (November 1936): 4-6)

"Further documents on St.-Gilles" -- Typescript, annotated reprint, research notes, and correspondence,, 1937	box 221	folder 2
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**Scope and Contents**(In *Art Bulletin* 19, no. 1 (March 1937): 111-112)

"From Mozarabic to Romanesque in Silos "		
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**Scope and Contents**(In *Art Bulletin* 21 no. 4 (December 1939): 313-374)

Annotated typescript, 1939	box 221	folder 3
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Footnotes and corrections, 1939	box 221	folder 4
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Proofs and annotated reprints, 1939	box 221	folder 5
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Correspondence, 1939-1940	box 221	folder 6
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**Scope and Contents**

(Correspondence chiefly with the Toledo Museum of Art)

"The sculpture of Souillac" -- Annotated typescript, correspondence, and research notes, 1939	box 221	folder 7
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**Scope and Contents**(In *Mediaeval Studies in Memory of A. Kingsley Porter*, ed. W. R. W. Koehler, 359-387. Cambridge: Harvard University Press, 1939)**Sub-Subseries: IV.2.2, 1940s****Title/Description****Instances**

"The Carolingian copy of the calendar of 354" --		
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**Scope and Contents**(In *Art Bulletin* 22, no. 4 (December 1940): 270-272)

Annotated typescript, correspondence, and annotated reprint, 1940	box 221	folder 8
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Annotated proof and research notes, 1940	box 221	folder 9
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"Courbet and popular imagery: an essay on realism and naiveté" --		
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**Scope and Contents**

(In *Journal of the Warburg and Courtauld Institutes* 4, no. 3-4 (1940-1941): 164-191)

Annotated typescript, 1940	box 221	folder 10
Annotated outlines and notes, 1940	box 221	folder 11
"A note on the inscription of the cathedral of Santiago de Compostela" -- Annotated typescript and research notes,, 1942	box 221	folder 12

**Scope and Contents**

(In *Speculum* 17, no. 2 (April 1942): 261-264)

"Cain's jaw-bone that did the first murder" -- Annotated typescript, correspondence, research notes, and annotated reprint,, 1942	box 222	folder 1
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**Scope and Contents**

(In *Art Bulletin* 24, no. 3 (September 1942): 205-212)

"The image of the disappearing Christ, the ascension in English art around the year 1000" -- Typescript, correspondence, research notes, and annotated reprint,, 1943	box 222	folder 2
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**Scope and Contents**

(In *Gazette des Beaux-Arts* 23 (March 1943): 135-152)

"The angel with the ram in Abraham's Sacrifice: a parallel in Western and Islamic art"		
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**Scope and Contents**

(In *Ars Islamica* 10, no. 1-2 (1943): 134-147)

Annotated typescript, research notes, correspondence and reprints,, 1943	box 659	folder 1
Correspondence and reprints, 1943	box 659	folder 2

"The religious meaning of the Ruthwell Cross"

**Scope and Contents**

(In *Art Bulletin* 24, no. 4 (December 1944): 242-245)

Annotated typescripts, research notes, revisions, and annotated reprint,, 1944-1963	box 659	folder 3
Research notes, 1940s-1960s	box 659	folder 4 to 6

Physical Description: (3 Folders)

Correspondence, 1944-1963	box 659	folder 7
"The myth of Oedipus" -- Annotated typescripts, 1944	box 222	folder 3
<b>Scope and Contents</b>		
(In <i>The Myth of Oedipus with Six Original Etchings</i> by Kurt Seligmann, 9-18. New York: Durlacher Bros.-R. Kirk Askew, Jr., 1944)		
"A note on Max Weber's politics" -- Annotated typescript and research notes,, 1945	box 222	folder 4
<b>Scope and Contents</b>		
(In <i>Politics</i> 2, no. 2 (February 1945): 44-48)		
"'Muscipula Diaboli,' the symbolism of the Mérode altarpiece"		
<b>Scope and Contents</b>		
(In <i>Art Bulletin</i> 27, no. 3 (September 1945): 182-187)		
Annotated typescript, correspondence, proofs, research notes, and annotated clippings,, 1945	box 222	folder 5
Annotated typescript, 1945	box 222	folder 6
Research notes and correspondence, 1945	box 222	folder 7
"On a painting of Van Gogh: crows in the wheat field" -- Annotated typescript, correspondence, and annotated reprints,, 1946	box 222	folder 8
<b>Scope and Contents</b>		
(In <i>View</i> , Fall 1946 8-14)		
"A note on 'The Open City': some comments on Farrel's review" -- Annotated typescript, correspondence, research notes, and clippings,, 1946	box 222	folder 9
<b>Scope and Contents</b>		
(In <i>New Internationalist</i> 12 no. 10 (December 1946): 311-313)		
"On the aesthetic attitude in Romanesque art" -- Annotated typescript, correspondence, and research notes,, 1947-1948	box 222	folder 10

**Scope and Contents**

(In *Art and Thought: Essays in Honour of A.K. Coomaraswamy*, 130-150. London: Luzac and Co., 1947)

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"A <i>Life</i> Roundtable on modern art" -- Transcripts, correspondence, and research notes,, 1948	box 223	folder 1
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**Scope and Contents**

(In *Life*, October 11, 1948 58-59)

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"Fromentin as a critic" -- Research notes and corrections, 1949-1963	box 223	folder 2
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**Scope and Contents**

(In *Partisan Review* 16, no. 1 (January 1949): 25-51)

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"The place of the Joshua Roll in Byzantine history" -- Annotated reprint, research notes, and correspondence,, 1946-1949	box 223	folder 3
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**Scope and Contents**

(In *Gazette des Beaux-Arts* 35 (March 1949): 161-176). Originally a paper presented at the Premier Congrès International Byzantino-Slave et Oriental, New York, April 28, 1946)

### Sub-Subseries: IV.2.3, 1950s

Title/Description	Instances	
"Essay in Symposium, Religion and the Intellectuals" -- Typescript, proof, clipping,, 1950	box 223	folder 4
<b>Scope and Contents</b> (In <i>Partisan Review</i> 17, no. 4 (April 1950): 331-339)		
"The Joseph scenes on the Maximianus Throne in Ravenna" -- Annotated typescript, correspondence, research notes, and annotated clipping,, 1950-1952	box 223	folder 5
<b>Scope and Contents</b> (In <i>Gazette de Beaux-Arts</i> 40 (July 1952): 27-38)		
"Rebellion in art: [The Armory Show]" <b>Scope and Contents</b> (In <i>America in Crisis</i> , ed. Daniel Aaron, 202-242. New York: Alfred A. Knopf, 1952)		
Typescript, 1952		

	box 223	folder 6
Research notes and correspondence, 1951-1952	box 223	folder 7
<i>Illuminated Manuscripts (11th century through the 16th Century) from the Bibliothèque of Their Highnesses the Dukes d'Arenberg</i> -- Research notes and correspondence, 1952-1959	box 223	folder 8
<b>Scope and Contents</b>		
(Published by Jacques Seligmann and Co. Schapiro provided research for this publication but was never cited as an author)		
"Style" -- Reprints, correspondence, and research notes, 1946-1953	box 223	folder 9
<b>Scope and Contents</b>		
(In <i>Anthropology Today</i> , ed. Alfred Kroeber, 287-312. Chicago: University of Chicago Press, 1953. Originally a paper presented at the Wenner-Gren Foundation, International Symposium in Anthropology, New York, June 9-20, 1952)		
"Two Romanesque drawings in Auxerre and some iconographic problems -- Annotated typescript, research notes, reproductions list, and annotated clipping,, 1954	box 223	folder 10
<b>Scope and Contents</b>		
(In <i>Studies in Art and Literature for Belle da Costa Greene</i> , ed. Dorothy Miner, 331-349. Princeton, NJ: Princeton University Press, 1954)		
"The younger American painters of today" -- Proof, 1955	box 223	folder 11
<b>Scope and Contents</b>		
(In <i>The Listener</i> , January 26, 1956 146-147. Accompanied by reminiscences and clippings from 1999 by Lillian Milgram Schapiro about Meyer Schapiro's visit to the United Kingdom in 1956`)		
"Leonardo and Freud: an art-historical study"		
<b>Scope and Contents</b>		
(In <i>Journal of the History of Ideas</i> 17, no. 2 (April 1956): 147-178)		
Annotated typescript, 1956	box 224	folder 1
Correspondence, 1955-1975	box 224	folder 2
Correspondence, 1956-1986	box 224	folder 3
Research notes, 1956	box 224	folder 4



Proofs, drafts, and research notes, 1956	box 224	folder 5
Offprints, corrections, and reprints, 1956-1968	box 224	folder 6
Research file, 1950s	box 224	folder 7
Commentaries, 1973-1986	box 224	folder 8
Introduction to <i>Illustrations for the Bible by March Chagall</i> . New York: Harcourt, Brace and Co., 1956		
Annotated typescripts, 1956	box 224	folder 9
Research notes and correspondence, 1956	box 224	folder 10
"On an Italian painting of the flagellation of Christ in the Frick Collection"		
<b>Scope and Contents</b>		
(In <i>Scritti di Storia dell'Arte in Onore di Lionello Venturi</i> ed. M. Salmi, 1: 29-53. Rome: De Luca, 1956)		
Annotated typescript, correspondence, corrections, and annotated reprint,, 1956	box 224	folder 11
Research notes, correspondence, and reproductions, 1956-1959	box 224	folder 12
"The liberating quality of avant-garde art" -- Annotated typescript, correspondence, and program,, 1956-1957		
<b>Scope and Contents</b>		
(In <i>Art News</i> 56, no. 4 (Summer 1957): 36-42. Originally presented at the American Federation of Arts Convention, Houston, April 1957)		
Introduction to <i>Arshile Gorky</i> -- Research notes,, 1957	box 225	folder 2
<b>Scope and Contents</b>		
(In <i>Arshile Gorky</i> , by Ethel Schwahacher. New York: Macmillan for the Whitney Museum of American Art, 1957)		
"Notes on Castelseprio"		
<b>Scope and Contents</b>		
(In <i>Art Bulletin</i> 39, no. 4 (December 1957): 295-239		
Annotated typescripts, galleys, correspondence, research notes, and annoyed reprints,, 1957	box 225	folder 3
Research notes, 1957	box 225	folder 4 to 5
<u>Physical Description</u> : (2 Folders)		
Research file, 1957		

	box 225	folder 6
Reproductions, 1957	box 225	folder 7
"Simultaneous contract in painting" -- Annotated clipping, 1957	box 225	folder 8
<b>Scope and Contents</b>		
(In <i>Problèmes de la couleur</i> , ed. Ignace Meyerson, 248-253. Paris: Sevpen, 1957. In French)		
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"New light on Seurat"		
<b>Scope and Contents</b>		
(In <i>Art News</i> 57, no. 2 (April 1958): 22-24, 44-45, 52)		
<hr/>		
Galley proofs and research notes, 1958	box 225	folder 9
Typescript, correspondence, and clippings, 1958-1974	box 225	folder 10
<b>Scope and Contents</b>		
(Typescript in French)		
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Clippings, 1958	box 225	folder 11
<hr/>		
"The decoration of the Leningrad Manuscript of Bede"		
<b>Scope and Contents</b>		
(In <i>Scriptorium</i> 12, no. 2 (1958): 191-207)		
<hr/>		
Annotated typescript and annotated reprints, 1958	box 225	folder 12
Research notes, correspondence, and proofs, 1958-1959	box 225	folder 13
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<i>Proceedings of the Congrès International Extraordinaire des Critiques d'art</i> --Typescripts, drafts, research notes, correspondence, and pamphlets,, 1959	box 225	folder 14
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"A note on the Mérode Altarpiece" -- Annotated clipping, 1959	box 225	folder 16
<b>Scope and Contents</b>		
(In <i>Art Bulletin</i> 41, no. 4 (December 1959): 327-328)		
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"A note on the wall strips of Saxon churches"		
<b>Scope and Contents</b>		
(In <i>Journal of the Society of Architectural Historians</i> 18, no. 4 (December 1959): 123-125)		
<hr/>		
Proof, research notes, and correspondence, 1959	box 225	folder 17

Reproductions, 1959	box 633	folder 7
Published articles -- Periodicals, journals, and clippings, 1950s <u>Physical Description:</u> (11 Folders)	box 226	folder 1 to 11
Published articles -- Periodicals, journals, and clippings, 1950s <u>Physical Description:</u> (9 Folders)	box 227	folder 1 to 9

### Sub-Subseries: IV.2.4, 1960s

Title/Description	Instances	
"An illuminated English Psalter of the early thirteenth century" <b>Scope and Contents</b> <i>(In</i> Journal of the Warburg and CourtauldInstitutes 23, no. 3-4 (1960): 179-189)		
Annotated typescripts, annotated reprint, and research notes, 1960	box 228	folder 1
Proofs, research notes, correspondence, and reproductions, 1957-1960	box 228	folder 2
"On the humanity of abstract painting" -- Typescript, 1960 <b>Scope and Contents</b> <i>(In</i> Proceedings of the American Academy of Arts and Letters,no. 10 (1960): 316-323)	box 228	folder 3
"Preface" -- Annotated typescript, correspondence, and research notes,, 1959-1960 <b>Scope and Contents</b> <i>(In</i> Israel, Ancient Mosaics.New York: New York Graphic Society, 1960 5-13)	box 228	folder 4
"Mr. Berenson's Values" <b>Scope and Contents</b> <i>(In</i> Encounter16, no. 1 (January 1961): 57-65)		
Annotated typescripts, proofs, and corrections, 1961	box 228	folder 5
Research notes, proofs, and correspondence, 1960-1961	box 228	folder 6
Research notes and correspondence, 1961	box 228	folder 7

Forward to <i>Forrest Bess</i> -- Annotated typescript, research notes, catalogs, correspondence, and clippings,, 1962-1988	box 228	folder 8
<b>Scope and Contents</b>		
(Published in an exhibition catalog for the Betty Parsons Gallery, New York, January 8-27, 1962)		
"Jan Müller, XXXI Biennale, Venezia, 1962" -- Annotated typescripts,, 1962	box 228	folder 9
<b>Scope and Contents</b>		
(In <i>2 Pittori, 2 Scultori, Stati Uniti d'America</i> , exhibition catalog for the Venice Biennale published by the International Council of the Museum of Modern Art, New York)		
"Cézanne as watercolorist" -- Annotated typescript, 1963 -- Published as an introduction to the M. Knoedler and Co., New York, exhibition catalog <i>Cézanne's Watercolors</i> , 1963	box 228	folder 10
"On Alexander Calder" -- Annotated typescript, 1963 --, 1963	box 228	folder 11
<b>Scope and Contents</b>		
(In <i>MacDowell Colony Report for 1963</i> , 11-12. Peterborough, NH, and New York, 1964. Accompanied by French translation)		
"The bowman and the bird on the Ruthwell Cross and other works: the interpretation of secular themes in early Mediaeval religious art" -- Annotated reprints,, 1963	box 228	folder 12
<b>Scope and Contents</b>		
(In <i>Art Bulletin</i> 45, no. 4 (December 1963): 351-355)		
"A relief in Rodez and the beginnings of Romanesque sculpture in southern France"		
<b>Scope and Contents</b>		
(In <i>Studies in Western art: acts of the Twentieth International Congress of the History of Art</i> , ed. Millard Meiss et al., 1: 40-66. Princeton, NJ: Princeton University Press, 1963. Originally a paper presented at the Twentieth International Congress of the History of Art, September 1961)		
Outlines and research notes, 1961-1963	box 228	folder 13
Research notes, 1961-1963	box 228	folder 14

Drafts and research notes, 1961-1963 <u>Physical Description:</u> (2 Folders)	box 228	folder 15 to 16
"Kurt Seligmann-the early years" -- Annotated typescript, research notes, gallery invitations, and exhibition calendar,, 1964 <b>Scope and Contents</b>  (Foreword to a D'Arcy Galleries, New York, exhibition catalog, January 27-February 15, 1964)	box 228	folder 17
"On the relation of patron and artist: comments on a proposed model for the sciences" -- Annotated typescript, research notes, and reprints,, 1964 <b>Scope and Contents</b>  (In <i>American Journal of Sociology</i> 70, no. 3 (November 1964): 363-369)	box 228	folder 18
"Diderot on the artist and society" -- Typescript, research notes, and corrections,, 1964 <b>Scope and Contents</b>  (Preface to <i>Society and the Freedom of the Creative Man in Diderot's Thought</i> ,by Joseph I. Waldauer, 5-11. Geneva and Paris: Droz, 1964)	box 229	folder 1
"Jews in Russia" Draft, research notes, and clippings, 1965 <b>Scope and Contents</b>  (Letter to the <i>New york times</i> editor signed with Saul Bellow, Richard Hofstadter, and Eugene Rabinovitch)	box 229	folder 2
"On the role of art in contemporary society" -- Typescript and research notes,, 1966 <b>Scope and Contents</b>  (In <i>Proceedings of the International Symposium on Fine Arts in the East and West</i> ,80-87. Tokyo: Compiled by the Japanese National Commission for UNESCO, 1966. Originally a paper presented at the International Symposium on Fine Arts in the East and West, Tokyo, 1966 April 4)	box 229	folder 3
"On perfection, coherence, and unity of form and content" <b>Scope and Contents</b>  (In <i>Art and Philosophy: a symposium</i> ed. Sidney Hook, 3-15. New York: New York University		

Press, 1966. Originally a paper presented at the Philosophy of Art Symposium of the Institute of Philosophy, New York, 1964)

Typescripts and research notes, 1964-1966	box 229	folder 4
Drafts and research notes, 1964-1966	box 229	folder 5
"An Irish-Latin text on the angel with the ram in Abraham's sacrifice" -- Annotated typescripts, correspondence, research notes, reproductions, and annotated offprints,, 1967	box 229	folder 6
<p><b>Scope and Contents</b></p> <p>(In <i>Essays in the History of Art Presented to Rudolf Wittkower</i> 7-19. New York: Phaidon, 1967)</p>		
"Sima" -- Annotated clipping, 1968	box 229	folder 7
<p><b>Scope and Contents</b></p> <p>(Preface to the Musée National d'Art Moderne, Paris exhibition catalog, November 7-December 23, 1968)</p>		
"The apples of Cézanne: an essay on the meaning of still-life"		
<p><b>Scope and Contents</b></p> <p>(In <i>Art News Annual</i> 34 (1968): 35-53)</p>		
Annotated typescript, correspondence, corrections, and research notes, ,, 1968	box 229	folder 8
Annotated typescript, correspondence, and research notes, 1968	box 229	folder 9
Annotated typescript, 1968	box 229	folder 10
<p><b>Scope and Contents</b></p> <p>(In French)</p>		
"The still life as a personal object - a note on Heidegger and Van Gogh"		
<p><b>Scope and Contents</b></p> <p>(In <i>The Reach of Mind: Essays in Memory of Kurt Goldstein</i>, ed. Marianne L. Simmel, 203-209. New York: Springer, 1968)</p>		
Annotated typescripts and research notes, 1968	box 229	folder 11
Annotated proofs and lists, 1968	box 229	folder 12
Reviews, 1968	box 229	folder 13

"On some problems in the semiotics of visual art: field and vehicle in image-signs" -- Annotated typescripts, correspondence, and corrected offprints,, 1966-1969	box 229	folder 14
<b>Scope and Contents</b>		
(In <i>Semiotica</i> 1, no. 3 (1969): 223-242. Originally presented as a paper at the Second International Colloquium on Semiotics, Kazimierz, Poland, September 1966)		
"Religious imagination and the artist" -- Annotated clipping and corrections,, 1965-1969	box 229	folder 15
<b>Scope and Contents</b>		
(In <i>ARC Directions</i> ,no. 7 (Fall 1969): 1-4. Original paper presented at the annual meeting of the Society for Arts, Religion and Contemporary Culture, Museum of Modern Art, New York, February 5, 1965)		
"Minor White" Annotated typescript and notes, 1969	box 229	folder 16
<b>Scope and Contents</b>		
(Postface to <i>Mirrors, Messages, Manifestations</i> ,by Minor White. New York: An Aperture Monograph, 1969)		
Published articles-- Periodicals, journals, and clippings, 1960s	box 230	folder 1 to 9
<u>Physical Description:</u> (9 Folders)		
Published articles -- Periodicals, journals and clippings, 1960s	box 231	folder 1 to 10
<u>Physical Description:</u> (10 Folders)		
<b>Sub-Subseries: IV.2.5, 1970s</b>		
<b>Title/Description</b>	<b>Instances</b>	
"The miniatures of the Florence Diatessaron (Laurentian Ms. Or. 81): their place in late Medieval art and supposed connection with early Christian and Insular art"		
<b>Scope and Contents</b>		
(In <i>Art Bulletin</i> 50, no. 4 (December 1973): 494-531. Article included results from a Columbia University seminar held Spring 1969)		
Annotated typescripts, 1969-1973	box 232	folder 1
Footnotes, 1969-1973	box 232	folder 2
Proofs and research notes, 1969-1973		

	box 232	folder 3
Research notes, 1969-1973	box 232	folder 4
Research notes, 1969-1973	box 232	folder 5
Student reports, 1969	box 232	folder 6
Reproductions, 1973	box 232	folder 7
"Picasso's woman with a fan: on the transformation and self-transformation" -- Annotated typescript, correspondence, proofs, and research notes,, 1976	box 232	folder 8

**Scope and Contents**

(In *Essays in Archaeology and the Humanities: in Memoriam Otto J. Brendel*, 249-254. Mainz: Verlag Phillipp von Zabern, 1976)

Schapiro, Meyer [Comments on James T. Farrell's achievements], [S. Londonderry, Vermont], 1978 August 9

Physical Description: 1 t.ms.

**General**

Cataloged.

**Scope and Contents**

Commendation on James T. Farrell in reply to the request of the University of Chicago Alumni Association in considering him for their Professional Achievement Award.

Published articles -- Periodicals, journals and clippings, 1970s

box 233

folder 1 to 5

Physical Description: (5 Folders)

**Sub-Subseries: IV.2.6, 1980s**

Title/Description	Instances	
Published articles -- Periodicals, journals and clippings, 1980s	box 234	folder 1 to 4
<u>Physical Description</u> : (4 Folders)		

**Subseries: IV.3: Essays, 1930s-1990s****Scope and Contents**

Writings in this subseries constitute work that has never been published. These individual essays were originally housed with material found in Series V: Research files, Subseries: V.5: Research notes. What differentiated these texts from Schapiro's unorganized research notes is that he provided these essays with a clear title heading, allowing them to be well defined individual texts. Given their subject and title specificity, they have been organized chronologically in this subseries to facilitate their discovery.



These essays are either in the format of prose or are prepared as outlines. Consult Series V: Research files, Subseries: V.5: Research notes for related material and on the arrangement of those records.

<b>Title/Description</b>	<b>Instances</b>	
"What is an artist? -- Typescript, circa, 1930s	box 235	folder 1
"di Chirico and Futurism" -- Annotated typescript, circa, 1930s	box 235	folder 2
"The function of art" -- Typescript, circa, 1930s	box 235	folder 3
"Essay for Hook's journal" -- Typescript, circa, 1930s	box 235	folder 4
"Historicism and taste" -- Annotated typescript, circa, 1930s	box 235	folder 5
"Art and social change" -- Typescript, circa, 1930s	box 235	folder 6
"Is romantic movement an expression of bourgeois society vs. feudal classes?" -- Typescript, circa, 1930s	box 235	folder 7
"Kallen paper : on completeness, perfection and unity: an operational analysis" -- Typescript, circa, 1930s	box 235	folder 8
"American conception of aristocracy" -- Annotated typescript, circa, 1930s	box 235	folder 9
"Propaganda and truth" -- Annotated typescript and research notes, circa, 1930s	box 235	folder 10
"Balzac, Colonel Chabert" -- Annotated typescript and research notes, circa, 1930s	box 235	folder 11
"The extrapolation of unity in aesthetics" -- Typescript, circa, 1930s	box 235	folder 12
"What is the new and revolutionary element in the work of these three artists?" -- Annotated typescript and research notes,, 1930s	box 235	folder 13
<b>Scope and Contents</b>		
(The three artists referred to are: Courbet, Manet, and Matisse)		
"Naturalism" -- Annotated typescript and research notes, circa, 1930s	box 235	folder 14
"On liberal bourgeois art criticism" -- Typescript, circa, 1930s	box 235	folder 15
"Modern artist's relation to real world" -- Typescript, circa, 1930s	box 235	folder 16
"Impressionistic conception of architecture"-- Typescript, circa, 1930s	box 235	folder 17

**Scope and Contents**

(Title supplied by Lillian Milgram Schapiro)

"Style or character of the modern building" -- Typescript, circa, 1930s	box 235	folder 18
<b>Scope and Contents</b>		
(Title supplied by Lillian Milgram Schapiro)		
"Cubism as geometric impressionism" -- Typescript, circa, 1930s	box 235	folder 19
<b>Scope and Contents</b>		
(Title supplied by Lillian Milgram Schapiro)		
"The artist in industrial society" -- Typescript, circa, 1930s	box 235	folder 20
<b>Scope and Contents</b>		
(Title supplied by Lillian Milgram Schapiro)		
"Judgment of value in works of art" -- Typescript, circa, 1930s	box 235	folder 21
"On the causes of provincial archaism" -- Typescript, circa, 1930s	box 235	folder 22
"On the subject matter of abstract arts" -- Typescript, circa, 1930s	box 235	folder 23
"The musical subject in modern painting" -- Typescript and research notes, circa, 1930s	box 235	folder 24
"The taste for wit in civilized societies" -- Annotated typescript, circa, 1930s	box 235	folder 25
"Is true art revolutionary?" -- Typescript, circa, 1930s	box 235	folder 26
"What is a 'late period'?" -- Typescript, circa, 1930s	box 235	folder 27
"Perspective as an expressive form" -- Typescript, circa, 1930s	box 235	folder 28
"On elementary art education" -- Typescript, circa, 1930s	box 235	folder 29
"The role of class in art" -- Typescript and research notes, circa, 1930s	box 235	folder 30
"Philosophy of art in the middle ages" -- Typescript, circa, 1930s	box 235	folder 31
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"Individualism in art and society" -- Typescript, circa, 1930s	box 235	folder 33

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"The sources of pragmatism" -- Typescript, circa, 1930s	box 235	folder 38
"On the modern 'rivalry' of poetry and science" -- Typescript and research notes, circa, 1930s	box 235	folder 39
"Notes on the aesthetics of architecture" -- Typescript, circa, 1930s	box 235	folder 40
"Lewis, time and western man" -- Typescript and research notes, circa, 1930s	box 235	folder 41
"Prinzhorn, Bildneri der Gefangenen" -- Annotated typescript and research notes, circa, 1930s	box 235	folder 42
"Aesthetics of perception" -- Typescript, circa, 1930s	box 235	folder 43
"Buchanan, poetry and mathematics" -- Typescripts and research notes, circa, 1930s	box 235	folder 44
"Jews and modern art" -- Typescript, circa, 1930s	box 235	folder 45
"The problem of constants" -- Annotated typescripts, research notes, and clippings, circa, 1930s	box 235	folder 46
"Plekhanov's 'Art and Society'" -- Annotated typescript and research notes, circa, 1930s	box 660	folder 1
"Theory of physioplastic art -- Holograph papers, circa, 1930s	box 660	folder 2
"Aesthetic truth" --Annotated typescript and research notes, circa, 1930s	box 660	folder 3
"Problems of revolutionary art" -- Typescript, circa, 1930s	box 660	folder 4
"Artistic changes and linguistic changes" -- Annotated typescript, circa, 1930s	box 660	folder 5
"Jacob and the angel" -- Annotated typescript, early draft, and research notes, circa, 1930s	box 660	folder 6
<b>Scope and Contents</b>		
(Essay relating to Christian-Irish iconography)		
"The Eiffel Tower"		
Annotated typescript and research notes, circa, 1930s	box 660	folder 7

**Scope and Contents**

(Accompanied by a transcription created in 1992)

Research file and reproductions, circa, 1930s	box 660	folder 8
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"Cinema" -- Typescript, circa, 1930s	box 660	folder 10

**Scope and Contents**

(Chiefly on animation and Mickey Mouse)

"Science and Impressionism" -- Typescript, circa, 1930s	box 660	folder 11
"Fascism and art" -- Annotated typescript and research notes, circa, 1930s-1940s	box 660	folder 12
"The Medieval City" -- Annotated typescripts and research notes, circa, 1930s-1940s	box 660	folder 13
"On the language of Joyce" -- Typescript, research notes, and drawings, circa, 1930s-1940s	box 660	folder 14
"Parallelism of early Christian and Modern art -- Annotated outlines, circa, 1930s-1940s	box 660	folder 15
"On continuity as a principle of grouping" -- Annotated typescripts and research notes, circa, 1930s-1940s	box 660	folder 16
"Significance of monochromatic painting in modern times" -- Typescript, circa, 1930s-1940s	box 660	folder 17
"The collector" -- Typescript and notes, circa, 1930s-1940s	box 660	folder 18
"The aesthetics of cinema" -- Typescript, 1932	box 660	folder 19

**Scope and Contents**(Potentially published in the magazine *New Masses*)

"On the principle of good continuation" -- Annotated typescript and research notes, circa, 1930s-1940s	box 236	folder 1
"On connoisseurship" -- Typescript, circa, 1930s-1940s	box 236	folder 2
"Historical concepts" -- Annotated typescript, circa, 1930s-1940s	box 236	folder 3
"On history of art as a discipline" -- Outline, circa, 1930s-1940s	box 236	folder 4
"The magazine cover" -- Typescript, circa, 1930s-1940s	box 236	folder 5
"Italian medieval baptistry as a revival of Christian antiquity" -- Typescript and research notes, circa, 1930s-1940s	box 236	folder 6

"Note on problem of analogies of science and painting in 19th century -- Typescript and research notes, circa, 1930s-1950s	box 236	folder 7
"Abstract art and impersonality" -- Typescript, circa, 1930s-1950s	box 236	folder 8
"Geometry and Cubism" -- Typescript, circa, 1930s-1950s	box 236	folder 9
"Romanesque sculpture: narrative forms and linguistic parallels" -- Typescript and research notes,, 1931-1933	box 236	folder 10
"The cinematic art" -- Typescript, 1932	box 236	folder 11
"The art of being an artist" -- Annotated typescript, 1933	box 236	folder 12
<b>Scope and Contents</b>		
(Essay on Jean Cocteau's <i>Le sang d'un poète</i> )		
"Léger" -- Annotated typescript, 1935	box 236	folder 13
"The southwest tower of the cathedral of Chartres: an architectural analysis" -- Annotated typescripts, correspondence, and slide lists,, 1935	box 236	folder 14
"Painting and cinema: photomontage and painting" -- Typescript and outlines,, 1938	box 236	folder 15
"Malraux's <i>Man's fate</i> " -- Typescript, 1938	box 236	folder 16
"Expressionism and Fauves" -- Typescript, research notes, reproductions, and clippings,, 1938	box 236	folder 17
"Modern and insane art" -- Outline, circa, 1940s	box 236	folder 18
"Significance of modern naïve painting" -- Outline, circa, 1940s	box 236	folder 19
"On freedom and responsibility of the artist" -- Outlines, circa, 1940s	box 236	folder 20
"The fine arts and the unity of mankind" -- Typescripts, research notes, correspondence, and clippings,, 1940s	box 236	folder 21
<b>Scope and Contents</b>		
(Correspondence is with Ernest Nagel relating to the essay)		
"The new gallery of contemporary art and its design" -- Annotated typescript,, 1940s	box 236	folder 22
<b>Scope and Contents</b>		
(Essay is chiefly on the gallery "Art of This Century")		
"Psychoanalysis and art" -- Typescript, 1940s	box 236	folder 23

"Laocoön and the scientists/physiologists" -- Annotated and corrected typescripts, correspondence, research notes, and reproductions,, 1940s <b>Scope and Contents</b> (Corrected typescript created in 1975)	box 236	folder 24
"On heliocentric orbits of Venus and Mercury" -- Annotated typescript, correspondence, research notes, and reproductions,, 1940s	box 236	folder 25
"The inferno of Silos" -- Annotated typescript, circa, 1940s <b>Scope and Contents</b> (Essay was given to André Breton circa 1942 for publication in a surrealist periodical. The essay was never published)	box 236	folder 26
Entries to be written for the <i>International Encyclopedia of United Science</i> -- Outlines and notes, circa, 1940s <b>Scope and Contents</b> (Topics include "knowledge" and "experience")	box 236	folder 27
Entries to be written for the <i>International Encyclopedia of United Science</i> -- Outlines and notes, circa, 1940s <b>Scope and Contents</b> (Topics include "classification," "valuation," "science," "judgment," "criticism," and the "foundations of art investigation")	box 236	folder 28
"Griffith's <i>Intolerance</i> thirty years later"-- Typescript and correspondence,, 1946 <b>Scope and Contents</b> (Correspondence with Herman Singer, editor of the magazine <i>The Call</i> )	box 236	folder 29
"On photography and painting in 19th and 20th century"-- Outlines, drafts, research notes,, 1940s-1960s <b>Scope and Contents</b> (Accompanied by a compilation of Schapiro's states on photography by Robert Bergman)	box 236	folder 30
"On the new art as critical reactions against existing order of life" --- Outline, circa, 1940s-1960s	box 236	folder 31
"On the rarity of Pericope books in the Carolingian period" -- Annotated typescript and research notes, circa, 1940s-1960s	box 236	folder 32

"On Heidegger's concept of history" -- Typescript, circa, 1940s-1960s	box 236	folder 33
"What do students get from art courses?" -- Typescript, circa, 1940s-1960s	box 236	folder 34
"On hostility to science" -- Typescript, outline, and research notes,, 1941-1942	box 236	folder 35
"On dialectics" -- Typescript, 1943	box 236	folder 36
<b>Scope and Contents</b>		
(Accompanied by the article "Social change and original sin: answer to Niebuht" by Sidney Hook)		
Preface to album of prints for Rose Fried -- Typescript, 1946	box 236	folder 37
"A note on the proposed expansion of the museum" -- Annotated typescript, correspondence, and clippings,, 1946-1947	box 236	folder 38
<b>Scope and Contents</b>		
(Essay is chiefly on the proposed expansion of the Metropolitan Museum of Art)		
Preface to Parker Tyler's publication <i>Rodin</i> -- Typescript and notes, 1950s	box 236	folder 39
<b>Scope and Contents</b>		
(Accompanied by Tyler's essay "Watteau's great Cythera" and clippings relating to Renoir and Rodin)		
"Children's art and adult creation" -- Annotated typescript and research notes, circa, 1950s	box 236	folder 40
"The two senses of the figure in the study of art" -- Typescript, circa, 1950s	box 236	folder 41
<b>Scope and Contents</b>		
(Based on a lecture given at the New York Studio School of Drawing, Painting and Sculpture. Accompanied by correspondence and drawings)		
Entries to be written for an unidentified encyclopedia-- Outlines, notes, and correspondence, circa, 1950s-1977	box 236	folder 42
<b>Scope and Contents</b>		
(Topic addressed is chiefly "art as knowledge")		
"The two concepts of pattern in cultural anthropology and history" -- Annotated typescript and research notes, circa, 1950s	box 237	folder 1

"'Pattern' and 'structure' as concepts of cultural form in ethnology" -- Annotated typescript and research notes, circa, 1950s	box 237	folder 2
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"On theory of proportion" -- Annotated typescript, circa, 1950s	box 237	folder 5
"On style analysis and value" -- Typescript, circa, 1950s	box 237	folder 6
"On the personal and on feeling in art and science" -- Typescript, circa, 1950s	box 237	folder 7
"Reason in art criticism" - Outline, circa, 1950s	box 237	folder 8
"On the concepts of the haptic and the tactile in art" -- Annotated typescript and research notes, circa, 1950s	box 237	folder 9
"Perspective as an expressive form" -- Typescript and research notes, circa, 1950s	box 237	folder 10
"On expressive and aesthetic-constructive function in pictorial composition" -- Annotated typescript, circa, 1950s	box 237	folder 11
"Logical truth and aesthetic truth" -- Annotated typescript, circa, 1950s	box 237	folder 12
"Aesthetic truth" -- Annotated typescript, circa, 1950s	box 237	folder 13
"The historian and what really happened" -- Typescript, circa, 1950s	box 237	folder 14
"Criticism and aesthetics" -- Typescript, circa, 1950s	box 237	folder 15
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"Concept of personality in art" -- Typescript and research notes, circa, 1950s	box 237	folder 17
"The script of our time" -- Typescript, circa, 1950s	box 237	folder 18
"On the cross nimbus" -- Annotated typescript and research notes, circa, 1950s	box 237	folder 19
"The illustrations of the Codex Amiatinus" -- Annotated outline, research notes, and reproductions, circa, 1950s	box 237	folder 20
"On 8th century peacock sarcophagus" -- Annotated outline, research notes, and reproductions, circa, 1950s	box 237	folder 21
"On some relations of science and modern art" -- Annotated outline, circa, 1950s	box 237	folder 22



"Some relations of science and art in the 19th century" -- Annotated typescript, research notes, and outlines, circa, 1950s	box 237	folder 23
"On the concept of form in classic and post-classic Renaissance art" -- Typescript and research notes, circa, 1950s	box 237	folder 24
"On the concept of creativeness from point of view of a historian of art" -- Typescripts, correspondence, research notes, and clippings,, 1950s-1960s	box 237	folder 25
<b>Scope and Contents</b>		
(Essay is a compilation of Schapiro's writings that are paginated and include the following topics: "On creativity" ; "On abstract forms as test objects" ; The unconscious as a source of imagery" ; "On the tests for artistic ability" ; and "Concept of regression in art")		
"The Auxerre fragment" -- Annotated typescript, research notes, and reproductions, circa, 1950s-1960s	box 237	folder 26
"On teleology and modern art" -- Annotated typescript, circa, 1950s-1970s	box 237	folder 27
"On abstract art as a sociological problem" -- Outline, circa, 1950s-1970s	box 237	folder 28
"Princess Casamassima" -- Typescript, 1953	box 237	folder 29
"Social freedom and the artist's freedom" -- Typescript, 1953	box 237	folder 30
<b>Scope and Contents</b>		
(Based on a lecture given at Teachers College)		
"On knowledge of technique and relation of practical and theoretical knowledge of the arts" -- Typescript,, 1956	box 237	folder 31
"On Jewish sources of Christian art" -- Annotated outline and clippings,, 1957	box 237	folder 32
"Duerer's [sic] monument for a victory over the peasants" -- Annotated typescript, research notes, and clippings,, 1957	box 237	folder 33
"On artists and criticism" -- Typescript, 1958	box 237	folder 34
"New images of man" -- Typescript, 1959	box 237	folder 35
<b>Scope and Contents</b>		
(Essay on the Museum of Modern Art exhibition of the same name)		
"The third modernism" -- Typescript, circa, 1960s	box 237	folder 36

"The place of myth in modern art" -- Typescript, circa, 1960s	box 237	folder 37
"The psychologizing of politics" -- Typescript, circa, 1960s	box 237	folder 38
"On spontaneity" -- Outline, circa, 1960s	box 237	folder 39
"On communication and the arts" -- Outline, circa, 1960s	box 237	folder 40
"Architecture and the other arts" -- Typescript, circa, 1960s	box 237	folder 41
"The size of painting or sculpture" -- Outline and research notes, circa, 1960s	box 237	folder 42
"On representation and schema" -- Typescript, circa, 1960s	box 237	folder 43
"Character of love in late Impressionist culture" -- Typescript, circa, 1960s	box 237	folder 44
"Unity of power in politics" -- Typescript, circa, 1960s	box 237	folder 45
"On religion as a remedy of present disorder" -- Typescript, circa, 1960s	box 237	folder 46
"On the historical (i.e. sociological) explanation of abstract art" -- Outline, circa, 1960s	box 237	folder 47
"On abstraction in painting and style" -- Annotated typescripts and outlines, circa, 1960s	box 237	folder 48
"The single note: on a type of modern painting" -- Outline, circa, 1960s	box 237	folder 49
"On freedom of expression and the quality of art" -- Typescript, circa, 1960s	box 237	folder 50
"Judgment and the grounds of value in art" -- Outlines, typescripts, and research notes, circa, 1960s	box 237	folder 51
<b>Scope and Contents</b>		
(Includes writing on C.I. Lewis)		
"How does modern adaptation of Persian painting differ from Persian art?" -- Typescript, circa, 1960s	box 237	folder 52
"On the ethical polemics against relativism ..." -- Typescript, 1960s	box 237	folder 53
"On objective ethics" -- Typescript, 1960s	box 237	folder 54
"On religion and 'ultimate concern'" -- Typescript, 1960s	box 237	folder 55
"Wilson, this room ..." -- Annotated typescript, 1960s	box 238	folder 1
"Art history and 'history'" -- Typescript, 1960s	box 238	folder 2
"On the support of artists" -- Outline, 1960s	box 238	folder 3
"State of the art market" -- Typescript, 1960s	box 238	folder 4

"On concept of two cultures (the two half-cultures)" -- Annotated outline,, 1960s	box 238	folder 5
"On art world as an institution and a social activity"-- Outline, 1960s	box 238	folder 6
"On the reactions in art during and after the first war" -- Outline, 1960s	box 238	folder 7
"On concept of abstraction and pure art" -- Typescript, 1960s	box 238	folder 8
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"On analogy of science and art"-- Annotated typescript, 1960s	box 238	folder 10
"Pictorial perspective and rationality" -- Annotated typescripts, 1960s	box 238	folder 11
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"On culture, style, and politics" -- Typescript, 1960s	box 238	folder 13
"On art as knowledge -- Annotated typescript and editorial notes, 1960s	box 238	folder 14
<b>Scope and Contents</b>		
(Editorial notes by Lillian Milgram Schapiro from the 1990s)		
"On art schools" -- Outline, 1960s	box 238	folder 15
"On art teaching in the colleges" -- Annotated outline, 1960s	box 238	folder 16
"On Petrus Christus' portrait of a Carthusian: the shining face and the fly" -- Outline, research notes, and reproductions,, 1960s	box 238	folder 17
"Cubism and Cézanne" -- Annotated typescript and notes, 1960s	box 238	folder 18
"On sign and mark in Cubist painting" -- Annotated typescript and research notes,, 1960s	box 238	folder 19
"On pictures as signs" -- Annotated typescript, 1960s	box 238	folder 20
"On the universals and the singular in styles" -- Annotated outline, 1960s	box 238	folder 21
"Cubist painting and language" -- Annotated outline and research notes,, 1960s	box 238	folder 22
"Cubist signs and writing" -- Annotated outline, 1960s	box 238	folder 23

"On the ornamentation of Milan, Ambrosius 45 supplement" -- Annotated typescript and research notes,, 1960s	box 238	folder 24
"On Canterbury Cotton psalter" -- Annotated typescript and research notes,, 1960s	box 238	folder 25
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<b>Scope and Contents</b>		
(Essay is a critique of a Kenneth Clark article on modern art)		
"Randall Jarrell" -- Typescript and research notes, 1960s	box 238	folder 27
<b>Scope and Contents</b>		
(Accompanied by holograph papers of "Jerome" by Jarrell given to Schapiro in 1957)		
"The trilingual inscription on the cross and Jan van Eyck's art"		
Annotated typescript, 1960s-1990s	box 238	folder 28
<b>Scope and Contents</b>		
(Typescript is interleaved with Schapiro's research notes)		
Annotated typescripts, correspondence, research notes, and clippings,, 1960s-1990s	box 238	folder 29
<b>Scope and Contents</b>		
(Correspondence is with Otto Brendel. Typescript is interleaved with Schapiro's research notes)		
Research file, 1960s-1990s	box 238	folder 30
Reproductions, 1960s-1990s	box 238	folder 31
"Gandy Brodie" -- Typescript, transcripts, and clippings, 1960s-1970s	box 238	folder 32
<b>Scope and Contents</b>		
(Essay was read at Brodie's memorial service. Accompanied by Schapiro's other writings on Brodie)		
"On art history and the historian" -- Outlines, notes, and clippings,, 1960s	box 238	folder 33
"A note on the Pilate scenes in the Rossano Gospels" -- Annotated typescript, drafts, and research notes,, 1961-1962	box 238	folder 34

"A note on perspective and illusion" -- Annotated typescript and drafts,, 1962	box 238	folder 35
"On disappearance of perspective in painting" -- Annotated typescript, circa, 1964	box 238	folder 36
"On despotism, freedom and the quality of art" -- Outline, 1966	box 238	folder 37
"On drawing from memory and from objects" -- Outline, 1966	box 238	folder 38
"A problem for iconographers: Adam and Eve clothed in the temptation and fall" -- Annotated typescript, research notes, and clippings,, 1970s	box 238	folder 39
"On the graphic analysis of form in painting" -- Annotated typescript and editorial notes,, 1970s	box 238	folder 40
<b>Scope and Contents</b>		
(Editorial notes by Lillian Milgram Schapiro from the 1990s)		
"The content of modern art" -- Outlines and clippings, 1970s	box 238	folder 41
"Papyraceas texturas" -- Annotated typescript and research notes, circa, 1970s-1980s	box 239	folder 1
"Raphael's <i>Madonna of the chair</i> " -- Annotated typescript, drafts, and research notes, circa, 1970s-1980s	box 239	folder 2
"Philosophy in painting: on modern theory of art" -- Typescript, 1970s	box 239	folder 3
<b>Scope and Contents</b>		
(Accompanied by an edited version from 1996)		
"Barnett Newman: in memoriam" -- Typescript, research notes, clippings, and press releases,, 1970	box 239	folder 4
<b>Scope and Contents</b>		
(Title supplied from original file heading)		
"The Campbell soup can: an experiment in size, meaning, affect in painting" -- Typescript and research notes,, 1971	box 239	folder 5
Eulogy for Parker Tyler -- Typescript and clippings, 1974	box 239	folder 6
<b>Scope and Contents</b>		
(Eulogy given at Tyler's memorial service)		
"The pictures of Enoch in the Junius manuscript of Caedmon"-- Annotated typescript, correspondence, research notes, and reproductions,, 1980s	box 239	folder 7

**Scope and Contents**

(Typescript is interleaved with Schapiro's research notes)

"On the tomb of an abbot in Cluny" -- Typescripts and research notes, circa, 1980s	box 239	folder 8
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"Corot studio" -- Typescript and editorial notes, 1980s-1990s	box 239	folder 9
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**Scope and Contents**

(Essay is derived from the text found in the manuscript "Philosophy and worldview in painting" which is originally based on Schapiro's Slade Lectures in the Fine Arts given in 1968. Editorial notes by Lillian Milgram Schapiro from the 1990s)

"Delacroix's painting of Michelangelo in his studio" -- Annotated typescript, research notes, clippings, and reproductions,, 1980	box 239	folder 10
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**Scope and Contents**

(Typescript is interleaved with Schapiro's research notes)

"Representation, appearance and illusion" -- Annotated typescript, 1982	box 239	folder 11
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"The altar sculpture on Brunelleschi's bronze panel of Abraham and Isaac"		
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Annotated typescript, research notes, and reproductions, 1984 <u>Physical Description:</u> (2 Folders)	box 239	folder 12 to 13
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"The canvas and the battlefield: on the metaphor of the avant-garde" -- Annotated typescript, research notes, correspondence, and reproductions,, 1990s	box 239	folder 14
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**Scope and Contents**

(Typescript is interleaved with Schapiro's research notes)

**Subseries: IV.4: Manuscripts, 1930s-2002****Scope and Contents**

Subseries IV.4 contains unpublished material that Schapiro wrote, organized, and edited for intended publication. Among the titles included in this subseries are "The content of modern art: studies in the painting of the end of the nineteenth century from Manet to Munch," "Pablo Picasso's *Guernica*," "The serpent with a woman's head in the temptation of Eve: researches on the invention of an image," and "Relativity and the interpretation of modern painting."

**Scope and Contents**

Schapiro continually revisited and reworked his previous writings, transcripts, and research notes to compile these manuscripts. As a result, work on one single manuscript could cross several decades and, after Schapiro's death, would continue to be worked on by his wife Lillian Milgram Schapiro. In each individual instance, original order created by Schapiro or his wife Lillian Milgram Schapiro was maintained. Every effort was made to contextualize these manuscripts by highlighting historical documentation contained elsewhere in the collection to give these writings a fuller understanding. To that end, included after each title are arrangement notes for how the manuscript is organized, their organizational structure, and, if applicable, the rationale on the final title chosen

Title/Description	Instances	
"The introduction of the Romanesque in Silos"		
<b>Scope and Contents</b>		
(No substantial information about this manuscript exists, other than the same subject matter is found in Schapiro's published article "From Mozarabic to Romanesque in Silos." Related material can be found in Subseries: V.5: Research notes. The manuscript deals chiefly with the sculpture found in cloister of the abbey at Santo Domingo de Silos and its differentiation from manuscript illumination and other Romanesque sculpture. There are no indications that the manuscript was ever published and Schapiro prepared it as if it were ready for publication as evidenced by the inclusion of references for illustrations within the text.)		
Typescript, 1930s	box 240	folder 1
Drafts and notes, 1930s	box 240	folder 2 to 7
<u>Physical Description:</u> (6 Folders)		
"How the fish ate up the house"		
<b>Scope and Contents</b>		
(Schapiro's children's story was created in the 1930s for his daughter and was originally a hand sewn booklet made up of his typescripts and drawings. In 2004 Lillian Milgram Schapiro would revisit the story by adding text and other illustrations by Schapiro to create an expanded manuscript version for potential publication)		
Hand-sewn booklet, 1930s	box 240	folder 8
<b>Scope and Contents</b>		
(Accompanied by a 2004 typescript created by Lillian Milgram Schapiro with added text and illustrations)		
Correspondence, 2004	box 240	folder 9

"The content of modern art: studies in the painting of the end of the nineteenth century from Manet to Munch"

### Scope and Contents

(According to correspondence in file 18 of Box 242 of this series, plans to publish this manuscript began in 1937 when Oxford University Press, New York, initiated contract discussions with Schapiro. There was also an agreement between Oxford University Press and the Museum of Modern Art to collaborate on the publication in 1939 but that never materialized. In an announcement dated 1938 found in file 19 of Box 242 of this series, Phaidon Press was to publish the manuscript as "The content of modern art: studies in painting from Manet to Munch." That publication was also never realized. There are three variations of the title; the longer version is used since it includes variants from the other two titles. When possible, file titles below were supplied or condensed using Schapiro's annotations or text to guide users to the contents found in the manuscript. Original file order is maintained to preserve Schapiro's ordering. As a result, file titles may not include sequential sequencing such as section numbers. Files have research notes and editorial notes interleaved in the typescript sheets)

Section I: themes -- Annotated typescript, research notes, and editorial notes,, 1930s	box 241	folder 1
<b>Scope and Contents</b> (Typescript is paginated 1-65 by hand. P)		
Section Ia: myth and imagination in modern art -- Annotated typescript, research notes, and editorial notes,, 1930s	box 241	folder 2
Section Ib: themes/common subjects -- Outline, annotated typescripts, research notes, and editorial notes,, 1930s	box 241	folder 3
File on the meaning of content -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s <u>Physical Description:</u> (2 Folders)	box 241	folder 4 to 5
Section II: surface and randomness -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s <u>Physical Description:</u> (2 Folders)	box 241	folder 6 to 7
Section IIIa: Cubism, Picasso, and Cezanne -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 241	folder 8



Section IV: theory of causes and changes-- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s <u>Physical Description:</u> (2 Folders)	box 241	folder 9 to 10
File chiefly on the predominance of France. -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 1
Section IV: theory of causes and changes-- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s <u>Physical Description:</u> (5 Folders)	box 242	folder 2 to 6
File on surface and randomness -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 7
File chiefly on the theory of structure, painting and literature, and the inferiority of sculpture -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 8
File chiefly on classifications -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 9
File chiefly on the content of subject matter and themes -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 10
File chiefly on themes and their valuation -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 11
File chiefly on theme, subject, and objects -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 12
File chiefly on the content of expression and randomness -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 13
File chiefly on nature and perspective -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 14
File chiefly on the geometrical object -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 15
File chiefly on the survival of works of art and content -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 16
Section IVb: Towards a new content and conclusion -- Outlines, annotated typescripts, research notes, and editorial notes,, 1930s	box 242	folder 17
Correspondence, 1937-1946	box 242	folder 18

Announcement, 1938	box 242	folder 19
"Georges Seurat"		
<b>Scope and Contents</b>		
(Files associated with this manuscript are largely in outline format and filed by subject. In the 1990s Lillian Milgram Schapiro used Schapiro's outline in file 1, Box 243 as a guide to reconstruct this manuscript. However, file naming conventions below follow title headings of the outlines and are arranged matching content to outline titles as closely as possible. Section titles of the manuscript indicated in the outline are given at the end of each file description)		
General outlines, research notes, and correspondence, 1940s-1950s	box 243	folder 1
"Paradox of taste" -- Outlines and research notes, 1940s-1950s	box 243	folder 2
<b>Scope and Contents</b>		
(Section I: Distinctiveness of his art)		
"Taste for archaic forms and simplicity" -- Outlines and research notes,, 1940s-1950s	box 243	folder 3
<b>Scope and Contents</b>		
(Section I: Distinctiveness of his art)		
"Early paintings before Baignade" -- Outlines and research notes, 1940s-1950s	box 243	folder 4
<b>Scope and Contents</b>		
(Section II: the early works)		
"Seurat" -- Outlines and research notes, 1940s-1950s	box 243	folder 5
<b>Scope and Contents</b>		
(Section II: the early works)		
"Baignade" -- Outlines and research notes, 1940s-1950s	box 243	folder 6
<b>Scope and Contents</b>		
(Section IV: the Baignade)		
"Seine at Courbevoie" -- Outlines and research notes, 1940s-1950s	box 243	folder 7

**Scope and Contents**

(Section VI: The landscapes of circa 1884-1886)

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"Later works" -- Outlines and research notes, 1940s-1950s	box 243	folder 8
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**Scope and Contents**

(Section VII: the new phase: 1887-1890)

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"Circus" -- Outlines and research notes, 1940s-1950s	box 243	folder 9
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**Scope and Contents**

(Section XII: Cirque)

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"The large landscapes: 1885-1890" -- Outlines, research notes, and annotated typescripts,, 1940s-1950s	box 243	folder 10
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**Scope and Contents**

(Section XIII: the landscapes of 1888-1890)

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"Drawings for La Grande Jatte" -- Outlines and research notes, 1940s-1950s	box 243	folder 11
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**Scope and Contents**

(Section XIV: the drawings)

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"On Seurat and science" -- Outlines and research notes, 1940s-1950s	box 243	folder 12
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**Scope and Contents**(Section XV: Seurat and science: color,  
composition, physiognomic)

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File chiefly on Seurat's theory -- Outlines, research notes, and correspondence,, 1940s-1950s	box 243	folder 13 to 14
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Physical Description: (2 Folders)**Scope and Contents**

(Section XVI: Development of theory)

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"Sutter" -- Research notes, 1940s-1950s	box 243	folder 15
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**Scope and Contents**

(Section XXII: appendices)

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Research file, 1940s-1950s	box 243	folder 16
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"A bible from Cluny with paintings of the eleventh and  
twelfth centuries"

**Scope and Contents**

(This manuscript is concerned with an illuminated manuscript that forms part of the Fondi di Cluni held at the Bibliothèque nationale de France and especially with the illuminated manuscript Latin 15176. Schapiro originally wrote this in 1948 but continually worked on the text through to the 1960s)

Typescript, 1948	box 244	folder 1
Annotated typescript, 1948	box 244	folder 2

**Scope and Contents**

(First draft of manuscript)

Annotated typescripts, research notes, and editorial notes, 1940s-1960s	box 244	folder 3
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**Scope and Contents**

(Typescript is interleaved with Schapiro's research and editorial notes. The final version of the manuscript is included in this file along with other draft versions)

Research notes, 1940s-1960s <u>Physical Description:</u> (10 Folders)	box 244	folder 4 to 13
Research file, 1940s-1960s	box 245	folder 1
Notes on reproductions, 1940s-1960s	box 245	folder 2
Reproductions, 1940s-1960s <u>Physical Description:</u> (6 Folders)	box 245	folder 3 to 8

Forward to a publication on Chagall. -- Annotated typescript, outlines, research notes, and correspondence,, 1953	box 245	folder 9
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**Scope and Contents**

(This was to be published by Holbein Verlag publishers in Germany)

"Pablo Picasso's *Guernica*"

**Scope and Contents**

(From a book jacket design in file 5 of Box 248 in this series and correspondence in file 9 Box 248, this manuscript was to be published by the Museum of Modern Art, New York as "Guernica: studies, postscripts" possibly in the 1970s or 1980s. Schapiro wrote consistently on Picasso's *Guernica*, and material found in these files is culled from the

1940s through the 1990s. Files are organized by a pagination scheme devised by Lillian Milgram Schapiro in the 1990s through the 2000s relying on Schapiro's original annotations on the typescripts. Her notes and lists relating to the reconstruction of the manuscript can be found in file 5 of Box 248)

Pages 1-6 -- Annotated typescripts, 1980s	box 246	folder 1
Pages 1-7 -- Annotated typescripts, 1980s	box 246	folder 2
Pages 1, 6, 9 -- Annotated typescripts, 1980s	box 246	folder 3
Pages 1, 4, 6, 9 -- Annotated typescripts, 1980s	box 246	folder 4
Pages 1-18 -- Annotated typescripts, 1980s-1990s	box 246	folder 5
Pages 1-24 -- Annotated typescripts, outlines, and notes, 1940s-1980s	box 246	folder 6
Pages 1-29 -- Research and editorial notes, 1980s	box 246	folder 7
Pages 1-29 -- Research and editorial notes, 1940s-1990s	box 246	folder 8
<b>Scope and Contents</b>		
(Chiefly on the evolution of <i>Guernica</i> and the attitude of Picasso towards Fernande Olivier)		
Pages 1-29 -- Research and editorial notes, 1940s-1990s	box 246	folder 9
<b>Scope and Contents</b>		
(Chiefly on Alexandre Millerand)		
Pages 7-12 -- Annotated typescripts, 1980s	box 246	folder 10
Pages 13-17 -- Annotated typescripts, 1980s	box 246	folder 11
<b>Scope and Contents</b>		
(Material is based on Schapiro's 1966 lecture "Guernica" presented at Harvard University's Carpenter Design Center)		
Pages 18-31 -- Annotated typescripts, 1980s-1990s	box 246	folder 12
<b>Scope and Contents</b>		
(Material is based on Schapiro's 1966 lecture "Guernica" presented at Harvard University's Carpenter Design Center)		
Pages 18-51 -- Annotated typescripts, 1980s-1990s	box 246	folder 13

**Scope and Contents**

(Material is based on Schapiro's 1966 lecture  
"Guernica" presented at Harvard University's  
Carpenter Design Center)

Pages 19-20 -- Annotated typescripts and research notes, 1980s	box 246	folder 14
Pages 19-20 -- Annotated typescripts and research notes, 1980s	box 246	folder 15
<b>Scope and Contents</b>		
(Typescripts chiefly on Picasso's preparatory drawings)		
Pages 19-35 -- Annotated typescripts, 1980s-1990s	box 246	folder 16
<b>Scope and Contents</b>		
(Typescript is interleaved with Lillian Milgram Schapiro's research and editorial notes)		
Pages 19-35 -- Research notes and reproductions, 1940s-1990s	box 246	folder 17
Pages 20-57 -- Research notes, 1940s-1990s	box 246	folder 18
Pages 30-34 -- Annotated typescripts, 1980s	box 246	folder 19
Pages 36-56 -- Annotated typescripts, 1980s	box 246	folder 20
Pages 36-56 -- Annotated typescripts, 1980s-1990s	box 246	folder 21
<b>Scope and Contents</b>		
(Typescript is interleaved with Lillian Milgram Schapiro's research and editorial notes)		
Pages 36-50 -- Research and editorial notes, 1940s-1990s	box 246	folder 22
Pages 57-58 [?] -- Annotated typescripts and research notes, 1980s	box 247	folder 1
Pages 57-60 -- Annotated typescripts, 1980s-1990s	box 247	folder 2
Pages 61-98 -- Annotated typescripts, 1980s-1990s	box 247	folder 3
<b>Scope and Contents</b>		
(Typescript is interleaved with Lillian Milgram Schapiro's research and editorial notes)		
Pages 61-97 -- Research and editorial notes, 1940s-1990s	box 247	folder 4
Drafts and research notes, 1940s	box 247	folder 5 to 6

Physical Description: (2 Folders)

**Scope and Contents**

(Accompanied by Lillian Milgram Schapiro's editorial notes. These early drafts formed the basis for the paginated typescripts from the 1980s)

Research notes and outlines, 1970s-1980s	box 247	folder 7 to 9
<u>Physical Description:</u> (3 Folders)		
Research file, 1940s-1990s	box 247	folder 10
Research files, 1940s-1990s	box 248	folder 1 to 4
Editorial file, 1970s-2000	box 248	folder 5

**Scope and Contents**

(Chiefly Lillian Milgram Schapiro's page reconstruction of manuscript and correspondence with Jeffrey Hoffeld. Accompanied by design for book cover)

Reproductions, 1940s-1990s	box 248	folder 6 to 7
Reproduction lists and correspondence, 1940s-1990s	box 248	folder 8
Correspondence, 1980	box 248	folder 9

**Scope and Contents**

(Correspondence is with the Museum of Modern Art regarding potential publication)

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"Impressionism" --

**Scope and Contents**

(Material from this manuscript is based on Schapiro's Indiana University Patten Lectures from 1961. Schapiro would revise and annotate transcripts from these lectures for potential publication largely in the 1980s and 1990s with the editorial support of Lillian Milgram Schapiro. Materials found in these files were posthumously published in 1997 by George Braziller and edited by James Thompson as *Impressionism: reflections and perceptions*. The files in this subseries are organized according to Schapiro's own 1985 outline for the manuscript found in file 8, Box 252 in this subseries. While Thompson generally followed Schapiro's outline for the publication, Schapiro's scheme varies on section titles and organization. Schapiro also has additional sections and content and hence its inclusion into this subseries)

Section I: introduction-- Outlines and research notes, 1960s-1990s	box 249	folder 1
Section I: introduction -- Annotated typescripts and research notes,, 1960s-1990s	box 249	folder 2
Section I: introduction -- Annotated typescripts and research notes,, 1960s-1990s <b>Scope and Contents</b> (Early draft of this section)	box 249	folder 3
Section I: introduction -- Annotated typescripts and research notes,, 1960s-1990s <b>Scope and Contents</b> (First draft of this section. Missing pages 1, 2, and 4)	box 249	folder 4
Section Ia 1: the seer, the seeing and the seen -- Annotated typescripts and research notes,, 1960s-1990s <b>Scope and Contents</b> (Early draft of this section)	box 249	folder 5
Section Ia 1: the seer, the seeing and the seen -- Annotated typescript and research notes,, 1960s-1990s <b>Scope and Contents</b> (Corrected draft of this section)	box 249	folder 6
Section Ia 1: the seer, the seeing and the seen -- Annotated typescript and research notes,, 1960s-1990s <u>Physical Description:</u> (3 Folders)	box 249	folder 7 to 9
Section Ia 2: nature and environment -- Annotated typescripts and research notes,, 1960s-1990s	box 249	folder 10
Section Ia 2: nature and environment -- Annotated typescripts and research notes,, 1960s-1990s <b>Scope and Contents</b> (Early draft of this section)	box 249	folder 11
Section Ib 1: the city -- Annotated typescripts and notes, 1960s-1990s <u>Physical Description:</u> (2 Folders)	box 249	folder 12 to 13
Section Ib 2: the crowd -- Annotated typescripts and research notes,, 1960s-1990s	box 249	folder 14
Section Ib 3: the railroad -- Annotated typescripts and research notes,, 1960s-1990s	box 249	folder 15



Section Id: performers -- Annotated typescripts and research notes,, 1960s-1990s	box 249	folder 16
Section Ie: on the imagination of the impressionists -- Annotated typescripts and research notes,, 1960s-1990s	box 249	folder 17
[Section IIa: the impression: the concept in philosophy and art] -- Annotated typescripts and notes,, 1960s-1990s <u>Physical Description:</u> (4 Folders) <b>Scope and Contents</b>  (Section title was supplied from original file heading. Schapiro's outline does not divide Section II, but titles it "The impression: its psychological, philosophical, and moral connotations")	box 250	folder 1 to 4
[Section IIb: the impression, confirmed] -- Annotated typescripts and research notes,, 1960s-1990s <u>Physical Description:</u> (2 Folders) <b>Scope and Contents</b>  (Section title was supplied from original file heading. Schapiro's outline does not divide Section II, but titles it "The impression: its psychological, philosophical, and moral connotations")	box 250	folder 5 to 6
[Section IIc: portraiture] -- Annotated typescripts and research notes,, 1960s-1990s <b>Scope and Contents</b>  (Typescript is annotated to indicate that this section was to be placed at the end of this section)	box 250	folder 6
[Section IId: Jean-François Raffaëlli] -- Outlines and research notes,, 1960s-1990s <b>Scope and Contents</b>  (Annotations indicate material was to be part of section II)	box 250	folder 7
Section III: the aesthetic of impressionism -- Annotated typescripts and research notes,, 1960s-1990s <u>Physical Description:</u> (3 Folders)	box 250	folder 8 to 10
Section III: the aesthetic of impressionism -- Annotated typescripts and research notes,, 1960s-1990s <u>Physical Description:</u> (2 Folders)	box 251	folder 1 to 2
Section IV: impressionism and science -- Annotated typescript, 1960s-1990s	box 251	folder 3

Section IV: impressionism and science -- Research notes, 1960s-1990s	box 251	folder 4
Section V: Monet -- Annotated typescripts and research notes, 1960s-1990s <u>Physical Description:</u> (2 Folders)	box 251	folder 5 to 6
Section VI: Impressionism in history -- Annotated typescripts and research notes,, 1960s-1990s <u>Physical Description:</u> (4 Folders)	box 251	folder 7 to 10
Section VI: Impressionism in history -- Research notes, 1960s-1990s <b>Scope and Contents</b>  (Research notes chiefly on Impressionism and Rococo)	box 251	folder 11
Section VIa: Impressionism in history: Impressionism and literature -- Annotated typescripts and research notes,, 1960s-1990s	box 252	folder 1
Section VIa: Impressionism in history: Impressionism and literature -- Research notes,, 1960s-1990s	box 252	folder 2
Section VIb: Impressionism in history: from Realism to Impressionism -- Annotated typescripts and research notes,, 1960s-1990s	box 252	folder 3
Section VII: reactions against Impressionism -- Annotated typescript and research notes,, 1960s-1990s	box 252	folder 4
Section VII: reactions against Impressionism -- Outlines and research notes,, 1960s-1990s	box 252	folder 5
Research notes, 1960s-1990s <b>Scope and Contents</b>  (Notes on photography, architecture, popular imagery, and Camille Pissarro)	box 252	folder 6
Research notes and early drafts, 1960s-1990s	box 252	folder 7
Manuscript outlines and reproduction lists, 1960s-1990s	box 252	folder 8 to 9
Reproduction lists, 1960s-1990s	box 252	folder 10

"Philosophy and world-view in painting"

**Scope and Contents**

(While this manuscript would be published posthumously as an essay in the 1999 George Braziller publication *Worldview in painting: art and society: selected papers, Volume 5*, Schapiro worked continuously since the 1960s on revising and drafting components of this manuscript for publication.

Material in these manuscript files are retained in this subseries because content differs considerably from the 1999 publication. The manuscript draws on lectures on the topic of philosophy and art given in the 1950s and the 1960s and files in this subseries include material from those lectures. In the 1990s Lillian Milgram Schapiro edited and supervised the reconstruction of the text for the 1999 publication. Her editorial notes are also retained in these files. )

<p>Annotated typescripts, outlines, and research notes, 1960s-1990s</p> <p><u>Physical Description:</u> (3 Folders)</p> <p><b>Scope and Contents</b></p> <p>(Typescript is interleaved with Lillian Milgram Schapiro's research and editorial notes)</p>	box 253	folder 1 to 3
<p>Transcripts, research notes, and correspondence, 1960s-1990s</p> <p><b>Scope and Contents</b></p> <p>(File contains source material used for this manuscript from lectures given at these institutions: Vassar College, 1957 ; Brooklyn College, 1965 ; University of Texas, 1965 ; Harvard University, 1966)</p>	box 253	folder 4
<p>Transcripts and research notes, 1960s-1990s</p> <p><b>Scope and Contents</b></p> <p>(Transcripts and notes are chiefly from a 1965 lecture given at the University of Texas)</p>	box 253	folder 5
<p>Transcript, 1958</p> <p><b>Scope and Contents</b></p> <p>(Holograph papers of Schapiro's lecture "Philosophy in painting" given in Baltimore, Maryland in 1958)</p>	box 253	folder 6
<p>Research and editorial notes, 1960s-1990s</p>	box 253	folder 7
<p>Research and editorial notes, 1960s-1990s</p> <p><b>Scope and Contents</b></p> <p>(Material chiefly on Henri Bergson and Cubists)</p>	box 253	folder 8
<p>Research and editorial notes, 1960s-1990s</p> <p><u>Physical Description:</u> (2 Folders)</p>	box 253	folder 9 to 10

**Scope and Contents**

(Chiefly additions and notes to lectures by Lillian Milgram Schapiro)

Research file, 1960s-1990s	box 253	folder 11
Correspondence, 19990s	box 253	folder 12
"Dwarfs on the shoulders of giants" -- Annotated typescripts, research notes, outlines, and editorial notes,, 1970s-1990s	box 253	folder 13

**Scope and Contents**

(An unpublished essay in manuscript form accompanied by editorial notes reconstructing the text by Lillian Milgram Schapiro)

"The serpent with a woman's head in the temptation of Eve: researches on the invention of an image" --

**Scope and Contents**

(This manuscript is dedicated to the art historian Otto Pächt on his 70th birthday. Schapiro began this manuscript in the 1970s and continued to revise and expand it through the 1980s. In the original typescript, Schapiro annotated an alternate subtitle as the following: "on invention and tradition in the illustration of a canonical religious text." In a subsequent, corrected typescript, found in file 1, Box 254 Schapiro would then again alter the subtitle as "an essay on iconographic invention." The latter typescript does not carry a dedication to Pächt either. The original title is used as it contains variations of all three titles)

Pages 1-36 -- Annotated typescript and research notes, 1970s-1980s	box 253	folder 14
<b>Scope and Contents</b>		
(Typescript is interleaved with Schapiro's research notes)		
Pages 37-80 -- Annotated typescript and research notes, 1970s-1980s	box 253	folder 15
<b>Scope and Contents</b>		
(Typescript is interleaved with Schapiro's research notes)		
Corrected draft-- Annotated typescripts and research notes, 1970s-1980s	box 254	folder 1
Research notes, 1970s-1980s	box 254	folder 2 to 8

Physical Description: (7 Folders)

Reproductions, 1970s-1980s	box 254	folder 9
"Sigmund Freud's <i>Gradiva</i> "		
<b>Scope and Contents</b>		
(This manuscript is not complete and is largely reconstructed by Lillian Milgram Schapiro using Schapiro's outlines, research notes, and annotated typescripts from circa 1970s)		
Research notes, outlines, and drafts, 1970s-1990s	box 255	folder 1
<b>Scope and Contents</b>		
(Material is interleaved with Lillian Milgram Schapiro's research and editorial notes)		
Research notes, 1970s	box 255	folder 2
Editorial notes, 1970s-1990s	box 255	folder 3 to 5
<b>Scope and Contents</b>		
(Notes are chiefly Lillian Milgram Schapiro's attempt at reconstructing the manuscript)		
Research file, 1970s-1990s	box 255	folder 6
"Matisse"		
<b>Scope and Contents</b>		
(This manuscript is based on lectures given at Columbia University in 1965 and in New Orleans in February 1966. The transcripts and typescripts, however, were created in 1975 and were continued to be revised and expanded by Schapiro until the 1990s as a manuscript)		
Annotated typescripts and research notes, 1975-1993	box 255	folder 7
Annotated typescripts and reproductions list, 1975-1993	box 255	folder 8
Editorial file, 1975-1993	box 255	folder 9
"Words in pictures: the perspectives of the viewer and the reader"		
<b>Scope and Contents</b>		
(This manuscript is based on Schapiro's 1976 lecture "Perspective and script: the viewer and the reader in Medieval representations" given at the medieval painting symposium held at the University of Pittsburgh in honor of Carl Nordenfalk. As outlined in his editorial note in file 1, Box 256, Schapiro had two versions of this manuscript: 1)		

the original lecture typescript; and 2) an enlarged second version. According to Schapiro, the second version was enlarged to reflect the "revived interest in the use of writing on the canvas in 20th century art." Schapiro didn't develop these concepts due to lack of time, but the files incorporate his research and editorial notes to reflect his interest in these concepts. Schapiro continually changed the title of this manuscript, see file 3 Box 256 for an editorial note on title variations especially as they relate to the use of the term "semiotics." The title used reflects Schapiro's consistent use of the phrase "Words in pictures" to refer to this manuscript)

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Annotated transcript, research notes, and editorial notes, 1976-1996	box 256	folder 1
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**Scope and Contents**

(The title of the transcript uses the original University of Pittsburgh lecture from 1976)

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Annotated typescript and research notes, 1976-1996	box 256	folder 2
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Annotated typescripts, research notes, and editorial notes, 1976-1996	box 256	folder 3
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Research notes, 1976-1996	box 256	folder 4 to 5
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Physical Description: (2 Folders)

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Correspondence, programs, research notes, and editorial notes, 1976-1996	box 256	folder 6
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"Relativity and the interpretation of modern painting"

**Scope and Contents**

(This manuscript was referred to by Schapiro as "Albert Einstein and Cubism," but the title used is supplied from the first page of the typescript found in file 1 Box 257. According to Lillian Milgram Schapiro in a letter found in file 8 Box 258 this manuscript is loosely based on Schapiro's 1979 lecture "Einstein and Abstract art" given at a Hebrew University symposium commemorating the centennial of Albert Einstein's birth. In correspondence found in Folder 8, Box 258, Schapiro signed off to include his contribution to the symposium in a book to be published by Princeton University Press titled *Albert Einstein, historical and cultural perspectives : the centennial symposium in Jerusalem*, but it was never included in the final publication of 1982. Material found in these manuscript files are largely research notes, drafts, and revisions that Schapiro wrote in the 1980s. In the 1990s Lillian Milgram Schapiro worked with Joseph Masheck to edit and reconstruct the text, but the material was never published. The pagination

scheme used below is based on annotations that also match original file order)

Pages 1-18 -- Annotated typescripts and research notes, 1980s	box 257	folder 1
Pages 13-24 -- Annotated typescripts and research notes, 1980s	box 257	folder 2
Pages 24-26 -- Annotated typescripts and research notes, 1980s	box 257	folder 3
Pages 28-38 -- Annotated typescripts and research notes, 1980s	box 257	folder 4
Pages 37-53 -- Annotated typescripts and research notes, 1980s	box 257	folder 5
Outlines and research notes, 1970s-1980s	box 257	folder 6
<p><b>Scope and Contents</b></p> <p>(Material is chiefly on Schapiro's lecture "Einstein and Abstract art" given at Hebrew University)</p>		
Research notes, 1980s <u>Physical Description:</u> (3 Folders)	box 257	folder 7 to 9
Annotated typescripts from Joseph Mascheck, 1980s <u>Language of the Material:</u> English.	box 257	folder 10
Research notes, 1980s <u>Physical Description:</u> (3 Folders)	box 258	folder 1 to 3
Research files, 1980s <u>Physical Description:</u> (3 Folders)	box 258	folder 4 to 6
Reproductions list, 1980s	box 258	folder 7
Editorial notes and correspondence, 1980-1990s <u>Physical Description:</u> (2 Folders)	box 258	folder 8 to 9

"Vico on the visual arts"

**Scope and Contents**

(Although three files contain typescripts that include a title statement and some pagination, this manuscript is primarily composed of compiled drafts and research notes. There are several files titled "Footnotes and sources" that include a sequential pagination scheme that is not included in the manuscript typescripts. In 1997 Lillian Milgram Schapiro would revisit this manuscript with David Rosand for potential publication, but the project was never realized)

Early drafts -- Annotated typescripts, research notes, and correspondence,, 1970s-1980s	box 259	folder 1
<b>Scope and Contents</b>		
(Correspondence is chiefly with Giorgio Tagliacozzo of the Institute for Vico Studies)		
Early drafts -- Annotated typescripts and research notes, 1980s	box 259	folder 2 to 5
<u>Physical Description:</u> (4 Folders)		
Pages 1-15 --Footnotes and sources, 1980s-1990s	box 259	folder 6 to 7
<u>Physical Description:</u> (2 Folders)		
Pages 3-15 -- Footnotes and sources, 1980s-1990s	box 259	folder 8
Pages 10-15 -- Annotated typescripts and research notes, 1980s-1990s	box 259	folder 9 to 10
<u>Physical Description:</u> (2 Folders)		
Pages 16-24 -- Annotated typescripts and research notes, 1980s-1990	box 259	folder 11
Pages 16-44 -- Footnotes and sources, 1980s-1990s	box 259	folder 12
Pages 18-24 -- Footnotes and sources, 1980s-1990s	box 259	folder 13
Pages 25-38 -- Annotated typescripts and research notes, 1980s-1990s	box 259	folder 14
Pages 39-50 -- Annotated typescripts and research notes, 1980s-1990s	box 259	folder 15
Pages 39-49 -- Footnotes and sources, 1980s-1990s	box 259	folder 16
General footnotes and sources, 1980s-1990s	box 260	folder 1
Research notes, 1970s-1990s	box 260	folder 2 to 4
<u>Physical Description:</u> (3 Folders)		
Research files, 1980s-1990s	box 260	folder 5 to 10
<u>Physical Description:</u> (6 Folders)		
Correspondence and editorial notes, 1990s	box 260	folder 11
<b>Scope and Contents</b>		
(Correspondence with between David Rosand and Lillian Milgram Schapiro regarding the manuscript. Accompanied by Lillian Milgram Schapiro's organization of the manuscript in a photocopied format)		
"Classification on aesthetics" -- Editorial notes, 1980s-1990s	box 260	folder 12



**Scope and Contents**

(According to a note by Lillian Milgram Schapiro, this manuscript was lost and all the editorial notes contained in this file serve as reminiscences. Meyer Schapiro writes that the manuscript was based on the Columbia University course Theory and methods of art history (Art History G6001x) which was focused on theories of classification in the arts. Material on this course can be found in Boxes 187-188 of Series III and sound recordings of those lectures can be found in Series VII, Subseries VII.2))

"On Freud's forgetting of 'Signorelli'"

**Scope and Contents**

(An unpublished work dealing with Freud's *Psychopathology of Everyday Life*)

Annotated typescripts, outlines, research notes, and correspondence,, 1980s-1990s	box 261	folder 1
Research file and notes, 1980s-1990s	box 261	folder 2
Research file, 1980s-1990s	box 261	folder 3

"Wolvinius Magister Phaber: the crowning of an artist in the early Middle Ages"

**Scope and Contents**

(Composed of three organized parts and largely paginated, this manuscript includes a large portion of footnotes that Schapiro meticulously compiled. In an annotation to the title statement of the manuscript found in file 4, Box 261, the original term used for "crowning" is "consecration." The annotated title is used for clarity. Consult file 14, Box 261 for Schapiro's section titles and general outline of the manuscript. Schapiro would generally interleave his research notes into the files with paginated manuscripts)

Part I: pages 1-12 -- Annotated typescripts and research notes, 1980s-1990s	box 261	folder 4
Part I: pages 13-26 -- Annotated typescripts and research notes, 1980s-1990s	box 261	folder 5
Part I: pages 27-39 -- Annotated typescripts and research notes, 1980s-1990s	box 261	folder 6
Part I: edited versions -- Annotated typescripts and editorial notes,, 1980-1990s	box 261	folder 7

**Scope and Contents**

(Edits and notes are largely by Judy Sund and completed in 1983. Lillian Milgram Schapiro's editorial notes are also included)

Part I: editorial file --, 1980s-1990s	box 261	folder 8
<b>Scope and Contents</b>		
(Photocopy of assembled typescripts and research notes compiled by Lillian Milgram Schapiro)		
Part II -- Annotated typescripts and research notes, 1980s-1990s	box 261	folder 9
Part II: edited drafts, 1980s-1990s	box 261	folder 10
<b>Scope and Contents</b>		
(Drafts edited by Robert Melzak and include three versions: Schapiro's original; the edited version; and a transcription of an unknown recording. Accompanied by correspondence and computer disk carrying electronic files)		
Part III -- Research notes, 1980s-1990s	box 261	folder 11
Early drafts and research notes, 1980s-1990s	box 261	folder 12 to 13
Outlines, 1980s-1990s	box 261	folder 14
Footnote indexes, 1980s-1990s	box 262	folder 1
Footnotes 1-10 -- Annotated typescripts, 1980s-1990s	box 262	folder 2
Footnotes 1-37 -- Early drafts, 1980s-1990s	box 262	folder 3
Footnotes 1-44 -- Annotated typescripts, 1980s-1990s	box 262	folder 4
Footnotes 11-20 -- Printouts, 1980s-1990s	box 262	folder 5
Footnotes 21-37 -- Printouts, 1980s-1990s	box 262	folder 6
Footnotes 34-37 -- Printouts and annotated typescripts, 1980s-1990s	box 262	folder 7
Footnotes, 38-58 --Printouts and annotated typescripts, 1980s-1990s	box 262	folder 8
Footnotes 59-79 -- Printouts and annotated typescripts, 1980s-1990s	box 262	folder 9
Footnotes 73-80 -- Printouts and annotated typescripts, 1980s-1990s	box 262	folder 10
Footnotes 81-91 -- Printouts and annotated typescripts, 1980s-1990s	box 263	folder 1

Footnotes 92-100 -- Printouts and annotated typescripts, 1980s-1990s	box 263	folder 2
Footnotes 101-108 -- Printouts and annotated typescripts, 1980s-1990	box 263	folder 3
Footnotes 109-118 -- Printouts and annotated typescripts, 1980s-1990s	box 263	folder 4
Footnotes 123-130 -- Printouts and annotated typescripts, 1980s-1990s	box 263	folder 5
Footnotes 131-142 -- Printouts and annotated typescripts, 1980s-1990s	box 263	folder 6
Footnotes: Part I -- Annotated typescripts, 1980s-1990s	box 263	folder 7
Complete footnotes -- Annotated typescripts, 1980s-1990s	box 263	folder 8
Complete footnotes -- Printout, 1990s	box 263	folder 9
<b>Scope and Contents</b>		
(Created by Robin Sand following Schapiro's complete footnotes found in file 8, Box 263)		
Reproductions and lists, 1980s-1990s	box 264	folder 1
Research files, 1980s-1990s	box 264	folder 2 to 3
<u>Physical Description:</u> (2 Folders)		
"Selected essays in the history of art: Hebrew edition" -- Correspondence and editorial notes,, 1993-2003	box 264	folder 4
<b>Scope and Contents</b>		
(This publication was to be edited by Mordechai Omer and published by the Tel Aviv University of Art Gallery and Old Jaffa Press. Omer began working with Schapiro in 1993 to formulate a list of works to be translated and published, but that was never realized. Lillian Milgram Schapiro began working on this project in 2003 but a published work never materialized. Title was derived from editorial notes found in the file)		
<b>"Burial at Ornans"</b>		
<b>Scope and Contents</b>		
(Referring to the painting by Gustave Courbet, this manuscript survives primarily as printouts created using Schapiro's research notes and outlines from the 1940s-1960 found in files 5 and 6 in Box 264. Similar elements and motifs in this manuscript can be found in Shapiro's published article "Courbet and popular imagery: an essay on realism and naïveté" published in the Warburg Journal. In the 1990s		

Lillian Milgram Schapiro circulated Schapiro's research material on Courbet to Maura Reilly and Robin Sand to reconstruct the text into manuscript form. As a result, files for this manuscript have printout versions interleaved with Lillian Milgram Schapiro's editorial notes and Schapiro's photocopied notes in a semi-paginated format. When possible, pagination was supplied using annotations provided)

Research notes, outlines, and clippings, 1940s-1960s	box 264	folder 5 to 6
Pages 1-10 -- Printouts, editorial notes, and research notes, 1996-1996	box 264	folder 7
Page 4a -- Printouts, editorial notes, and research notes, 1996-1997	box 264	folder 8
Pages 11-14 -- Printouts, editorial notes, and research notes, 1996-1997	box 265	folder 1
Corrected draft -- Printouts and editorial notes, 2000	box 265	folder 2
Edited draft -- Printouts and correspondence, 2002	box 265	folder 3
<b>Scope and Contents</b>		
(Edited draft was created by Robin Sand and correspondence in this file details her edits in comparison to the published Courbet essay)		
Edited draft -- Printouts and correspondence, 2002	box 265	folder 4
<b>Scope and Contents</b>		
(Edited draft was created by Maura Reilly and accompanied by correspondence relating to comparisons with the published Courbet essay)		
Editorial notes, 1996-1997	box 265	folder 5
<b>Scope and Contents</b>		
(Notes are by Lillian Milgram Schapiro)		
Research files, 1980s-1990s	box 265	folder 6 to 7
<u>Physical Description:</u> (2 Folders)		
Reproductions and research notes, 1960s-1980s	box 265	folder 8
Correspondence, 2002	box 265	folder 9

### Subseries: IV.5: Publications, 1928-2009

#### Scope and Contents

Subseries IV.5 contains material relating to all of Schapiro's work that were published either in his lifetime or posthumously. This includes material from all of his "Selected Writings" series published by

George Braziller, Inc. as well as books that were published posthumously and edited and compiled by Lillian Milgram Schapiro.

### Scope and Contents

For articles and reviews that were reprinted in Schapiro's "Selected Writings" series, consult Subseries: IV.2: Articles and Subseries: IV.6: Reviews where they are filed.

### Scope and Contents

While the bulk of the material dates after 1950, the earliest record in this subseries is *Art in the contemporary world* a 1928 reprint of *An introduction to contemporary civilization in the west: a syllabus*.

Title/Description	Instances	
<i>Art in the contemporary world</i> ( 928; reprint of <i>An introduction to contemporary civilization in the west: a syllabus</i> . New York: Columbia University Press). -- Photocopies	box 266	folder 1
Vincent van Gogh. New York: Harry N. Abrams, 1950 and reprints, 1950		
Introduction and individual art works -- Annotated typescripts, 1940s-1950 <u>Physical Description:</u> (3 Folders)	box 266	folder 2 to 4
Introduction and research notes -- Annotated typescripts, 1940s-1950	box 266	folder 5
<b>Scope and Contents</b> (Includes notes and studies that were not published in the 1950 publication)		
Preface -- Annotated typescripts, 1940s-1950	box 266	folder 6
<b>Scope and Contents</b> (Includes notes and studies on St. Remy and Auvers that were not published)		
Research notes, 1940s-1950 (2 Folders, 1940s-1950	box 266	folder 8 to 9
Correspondence and reviews, 1951-1973	box 266	folder 10
Reviews, 1950s	box 266	folder 11
<b>Scope and Contents</b> (Reviews in German)		
Correspondence, 1950s-1980s	box 266	folder 12
Paul Cézanne. New York: Harry N. Abrams. 1952 and reprints., 1952		

Pages 1-108 -- Annotated typescripts, 1940s-1952	box 266	folder 14
Introduction, acknowledgements, and reproductions list -- Annotated typescripts,, 1940s-1952	box 267	folder 1
German translation -- Annotated typescript, 1956	box 267	folder 2
<b>Scope and Contents</b>  (Published in Cologne, Germany by M. Dumont Schauberg)		
Drafts and research notes, 1940s-1952 <u>Physical Description:</u> (7 Folders)	box 267	folder 3 to 9
Proofs, 1952	box 267	folder 10
<i>The Parma Ildefonsus: a Romanesque illuminated manuscript from Cluny, and Related Works.</i> New York: College Art Association of America,, 1964		
Annotated book, 1964	box 267	folder 11
Research notes, 1950s-1964	box 267	folder 12
<b>Scope and Contents</b>  (Notes chiefly on text, history, and styles)		
Research notes, 1950s-1964	box 267	folder 13
<b>Scope and Contents</b>  (Notes chiefly on ornament and history of the manuscript)		
Research notes, 1950s-1964	box 267	folder 14
<b>Scope and Contents</b>  (Notes chiefly relating to Cluny and Burgundinian manuscripts)		
Research notes, 1950s-1964	box 267	folder 15
<b>Scope and Contents</b>  (Notes chiefly on Limoges manuscript of Ildefonsus from the Bibliothèque nationale de France)		
Research notes and drafts, 1950s-1964 <u>Physical Description:</u> (5 Folders)	box 268	folder 1 to 5
Research notes and correspondence, 1950s-1964 <u>Physical Description:</u> (3 Folders)	box 268	folder 6 to 8
Manuscripts cited -- Index, 1964	box 268	folder 9

Reviews, 1964	box 268	folder 10
Words and pictures: on the literal and the symbolic in the illustration of a text. Approaches to Semiotics series 11, ed. Thomas A. Sebeok. The Hague and Paris: Mouton, 1973.		
Annotated typescripts and research notes, 1960s-1973 <u>Physical Description:</u> (2 Folders)	box 269	folder 1 to 2
Drafts and research notes, 1960s-1973	box 269	folder 3
Research notes, 1960s-1973 <u>Physical Description:</u> (3 folders)	box 269	folder 4 to 6
Editorial notes, 1960s-1973	box 269	folder 7
Reproductions lists, 1960s-1973	box 269	folder 8
Correspondence, reproductions, and clippings, 1970s-1980s	box 269	folder 9
Correspondence, 1960s-1970s <b>Scope and Contents</b>  (Accompanied by review of the Italian translation)	box 269	folder 10
Correspondence, 1970-1996	box 269	folder 11
Selected Papers I: Romanesque Art. New York: George Braziller, 1977.		
Annotated book, 1977	box 270	folder 1
Preface -- Research notes, 1970s	box 270	folder 2
"From Mozarbic to Romanesque in Silos"		
Reproductions, 1970s	box 270	folder 3
Reproductions, 1977	box 633	folder 8
"The sculpture of Souillac" -- Reproductions, 1970s	box 270	folder 4
"On geometrical schematism in Romanesque art" -- Reproductions,, 1970s	box 270	folder 5
"A relief in Rodez and the beginnings of Romanesque sculpture in southern France" -- Reproductions,, 1970s	box 270	folder 6
"Two Romanesque drawings in Auxerre and some iconographic problems" -- Reproductions,, 1970s	box 270	folder 7
Footnotes, 1976	box 270	folder 8

**Scope and Contents**

(Chiefly footnote number 66 of Moissac essay. Accompanied by research notes and correspondence)

Correspondence and editorial notes, 1970s <u>Physical Description:</u> (4 Folders)	box 270	folder 9 to 12
Reviews, 1977	box 270	folder 13
Selected Papers II: Modern Art: 19th and 20th Centuries. New York: George Braziller, 1978 1982., 1978		
Annotated book, 1978	box 271	folder 1
Prefatory note -- Annotated typescript, 1978	box 271	folder 2
"The apples of Cézanne: an essay on the meaning of still-life" -- Reproductions,, 1970s	box 271	folder 3
"Courbet and popular imagery" -- Reproductions, 1970s	box 271	folder 4
"On a painting of van Gogh" -- Reproductions, 1970s	box 271	folder 5
"Seurat" -- Reproductions, 1970s	box 271	folder 6
"Picasso's <i>Woman with a fan</i> " -- Reproductions,, 1970s	box 271	folder 7
"Chagall's <i>Illustration for the Bible</i> " -- Reproductions, 1970s	box 271	folder 8
"Introduction of modern art in America: the armory show" -- Reproductions,1 970s	box 271	folder 9
"Arshile Gorky" -- Reproductions, 1970s	box 271	folder 10
"The nature of abstract art" -- Reproductions, 1970s	box 271	folder 11
"Recent abstract art" -- Reproductions, 1970s	box 271	folder 12

"Mondrian: order and randomness in painting"

**Scope and Contents**

(While Schapiro worked on this essay for several years, it was first published in this volume)

Annotated typescript, 1960s-1970s	box 271	folder 13
Research notes and drafts, 1960s-1970s	box 271	folder 14
Research notes, 1960s-1970s	box 271	folder 15
Reproductions, 1978	box 271	folder 16
Footnotes, 1970s	box 271	folder 17
Unpublished Matisse essay -- Reproductions, 1970s	box 271	folder 18
Correspondence and editorial notes, 1970s	box 272	folder 1 to 3



Physical Description: (3 Folders)

Reviews, 1978	box 272	folder 4 to 5
<u>Physical Description:</u> (2 Folders)		
<i>Selected Papers III: Late Antique, Early Christian, and Medieval Art</i> New York: George Braziller, 1979.		
"A note on the Mérode altarpiece" -- Reproductions, 1970s	box 272	folder 6
"Ancient mosaics in Israel: late antique art: pagan, Jewish, Christian" -- Reproductions,, 1970s	box 272	folder 7
"The Joseph scenes on the Maximianus throne in Ravenna" -- Reprductions,, 1970s	box 272	folder 8
"The place of the Joshua Roll in Byzantine history" -- Reproductions,, 1970s	box 272	folder 9
"The frescoes of Castelseprio"		
Reproductions, 1970s	box 272	folder 10
Reproductions, 1979	box 633	folder 9
"Notes on Castelseprio" -- Reproductions, 1970s	box 272	folder 11
"The Carolingian copy of the Calendar of 354" -- Reproductions, 1970s	box 272	folder 12
"The religious meaning of the Ruthwell Cross" -- Reproductions, 1970s	box 272	folder 13
"The bomwan and the bird on the Ruhwell Cross and other works" -- Reproductions,, 1970s	box 272	folder 14
"Marginal images and drôlerie" -- Reproductions, 1970s	box 272	folder 15
"The decoration of the Leningrad manuscript of Bede" -- Reproductions,, 1970s	box 272	folder 16 to 17
<u>Physical Description:</u> (2 Folders)		
"A note on the wall strips of Saxon churches" -- Reproductions, 1970s	box 272	folder 18
"Cains jaw-bone that did the first murder" -- Reproductions, 1970s	box 272	folder 19
"The image of the disappearing Christ" -- Reproductions, 1970s	box 272	folder 20
"The angel and the ram in Abraham's sacrifice" -- Reproductions, 1970s	box 273	folder 1
"The Beatus Apocalypse of Gerona" -- Reproductions, 1970s	box 273	folder 2
"An illuminated English psalter of the early thirteenth century" -- Reproductions,, 1970s	box 273	folder 3

"On an Italian painting of the flagellation of Christ in the Frick collection" -- Reproductions,, 1970s	box 273	folder 4
"The Bird's Head Haggada, an illustrated Hebrew Manuscript circa 1300" -- Reproductions,, 1970s	box 273	folder 5
Correspondence and editorial notes, 1970s	box 273	folder 6 to 7
Reviews, 1979	box 273	folder 8
Corrections and editorial notes, 1977-1979	box 273	folder 9
<b>Scope and Contents</b>		
(Includes material from the first two volumes of Schapiro's selected works)		
<i>Arte romanica</i> . Translated by Adriano Sofri. Turin: Giulio Einaudi, 1982. -- Reviews,, 1982	box 273	folder 10
<b>Scope and Contents</b>		
(Italian translation of <i>Selected Papers I: Romanesque Art</i> )		
<i>Style, Artiste et Société</i> . Translated by Blaise Allan et. al. Paris: Editions Gallimard, 1982.		
"Sur quelques problèmes de sémiotique de l'art visual: champ et véhicule dans les signes iconiques" -- Annotated typescript,, 1970s-1980s	box 273	folder 11
Editorial notes, 1970s-1980s <u>Physical Description</u> : (4 Folders)	box 273	folder 12 to 15
Editorial notes and correspondence, 1970s-1980s <u>Physical Description</u> : (2 Folders)	box 273	folder 16 to 17
Correspondence, 1974-1980	box 274	folder 1
Correspondence, 1981-1999	box 274	folder 2
Reviews, 1982	box 274	folder 3
Moderne kunst: 19. und 20. jahrhundert ausgewählte aufsätze. Cologne: DuMont Buchverlag, 1982 -- Reviews, 1982, 1982, 1982	box 274	folder 4
<b>Scope and Contents</b>		
(German translation of <i>Selected Papers II: Modern Art: 19th and 20th Centuries</i> )		
Estudios sobre el Románico. Translated by Maria Luisa Balseiro Madrid: Alianza Editorial, 1984 -- Reviews, 1984, 1984, 1984	box 274	folder 5

**Scope and Contents**

(Spanish translation of *Selected Papers I: Romanesque Art*)

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*The Romanesque sculpture of Moissac*. New York: George Braziller,, 1985

**Scope and Contents**

(Reprint of Schapiro's dissertation which was originally published in *Art Bulletin*. This reprint includes photographs by David Finn)

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Correspondence and editorial notes, 1985	box 274	folder 6
Reviews, 1985	box 274	folder 7
<i>L'arte moderna</i> translated by Renato Pedio. Turin: Giuliu Einaudi Editore, no date. -- Reviews,, 1986	box 274	folder 8

**Scope and Contents**

(Italian translation of *Selected Papers II: Modern Art: 19th and 20th Centuries*)

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*Selected papers IV: theory and philosophy of art: style, artist, and society*. New York: George Brazillcr., 1994

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Preface -- Annotated typescripts and notes, 1990s	box 274	folder 9
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"Further notes on Heidegger and van Gogh"

**Scope and Contents**

(Previously unpublished essay published for the first time in this volume)

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Annotated typescripts, 1990s <u>Physical Description</u> : (2 Folders)	box 274	folder 10 to 11
Annotated typescript and research notes, 1994 <u>Physical Description</u> : (2 Folders)	box 274	folder 12 to 13
Correspondence, 1981-1994	box 274	folder 14
Research notes, 1994 <u>Physical Description</u> : (2 Folders)	box 274	folder 15 to 16
Research file, 1994	box 275	folder 1

"Further notes on Freud and Leonardo"

**Scope and Contents**

(Previously unpublished essay published for the first time in this volume)

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Research notes, 1994

<u>Physical Description</u> : (2 Folders)	box 275	folder 2 to 3
"On some problems in the semiotics of visual art: field and vehicle in image-signs" -- Reproductions,, 1990s	box 275	folder 4
"On perfection, coherence, and unity of form and content" -- Reproductions,, 1990s	box 275	folder 5
"Style" -- Reproductions, 1990s	box 275	folder 6
"Eugène Fromentin as critic" -- Reproductions, 1990s	box 275	folder 7
"Still life as a personal object: a note on Heidegger and Van Gogh" -- Reproductions,, 1990s	box 275	folder 8
Reproductions lists, 1990s <u>Physical Description</u> : (2 Folders)	box 275	folder 9 to 10
Corrections and editorial notes, 1977-1994 <u>Physical Description</u> : (3 Folders)	box 275	folder 11 to 13
<b>Scope and Contents</b>		
(Includes material relating to Schapiro's other collected volumes)		
Contract, 1994	box 275	folder 14
Book jacket illustration proof, 1994	box 275	folder 15
Reviews, 1994	box 275	folder 16
<i>Oxford art journal</i> 17, no. 1 (1994): 3-104		
<b>Scope and Contents</b>		
(Special issue on Meyer Schapiro)		
Notes and table of contents, 1994	box 276	folder 1
"A Vermont visit with Meyer Schapiro (August 1991)" -- Transcript and correspondence,, 1991-1994	box 276	folder 2
Reproductions, 1994	box 276	folder 3
<i>Word, script, and pictures: the semiotics of visual language</i> . New York: George Braziller, 1996		
Reproductions, 1996 <u>Physical Description</u> : (5 Folders)	box 276	folder 4 to 8
Reviews, 1996	box 276	folder 9
<i>Impressionism: reflections and perceptions</i> . New York: George Braziller, 1997		
Correspondence, 1997	box 276	folder 10

Reproductions, 1997	box 276	folder 11
Reproductions, 1997	box 277	folder 1
Reviews, 1997	box 277	folder 2
A kind of rapture / Robert Bergman ; introduction by Toni Morrison ; afterword by Meyer Schapiro. New York: Pantheon Books, 1998 -- Printouts, 1998, 1998, 1998	box 277	folder 3
<p><b>Scope and Contents</b></p> <p>(Printout is an extended text of the work published in 1998. Accompanied by editorial notes by Lillian Milgram Schapiro)</p>		
<p><i>Worldview in painting: art and society: selected papers, volume 5.</i> Ne York: George Braziller, 1999</p>		
Annotated book, 1999	box 277	folder 4
<p><b>Scope and Contents</b></p> <p>(Annotations by Lillian Milgram Schapiro)</p>		
Editorial ntoes, 1999	box 277	folder 5
Correspondence, 1998-1999	box 277	folder 6 to 7
<p><u>Physical Description:</u> (2 Folders)</p>		
Contract, 1998	box 277	folder 8
Reviews, 1999	box 277	folder 9
<p><i>The unity of Picasso's art.</i> New York: George Braziller,, 2000</p>		
<p><b>Scope and Contents</b></p> <p>(Although published posthumously in 2000 Schapiro himself worked on the draft for this manuscript in 1985 while working with Gittelman Film Association on their video of Schapiro's lecture on Picasso for the Metropolitan Museum of Art. Portions of this manuscript incorporate Schapiro's lectures on Picasso from the following institutions: Brandeis University (1967) and the Albright-Knox Art Gallery (1973). Typescripts, research notes, and outlines can be found for these two lectures at Sub-Subseries: III.3.4: 1960s and Sub-Subseries: III.3.5: 1970s respectively)</p>		
Annotated typescripts, 1985-2000	box 278	folder 1

**Scope and Contents**

(Accompanied by Lillian Milgram Schapiro's editorial notes)

Annotated typescripts, 1985-2000	box 278	folder 2
<b>Scope and Contents</b>		
(Typescript chiefly used to consolidate the Brandeis and Albright-Knox lectures for the video presentation)		
Correspondence and editorial notes, 1985-2000	box 278	folder 3
Editorial notes, 1980s	box 278	folder 4
Reproductions, 2000	box 278	folder 5 to 8
<u>Physical Description:</u> (4 Folders)		
Reproductions list and editorial notes, 2000	box 278	folder 9
Reviews, 2000	box 278	folder 10
<i>Meyer Schapiro: his painting, drawing, and sculpture.</i> New York: Harry N. Abrams, 2000		
Preface / John Russell -- Annotated printouts and editorial notes,, 2000	box 279	folder 1
Correspondence and editorial notes, 1998-2000	box 279	folder 2
Reviews, 2000	box 279	folder 3
<i>Language of forms: lectures on insular manuscript art /</i> foreword by Charles E. Pierce, Jr. ; introduction by Jane E. Rosenthal. New York: Pierpont Morgan Library,, 2005		
<b>Scope and Contents</b>		
(Material for this publication is derived from Schapiro's Franklin Jasper Walls lectures held at the Pierpont Morgan library. Consult Sub-Subseries: III.3.4: 1960s for materials relating to that lecture)		
Chapter 1 -- Annotated typescripts and research notes, 1987	box 279	folder 4
<b>Scope and Contents</b>		
(Typescript is Schapiro's original and used as reference for the manuscript of this publication)		
Chapter 1 -- Annotated printouts and editorial notes, 2000	box 279	folder 5
Chapter 2 -- Printouts and editorial notes, 2000	box 279	folder 6
Chapter 3 -- Printout, 2000	box 279	folder 7

Chapter 4 -- Printout, 2000	box 279	folder 8
Chapter 5 -- Printout, 2000	box 279	folder 9
Chapter 6 -- Printout, 2000	box 279	folder 10
Editorial notes, 1980s-2005	box 279	folder 11 to 12
Editorial notes, 1980s-2005	box 280	folder 1
Reproductions list and reproductions, 1990s-2005	box 280	folder 2
Chapters 1-3 -- Reproductions, 2000-2005	box 280	folder 3
<b>Scope and Contents</b> (Annotated photocopies)		
Chapter 4 -- Reproductions, 2000-2005	box 280	folder 4
<b>Scope and Contents</b> (Annotated photocopies)		
Chapter 5 -- Reproductions, 2000-2005	box 280	folder 5
<b>Scope and Contents</b> (Annotated photocopies)		
Chapter 6 -- Reproductions, 2000-2005	box 280	folder 6
<b>Scope and Contents</b> (Annotated photocopies)		
Figures 1-64 -- Reproductions, 2000-2005	box 280	folder 7
<b>Scope and Contents</b> (Annotated photocopies)		
Figures 65-99 -- Reproductions, 2000-2005	box 280	folder 8
<b>Scope and Contents</b> (Annotated photocopies)		
Figures 100-156 -- Reproductions, 2000-2005	box 280	folder 9
<b>Scope and Contents</b> (Annotated photocopies)		
Plates 1-19 -- Reproductions, 2000-2005	box 280	folder 10

**Scope and Contents**

(Annotated photocopies)

Reproductions, 2000-2005 <u>Physical Description:</u> (3 Folders)	box 280	folder 11 to 13
Reproductions, 2000-2005 <u>Physical Description:</u> (10 Folders)	box 281	folder 1 to 10
Digital graphic design files, 2005 <u>Physical Description:</u> 1 computer optical disc	box 281	folder 11
<i>Romanesque architectural sculpture: the Charles Eliot Norton lectures</i> / edited with an introduction by Linda Seidel. Chicago: University of Chicago Press, 2006.		
Editorial notes, 2006	box 281	folder 12
Correspondence and editorial notes, 1986-2006	box 281	folder 13 to 14
<i>Meyer Schapiro abroad: letters to Lillian and travel notebooks</i> / edited by Daniel Esterman. Los Angeles, Calif: Getty Research Institute, c2009.		
Correspondence, 2001-2003	box 281	folder 15
Editorial notes, 2000	box 281	folder 16
<b>Scope and Contents</b> (Notes by Lillian Milgram Schapiro)		
Electronic files of published material -- Seven computer disks ; 3 ½ inch., 1998 <b>Scope and Contents</b> (Created by assistants, these electronic files contain materials from various Schapiro publications )	box 281	folder 17
Electronic files of published material -- Five computer disks ; 3 ½ inch., 1990s-2005 <b>Scope and Contents</b> (Created by assistants, these electronic files contain materials from various Schapiro publications. This file includes editorial notes by Lillian Milgram Schapiro wrapped around the disks)	box 281	folder 18

**Subseries: IV.6: Reviews, 1930-1972****Scope and Contents**

Schapiro wrote reviews about books and exhibitions throughout his career. This subseries contains all his reviews and are organized chronologically. For consistency, bibliographic information was



retrieved from Lillian Milgram Schapiro's bibliography of 1995. Early in his career, Schapiro would occasionally use the pseudonym John Kwait for publishing reviews. According to Lillian Milgram Schapiro's bibliography, Kwait is Schapiro's maternal grandmother's surname. File descriptions will indicate when the pseudonym has been used.

### Scope and Contents

(Early in his career, Schapiro would occasionally use the pseudonym John Kwait for publishing reviews. According to Lillian Milgram Schapiro's published bibliography on Schapiro's work, Kwait is Schapiro's maternal grandmother's surname. File descriptions will indicate when the pseudonym has been used)

Title/Description	Instances	
Review of <i>Ancient Painting from the Earliest Times</i> , by Mary Hamilton Swindler (New Haven, CT, and London, 1929) -- Typescript and research notes,, 1930	box 282	folder 1
<b>Scope and Contents</b>		
(In <i>New York Herald Tribune Books</i> , 1930 April 6, 16)		
Review of <i>The Civilization of the Renaissance in Italy</i> , by Jacob Burckhardt (New York and London, 1930) -- Annotated typescripts,, 1930	box 282	folder 2
<b>Scope and Contents</b>		
(In <i>New York Herald Tribune Books</i> , 1930 August 24, 15)		
"The New Architecture." Review of exhibition of modern architecture at the Museum of Modern Art, New York -- Typescript,, 1932	box 282	folder 3
<b>Scope and Contents</b>		
(In <i>New Masses</i> , May 1932 23. Published under the pseudonym John Kwait)		
Review of <i>The Doom of Youth</i> , by Wyndham Lewis-- Annotated typescript, 1932	box 282	folder 4
<b>Scope and Contents</b>		
(In <i>New Masses</i> , August 1932 27 Published under the pseudonym John Kwait)		
Review of <i>Early Muslim Architecture</i> by K.A. C. Creswell (New York and Oxford, 1932) -- Annotated typescripts and research notes,, 1932-1935	box 282	folder 5

**Scope and Contents**

(In *Art and Archaeology* 33, no. 6 (November-December 1932): 327-28. Expanded version printed in *Art Bulletin* 17, no. 1 (March 1935): 109-14)

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"Über den Schematismus in der Romanischen Kunst." Review of <i>La Stylistique Ornamentale dans la Sculpture Romane</i> , by Jurgis Baltrusaitis (Paris, 1931) -- Annotated typescripts and research notes, 1932-1970 (In <i>Kritische Berichte zu Kunstgeschichtlichen Literatur</i> 1 (1932-33): 1-21., 1932-1970	box 282	folder 6
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**Scope and Contents**

(Research notes are chiefly on geometric schematism from the 1970)

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"John Reed Club Art Exhibition [of the social viewpoint in art]" -- Typescripts,, 1933	box 282	folder 7
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**Scope and Contents**

(In *New Masses*, February 1933 23-24 Published under the pseudonym John Kwait. Text in brackets is found on the typescript but is not included in Lillian Milgram Schapiro's bibliography. Accompanied by a reply to this article by Jack Burck)

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Review of <i>Art Now</i> by Herbert Read (New York, 1934) -- Annotated typescript and research notes,, 1934	box 282	folder 8
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**Scope and Contents**

(In *The Nation*, July 4, 1934 25)

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Review of <i>The Spirit of Man in Asian Art</i> , by Laurence Binyon (Cambridge, MA, 1935) -- Annotated typescript,, 1935	box 282	folder 9
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**Scope and Contents**

(In *New York Herald Tribune Books*, August 4, 1935 12)

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Review of Seurat and the evolution of La Grande Jatte" (Chicago, 1935) -- Typescript and research notes,, 1935	box 282	folder 10
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**Scope and Contents**

(In *Columbia Review* 17 (November 1935): 9-17)

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"The New Viennese School." Review of <i>Kunstwissenschaftliche Forschungen</i> , vol. 2, edited by Otto Pächt (Berlin and Frankfurt, 1922) -- Annotated typescripts and research notes,, 1936	box 282	folder 11
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**Scope and Contents**(In *Art Bulletin* 18, no. 2 (June 1936): 258-66)

---

"Surrealist Field Day." Review of <i>Surrealism</i> by Julien Levy (New York, 1936) -- Clipping, 1937	box 282	folder 12
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**Scope and Contents**(In *The Nation*, January 23, 1937 102-3)

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Review of <i>The Pierpont Morgan Library Exhibition of Illuminated Manuscripts</i> , by Charles Rufus Morey, Belle da Costa Greene, and Meta Harrison (New York, 1934) -- Annotated typescript,, 1937	box 282	folder 13
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**Scope and Contents**(In *Art Bulletin* 19, no. 1 (March 1937):126-29)

---

"Blue Like an Orange." Review of <i>Surrealism</i> by Herbert Read (New York, 1937) -- Clipping, 1937	box 282	folder 14
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**Scope and Contents**(In *The Nation*, September 25, 1937 323-24.  
Accompanied by annotated photocopy of article)

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"A Metaphysics for the Movies." Review of *Art and Prudence*, by Mortimer J. Adler (New York, 1937)

**Scope and Contents**(In *Marxist Quarterly* 1, no. 3 (October - December 1937).406-17)

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Typescript, 1937	box 282	folder 15
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Drafts and research notes, 1937	box 282	folder 16
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"Populist Realism." Review of <i>An Artist in America</i> , by Thomas Benton (New York, 1937) -- Typescript, 1938	box 282	folder 17
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**Scope and Contents**(In *Partisan Review* 4, no. 2 (January 1938): 55-37.  
Accompanied by annotated photocopy)

---

"Architect's Utopia." Review of <i>Architecture and Modern Life</i> , by Baker Brownell and Frank Lloyd Wright (New York and London, 1937) -- Annotated photocopy,, 1937	box 282	folder 18
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**Scope and Contents**(In *Partisan Review* 4, no. 4 (March 1938): 42-47)

---

"Looking Forward to Looking Backward." Review of <i>The Culture of Cities</i> by Lewis Mumford (New York, 1938) -- Annotated photocopy,, 1938	box 282	folder 19
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**Scope and Contents**

In *Partisan Review* 5, no. 2 (July 1938): 12-24)

---

Review of <i>L'Art Religieux Moderne</i> by G. Arnaud d'Agnel (Grenoble, 1936) -- Proof and research notes,, 1939	box 282	folder 20
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**Scope and Contents**

(In *Review of Religion* 3, no.4 (May 1939): 469-73.  
Research notes are on "modern Catholic art")

---

Review of <i>The Labors of the Months in Antique and Mediaeval Art to the End of the 12th Century</i> , by J. C. Webster (Evanston, IL, 1938) -- Annotated photocopy,, 1938	box 282	folder 21
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**Scope and Contents**

(In *Speculum*. 16, no. 1 (January 1941): 131-37)

---

Review of <i>The Elizabeth Day McCormick Apocalypse</i> , by Harold Willoughby (Chicago, 1940) -- Typescript and proof,, 1941	box 282	folder 22
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**Scope and Contents**

(In *Review of Religion* 5, no. 3 (March 1941): 310-12)

---

Review of <i>A Survey of Persian Art</i> by Arthur Upham Pope and Phyllis Ackerman (New York, 1938) --- Annotated typescript,, 1941	box 282	folder 23
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**Scope and Contents**

(In *Art Bulletin* 23, no. 1 (March 1941): 82-86)

---

Review of <i>Holy Images: An Inquiry into Idolatry and Image-Worship in Ancient Paganism and Christianity</i> , by Edwyn Bevan (New York, 1940) -- Annotated outline and research notes,, 1942	box 282	folder 24
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**Scope and Contents**

(In *Review of Religion* 6, no. 2 (January 1942):  
237-38)

---

Review of <i>The Illustration of Manuscripts of the Septuagint</i> , by Ernest T. De Wald (Princeton, NJ, and London, 1941) -- Annotated typescript and research notes,, 1942	box 282	folder 25
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**Scope and Contents**

(In *Review of Religion* 6, no. 2 (January 1942): 239)

---

"Film Chronicle: Mission to Moscow." -- Annotated typescript, research notes, and clippings,, 1943	box 282	folder 26
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**Scope and Contents**

(In *Partisan Review* 10, no. 3 (May-June 1943):  
275-78)

---

Review of <i>Early Christian Art</i> by Charles Rufus Morey (Princeton, NJ, 1942) -- Drafts, research notes, and annotated reprint,, 1944	box 282	folder 27
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**Scope and Contents**

(In *Review of Religion* 8, no. 2 (January 1944):  
165-86)

---

"Flemish Art Reconsidered." Review of <i>The Last Flowering of the Middle Ages</i> , by Baron Joseph van der Elst (New York, 1944) -- Annotated typescript and research notes,, 1945	box 282	folder 28
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**Scope and Contents**

(In *View* 5, no. 1 (March 1945.1: 43, 49, 50)

---

Review of <i>Babel's Tower: The Dilemma of the Modern Museum</i> , by Francis' H. Taylor (New York. 1945) -- Correspondence,, 1946	box 282	folder 29
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**Scope and Contents**

(In *Art Bulletin* 27, no.1 (December 1945): 272)

---

"French Reaction in Exile." Review of <i>La Communion des Forts</i> , by Roger Caillois (Mexico City, 1943) -- Annotated typescript, research notes, and correspondence,, 1945	box 282	folder 30
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**Scope and Contents**

(In *Kenyon Review* 7, no. 1 (Winter 1945), 29-42)

---

"How did Spinoza look?" Review of <i>The Face of Benedictus Spinoza</i> , by Simon L. Millner (New York, 1946) -- Annotated typescript and notes,, 1947	box 283	folder 1
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**Scope and Contents**

(In *Commentary* 4., no. 2 (August 1947): 197-99)

---

"The Last Aesthete." Reviews of <i>Aesthetics and History in the Visual Arts</i> , by Bernard Berenson (New York, 1948), and <i>Sketch for a Self-Portrait</i> by Bernard Berenson (New York, 1949) -- Annotated typescripts, research notes, and annotated clippings,, 1949	box 283	folder 2
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**Scope and Contents**

(In *Commentary* 8, no. 6 (December 1949): 614--66.  
Page one is missing of typescript)

---

Review of "A blot on the Scutcheon" by Herbert Read in <i>Encounter</i> 1950s[?] -- Annotated typescript, clippings, and correspondence,, 1950s	box 283	folder 3
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**Scope and Contents**

(This review was never published)

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Review of <i>Lachen un Weinen: eine Untersuchung nach den Grenzen menschlichen Verhaltens</i> , by A. Francke (Bern, 1950) -- Annotated typescripts and research notes,, 1950	box 283	folder 4
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**Scope and Contents**

(This review was never published)

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"The Place of Ireland in Hiberno-Saxon Art." Review of <i>Essai sur les Origines de la Miniature dite Irlandais</i> , by F. Masai (Brussels, 1947) -- Annotated typescript and annotated reprint,, 1950	box 283	folder 5
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**Scope and Contents**

(In *Gazette des Beaux-Arts* 37 (January 1950): 134-8)

---

"The Artists Creative Process." Review of *The Psychology of Art*, by André Malraux (New York. 1950)

**Scope and Contents**

(In *Saturday Review of Literature*, February 4, 1950  
37)

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Annotated typescript and research notes, 1950	box 283	folder 6
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Proof, 1950	box 283	folder 7
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"Daring Mannerist." Review of <i>Parmigianino</i> by Sydney J. Freedberg (Cambridge, MA, 1950) -- Typescript,, 1950	box 283	folder 8
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**Scope and Contents**

(In *Saturday Review of Literature*, October 7, 1950  
69-70)

---

Review of <i>Santa Maria di Castelseprio</i> , by G. P. Bognetti, G. Chieriei. and A. de Capilani d'Arzago (Milan. 1948) -- Annotated typescript, research notes, and correspondence,, 1950	box 283	folder 9
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**Scope and Contents**

(In *Magazine of Art* 43, no. 8 (December 1950):  
312-13)

---

Review of <i>Arquitectura y Escultura Románicas</i> , by José Gudiol Ricart and Juan Antonio Gaya Nuño (Madrid, 1949)	box 283	folder 10
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**Scope and Contents**

(In *Speculum* 26, no. 3 (July 1951): 508-9)

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Typescript, 1951	box 283	folder 10
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Typescript, research notes, and correspondence, 1951	box 283	folder 11
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Review of <i>History of Modern Painting from Picasso to Surrealism</i> , by Maurice Raynal et al., trans. Douglas Cooper (New York, 1950) -- Typescript, 1951	box 283	folder 12
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**Scope and Contents**

(In *Magazine of Art* 44, no. 7 (November 1951): 29)

---

Review of <i>The Fresco Cycle of S. Maria di Castelseprio</i> , by Kurt Weitzmann (Princeton, NJ, 1951) -- Annotated typescript, research notes, correspondence, and annotated reprints, 1952	box 283	folder 13
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**Scope and Contents**

(In *Art Bulletin* 34, no. 2 (June 1952): 147-63)

---

"The Many da Vincis." Review of <i>Leonardo do Vinci</i> , by Sir Kenneth Clark (Cambridge, 1952) -- Typescript, 1953	box 283	folder 14
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**Scope and Contents**

(In *New Republic*, March 9, 1953 20-21)

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"Treasury from Byzantium." Review of <i>Byzantine Painting</i> by André Grabar (Geneva and New York, 1953) -- Typescript, 1954	box 283	folder 15
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**Scope and Contents**

(In *Art News* 52, no. 9 (January 1954): 52, 85.)

---

"The Content of Painting without Subject." Review of <i>French Painting between the Past and the Present</i> by Joseph C. Sloane (Princeton, NJ, 1951) -- Typescript, research notes, and annotated clippings, 1954	box 283	folder 16
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**Scope and Contents**(In *Art Bulletin* 36, no. 2 (June 1954): 163-65)

---

Review of <i>Pittura e Scultura d'Avanguardia (1890-1950) in Italia</i> , by Raffaele Carrieri (Milan, 1950) -- Typescript, research notes, reprints, and annotated clippings,, 1950	box 283	folder 17
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**Scope and Contents**(In *Erasmus* 8, no. 1 (January 10, 1955): cols. 13-17)

---

"Unsuspected Treasury." Review of <i>Monuments of Romanesque Art</i> , by Hanns Swarzenski (Chicago, 1954) -- Annotated typescripts and research notes,, 1955	box 283	folder 18
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**Scope and Contents**(In *Art News* 54, no. 5 (September 1955): 44, 59,60.)

---

"Humanism and the Demonic in Art." Review of <i>L'Umanesimo e il Demonico nell'Arte</i> ed. Enrico Castilli (Rome and Milan, 1953) -- Annotated typescript and research notes,, 1955	box 283	folder 19
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**Scope and Contents**(Review of *Religion* 20, no. 1-2 (November 1955): 56-60)

---

Review of <i>Die Bronzetüren des Bonanus von Pisa und des Barisanus von Trani</i> , by Albert Boeckler (Berlin, 1953) -- Typescript, research notes, and annotated clippings,, 1956	box 283	folder 20
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**Scope and Contents**(In *Erasmus* 9, no. 11-12 (June 25, 1956): cols. 361-63)

---

"German Art in Three Books." Reviews of <i>German Expressionist Painting</i> by Peter Selz (Berkeley, CA, 1957), <i>The German Expressionists</i> by Bernard S. Myers (New York,, 1957), and <i>Modern German Painting</i> , by Hans Konrad Roethel (New York, 1957) -- Typescript and research notes,, 1958	box 283	folder 21
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**Scope and Contents**(In *New York Herald Tribune Book Review*, January, 5, 1958,4)

---

"Art of the Middle Ages." Review of <i>Early Medieval Painting from the Fourth to the Eleventh Century</i> , by Carl Nordenfalk and André Grabar (New York, 1957) -- Typescript,, 1958	box 283	folder 22
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**Scope and Contents**

(In *New York Herald Tribune Book Review*, January 26, 1958, 4)

---

Review of <i>Style and Civilizations</i> by A. L. Kroeber (Ithaca, NY, 1957) -- Typescript and annotated clipping,, 1957	box 283	folder 23
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**Scope and Contents**

(In *American Anthropologist* 61, no. 2 (April 1959): 303-5.)

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Review of <i>Die Karolingischen Minaturn</i> , vol. 2; <i>Die Hofschule</i> by Wilhelm Koehler (Berlin, 1958) -- Typescript,, 1960	box 283	folder 24
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**Scope and Contents**

(In *Art Bulletin* 42, no. 4 (December 1960): 301-2)

---

Review of <i>Interaction of Color</i> by Josef Albers (New Haven and London, 1963) -- Annotated typescript, research notes, and clippings,, 1963	box 283	folder 25
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**Scope and Contents**

(This review was never published)

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"The Beatus Apocalypse of Gerona." Review of The Beatus Apocalypse of Gerona, by Jaime Marques Casanovas, Cesar E. Dubler, and Wilhelm Neuss (Olten, Lausanne, and New York, 1962) -- Outlines and research notes,, 1963	box 283	folder 26
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**Scope and Contents**

In *Art News* 61, no. 9 (January 1963): 36, 49-50.)

---

"Carolingian Classic." Review of The Lorsch Gospels, introduction by Wolfgang Braunfels (New York, 1967) -- Typescript and annotated proof,, 1968	box 283	folder 27
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**Scope and Contents**

(In *Art News* 67, no. 2 (April 1968): 53)

---

Review of <i>Illuminated Manuscripts in the Bodleian Library</i> , by Otto Pächt and J. J. G. Alexander (Oxford, 1966) -- Typescript,, 1968	box 283	folder 28
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**Scope and Contents**

(In *Cahiers de Civilisation Médiévale* 11, no. 4 (October-December 1968): 625)

---

Review of <i>Images in the Margins of Gothic Manuscripts</i> , by Lillian M. C. Randall -- Annotated typescript, research notes, and annotated clippings,, 1970	box 283	folder 29
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**Scope and Contents**

(In *Speculum* 45, no. 4 (October 1970): 684-86)

Review of <i>Der Ingeborg Psalter</i> by Florens Deuchler (1967) -- Typescripts and research notes,, 1972	box 283	folder 30
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**Scope and Contents**

(In *Cahiers de Civilisation Médiéval* 5, no. 2 (April-June 1972): 151-53)

**Subseries: IV.7: Scrapbooks, 1928-1966****Scope and Contents**

The scrapbooks found in this subseries were compiled by Schapiro and include articles and clippings of Schapiro's work written from the 1930s to the 1960s. The scrapbooks' titles mirror the volumes of his collected work published by George Braziller and may have been the basis for the organization of those publications.

Title/Description	Instances
Scrapbook I: early Christian and early Medieval art, 1935-1960	box 284
Scrapbook II: Romanesque, later Medieval, Gothic and Renaissance art,, 1928-1961	box 285
Scrapbook III: nineteenth and twentieth century art, 1932-1966	box 286
Scrapbook IV: Art theory, criticism, the artist, theory and politics,, 1936-1965	box 287

**Subseries: IV.8: Translations and poetry, 1930s-1943****Scope and Contents**

Schapiro was a well known linguist and wrote several essays on language and semiotics. It comes as no surprise then that he also translated texts, predominantly those that are French. Of all his translations, only two were formally published: the 1943 translation of Andre Masson's *Anatomy of My Universe*, of which Schapiro was not credited; and "Three Texts on Science ("A Dream"); Wit and Common Sense; Genius and Method (Lichtenberg, Diderot, Galiani)" published by Anonin 1973.

**Scope and Contents**

The bulk of this subseries, however, is dedicated to Schapiro's translations of Charles Baudelaire's texts. Since there were very limited English translations of Baudelaire's writings on art and culture at the time, Schapiro worked on translating them beginning in the 1930s. According to files in this subseries, there were plans to publish these translations, as Baudelaire's work in English had yet to materialize, but that project was never realized.

**Scope and Contents**

Also included in this subseries is an extensive file of poems that Schapiro wrote.

Title/Description	Instances
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 Charles Baudelaire

**Scope and Contents**

(Since there were very limited English translations of Baudelaire's writings on art and culture at the time, Schapiro worked on translating them beginning in the 1930s. According to correspondence in Folder 18, Box 288, Oxford University Press was to publish these translations as "The Art Criticism of Baudelaire." However, this publication never materialized and by 1948 Oxford University Press and Phaidon Press were again seeking to publish English translations of Baudelaire's work on art. There were discussions for Schapiro to be involved in these 1948 publications given his previous work on their translations, but neither press published them. Titles in quotes used are derived from Schapiro's typescripts)

Annotated typescripts, 1930s-1940s	box 288	folder 1
Research notes, 1930s-1940s	box 288	folder 2
"Why sculpture is boring" (1846) -- Typescripts, 1930s-1940s	box 288	folder 3
"The classic museum of the Bonne-Nouvelle bazaar" (1846) -- Annotated typescript,, 1930s-1940s	box 288	folder 4
Assorted writings of 1846 -- Typescripts, 1930s-1940s, 1846, 1930s-1940s	box 288	folder 5
"Universal Exhibition of 1855" -- Annotated typescripts, 1930s-1940s	box 288	folder 6
"The Salon of 1859" -- Annotated typescripts and research notes, 1930s-1940s	box 288	folder 7
"The painter of modern life" -- Annotated typescripts and research notes,, 1930s-1940s	box 288	folder 8
"On the essence of laughter and on the comic in general in the plastic arts" -- Annotated typescripts,, 1930s-1940s	box 288	folder 9
"Some French caricaturists" -- Annotated typescripts, 1930s-1940s	box 288	folder 10
"Painters and etchers" -- Annotated typescripts, 1930s-1940s	box 288	folder 11
"The morality of the toy" -- Annotated typescripts and research notes,, 1930s-1940s	box 288	folder 12
"To the work and life of Eugène Delacroix: to the editor of L'opinion nationale" -- Annotated typescripts,, 1930s-1940s	box 288	folder 13
[Letters, 1864] -- Annotated typescripts, 1930s-1940s	box 288	folder 14

[Assorted short writings, 1860s] -- Typescripts, 1930s-1940s <u>Physical Description</u> : (2 Folders)	box 288	folder 15 to 16
Corrections, 1930s-1940s	box 288	folder 17
Correspondence, 1944-1948	box 288	folder 18
<i>Anatomy of My Universe</i> / by Andre Masson. New York: Curt Valentin,, 1943		
<b>Scope and Contents</b>		
(Schapiro was not credited for the translation of this publication)		
Research notes, 1943	box 288	folder 19
Editorial files, 1996	box 288	folder 20
"Three Texts on Science ("A Dream"); Wit and Common Sense; Genius and Method (Lichtenberg, Diderot, Galiani)." <i>Anon</i>		
<b>Scope and Contents</b>		
(published by the Kolokol Press for the editor, Austin, TX, no. 1 (December 31, 1970): 11-12)		
Research notes, 1970	box 288	folder 21
Clippings, 1970s	box 288	folder 22
Poetry -- Transcripts and notes, 1930s-1970s	box 288	folder 23
<b>Scope and Contents</b>		
(This file contains Schapiro's personal poetry)		

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## Series V: Research files, 1930s-1990s

### Scope and Contents

Schapiro was fastidious about collecting research material and of creating and collecting material for research purposes. Series V houses all of Schapiro's research material he used on a personal and professional level.

## Subseries: V.1: Administrative records, 1950s-1980s

### Scope and Contents

This subseries contains administrative records relating to Schapiro's research files.

**Title/Description**

**Instances**

Notes relating to reproductions -- Notebook, 1950s-1970s	box 661	folder 1
Lists of contents to 4 x 6 research card files, 1970s-1980s	box 661	folder 2

## Subseries: V.2: Articles and clippings, 1930s-1980s

### Scope and Contents

The articles and clippings amassed in this subseries were collected by Schapiro at his faculty office in Schermerhorn Hall at the Department of Art History and Archeology at Columbia University, where they resided prior to being transferred to the Rare Book & Manuscript Library in 2009 and 2010.

### Scope and Contents

These files are organized alphabetically by author's last name or by subject matter. Many of these articles and clippings are given as personalized copies for Schapiro and include annotated notes and signatures by the authors.

Title/Description	Instances	
A1950s-1980s	box 673	folder 1
Aarsman, Hans, 1970s	box 673	folder 2
Ames, Van Meter, 1940s-1970s <u>Physical Description:</u> (2 Folders)	box 673	folder 3 to 4
Art, 1940s-1960s <u>Physical Description:</u> (2 Folders)	box 673	folder 5 to 6
Art, 1950s	box 673	folder 7
Art, 1950s-1960s <u>Physical Description:</u> (2 Folders)	box 673	folder 8 to 9
Art, 1950s-1970s <u>Physical Description:</u> (2 Folders)	box 673	folder 10 to 11
Art, 1950s-1980s	box 673	folder 12
Art, Medieval <u>Physical Description:</u> (11 Folders)	box 673	folder 13 to 23
Aubèry, Pierre, 1940s-1960s	box 673	folder 24
B1930s-1970s	box 674	folder 1
Ba, 1930s-1970s <u>Physical Description:</u> (2 Folders)	box 674	folder 2 to 3
Beck, James H., 1960s	box 685	folder 1
Bel, 1950s-1970s	box 674	folder 4
Bell, Charles G. (Charles Greenleaf)	box 674	folder 5
Ben, 1960s-1970s	box 674	folder 6 to 7

<u>Physical Description: (2 Folders)</u>		
Ber-Bes, 1930s-1970s	box 674	folder 8
Berlin, Isaiah, 1950s-1970s	box 674	folder 9
Bettelheim, Bruno, 1940s-1950s	box 674	folder 10 to 11
<u>Physical Description: (2 Folders)</u>		
Białostocki, Jan, 1950s-1970s	box 674	folder 12 to 13
<u>Physical Description: (2 Folders)</u>		
Bickerman, E.J. (Elias Joseph), 1940s-1970s	box 674	folder 14
Bid-Bie, 1930s-1950s	box 674	folder 15
Bin-Blu, 1930s-1980s	box 674	folder 16
Bob-Bre, 1940s-1960s	box 674	folder 17
Bre-Bro, 1950s-1970s	box 674	folder 18
Bru-Buc, 1960s	box 675	folder 1
Bru-Buc, 1960s	box 685	folder 2
Buchthal, Hugo, 1930s-1960s	box 675	folder 2
Bud, 1950s-1960s	box 675	folder 3
Buh-Bur, 1930s-1970s	box 675	folder 4
Cah-Cez, 1930s-1970s	box 675	folder 5
Cah-Cez, 1930s-1970s	box 685	folder 3
Cha-Chi, 1930s-1970s	box 675	folder 6
Chomsky, Noam, 1950s-1960s	box 675	folder 7
Chr-Cip, 1940s-1960s	box 675	folder 8
Cla-Col, 1930s-1980s	box 675	folder 9
Com-Con, 1930s-1980s	box 675	folder 10
Co-Cr, 1930s-1980s	box 675	folder 11
Coomaraswamy, Ananda Kentish, 1930s-1970s	box 675	folder 12
Da, 1930s-1980s	box 675	folder 13
Dalma, Juan, 1950s-1970s	box 675	folder 14
Damisch, Hubert	box 675	folder 15 to 16
<u>Physical Description: (2 Folders)</u>		
Damisch, Hubert	box 685	folder 4
De, 1930s-1980s	box 675	folder 17
Di, 1930s-1980s		

	box 675	folder 18
Diamond, Sigmund, 1950s-1970s	box 675	folder 19
Dob, 1930s-1980s	box 676	folder 1
Dor-Dy, 1930s-1980s	box 676	folder 2
Duchesne-Guilleman, Jacques, 1920s-1960s	box 676	folder 3
E1930s-1960s	box 676	folder 4
Elsen, Albert Edward, 1950s-1970s	box 676	folder 5
Elsen, Albert Edward, 1950s-1970s	box 685	folder 5
F1930s-1980s	box 676	folder 6
Farrell, James, 1940s-1970s	box 676	folder 7 to 8
<u>Physical Description:</u> (2 Folders)		

Farrell, James T. "Author defends character Studs Lonigan," Louisville, 1960 November 22  
Physical Description: 2 t.ms. Multilith copy.

#### General

Cataloged.

#### Scope and Contents

"Comment by Farrell" as printed in The Louisville Times.

Farrell, James T. "The action of the government of Iraq...", [New York], 1969 February 6  
Physical Description: 5 t.ms. Carbon copy: With corrections in the writer's hand.

#### General

Cataloged.

#### Scope and Contents

Article for a journal; with envelope.

Farrell, James T. Golden Youth, [New York], 1963  
Physical Description: 3 a.ms.

#### General

Cataloged.

**Scope and Contents**

Poem; with covering autograph note.

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Farrell, James T. John Fitzgerald Kennedy, [New York], 1963 box 691

Physical Description: 1 a.ms.

**General**

Cataloged.

**Scope and Contents**

Poem; autograph note indicates the poem was printed in the Congressional Record, 1964 January 15.

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Farrell, James T. Lebanon: a first impression, [New York], 1961 box 691

Physical Description: 7 t.ms.

**General**

Cataloged.

**Scope and Contents**

Essay on the political situation in the Middle East; "unpublished."

---

Farrell, James T. Political Parties...by Robert Michels, New York, 1966-1967 box 691

Physical Description: 7 t.ms. Xerox copy.

**General**

Cataloged.

**Scope and Contents**

Article on Michels' book, suggested by J.P. Nettl's biography of Rosa Luxemburg, Oxford University Press, 1966

---

Farrell, James T. Requiem For a Literary Bank Account, [New York], circa 1961 box 691

Physical Description: 4 t.ms.s. Page 4 missing; multilith copy, title and notes in the author's hand, with his signature.

**General**

Cataloged.



**Scope and Contents**

Page 4 missing; multilith copy, title and notes in the author's hand, with his signature.

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Farrell, James T. What Time Collects, [New York], 1964 February box 691

Physical Description: 15 t.ms.

**General**

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Final draft of Chapters thirty-three, thirty-four, and thirty-six

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Raphael, Max Zur Erkenntnistheorie des Marxismus,  
[Paris], 1933

Physical Description: 280 t.ms.

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### Subseries: V.3: Bibliographies, 1930s-1960s

#### Scope and Contents

Schapiro maintained index cards filled with bibliographies related to art historical periods, artists, and subjects. Material in this subseries comprises the bulk of these bibliographies, which are unsorted. Also consult Subseries: V.4: Research card files where bibliographies are also present and are indicated as such.

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### Subseries: V.4: Research card files, 1930s-1980s

#### Scope and Contents

Schapiro took notes meticulously throughout his life, and this subseries reflects his consistent habit of note taking. Schapiro organized these 4 x 6 index cards thematically by subject and all the contents in this subseries were originally housed in metallic filing cabinets. All subjects titled in the finding aid are Schapiro's own file headings found sequentially in the note cards.

#### Scope and Contents

Since all material is organized as they were originally ordered by Schapiro, material relating to a subject may run across boxes. As a result, all subject terms in brackets are supplied when original headings lack the context from which they are derived in earlier boxes or when file headings do not exist.

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### Subseries: V.5: Research notes, 1920s-1990s

#### Scope and Contents

Subseries: V.5 contains the heart of Schapiro's research files and includes notes from a wide range of subjects. Although Schapiro was scrupulous about creating research notes, he was less concerned with how the notes were stored and filed. As a result, many of his research files contained a plethora of material that was not related to each other in either content or subject. As a result, material was organized and grouped according to the subject of the contents. For notes relating to the illumination of books and manuscripts, Schapiro organized material either by repository in which the codex is located or by region from which it was created. Physical folders indicate manuscript numbers which are represented in the file. Material related to illumination of books and manuscripts were reproduced in the 2007 publication *Meyer Schapiro abroad: letters to Lillian and travel notebooks*.

#### Scope and Contents

Schapiro wrote many research notes that are interrelated with other subjects in the collection. In this light, material in this subseries can be used in conjunction with records in other series of this collection.

#### Scope and Contents

Unlike Subseries: V.4, files in Subseries V.5 are organized by subject headings that are derived from the Library of Congress Subject Headings based on the contents of the records housed in the files. In the event that Schapiro's own subject heading are too unique to be mapped to a Library of Congress Subject Heading, his own titles were utilized.

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Architecture -- Details, bulbous domes, circa, 1930s-1940s	box 338	folder 4
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articles, and copies of poems by Chambers from the Louis Zukovsky collection at the Harry Ransom Center, the University of Texas at Austin.

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**Scope and Contents**

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Files are organized by artists or subjects headings using the Union List of Artists Names and the Library of Congress Subject Headings respectively. Unique subject headings that were created by Schapiro and not found in the Library of Congress Subject Headings were retained for their unique. Reproductions of illuminated manuscripts are filed by repository or geographic location where they are held. For photographs used in publications or lectures, consult those respective series.

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## Series VI: Exhibition announcements, invitations, and press releases, 1920-2001

### Scope and Contents

Alongside Schapiro's academic background in Medieval and Romanesque art, he was very passionate about art of his contemporary time and of maintaining close relationships with working artists. Schapiro was a central figure in the art community of New York City since the 1930s and he visited art galleries and exhibitions throughout his life. Series VI is a collection of exhibition announcements, invitations, and press releases from New York City galleries that were sent to Schapiro and collected by him starting from 1920. After his death, Schapiro's wife, Lillian Milgram Schapiro, continued to receive and collect these materials until 2001.

### Scope and Contents

These collection exhibition announcements and invitations give a micro-history of New York City through the lens of the art gallery. Items in this series record who owned galleries, where their spaces were located, which artists were exhibited across time, and what art works were shown.

**Scope and Contents**

Prior to being integrated into this collection in 2009, these materials were maintained in filing cabinets and housed at Columbia University's Visual Media Center located in Schermerhorn Hall.

**Scope and Contents**

The original filing structure organized by Schapiro was maintained, which grouped an artist's last name in alphabetic and chronologic batches. Group exhibitions were filed in their own groupings chronologically. To facilitate retrieval of archival material, all files were consolidated following a consistent alphabetic pattern and subdivided into the following subseries: Subseries: VI.1: 1920-1942, Subseries: VI.2: A-E, 1943-2001, Subseries: VI.3: F-L, 1943-2001, Subseries: VI.4: M-R, 1943-2001, Subseries: VI.5: S-Z, 1943-2001, Subseries: VI.6: Group exhibitions, 1945-2001, Subseries: VI.7: Oversize, 1930s-1990s.

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1939	box 57	folder 5
1940	box 57	folder 6
1941	box 57	folder 7
1942	box 57	folder 8

**Subseries: VI.2: A-E, 1943-2001**

<b>Title/Description</b>	<b>Instances</b>	
A-E, 1943	box 57	folder 9
A-E, 1944	box 57	folder 10
A-E, 1945	box 57	folder 11
A-E, 1946	box 57	folder 12
A-E, 1947	box 57	folder 13
A-E, 1948	box 57	folder 14
A-E, 1949	box 57	folder 15
A-E, 1950	box 57	folder 16
A-E, 1951	box 57	folder 17
A-E, 1952	box 57	folder 18
A-E, 1953	box 57	folder 19

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A-E, 1954	box 57	folder 20
A-E, 1955	box 57	folder 21
A-E, 1956	box 57	folder 22
A-E, 1957	box 57	folder 23
A-E, 1958	box 58	folder 1
A-C, 1959	box 58	folder 2
C-E, 1959	box 58	folder 3
A-C, 1960	box 58	folder 4
C-E, 1960	box 58	folder 5
A-C, 1961	box 58	folder 6
D-E, 1961	box 58	folder 7
A-B, 1962	box 58	folder 8
B-D, 1962	box 58	folder 9
D-E, 1962	box 58	folder 10
A-B, 1963	box 58	folder 11
B-C, 1963	box 58	folder 12
D-E, 1963	box 58	folder 13
A-B, 1964	box 58	folder 14
B-C, 1964	box 58	folder 15
D-E, 1964	box 58	folder 16
A-B, 1965	box 58	folder 17
B-C, 1965	box 59	folder 1
C-E, 1965	box 59	folder 2
A-B, 1966	box 59	folder 3
B-D, 1966	box 59	folder 4
D-E, 1966	box 59	folder 5
A-B, 1967	box 59	folder 6
B-C, 1967	box 59	folder 7
D-E, 1967	box 59	folder 8
A-B, 1968	box 59	folder 9
B-C, 1968	box 59	folder 10
D-E, 1968	box 59	folder 11

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A-B, 1969	box 59	folder 12
B-C, 1969	box 59	folder 13
D-E, 1969	box 59	folder 14
A-B, 1970	box 59	folder 15
B1970	box 59	folder 16
B-C, 1970	box 60	folder 1
D-E, 1970	box 60	folder 2
A-B, 1971	box 60	folder 3
C1971	box 60	folder 4
D-E, 1971	box 60	folder 5
A-B, 1972	box 60	folder 6
B-C, 1972	box 60	folder 7
D-E, 1972	box 60	folder 8
A-B, 1973	box 60	folder 9
B-C, 1973	box 60	folder 10
C-E, 1973	box 60	folder 11
A-B, 1974	box 60	folder 12
B1974	box 60	folder 13
C1974	box 60	folder 14
D-E, 1974	box 60	folder 15
A-B, 1975	box 60	folder 16
C1975	box 60	folder 17
D-E, 1975	box 60	folder 18
A-B, 1976	box 61	folder 1
C-E, 1976	box 61	folder 2
A-B, 1977	box 61	folder 3
B-E, 1977	box 61	folder 4
A-C, 1978	box 61	folder 5
D-E, 1978	box 61	folder 6
A1979	box 61	folder 7
A-C, 1979	box 61	folder 8
D-E, 1979	box 61	folder 9

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A-B, 1980	box 61	folder 10
B-E, 1980	box 61	folder 11
A-B, 1981	box 61	folder 12
C-E, 1981	box 61	folder 13
A-B, 1982	box 61	folder 14
C-E, 1982	box 61	folder 15
A-B, 1983	box 61	folder 16
B-C, 1983	box 62	folder 1
D-E, 1983	box 62	folder 2
A-B, 1984	box 62	folder 3
C1984	box 62	folder 4
D-E, 1984	box 62	folder 5
A-B, 1985	box 62	folder 6
C-E, 1985	box 62	folder 7
A-B, 1986	box 62	folder 8
C-E, 1986	box 62	folder 9
A-B, 1987	box 62	folder 10
C-E, 1987	box 62	folder 11
A-B, 1988	box 62	folder 12
B-C, 1988	box 62	folder 13
C-E, 1988	box 62	folder 14
A-B, 1989	box 62	folder 15
C-E, 1989	box 62	folder 16
A-E, circa, 1970s-1980s	box 63	folder 1
A-B, 1990	box 63	folder 2
B-C, 1990	box 63	folder 3
D-E, 1990	box 63	folder 4
A-B, 1991	box 63	folder 5
B-D, 1991	box 63	folder 6
D-E, 1991	box 63	folder 7
A-B, 1992	box 63	folder 8
C-E, 1992	box 63	folder 9



A-E, 1993	box 63	folder 10
A-B, 1994	box 63	folder 11
C-E, 1994	box 63	folder 12
A-B, 1995	box 63	folder 13
C-E, 1995	box 63	folder 14
A-C, 1996	box 63	folder 15
D-E, 1996	box 63	folder 16
A-E, 1997	box 63	folder 17
A-E, 1998	box 64	folder 1
A-E, 1999	box 64	folder 2
A-C, 2000	box 64	folder 3
D-E, 2000	box 64	folder 4
A-B, 2001	box 64	folder 5
B-E, 2001	box 64	folder 6

### Subseries: VI.3: F-L, 1943-2001

Title/Description	Instances	
F-L, 1943	box 64	folder 7
F-L, 1944	box 64	folder 8
F-L, 1945	box 64	folder 9
F-L, 1946	box 64	folder 10
F-L, 1947	box 64	folder 11
F-L, 1948	box 64	folder 12
F-L, 1949	box 64	folder 13
F-L, 1950	box 64	folder 14
F-L, 1951	box 64	folder 15
F-L, 1952	box 64	folder 16
F-L, 1953	box 64	folder 17
F-L, 1954	box 64	folder 18
F-L, 1955	box 64	folder 19
F-L, 1956	box 64	folder 20
F-L, 1957	box 65	folder 1
F-H, 1958	box 65	folder 2

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H-L, 1958	box 65	folder 3
F-I, 1959	box 65	folder 4
J-L, 1959	box 65	folder 5
F-G, 1960	box 65	folder 6
H-L, 1960	box 65	folder 7
F-I, 1961	box 65	folder 8
J-L, 1961	box 65	folder 9
F-G, 1962	box 65	folder 10
H-I, 1962	box 65	folder 11
K-L, 1962	box 65	folder 12
F-G, 1963	box 65	folder 13
H-I, 1963	box 65	folder 14
J-K, 1963	box 65	folder 15
L1963	box 65	folder 16
F-G, 1964	box 66	folder 1
H-J, 1964	box 66	folder 2
K1964	box 66	folder 3
L1964	box 66	folder 4
F-G, 1965	box 66	folder 5
H-K, 1965	box 66	folder 6
K-L, 1965	box 66	folder 7
L1965	box 66	folder 8
F-G, 1966	box 66	folder 9
G-J, 1966	box 66	folder 10
K1966	box 66	folder 11
L1966	box 66	folder 12
F-G, 1967	box 66	folder 13
H-J, 1967	box 66	folder 14
K1967	box 66	folder 15
L1967	box 66	folder 16
F-G, 1968	box 67	folder 1
H-J, 1968	box 67	folder 2

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K1968	box 67	folder 3
L1968	box 67	folder 4
F-G, 1969	box 67	folder 5
H-J, 1969	box 67	folder 6
J-K, 1969	box 67	folder 7
L1969	box 67	folder 8
F-G, 1970	box 67	folder 9
G-H, 1970	box 67	folder 10
H-J, 1970	box 67	folder 11
K1970	box 67	folder 12
L1970	box 67	folder 13
F-G, 1971	box 67	folder 14
G-H, 1971	box 67	folder 15
I-K, 1971	box 67	folder 16
L1971	box 67	folder 17
F-G, 1972	box 68	folder 1
H-J, 1972	box 68	folder 2
K-L, 1972	box 68	folder 3
F-G, 1973	box 68	folder 4
H-J, 1973	box 68	folder 5
K-L, 1973	box 68	folder 6
F-G, 1974	box 68	folder 7
G-H, 1974	box 68	folder 8
I-K, 1974	box 68	folder 9
L1974	box 68	folder 10
F-G, 1975	box 68	folder 11
G-J, 1975	box 68	folder 12
K-L, 1975	box 68	folder 13
F-G, 1976	box 68	folder 14
H-J, 1976	box 68	folder 15
K-L, 1976	box 68	folder 16
F-G, 1977	box 68	folder 17

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H-J, 1977	box 69	folder 1
K-L, 1977	box 69	folder 2
F-G, 1978	box 69	folder 3
H-J, 1978	box 69	folder 4
K-L, 1978	box 69	folder 5
F-G, 1979	box 69	folder 6
H-L, 1979	box 69	folder 7
F-G, 1980	box 69	folder 8
H-J, 1980	box 69	folder 9
K-L, 1980	box 69	folder 10
F-G, 1981	box 69	folder 11
H-J, 1981	box 69	folder 12
K-L, 1981	box 69	folder 13
F-G, 1982	box 69	folder 14
H-J, 1982	box 69	folder 15
K-L, 1982	box 69	folder 16
F-G, 1983	box 69	folder 17
H-J, 1983	box 69	folder 18
K-L, 1983	box 70	folder 1
F-G, 1984	box 70	folder 2
H-I, 1984	box 70	folder 3
J-L, 1984	box 70	folder 4
F-H, 1985	box 70	folder 5
I-L, 1985	box 70	folder 6
F-G, 1986	box 70	folder 7
H-K, 1986	box 70	folder 8
K-L, 1986	box 70	folder 9
F-G, 1987	box 70	folder 10
H-J, 1987	box 70	folder 11
K-L, 1987	box 70	folder 12
F-G, 1988	box 70	folder 13
H-J, 1988	box 70	folder 14

K-L, 1988	box 70	folder 15
F-J, 1989	box 71	folder 1
K-L, 1989	box 71	folder 2
F-L, circa, 1970s-1980s	box 71	folder 3
F-G, 1990	box 71	folder 4
H-J, 1990	box 71	folder 5
K-L, 1990	box 71	folder 6
F-G, 1991	box 71	folder 7
H-J, 1991	box 71	folder 8
K-L, 1991	box 71	folder 9
F-J, 1992	box 71	folder 10
K-L, 1992	box 71	folder 11
F-L, 1993	box 71	folder 12
F-H, 1994	box 71	folder 13
I-L, 1994	box 71	folder 14
F-G, 1995	box 71	folder 15
H-L, 1995	box 71	folder 16
F-J, 1996	box 71	folder 17
K-L, 1996	box 72	folder 1
F-L, 1997	box 72	folder 2
F-L, 1998	box 72	folder 3
F-L, 1999	box 72	folder 4
F-H, 2000	box 72	folder 5
I-L, 2000	box 72	folder 6
F-H, 2001	box 72	folder 7
I-L, 2001	box 72	folder 8

**Subseries: VI.4: M-R, 1943-2001**

Title/Description	Instances	
M-R, 1943	box 72	folder 9
M-R, 1944	box 72	folder 10
M-R, 1945	box 72	folder 11
M-R, 1946	box 72	folder 12

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M-R, 1947	box 72	folder 13
M-R, 1948	box 72	folder 14
M-R, 1949	box 72	folder 15
M-R, 1950	box 72	folder 16
M-R, 1951	box 72	folder 17
M-R, 1952	box 72	folder 18
M-R, 1953	box 72	folder 19
M-R, 1954	box 72	folder 20
M-R, 1955	box 72	folder 21
M-R, 1956	box 72	folder 22
M-R, 1957	box 72	folder 23
M-R, 1958	box 73	folder 1
M-O, 1959	box 73	folder 2
P-R, 1959	box 73	folder 3
M-N, 1960	box 73	folder 4
O-R, 1960	box 73	folder 5
M-P, 1961	box 73	folder 6
R1961	box 73	folder 7
M-N, 1962	box 73	folder 8
O-R, 1962	box 73	folder 9
M1963	box 73	folder 10
O-R, 1963	box 73	folder 11
M-N, 1964	box 73	folder 12
O-P, 1964	box 73	folder 13
R1964	box 73	folder 14
M-O, 1965	box 73	folder 15
P-R, 1965	box 73	folder 16
M1966	box 73	folder 17
N-Q, 1966	box 74	folder 1
R1966	box 74	folder 2
M1967	box 74	folder 3
N-P, 1967	box 74	folder 4

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R1967	box 74	folder 5
M1968	box 74	folder 6
M-P, 1968	box 74	folder 7
P-R, 1968	box 74	folder 8
R1968	box 74	folder 9
M1969	box 74	folder 10
N-P, 1969	box 74	folder 11
Q-R, 1969	box 74	folder 12
M1970	box 74	folder 13
M-O, 1970	box 74	folder 14
P-R, 1970	box 74	folder 15
R1970	box 74	folder 16
M-O, 1971	box 74	folder 17
P-R, 1971	box 74	folder 18
M-N, 1972	box 75	folder 1
O-R, 1972	box 75	folder 2
M-N, 1973	box 75	folder 3
O-R, 1973	box 75	folder 4
M1974	box 75	folder 5
N-P, 1974	box 75	folder 6
R1974	box 75	folder 7
M-N, 1975	box 75	folder 8
O-R, 1975	box 75	folder 9
M-O, 1976	box 75	folder 10
P-R, 1976	box 75	folder 11
M-P, 1977	box 75	folder 12
Q-R, 1977	box 75	folder 13
M-O, 1978	box 75	folder 14
P-R, 1978	box 75	folder 15
M-O, 1979	box 75	folder 16
P-R, 1979	box 75	folder 17
M-O, 1980	box 76	folder 1

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P-R, 1980	box 76	folder 2
M-O, 1981	box 76	folder 3
P-R, 1981	box 76	folder 4
M-O, 1982	box 76	folder 5
P-R, 1982	box 76	folder 6
M-N, 1983	box 76	folder 7
O-R, 1983	box 76	folder 8
M-O, 1984	box 76	folder 9
P-R, 1984	box 76	folder 10
M-R, 1985	box 76	folder 11
M1986	box 76	folder 12
N-Q, 1986	box 76	folder 13
R1986	box 76	folder 14
M-O, 1987	box 76	folder 15
P-R, 1987	box 76	folder 16
M-N, 1988	box 77	folder 1
O-P, 1988	box 77	folder 2
Q-R, 1988	box 77	folder 3
M-O, 1989	box 77	folder 4
P-R, 1989	box 77	folder 5
M-R, circa, 1970s-1980s <u>Physical Description:</u> (2 Folders)	box 77	folder 6 to 7
M1990	box 77	folder 8
N-Q, 1990	box 77	folder 9
R1990	box 77	folder 10
M-N, 1991	box 77	folder 11
O-R, 1991	box 77	folder 12
M-O, 1992	box 77	folder 13
P-R, 1992	box 77	folder 14
M-R, 1993	box 77	folder 15
M-N, 1994	box 77	folder 16
O-R, 1994	box 77	folder 17



M-N, 1995	box 77	folder 18
O-R, 1995	box 77	folder 19
M-R, 1996	box 78	folder 1
M-N, 1997	box 78	folder 2
O-R, 1997	box 78	folder 3
M-R, 1998	box 78	folder 4
M-R, 1999	box 78	folder 5
M-O, 2000	box 78	folder 6
P-R, 2000	box 78	folder 7
M-R, 2001	box 78	folder 8

### Subseries: VI.5: S-Z, 1943-2001

Title/Description	Instances	
S-Z, 1943	box 78	folder 9
S-Z, 1944	box 78	folder 10
S-Z, 1945	box 78	folder 11
S-Z, 1946	box 78	folder 12
S-Z, 1947	box 78	folder 13
S-Z, 1948	box 78	folder 14
S-Z, 1949	box 78	folder 15
S-Z, 1950	box 78	folder 16
S-Z, 1951	box 78	folder 17
S-Z, 1952	box 78	folder 18
S-Z, 1953	box 78	folder 19
S-Z, 1954	box 78	folder 20
S-Z, 1955	box 78	folder 21
S-Z, 1956	box 78	folder 22
S-Z, 1957	box 78	folder 23
S-Z, 1958	box 78	folder 24
S1959	box 79	folder 1
T-Z, 1959	box 79	folder 2
S-T, 1960	box 79	folder 3
T-Z, 1960	box 79	folder 4

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S-T, 1961	box 79	folder 5
U-Z, 1961	box 79	folder 6
S1962	box 79	folder 7
T-V, 1962	box 79	folder 8
V-Z, 1962	box 79	folder 9
S1963	box 79	folder 10
S-T, 1963	box 79	folder 11
T-W, 1963	box 79	folder 12
W-Z, 1963	box 79	folder 13
S1964	box 79	folder 14
T-Z, 1964	box 79	folder 15
S1965	box 79	folder 16
T-V, 1965	box 79	folder 17
W-Z, 1965	box 79	folder 18
S-T, 1966	box 80	folder 1
U-Z, 1966	box 80	folder 2
S1967	box 80	folder 3
T-V, 1967	box 80	folder 4
W-Z, 1967	box 80	folder 5
S1968	box 80	folder 6
S-T, 1968	box 80	folder 7
V-Z, 1968	box 80	folder 8
S1969	box 80	folder 9
T-W, 1969	box 80	folder 10
W-Z, 1969	box 80	folder 11
S1970	box 80	folder 12
S-T, 1970	box 80	folder 13
U-Z, 1970	box 80	folder 14
S1971	box 80	folder 15
T-Z, 1971	box 80	folder 16
S1972	box 81	folder 1
T-Z, 1972	box 81	folder 2

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S1973	box 81	folder 3
T-Z, 1973	box 81	folder 4
S1974	box 81	folder 5
S-T, 1974	box 81	folder 6
V-Z, 1974	box 81	folder 7
S1975	box 81	folder 8
S-V, 1975	box 81	folder 9
W-Z, 1975	box 81	folder 10
S1976	box 81	folder 11
T-Z, 1976	box 81	folder 12
S-T, 1977	box 81	folder 13
V-Z, 1977	box 81	folder 14
S-Z, 1978	box 81	folder 15
S1979	box 81	folder 16
T-Z, 1979	box 81	folder 17
S1980	box 82	folder 1
T-Z, 1980	box 82	folder 2
S1981	box 82	folder 3
T-Z, 1981	box 82	folder 4
S1982	box 82	folder 5
T-Z, 1982	box 82	folder 6
S1983	box 82	folder 7
T-Z, 1983	box 82	folder 8
S1984	box 82	folder 9
T-Z, 1984	box 82	folder 10
S-T, 1985	box 82	folder 11
U-Z, 1985	box 82	folder 12
S1986	box 82	folder 13
T-Z, 1986	box 82	folder 14
S-T, 1987	box 82	folder 15
U-Z, 1987	box 82	folder 16
S1988	box 82	folder 17

T-V, 1988	box 83	folder 1
W-Z, 1988	box 83	folder 2
S-T, 1989	box 83	folder 3
U-Z, 1989	box 83	folder 4
S-Z, circa, 1970s-1980s	box 83	folder 5
S1990	box 83	folder 6
S-T, 1990	box 83	folder 7
U-Z, 1990	box 83	folder 8
S1991	box 83	folder 9
T-Z, 1991	box 83	folder 10
S-Z, 1992	box 83	folder 11
S-Z, 1993	box 83	folder 12
S-T, 1994	box 83	folder 13
U-Z, 1994	box 83	folder 14
S-T, 1995	box 83	folder 15
U-Z, 1995	box 83	folder 16
S-Z, 1996	box 83	folder 17
S-Z, 1997	box 83	folder 18
S-Z, 1998	box 83	folder 19
S-Z, 1999	box 84	folder 1
S-Z, 2000	box 84	folder 2
S-Z, 2001	box 84	folder 3

### Subseries: VI.6: Group Exhibitions, 1945-2001

Title/Description	Instances	
1945	box 84	folder 4
1946	box 84	folder 5
1947	box 84	folder 6
1948	box 84	folder 7
1949	box 84	folder 8
1950	box 84	folder 9
1951	box 84	folder 10 to 11

<u>Physical Description: (2 Folders)</u>		
1952	box 84	folder 12
1953	box 84	folder 13
1954	box 84	folder 14
1955	box 84	folder 15
1956	box 84	folder 16
1957	box 84	folder 17 to 18
<u>Physical Description: (2 Folders)</u>		
1958	box 85	folder 1
1959	box 85	folder 2 to 3
<u>Physical Description: (2 Folders)</u>		
1960	box 85	folder 4 to 5
<u>Physical Description: (2 Folders)</u>		
1961	box 85	folder 6 to 7
<u>Physical Description: (2 Folders)</u>		
1962	box 85	folder 8 to 9
<u>Physical Description: (2 Folders)</u>		
1963	box 85	folder 10 to 11
<u>Physical Description: (2 Folders)</u>		
1964	box 85	folder 12 to 15
<u>Physical Description: (4 Folders)</u>		
1965	box 85	folder 16
1965	box 86	folder 1 to 3
<u>Physical Description: (3 Folders)</u>		
1966	box 86	folder 4 to 7
<u>Physical Description: (4 Folders)</u>		
1967	box 86	folder 8 to 11
<u>Physical Description: (4 Folders)</u>		
1968	box 86	folder 12 to 15
<u>Physical Description: (4 Folders)</u>		
1969	box 86	folder 16
1969	box 87	folder 1 to 4
<u>Physical Description: (4 Folders)</u>		
Circa, 1960s	box 87	folder 5

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1970 <u>Physical Description:</u> (5 Folders)	box 87	folder 6 to 10
1971 <u>Physical Description:</u> (4 Folders)	box 87	folder 11 to 14
1972 <u>Physical Description:</u> (2 Folders)	box 87	folder 15 to 16
1972 <u>Physical Description:</u> (2 Folders)	box 88	folder 1 to 2
1973 <u>Physical Description:</u> (5 Folders)	box 88	folder 3 to 7
1974 <u>Physical Description:</u> (5 Folders)	box 88	folder 8 to 12
1975 <u>Physical Description:</u> (4 Folders)	box 88	folder 13 to 16
1976 <u>Physical Description:</u> (4 Folders)	box 89	folder 1 to 4
1977 <u>Physical Description:</u> (4 Folders)	box 89	folder 5 to 8
1978 <u>Physical Description:</u> (4 Folders)	box 89	folder 9 to 12
1979 <u>Physical Description:</u> (4 Folders)	box 89	folder 13 to 16
1980 <u>Physical Description:</u> (3 Folders)	box 90	folder 1 to 3
1981 <u>Physical Description:</u> (6 Folders)	box 90	folder 4 to 9
1982 <u>Physical Description:</u> (6 Folders)	box 90	folder 10 to 15
1983 <u>Physical Description:</u> (5 Folders)	box 91	folder 1 to 5
1984 <u>Physical Description:</u> (5 Folders)	box 91	folder 6 to 10
1985 <u>Physical Description:</u> (2 Folders)	box 91	folder 11 to 12
1986		

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<u>Physical Description:</u> (2 Folders)	box 91	folder 13 to 14
1986 <u>Physical Description:</u> (3 Folders)	box 92	folder 1 to 3
1987 <u>Physical Description:</u> (4 Folders)	box 92	folder 4 to 7
1988 <u>Physical Description:</u> (3 Folders)	box 92	folder 8 to 10
1989 <u>Physical Description:</u> (4 Folders)	box 92	folder 11 to 14
Circa, 1970s-1980s	box 93	folder 1 to 2
1990 <u>Physical Description:</u> (6 Folders)	box 93	folder 3 to 8
1991 <u>Physical Description:</u> (3 Folders)	box 93	folder 9 to 11
1992 <u>Physical Description:</u> (3 Folders)	box 93	folder 12 to 14
1993	box 93	folder 15
1994 <u>Physical Description:</u> (2 Folders)	box 94	folder 1 to 2
1995 <u>Physical Description:</u> (2 Folders)	box 94	folder 3 to 4
1996 <u>Physical Description:</u> (2 Folders)	box 94	folder 5 to 6
1997 <u>Physical Description:</u> (2 Folders)	box 94	folder 7 to 8
1998 <u>Physical Description:</u> (2 Folders)	box 94	folder 9 to 10
1999 <u>Physical Description:</u> (2 Folders)	box 94	folder 11 to 12
2000 <u>Physical Description:</u> (2 Folders)	box 94	folder 13 to 14
2001	box 94	folder 15 to 16

Physical Description: (2 Folders)**Subseries: VI.7: Oversize**

<b>Title/Description</b>	<b>Instances</b>	
1940-1959	box 95	folder 1
1960-1965	box 95	folder 2
1966-1967	box 95	folder 3
1968-1969	box 95	folder 4
1970-1972	box 96	folder 1
1973-1975	box 96	folder 2
1976-1979	box 96	folder 3
Circa, 1970s-1980s	box 96	folder 4
1980-1985	box 97	folder 1
1986-1989	box 97	folder 2
1990-1995	box 97	folder 3
1996-2001	box 97	folder 4

**Subseries VI.8: Index to Meyer Schapiro's collection of gallery announcements**

<b>Title/Description</b>	<b>Instances</b>
Index cards to Meyer Schapiro's collection of gallery announcements: A-G	box 693
Index cards to Meyer Schapiro's collection of gallery announcements: H-Pougn	box 694
Index cards to Meyer Schapiro's collection of gallery announcements: Pougr-Z	box 695

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**Series VII: Sound and video recordings, 1952-1990s****Scope and Contents**

Series VII chiefly houses a substantial set Schapiro's recorded lectures from the 1950s through the 1980s. It also includes a video recording created in 1988 by the Metropolitan Museum of Art which incorporates sound from Schapiro's lecture "The unity of Picasso's art" with images from the museum's permanent collection.

**Subseries: VII.1: Administrative records, 1985-1990s**



**Scope and Contents**

The administrative records housed in this subseries are related to the sound recordings found in Subseries VII.2. Prior to Columbia University's custodianship of Schapiro's sound recordings of his lectures, he donated his collection of audiotapes to the Metropolitan Museum of Art. The records in this subseries document the history of the museum's custodianship of the recordings in the form of correspondence, inventories and lists that were generated by the Office of Film and Television of The Metropolitan Museum of Art. There is also a small volume of records relating to the video recording "The unity of Picasso's art" which is housed in Subseries: VII.3.

Title/Description	Instances	
Sound recordings		
<b>Scope and Contents</b>		
(Prior to Columbia University's custodianship of Schapiro's sound recordings of his lectures, he donated his collection audiotapes to the Metropolitan Museum of Art. All the following files deal with that initial gift to the museum. )		
Contracts and correspondence, 1985-1986	box 395	folder 1
Correspondence and notes, 1982-1986	box 395	folder 2
Notes, 1985-1986	box 395	folder 3
Lists and notes, 1983-1990	box 395	folder 4 to 8
<u>Physical Description:</u> (5 Folders)		
Inventories, 1980s	box 396	folder 1 to 2
<u>Physical Description:</u> (2 Folders)		
Video recordings		
<b>Scope and Contents</b>		
(Administrative records dealing with the producers Gittelman Film Associates)		
Correspondence and notes, 1985-1996	box 396	folder 3 to 4
General		
Meyer Schapiro's film and television appearances -- Lists, 1990s	box 396	folder 5

**Subseries: VII.2: Audiocassettes and Audiotapes, 1952-1982****Scope and Contents**

Known for his vivid and lively lectures, these sound recordings document Schapiro's lectures that were delivered from 1952 to 1982. These recordings also demonstrate Schapiro's extemporaneous style and pedagogical method and add an aural dimension to the archival documents relating to Schapiro's lectures in Series III of this collection.

**Scope and Contents**

Prior to being housed at Columbia University, the Metropolitan Museum of Art held custody of these sound recordings. During their custodianship, the museum reformatted the audio into audiocassettes to facilitate access to the material. This subseries includes both one set of the duplicated audiocassettes created by the museum and the original audiotapes.

**Scope and Contents**

For lecture titles, locations, and dates, both the inventories created by the Metropolitan Museum of Art in the 1980s and the archival material housed in Series III: Professional papers, Subseries: III.3: Lectures were used against each other to fact check annotations found on the audiotape reels. The data used in this subseries reflects a systemization that incorporates elements from all primary sources and remains consistent with descriptive data relating to lectures found in Series III. For instances where the sound recording is the only record in the collection, titles were supplied from actual boxes holding the audio tape reels.

**Scope and Contents**

All sound recordings in this subseries that contain archival material in Series III are indicated after the lecture's title and are also cross-referenced with lecture material in Series III.

**Scope and Contents**

Preservation notes following the title of the recordings were retrieved from the inventories and condition reports the Metropolitan Museum of Art created in the 1980s. Unless otherwise noted, all sound tape reels are the standard ¼ inch width and sound cassettes are 3 7/8 x 2 1/2 inch.

Title/Description	Instances
<p>Leonardo: the scientist and artist -- Cooper Union for the Advancement of Science and Art --, 1952 August</p> <p><u>Digital Object:</u> <a href="#">Leonardo: the scientist and artist -- Cooper Union for the Advancement of Science and Art --, 1952 August</a></p>	
<p><b>Scope and Contents</b></p> <p>(Quality of recording is poor, with echoes and noises. Reels 415 through 417 are copies of reels 413 through 414. Reels 415 through 417 are in very poor condition. Sound quality is fair. There is an echo in the introductory sections, but it clears up for the lecture. Professor is off microphone sometimes.)</p>	
<p>2 sound tape reels</p> <p><u>Physical Description:</u> 103 minute, analogue, 9.5 centimeters per second</p>	box 413-414
<p>3 sound tape reels</p> <p><u>Physical Description:</u> analogue, 9.5 centimeters per second and 19 centimeters per second</p>	box 415-417
<p>2 sound cassettes</p>	box 397

Physical Description: 103 minutes, analogue, mono

---

Three poems, Sarah Jackson to Meyer Schapiro, 1956

Digital Object: [Three poems, Sarah Jackson to Meyer Schapiro, 1956](#)

Digital Object: [Three poems, Sarah Jackson to Meyer Schapiro](#)

**Scope and Contents**

(Reel begins with introduction on abstract art, but abruptly is replaced by poems by Sarah Jackson.)

---

1 sound tape reel box 418

Physical Description: 22 minutes, analogue, 19 centimeters per second

---

1 sound cassette box 397

Physical Description: 22 minutes, analogue, mono

---

Abstract art -- Houston, Texas -- Unidentified art convention --, 1957 April

Digital Object: [Abstract art -- Houston, Texas -- Unidentified art convention --, 1957 April](#)

**Scope and Contents**

(Good sound quality throughout.)

---

2 sound tape reels -- 58 minutes, analogue, 19 centimeters per second box 419-420

---

1 sound cassette box 397

Physical Description: 58 minutes, analogue, mono

---

Theory of expression -- Warburg Institute, 1957 June

Digital Object: [Theory of expression -- Warburg Institute, 1957 June](#)

**Scope and Contents**

(The lecture is incomplete; the sound disappears at the end. Some sections at the beginning are recorded in fast forward, but this clears up as the tape continues.)

---

1 sound tape reel box 421

Physical Description: 53 minutes, analogue, 9.5 centimeters per second

---

1 sound cassette box 397

Physical Description: 53 minutes, analogue, mono

---

Monet and Impressionism -- Minneapolis School of Art, 1957 November 14

Digital Object: [Monet and Impressionism -- Minneapolis School of Art, 1957 November 14](#)

**Scope and Contents**

(Sound quality is good, although professor occasionally off microphone.)

---

1 sound tape reel	box 422
<u>Physical Description:</u> 70 minutes, analogue, 19 centimeters per second, 2 track)	

---

1 sound cassette	box 397
<u>Physical Description:</u> 70 minutes, analogue, mono	

---

From pagan to Early Christian art -- Metropolitan Museum of Art (New York, N.Y.),, 1958 January 9-30

**Scope and Contents**

(Lecture I is incomplete, sound fades out. Sound quality of lectures II through IV is good)

---

Lecture I: symbols

Digital Object: [Lecture I: symbols](#)

---

1 sound tape reels	box 423
<u>Physical Description:</u> 32 minutes, analogue, 19 centimeters per second	

---

2 sound cassettes	box 397
<u>Physical Description:</u> 32 minutes each, analogue, mono	

---

Lecture II: figure/image of man

Digital Object: [Lecture II: figure/image of man](#)

---

2 sound tape reels	box 424-425
<u>Physical Description:</u> 66 minutes, analogue, 19 centimeters per second	

---

1 sound cassette	box 397
<u>Physical Description:</u> 66 minutes, analogue, mono	

---

Lecture III: light and color

Digital Object: [Lecture III: light and color](#)

---

2 sound tape reels	box 426-428
<u>Physical Description:</u> 75 minutes, analogue, 19 centimeters per second	

---

1 sound cassette	box 397
------------------	---------

---

Physical Description: 75 minutes, analogue, mono

---

Lecture IV: word

Digital Object: [Lecture IV: word](#)

---

2 sound tape reels

box 428-429

Physical Description: 95 minutes analogue, 19 centimeters per second

---

1 sound cassette

box 397

Physical Description: 75 minutes, analogue, mono

---

Abstract art : abstraction -- Southern Illinois University Carbondale,, 1958 February 3

Digital Object: [Abstract art : abstraction -- Southern Illinois University Carbondale,, 1958 February 3](#)

### Scope and Contents

(Some distortion occurs throughout the lecture, there is a lot of audience and static noise. The end of the lecture is cut off.)

---

1 sound tape reel

box 430

Physical Description: 32 minutes, analogue, 19 centimeters per second

---

1 sound cassette

box 397

Physical Description: 32 minutes, analogue, mono

---

Philosophy in painting -- Baltimore, Maryland, 1958 April

Digital Object: [Philosophy in painting -- Baltimore, Maryland, 1958 April](#)

### Scope and Contents

(At the beginning, Schapiro's voice seems extremely high pitched. It then becomes more natural, but still higher pitched than normal.)

---

1 sound tape reel

box 431

Physical Description: 74 minutes, analogue, 9.5 centimeters per second

---

1 sound cassette

box 397

Physical Description: 74 minutes, analogue, mono

---

Philosophy in painting -- University of Texas --, 1960

Digital Object: [Philosophy in painting -- University of Texas --, 1960](#)

### Scope and Contents

(These reels contain programs number 2 and 3 of the lecture, program number 1 is missing.)

Beginning is cut off, and the professor is often off microphone. There is a slight high-pitched whine present throughout the tape.)

---

2 sound tape reels box 432-433

Physical Description: 40 minutes, analogue, 19 centimeters per second, 1 track

---

1 sound cassette box 397

Physical Description: 40 minutes, analogue, mono

---

Abstract art -- Cornell University --, 1960 April 21-28

### Scope and Contents

(Sound quality overall for series is good, however small parts of the lectures are missing when reels were being changed. Lectures were given April 21-28, 1960. Lecture IV was not recorded. There is a small part of lecture V between parts b and c that is not recorded)

---

Lecture I: Concept of abstraction in art

Digital Object: [Lecture I: Concept of abstraction in art](#)

---

2 sound tape reels box 434-435

Physical Description: 64 minutes, analogue, 19 centimeters per second

---

2 sound cassettes box 398

Physical Description: 64 minutes, analogue, mono

---

Lecture II: Post-World War II abstraction

Digital Object: [Lecture II: Post-World War II abstraction](#)

---

2 sound tape reels box 436-437

Physical Description: 66 minutes, analogue, 19 centimeters per second

---

2 sound cassettes box 398

Physical Description: 66 minutes, analogue, mono

---

Lecture III: Cubist painting and its development (Picasso, Braque, Gris)

Digital Object: [Lecture III: Cubist painting and its development \(Picasso, Braque, Gris\)](#)

---

3 sound tape reels box 438-440

Physical Description: 72 minutes, analogue, 19 centimeters per second

---

3 sound cassettes box 398

Physical Description: 72 minutes, analogue, mono

---

Lecture V: Art and contemporary science

Digital Object: [Lecture V: Art and contemporary science](#)

---

3 sound tape reels

box 441-443

Physical Description: 86 minutes, analogue, 19 centimeters per second

---

3 sound cassettes

box 398

Physical Description: 86 minutes, analogue, mono

---

Lecture VI: Social roots of abstract art

Digital Object: [Lecture VI: Social roots of abstract art](#)

---

4 sound tape reels

box 444-447

Physical Description: 63 minutes, analogue, 19 centimeters per second

---

3 sound cassettes

box 398

Physical Description: 63 minutes, analogue, mono

---

Romanesque sculpture (Fine Arts 154a) -- Columbia University -- 1960 February - March, 1960 February

Digital Object: [Romanesque sculpture \(Fine Arts 154a\) -- Columbia University -- 1960 February - March, 1960 February](#)

### Scope and Contents

(Lectures are complete, but overall sound quality is mixed. Professor is often off microphone, and there is audience noise)

---

6 sound tape reels

box  
448-452,  
648

Physical Description: 534 minutes, analogue, 9.5 centimeters per second

---

9 sound cassettes

box 398

Physical Description: 534 minutes, analogue, mono

---

Impressionism -- Patten lectures -- Indiana University --, 1961 March 1-27

### Scope and Contents

(All lectures are complete and overall sound quality is good. There is some noise at beginning of lecture I, but it clears up fairly quickly. There is some difficulty with lecture V which has a hum sound throughout the lecture, the voice is audible but the sound is poor)

---

Lecture I: the Impressionist eye

Digital Object: [Lecture I: the Impressionist eye](#)

---

3 sound tape reels box 453-455

Physical Description: 61 minutes, analogue, 19 centimeters per second

---

1 sound cassette box 399

Physical Description: 61 minutes, analogue, mono

---

Lecture II: the concept of Impressionism

Digital Object: [Lecture II: the concept of Impressionism](#)

---

3 sound tape reels box 456-458

Physical Description: 100 minutes, analogue, 19 centimeters per second

---

1 sound cassette box 399

Physical Description: 100 minutes, analogue, mono

---

Lecture III: the Impressionist aesthetic and method

Digital Object: [Lecture III: the Impressionist aesthetic and method](#)

---

4 sound tape reels box 459-462

Physical Description: 81 minutes, analogue, 19 centimeters per second

---

1 sound cassette box 399

Physical Description: 81 minutes, analogue, mono

---

Lecture IV: Impressionism and science

Digital Object: [Lecture IV: Impressionism and science](#)

---

4 sound tape reels box 463-465

Physical Description: 88 minutes, analogue, 19 centimeters per second

---

1 sound cassette box 399

Physical Description: 88 minutes, analogue, mono

---

Lecture V: Monet's development

Digital Object: [Lecture V: Monet's development](#)

---

3 sound tape reels box 466-468

Physical Description: 72 minutes, analogue, 19 centimeters per second

---

1 sound cassette box 399

Physical Description: 72 minutes, analogue, mono

---

Lecture VI: Impressionism in history



Digital Object: [Lecture VI: Impressionism in history](#)

---

5 sound tape reels

box 469-473

Physical Description: 137 minutes, analogue, 19 centimeters per second

---

2 sound cassettes

box 399

Physical Description: 137 minutes, analogue, mono

---

Theories and methods of investigation of art (Art History G6001x) -- Lecture on "Style" -- Columbia University,, 1961 November 14

Digital Object: [Theories and methods of investigation of art \(Art History G6001x\) -- Lecture on "Style" -- Columbia University,, 1961 November 14](#)

**Scope and Contents**

(The beginning and end of the lecture are cut off. There is a lot of audience noise with an echo effect throughout the tape.)

---

1 sound

box 474

Physical Description: 101 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes

box 399

Physical Description: 101 minutes, analogue, mono

---

The mark and image of the individual in modern art -- Rutgers University --, 1962 March 13

Digital Object: [The mark and image of the individual in modern art -- Rutgers University --, 1962 March 13](#)

**Scope and Contents**

(The lecture is complete. There is some distortion, with varied sound levels, the voice is often off microphone, and there is a slight echo effect. Questions from the audience are hard to hear)

---

1 sound tape reel

box 475

Physical Description: 89 minutes, analogue, 9.5 centimeters per second

---

1 sound cassette

box 399

Physical Description: 89 minutes, analogue, mono

---

Russian art in the twentieth century -- Columbia University --, 1962 May 2

Digital Object: [Russian art in the twentieth century -- Columbia University --, 1962 May 2](#)

---

1 sound tape reel

box 476

Physical Description: 66 minutes, analogue, 9.5 centimeters per second

---

1 sound cassette box 399

Physical Description: 66 minutes, analogue, mono

---

Early Medieval painting (Art History G4330x) -- Columbia University -- 1963 October - 1963 January, 1963 October, 1963 January

Digital Object: [Early Medieval painting \(Art History G4330x\) -- Columbia University -- 1963 October - 1963 January, 1963 October](#)

### Scope and Contents

(Only reel found in Box 477 is recorded at normal speed, the others were recorded at a slow speed and are in very poor condition. Reformatted duplicates of reels found in Boxes 478 through 483 were produced at normal speed, and are now housed in Boxes 484 through 493. The sound quality of this series is very poor.)

---

7 sound tape reels box 477-483

Physical Description: 1257 minutes, analogue, 4.75 centimeters per second

---

10 sound tape reel box 484-493

Physical Description: 1257 minutes, analogue, 9.5 centimeters per second

---

16 sound cassettes box 399-400

Physical Description: 1257 minutes, analogue, mono

---

Impressionism (Art History G4630) -- Columbia University, 1964 May 18-25

### Scope and Contents

(The beginning of all three lectures are complete, but the endings of lectures II and III are cut off. Sound quality is decent, but the professor is sometimes off microphone, and there is some audience noise. Questions from the audience are not audible.)

---

Lecture I

Digital Object: [Lecture I](#)

---

1 sound box 494

Physical Description: 70 minutes, analogue, 9.5 centimeters per second

---

1 sound cassette box 400

Physical Description: 70 minutes, analogue, mono

---

Lecture II

Digital Object: [Lecture II](#)

---

1 sound tape reel box 82

Physical Description: 106 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 4

Physical Description: 106 minutes, analogue, mono

---

Lecture III

Digital Object: [Lecture III](#)

---

1 sound tape reel box 496

Physical Description: 65 minutes, analogue, 9.5 centimeters per second

---

1 sound cassette box 400

Physical Description: 65 minutes, analogue, mono

---

Early Christian art -- Hebrew Union College --, 1965  
January

**Scope and Contents**

(Beginning and ending of all lectures are complete. All cassettes have slight hum sound, and sound level varies. lecture III has a slight echo effect in some places. Extra lecture given at end of series on The Synagogue. Only the first four lectures were recorded)

---

Lecture I: symbol, the meanings of early Christian imagery

Digital Object: [Lecture I: symbol, the meanings of early Christian imagery](#)

---

1 sound tape reel box 497

Physical Description: 102 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 400

Physical Description: 102 minutes, analogue, mono

---

Lecture II: figure, the image of the sacred person

Digital Object: [Lecture II: figure, the image of the sacred person](#)

---

1 sound box 498

Physical Description: 121 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 400

Physical Description: 121 minutes, analogue, mono

---

Lecture III: order, structure of the image

Digital Object: [Lecture III: order, structure of the image](#)

---

1 sound tape reel box 499

Physical Description: 87 minutes analogue, 9.5 centimeters per second

---

2 sound cassettes box 400

Physical Description: 87 minutes, analogue, mono

---

Lecture IV: light, light and color in late classic and early Christian art

Digital Object: [Lecture IV: light, light and color in late classic and early Christian art](#)

---

1 sound tape reel box 500

Physical Description: 80 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 400

Physical Description: 80 minutes, analogue, mono

---

Modern painting since 1900 (Art History G4640y) --  
Columbia University -- 1965 February - April, 1900, 1965  
February

### Scope and Contents

(Annotations on reel Boxes identify these lectures as "Twentieth Century Painting." The course title used here was identified from Columbia University course material found in Series III, Subseries: III.2, Sub-Subseries: III.2.1. According to the Metropolitan Museum of Art's inventory, several lectures are recorded on the same reel. As a result, reels are organized according to lecture. Beginnings of all lectures are intact except lecture V and IV. The ending of lecture IV is also cut off. Sound quality is poor on lectures II, III, V, VIII, and XIII. The sound quality is mixed on lectures IV and XIV. Sound disappears midway through side b of lectures IX and XIV. Some of the lectures in this series were on the following topics: The art of the 1880s and 1890s ; The art of the 1890s ; Themes of self-color-portraiture ; Marquet-Matisse ; Matisse continued ; Picasso and Cubism.)

---

Lecture I and XIII

Digital Object: [Lecture I](#)

Digital Object: [Lecture XIII](#)

---

1 sound tape reel box 501

Physical Description: 107 minutes analogue, 9.5 centimeters per second, 4 track

---

2 sound cassettes box 401

Physical Description: 107 minutes, analogue, mono

---

Lecture II and XII

Digital Object: [Lecture II](#)

Digital Object: [Lecture XII](#)

---

1 sound tape reel box 502

Physical Description: 107 minutes analogue, 9.5 centimeters per second

---

2 sound cassettes box 401

Physical Description: 107 minutes, analogue, mono

---

Lecture III and XI

Digital Object: [Lecture III](#)

Digital Object: [Lecture XI](#)

---

1 sound tape reel box 503

Physical Description: 107 minutes analogue, 9.5 centimeters per second, 4 track

---

1 sound cassettes box 401

Physical Description: 107 minutes, analogue,

---

Lecture IV and X

Digital Object: [Lecture IV](#)

Digital Object: [Lecture X](#)

---

1 sound tape reel box 504

Physical Description: 113 minutes analogue, 9.5 centimeters per second

---

2 sound cassettes box 401

Physical Description: 113 minutes, analogue,

---

Lecture V

---

1 sound tape reel box 505

Physical Description: 54 minutes analogue, 9.5 centimeters per second, 2 track

---

1 sound cassette box 401

Physical Description: 54 minutes, analogue, mono

---

Lecture VI and VII

Digital Object: [Lecture VI](#)

Digital Object: [Lecture VII](#)

---

1 sound tape reel box 506

Physical Description: 102 minutes, analogue, 4.75 centimeters per second

---

2 sound cassette box 401

Physical Description: 102 minutes, analogue,

---

Lecture VIII

Digital Object: [Lecture VIII](#)

---

1 sound tape reel box 507

Physical Description: 59 minutes analogue, 9.5 centimeters per second

---

1 sound cassettes box 401

Physical Description: 59 minutes, analogue,

---

Lecture IX

Digital Object: [Lecture IX](#)

---

1 sound tape reel box 508

Physical Description: 57 minutes analogue, 9.5 centimeters per second

---

1 sound cassettes box 401

Physical Description: 57 minutes, analogue,

---

Lecture XIV

Digital Object: [Lecture XIV](#)

---

1 sound tape reel box 509

Physical Description: 52 minutes analogue, 9.5 centimeters per second

---

1 sound cassettes box 401

Physical Description: 52 minutes, analogue,

---

Carolingian manuscripts -- Columbia University, 1966  
January 3

Digital Object: [Carolingian manuscripts -- Columbia University, 1966 January 3](#)

**Scope and Contents**

(There is a hum on the tape, making it difficult to hear the lecture. Sound quality is poor)

---

1 sound tape reel box 510  
Physical Description: 56 minutes analogue, 9.5  
centimeters per second

---

2 sound cassettes box 402  
Physical Description: 56 minutes, analogue,

---

Guernica -- Harvard University, Carpenter Design Center  
--, 1966 December 15

Digital Object: [Guernica -- Harvard University,  
Carpenter Design Center --, 1966 December 15](#)

### Scope and Contents

(Reels in Boxes 512 through 514 are duplicates of  
of the reel in Box 511. The lecture is complete. The  
voice is audible and clear but the sound level varies.)

---

4 sound tape reels box 511-514  
Physical Description: 83 minutes analogue, 9.5  
centimeters per second

---

1 sound cassettes box 402  
Physical Description: 83 minutes, analogue,

---

The unity of Picasso's art -- Brandeis University --, 1967  
April 11

Digital Object: [The unity of Picasso's art -- Brandeis  
University --, 1967 April 11](#)

### Scope and Contents

(Columbia University's Rare Book & Manuscript  
Library is not in the possession of original sound  
tape reels. Sound quality is good. Film of the lecture  
was made by The Metropolitan Museum of Art in  
association with Gittelman Film Associates in 1985)

---

2 sound cassettes box 402  
Physical Description: 98 minutes, analogue, mono

---

Romanesque architectural sculpture -- Charles Eliot  
Norton lectures -- Harvard University -- 1967 February 8 -  
March 28, 1967 February 8

### Scope and Contents

(For consistency, lecture titles correspond to  
those in the posthumous publication *Romanesque  
architectural sculpture: The Charles Eliot Norton  
lectures*. Chicago: University of Chicago Press, 2006.  
Lecture titles as they appeared in the Metropolitan  
Museum of Art's inventory: Lecture I: Rebirth of  
monumental sculpture in the West-disappearance  
and return ; Lecture II: Field, figure and frame (1) ;  
Lecture III: Field, figure and frame (2) ; Lecture IV:

Programs of imagery-themes of action and themes of state ; Lecture V: Programs of imagery-tradition, new reality and nature ; Lecture VI: The human figure ; Lecture VII: Romanesque animal imagery.)

---

Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth,, 1967 February 8

Digital Object: [Lecture I: the rebirth of monumental sculpture in the west: disappearance and rebirth,, 1967 February 8](#)

---

1 sound tape reel	box 515
-------------------	---------

Physical Description: 72 minutes, analogue, 9.5 centimeters per second, mono

---

1 sound cassettes	box 402
-------------------	---------

Physical Description: 72 minutes, analogue,

---

Lecture II: field, figure, and frame, 1967 February 15

Digital Object: [Lecture II: field, figure, and frame, 1967 February 15](#)

---

1 sound tape reel	box 516
-------------------	---------

Physical Description: 63 minutes, analogue, 9.5 centimeters per second, mono

---

peb1 sound cassette	box 402
---------------------	---------

Physical Description: 63 minutes, analogue, mono

---

Lecture III: field, figure, and frame, 1967 March 8

Digital Object: [Lecture III: field, figure, and frame, 1967 March 8](#)

---

1 sound tape reel	box 517
-------------------	---------

Physical Description: 88 minutes, analogue, 9.5 centimeters per second, mono

---

1 sound cassettes	box 402
-------------------	---------

Physical Description: 88 minutes, analogue,

---

Lecture IV: programs of imagery (i), 1967 March 11

Digital Object: [Lecture IV: programs of imagery \(i\), 1967 March 11](#)

---

1 sound tape reel	box 518
-------------------	---------

Physical Description: 79 minutes, analogue, 9.5 centimeters per second, mono

---

1 sound cassettes	box 402
-------------------	---------

Physical Description: 79 minutes, analogue,

---

Lecture V: programs of imagery (ii), 1967 March 15



Digital Object: [Lecture V: programs of imagery \(ii\), 1967 March 15](#)

---

1 sound tape reel	box 519
<u>Physical Description:</u> 82 minutes, analogue, 9.5 centimeters per second, mono	

---

1 sound cassettes	box 402
<u>Physical Description:</u> 82 minutes, analogue,	

---

Lecture VI: the human figure, 1967 March 22

Digital Object: [Lecture VI: the human figure, 1967 March 22](#)

---

1 sound tape reel	box 520
<u>Physical Description:</u> 91 minutes, analogue, 9.5 centimeters per second, mono	

---

2 sound cassettes	box 402
<u>Physical Description:</u> 91 minutes, analogue,	

---

Lecture VII: animal imagery in Romanesque sculpture, 1967 March

Digital Object: [Lecture VII: animal imagery in Romanesque sculpture, 1967 March](#)

---

1 sound tape reel	box 521
<u>Physical Description:</u> 82 minutes, analogue, 9.5 centimeters per second, mono	

---

1 sound cassettes	box 402
<u>Physical Description:</u> 82 minutes, analogue,	

---

On drawing from the figure -- New York Studio School of Drawing, Painting and Sculpture --, 1967 May 26

Digital Object: [On drawing from the figure -- New York Studio School of Drawing, Painting and Sculpture --, 1967 May 26](#)

---

1 sound tape reel	box 522
<u>Physical Description:</u> 110 minutes, analogue, 9.5 centimeters per second, mono	

---

5 sound cassettes	box 402
<u>Physical Description:</u> 110 minutes, analogue,	

---

Abstract painting (Art History G4641x) -- Columbia University -- 1967 October - December, 1968 January, 1967 October, 1968 January

**Scope and Contents**

(All the lectures are complete except for lecture II where the second half of the lecture was

not recorded, and lecture XII where the sound disappears. Sound quality of these lectures is mixed)

---

Lecture I: introduction, 1967 October 4

Digital Object: [Lecture I: introduction, 1967 October 4](#)

---

1 sound tape reel	box 523
-------------------	---------

Physical Description: 70 minutes, analogue, 9.5 centimeters per second

---

1 sound cassettes	box 403
-------------------	---------

Physical Description: 70 minutes, analogue,

---

Lecture II: meaning of "abstract" preconditions for Abstract painting,, 1967 October 11

Digital Object: [Lecture II: meaning of "abstract" preconditions for Abstract painting,, 1967 October 11](#)

---

1 sound tape reel	box 524
-------------------	---------

Physical Description: 50 minutes, analogue, 9.5 centimeters per second

---

1 sound cassettes	box 403
-------------------	---------

Physical Description: 50 minutes, analogue,

---

Lecture III: Preconditions for Abstract painting continued and art preceding abstraction -- Annotated typescript and outlines,, 1967 October 18

Digital Object: [Lecture III: Preconditions for Abstract painting continued and art preceding abstraction -- Annotated typescript and outlines,, 1967 October 18](#)

---

1 sound tape reel	box 525
-------------------	---------

Physical Description: 42 minutes, analogue, 9.5 centimeters per second

---

1 sound cassettes	box 403
-------------------	---------

Physical Description: 42 minutes, analogue,

---

Lecture IV: themes in art preceding abstraction (1870-1910), 1967 October 25

Digital Object: [Lecture IV: themes in art preceding abstraction \(1870-1910\), 1967 October 25](#)

---

1 sound tape reel	box 526
-------------------	---------

Physical Description: 94 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes	box 403
-------------------	---------

Physical Description: 94 minutes, analogue,

---

Lecture V: role of photography and introduction to Cubism, 1967 November 1

[Digital Object: Lecture V: role of photography and introduction to Cubism, 1967 November 1](#)

---

1 sound tape reel	box 527
<u>Physical Description:</u> 104 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 403
<u>Physical Description:</u> 104 minutes, analogue,	

---

Lecture VI: Picasso before Cubism, the Fauves, 1967 November 8

[Digital Object: Lecture VI: Picasso before Cubism, the Fauves, 1967 November 8](#)

---

1 sound tape reel	box 528
<u>Physical Description:</u> 99 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 403
<u>Physical Description:</u> 99 minutes, analogue,	

---

Lecture VII: Cubism, Picasso and Braque, 1967 November 15

---

1 sound	box 529
<u>Physical Description:</u> 93 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 403
<u>Physical Description:</u> 93 minutes, analogue,	

---

Lecture VIII: Cubism, 1967 November 22

[Digital Object: Lecture VIII: Cubism, 1967 November 22](#)

---

1 sound tape reel	box 530
<u>Physical Description:</u> 100 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 403
<u>Physical Description:</u> 100 minutes, analogue,	

---

Lecture IX: developments from Cubism, simultaneity, and the concept of time in painting,, 1967 November 29

[Digital Object: Lecture IX: developments from Cubism, simultaneity, and the concept of time in painting,, 1967 November 29](#)

---

2 sound tape reels	box 531-532
<u>Physical Description:</u> 108 minutes each, analogue, 9.5 centimeters per second	

---

2 sound cassettes	
-------------------	--

---

Physical Description: 108 minutes, analogue, box 403

Lecture X: development of Cubism: France and Italy,  
1967 December 6

Digital Object: [Lecture X: development of Cubism:  
France and Italy, 1967 December 6](#)

2 sound tape reels box 533-534

Physical Description: 103 minutes each, analogue,  
9.5 centimeters per second

2 sound cassettes box 403

Physical Description: 103 minutes, analogue,

Lecture XI: Futurism, Russia, and Suprematism, 1967  
December 13

Digital Object: [Lecture XI: Futurism, Russia, and  
Suprematism, 1967 December 13](#)

1 sound tape reel box 535

Physical Description: 106 minutes, analogue, 9.5  
centimeters per second

2 sound cassettes box 403

Physical Description: 106 minutes, analogue,

Lecture XII: Suprematism and German Expressionism,  
1967 December 20

Digital Object: [Lecture XII: Suprematism and German  
Expressionism, 1967 December 20](#)

1 sound tape reel box 536

Physical Description: 102 minutes, analogue, 9.5  
centimeters per second

2 sound cassettes box 403

Physical Description: 102 minutes, analogue,

Lecture XIII: Kandinsky and Mondrian, 1968 January 10

Digital Object: [Lecture XIII: Kandinsky and Mondrian,  
1968 January 10](#)

2 sound tape reels box 537-538

Physical Description: 136 minutes each, analogue,  
9.5 centimeters per second

3 sound cassettes box 403

Physical Description: 136 minutes, analogue,

Lecture XIV: developments from Cubism in America,  
1968 January 17

Digital Object: [Lecture XIV: developments from Cubism in America, 1968 January 17](#)

---

2 sound tape reels	box 539-540
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Physical Description: 109 minutes each, analogue, 9.5 centimeters per second

---

2 sound cassettes	box 403
-------------------	---------

Physical Description: 109 minutes, analogue,

---

Lecture XV: American Abstract art -- Annotated typescript, 1968 January 24

Digital Object: [Lecture XV: American Abstract art -- Annotated typescript, 1968 January 24](#)

---

2 sound tape reels	box 541-542
--------------------	-------------

Physical Description: analogue, 9.5 centimeters per second

---

Abstract art -- Slade Lectures in the Fine Arts -- Oxford University -- 1968 Spring, 1968

**Scope and Contents**

(Sound quality for this entire series is poor. Only lectures III, VI, and VII are complete. The beginnings and endings are cut off on lectures I and II. The endings are cut off on lectures VI through VI.)

---

Lecture I: modern Abstract art: its continuity with preceding realistic art,, 1968 May 3

Digital Object: [Lecture I: modern Abstract art: its continuity with preceding realistic art,, 1968 May 3](#)

---

1 sound tape reel	box 543
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Physical Description: 7 minutes, analogue, 19 centimeters per second

---

1 sound cassettes	box 404
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Physical Description: 7 minutes, analogue, mono

---

Lecture II: Cubism (i), 1968 May 8

Digital Object: [Lecture II: Cubism \(i\), 1968 May 8](#)

**Scope and Contents**

(Annotations indicate that Lecture I is included in this reel even though the Metropolitan Museum of Art inventory does not)

---

1 sound tape reel	box 544
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Physical Description: 130 minutes, analogue, 19 centimeters per second, 2 track

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1 sound cassettes	
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<u>Physical Description</u> : 67 minutes, analogue,	box 404
Lecture III: Cubism (ii), 1968 May 15	
1 sound tape reel	box 544
<u>Physical Description</u> : 130 minutes, analogue, 19 centimeters per second, 2 track	
1 sound cassettes	box 404
<u>Physical Description</u> : 63 minutes, analogue,	
Lecture IV: Cubism and science, 1968 May 22	
<u>Digital Object</u> : <a href="#">Lecture IV: Cubism and science, 1968 May 22</a>	
1 sound tape reel	box 545
<u>Physical Description</u> : 114 minutes, analogue, 19 centimeters per second, 2 track	
1 sound cassettes	box 404
<u>Physical Description</u> : 76 minutes, analogue,	
Lecture V: Cubism and technology, 1968 May 22	
<u>Digital Object</u> : <a href="#">Lecture V: Cubism and technology, 1968 May 22</a>	
1 sound tape reel	box 545
<u>Physical Description</u> : 114 minutes, analogue, 19 centimeters per second, 2 track)	
1 sound cassettes	box 404
<u>Physical Description</u> : 38 minutes, analogue,	
Lecture VI: Abstract painting: Malevich and Mondrian, 1968 May 24	
<u>Digital Object</u> : <a href="#">Lecture VI: Abstract painting: Malevich and Mondrian, 1968 May 24</a>	
1 sound tape reel	box 546
<u>Physical Description</u> : 34 minutes, analogue, 19 centimeters per second	
1 sound tape reel	box 547
<u>Physical Description</u> : analogue, 9.5 centimeters per second	
1 sound cassettes	box 404
<u>Physical Description</u> : 34 minutes, analogue,	
Lecture VII: Abstract painting: Kandinsky, 1968 May	

Digital Object: [Lecture VII: Abstract painting: Kandinsky, 1968 May](#)

---

1 sound tape reel	box 548
<u>Physical Description:</u> 62 minutes, analogue, 19 centimeters per second	

---

1 sound	box 549
<u>Physical Description:</u> analogue, 9.5centimeters per second	

---

1 sound cassettes	box 404
<u>Physical Description:</u> 62 minutes, analogue,	

---

Lecture VIII: Abstract painting in America: Pollock, Rothko, and others,, 1968 May 29

Digital Object: [Lecture VIII: Abstract painting in America: Pollock, Rothko, and others,, 1968 May 29](#)

---

1 sound tape reel	box 550
<u>Physical Description:</u> 74 minutes, analogue, 19 centimeters per second	

---

1 sound cassettes	box 404
<u>Physical Description:</u> 74 minutes, analogue,	

---

Philosophy and worldview in painting -- Oxford University --, 1968 June 4

Digital Object: [Philosophy and worldview in painting -- Oxford University --, 1968 June 4](#)

---

2 sound tape reels	box 551-552
<u>Physical Description:</u> 129 minutes, analogue, 19 centimeters per second	

---

2 sound cassettes	box 404
<u>Physical Description:</u> 219 minutes, analogue,	

---

Insular manuscript art -- Franklin Jasper Walls lectures -- Pierpont Morgan library --, 1968 March

**Scope and Contents**

(Schapiro referred to these lectures as "Hiberno-Saxon manuscripts," the title reflects that used in Series III, Subseries: III.3: Lectures, Sub-Subseries: III.3.4: 1960s)

---

Lecture I: frame, field, and figure, 1968 March 4  
Digital Object: [Lecture I: frame, field, and figure, 1968 March 4](#)

---

1 sound tape reel	box 553
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Physical Description: 273 minutes, analogue, 19 centimeters per second, 2 track

---

1 sound cassettes box 404

Physical Description: 70 minutes, analogue,

---

Lecture II: the carpet page and the giant initial, 1968 March 11

Digital Object: [Lecture II: the carpet page and the giant initial, 1968 March 11](#)

---

1 sound tape reel box 553

Physical Description: 273 minutes, analogue, 19 centimeters per second, 2 track

---

1 sound cassettes box 404

Physical Description: 84 minutes, analogue,

---

Lecture III: image and ornament, 1968 March 18

Digital Object: [Lecture III: image and ornament, 1968 March 18](#)

---

1 sound tape reel box 553

Physical Description: 273 minutes, analogue, 19 centimeters per second, 2 track

---

2 sound cassettes box 404

Physical Description: 97 minutes, analogue,

---

Lecture IV: the models and their transformation (i), 1968 March 20

Digital Object: [Lecture IV: the models and their transformation \(i\), 1968 March 20](#)

---

1 sound tape reel box 554

Physical Description: 273 minutes, analogue, 19 centimeters per second, 2 track

---

1 sound cassettes box 404

Physical Description: 88 minutes, analogue,

---

Lecture V: the models and their transformation (ii), 1968 March 25

Digital Object: [Lecture V: the models and their transformation \(ii\), 1968 March 25](#)

---

1 sound tape reel box 554

Physical Description: 273 minutes, analogue, 19 centimeters per second, 2 track

---

1 sound cassettes box 404



Physical Description: 75 minutes, analogue,

---

Lecture VI: the religious and secular grounds of Hiberno-Saxon art,, 1968 March 27

Digital Object: [Lecture VI: the religious and secular grounds of Hiberno-Saxon art,, 1968 March 27](#)

---

1 sound tape reel box 554

Physical Description: 273 minutes, analogue, 19 centimeters per second, 2 track

---

2 sound cassettes box 404

Physical Description: 110 minutes, analogue,

---

Baudelaire between the imaginary and the real -- Queens College (New York, N.Y.) --, 1969 April 22

Digital Object: [Baudelaire between the imaginary and the real -- Queens College \(New York, N.Y.\) --, 1969 April 22](#)

---

1 sound tape reel box 555

Physical Description: 86 minutes, analogue, 9.5 centimeters per second

---

1 sound cassettes box 405

Physical Description: 86 minutes, analogue,

---

Beatus manuscripts of the apocalypse -- New York Studio School of Drawing, Painting and Sculpture,, 1969 May 2

Digital Object: [Beatus manuscripts of the apocalypse -- New York Studio School of Drawing, Painting and Sculpture,, 1969 May 2](#)

---

1 sound tape reel box 556

Physical Description: 120 minutes, analogue, 9.5 centimeters per second

---

4 sound cassettes box 405

Physical Description: 120 minutes, analogue, mono

**Scope and Contents**

(Accompanied by administrative notes by Lillian Milgram Schapiro)

---

The present state of art history -- Queens College (New York, N.Y.) -- Annotated outlines, transcript, and notes,, 1969 June 5

Digital Object: [The present state of art history -- Queens College \(New York, N.Y.\) -- Annotated outlines, transcript, and notes,, 1969 June 5](#)

---

1 sound tape reel box 557

Physical Description: 98 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 405

Physical Description: 98 minutes, analogue,

---

E.A. (Elias Avery) Lowe memorial -- Institute for Advanced Study (Princeton, N.J.) --, 1969 October 15

Digital Object: [E.A. \(Elias Avery\) Lowe memorial -- Institute for Advanced Study \(Princeton, N.J.\) --, 1969 October 15](#)

---

1 sound tape reel box 558

Physical Description: 72 minutes, analogue

---

2 sound cassettes box 405

Physical Description: 72 minutes, analogue,

---

Theory and methods of art history (Art History G6001x) -- Columbia University -- 1969 October - 1970 January, 1969 October, 1970 January

#### **Scope and Contents**

(All lectures are complete except for the beginning of lecture I, and the endings of lectures V and VII. The sound quality of the series is poor. There is a hiss on all the recordings, with the voice audible but not good. Questions from the audience are difficult to hear, and sometimes inaudible.)

---

Lecture I, 1969 October 1

Digital Object: [Lecture I, 1969 October 1](#)

---

1 sound tape reel box 559

Physical Description: 41 minutes, analogue, 9.5 centimeters per second

---

1 sound cassettes box 405

Physical Description: 41 minutes, analogue,

---

Lecture II, 1969 October 8

Digital Object: [Lecture II, 1969 October 8](#)

---

1 sound tape reel box 560

Physical Description: 102 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 405

Physical Description: 102 minutes, analogue,

---

Lecture III, 1969 October 22

Digital Object: [Lecture III, 1969 October 22](#)

---

1 sound tape reel	box 561
<u>Physical Description:</u> 109 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 405
<u>Physical Description:</u> 109 minutes, analogue, mono	

---

Lecture IV, 1969 October 29  
Digital Object: [Lecture IV, 1969 October 29](#)

---

1 sound tape reel	box 562
<u>Physical Description:</u> 103 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 406
<u>Physical Description:</u> 103 minutes, analogue,	

---

Lecture V, 1969 November 5  
Digital Object: [Lecture V, 1969 November 5](#)

---

1 sound tape reel	box 563
<u>Physical Description:</u> 107 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 406
<u>Physical Description:</u> 107 minutes, analogue,	

---

Lecture VI, 1969 November 12  
Digital Object: [Lecture VI, 1969 November 12](#)

---

1 sound tape reel	box 564
<u>Physical Description:</u> 105 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 406
<u>Physical Description:</u> 105 minutes, analogue,	

---

Lecture VII, 1969 November 19  
Digital Object: [Lecture VII, 1969 November 19](#)

---

1 sound tape reel	box 565
<u>Physical Description:</u> 102 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 406
<u>Physical Description:</u> 102 minutes, analogue,	

---

Lecture VIII, 1969 November 26  
Digital Object: [Lecture VIII, 1969 November 26](#)

---

1 sound tape reel	box 566
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Physical Description: 113 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 406

Physical Description: 113 minutes, analogue,

---

Lecture IX, 1969 December 3

Digital Object: [Lecture IX, 1969 December 3](#)

---

1 sound tape reel box 567

Physical Description: 111 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 406

Physical Description: 111 minutes, analogue,

---

Lecture X, 1969 December 10

Digital Object: [Lecture X, 1969 December 10](#)

---

1 sound tape reel box 568

Physical Description: 111 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 406

Physical Description: 111 minutes, analogue,

---

Lecture XI, 1969 December 17

Digital Object: [Lecture XI, 1969 December 17](#)

---

1 sound tape reel box 569

Physical Description: 110 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 406

Physical Description: 110 minutes, analogue,

---

Lecture XII, 1970 January 7

Digital Object: [Lecture XII, 1970 January 7](#)

---

1 sound tape reel box 570

Physical Description: 114 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 406

Physical Description: 114 minutes, analogue,

---

Lecture XIII, 1970 January 14

Digital Object: [Lecture XIII, 1970 January 14](#)

---

1 sound tape reel box 571

Physical Description: 147 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes

box 406

Physical Description: 147 minutes, analogue,

---

Three texts by Lichtenberg, Diderot and Galiani -- New York Studio School of Drawing, Painting and Sculpture --, 1970 April 10

Digital Object: [Three texts by Lichtenberg, Diderot and Galiani -- New York Studio School of Drawing, Painting and Sculpture --, 1970 April 10](#)

---

3 sound cassettes

box 407

Physical Description: 108 minutes, analogue, mono

---

Early Christian painting (Art History G4320x) -- Columbia University -- 1970 Fall, 1970

**Scope and Contents**

(The sound quality of these lectures is mixed. The beginnings of lectures I-IV, VI, VIII, and XII are cut off. The sound is good on lectures IV-VIII, XI, and XIII. On other lectures the recordings have static and hum sounds, audience noise, and the professor is sometimes off microphone. Annotations indicate the title as "Early Christian art," but Columbia University class bulletins list the course as Early Christian painting)

---

Lecture I, 1970 September 30

Digital Object: [Lecture I, 1970 September 30](#)

---

1 sound tape reel

box 572

Physical Description: 102 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes

box 407

Physical Description: 102 minutes, analogue,

---

Lecture II, 1970 October 7

Digital Object: [Lecture II, 1970 October 7](#)

---

1 sound tape reel

box 573

Physical Description: 102 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes

box 407

Physical Description: 102 minutes, analogue,

---

Lecture III, 1970 October 14

Digital Object: [Lecture III, 1970 October 14](#)

---

1 sound tape reel	box 574
<u>Physical Description:</u> 98 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 407
<u>Physical Description:</u> 98 minutes, analogue,	

---

Lecture IV, 1970 October 21

Digital Object: [Lecture IV, 1970 October 21](#)

---

1 sound tape reel	box 575
<u>Physical Description:</u> 113 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 407
<u>Physical Description:</u> 113 minutes, analogue,	

---

Lecture V, 1970 October 28

Digital Object: [Lecture V, 1970 October 28](#)

---

1 sound tape reel	box 576
<u>Physical Description:</u> 102 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 407
<u>Physical Description:</u> 102 minutes, analogue,	

---

Lecture VI, 1970 November 4

Digital Object: [Lecture VI, 1970 November 4](#)

---

1 sound tape reel	box 577
<u>Physical Description:</u> 112 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 407
<u>Physical Description:</u> 112 minutes, analogue,	

---

Lecture VII, 1970 November 11

Digital Object: [Lecture VII, 1970 November 11](#)

---

1 sound tape reel	box 578
<u>Physical Description:</u> 102 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 407
<u>Physical Description:</u> 112 minutes, analogue,	

---

Lecture VIII, 1970 November 18

Digital Object: [Lecture VIII, 1970 November 18](#)

---

1 sound tape reel	box 579
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Physical Description: 108 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 407

Physical Description: 108 minutes, analogue,

---

Lecture IX, 1970 November 25

Digital Object: [Lecture IX, 1970 November 25](#)

---

1 sound tape reel box 580

Physical Description: 104 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 407

Physical Description: 104 minutes, analogue,

---

Lecture X, 1970 December 2

Digital Object: [Lecture X, 1970 December 2](#)

---

1 sound tape reel box 581

Physical Description: 107 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 408

Physical Description: 107 minutes, analogue,

---

Lecture XI, 1970 December 9

Digital Object: [Lecture XI, 1970 December 9](#)

---

1 sound tape reel box 582

Physical Description: 104 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 408

Physical Description: 104 minutes, analogue,

---

Lecture XII, 1970 December 16

Digital Object: [Lecture XII, 1970 December 16](#)

---

1 sound tape reel box 583

Physical Description: 100 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 408

Physical Description: 100 minutes, analogue,

---

Lecture XIII, 1971 January 6

Digital Object: [Lecture XIII, 1971 January 6](#)

---

1 sound tape reel box 584

Physical Description: 116 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes

box 408

Physical Description: 116 minutes, analogue,

---

Men with ideas: Alexander, Daedalus, Icarus: legends of the invention of flying -- Carnegie Institute of Technology --, 1971 January 27

Digital Object: [Men with ideas: Alexander, Daedalus, Icarus: legends of the invention of flying -- Carnegie Institute of Technology --, 1971 January 27](#)

**Scope and Contents**

(The original audiotape was torn and needed to be repaired before the cassette copy was recorded. The lecture is complete with good sound. The voice is clear and audible.)

---

1 sound tape reel

box 585

Physical Description: 87 minutes, analogue, 9.5 centimeters per second

---

1 sound cassettes

box 408

Physical Description: 87 minutes, analogue,

---

Ornament and painting -- New York Studio School of Drawing, Painting and Sculpture --, 1971 April 23

Digital Object: [Ornament and painting -- New York Studio School of Drawing, Painting and Sculpture --, 1971 April 23](#)

**Scope and Contents**

(The sound quality is poor, with echoes and muffling of the voice.)

---

1 sound tape reel

box 586

Physical Description: 170 minutes, analogue, 9.5 centimeters per second, 2 track

---

2 sound cassettes

box 408

Physical Description: 170 minutes, analogue,

---

Mondrian's forms and their relation to preceding styles of representation -- Solomon R. Guggenheim Museum --, 1971 October 9

Digital Object: [Mondrian's forms and their relation to preceding styles of representation -- Solomon R. Guggenheim Museum --, 1971 October 9](#)



### Scope and Contents

(The lecture is complete, but the sound quality is mixed. The voice is clear and audible, but the sound level varies. There is audience noise and the professor taps on the podium and is occasionally off microphone.)

---

1 sound tape reel	box 587
<u>Physical Description:</u> 38 minutes, analogue, 9.5 centimeters per second	

---

1 sound cassette	box 408
<u>Physical Description:</u> 38 minutes, analogue, mono	

---

Graphic analysis of structure -- University of Virginia --, 1972 April 11

Digital Object: [Graphic analysis of structure -- University of Virginia --, 1972 April 11](#)

### Scope and Contents

(The lecture is complete, but the sound quality is poor. The voice is high-pitched, and there is audience noise and varied sound levels.)

---

1 sound tape reel	box 588
<u>Physical Description:</u> 53 minutes, analogue, 9.5 centimeters per second	

---

1 sound cassettes	box 408
<u>Physical Description:</u> 53 minutes, analogue,	

---

An experiment with forms in art -- Columbia University --, 1973 April 2

Digital Object: [An experiment with forms in art -- Columbia University --, 1973 April 2](#)

### Scope and Contents

(The lecture is complete, but the sound quality is poor. There is a hiss on the recording, and an echo effect.)

---

1 sound tape reel	box 589
<u>Physical Description:</u> 66 minutes, analogue, 9.5 centimeters per second	

---

1 sound cassettes	box 408
<u>Physical Description:</u> 66 minutes, analogue,	

---

The south tower of the cathedral of Chartres -- Columbia University. School of Architecture --, 1973 October 3

Digital Object: [The south tower of the cathedral of Chartres -- Columbia University. School of Architecture --, 1973 October 3](#)

**Scope and Contents**

(The lecture is complete with voice audible. The quality of the sound is mixed, with audience noise, echo sound, and the professor is occasionally off microphone)

---

1 sound tape reel	box 590
<u>Physical Description:</u> 83 minutes, analogue, 9.5 centimeters per second	

---

1 sound cassettes	box 408
<u>Physical Description:</u> 83 minutes, analogue,	

---

The use of the Old Testament in the art of the middle ages -- Jewish Museum (New York, N.Y.) --, 1973 October 22

Digital Object: [The use of the Old Testament in the art of the middle ages -- Jewish Museum \(New York, N.Y.\) --, 1973 October 22](#)

**Scope and Contents**

(All three sound tape reels are incomplete and do not have the end of the lecture recorded. The sound quality is poor with a great deal of audience noise, although the voice itself is clear.)

---

3 sound tape reels	box 591-593
<u>Physical Description:</u> 129 minutes each, analogue, 9.5 centimeters per second	

---

4 sound cassettes	box 409
<u>Physical Description:</u> 129 minutes, analogue,	

---

The unity of Picasso's art -- Albright-Knox Art Gallery --, 1973 December 5

Digital Object: [The unity of Picasso's art -- Albright-Knox Art Gallery --, 1973 December 5](#)

**Scope and Contents**

(The lecture is complete with good sound quality, the voice is clear and audible. Film of this lecture was made in 1985 by The Metropolitan Museum and Gittelman Film Associates)

---

2 sound cassettes	box 409
<u>Physical Description:</u> 94 minutes, analogue, mono	

---

Theories and methods of investigation of art (Art History G6001x) -- Columbia University, 1974 Fall, 1974

**Scope and Contents**

(Lectures I and II were not recorded. All the recorded lectures are complete. The sound quality of this series is mixed. In most recordings the voice is clear and audible, but there is a lot of audience noise and some sounds from a construction site nearby are noticeable on lectures III through VI. The sound is very poor for lectures IV and XI.)

---

Lecture III, 1974 October 2

Digital Object: [Lecture III, 1974 October 2](#)

---

1 sound tape reel box 594

Physical Description: 108 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 409

Physical Description: 108 minutes, analogue,

---

Lecture IV, 1974 October 9

Digital Object: [Lecture IV, 1974 October 9](#)

---

1 sound tape reel box 595

Physical Description: 106 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 409

Physical Description: 106 minutes, analogue,

---

Lecture V, 1974 October 16

Digital Object: [Lecture V, 1974 October 16](#)

---

1 sound tape reel box 596

Physical Description: 107 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 409

Physical Description: 107 minutes, analogue, mono

---

Lecture VI, 1974 October 23

Digital Object: [Lecture VI, 1974 October 23](#)

---

1 sound tape reel box 597

Physical Description: 104 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 409

Physical Description: 104 minutes, analogue,

---

Lecture VII, 1974 October 30

Digital Object: [Lecture VII, 1974 October 30](#)

---

1 sound tape reel	box 598
<u>Physical Description:</u> 104 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 409
<u>Physical Description:</u> 104 minutes, analogue,	

---

Lecture VIII, 1974 November 6

Digital Object: [Lecture VIII, 1974 November 6](#)

---

1 sound tape reel	box 599
<u>Physical Description:</u> 106 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 409
<u>Physical Description:</u> 106 minutes, analogue,	

---

Lecture IX, 1974 November 13

Digital Object: [Lecture IX, 1974 November 13](#)

---

1 sound tape reel	box 600
<u>Physical Description:</u> 105 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 409
<u>Physical Description:</u> 105 minutes, analogue,	

---

Lecture X, 1974 November 20

Digital Object: [Lecture X, 1974 November 20](#)

---

1 sound tape reel	box 601
<u>Physical Description:</u> 151 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 410
<u>Physical Description:</u> 151 minutes, analogue,	

---

Lecture XI, 1974 November 27

Digital Object: [Lecture XI, 1974 November 27](#)

---

1 sound tape reel	box 602
<u>Physical Description:</u> 101 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 410
<u>Physical Description:</u> 101 minutes, analogue,	

---

Lecture XII, 1974 December 4

Digital Object: [Lecture XII, 1974 December 4](#)

---

1 sound tape reel	box 603
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Physical Description: 108 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 410

Physical Description: 108 minutes, analogue,

---

Lecture XIII, 1974 December 11

Digital Object: [Lecture XIII, 1974 December 11](#)

---

1 sound tape reel box 604

Physical Description: 99 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 410

Physical Description: 99 minutes, analogue,

---

Lecture XIV, 1974 December 12

Digital Object: [Lecture XIV, 1974 December 12](#)

---

1 sound tape reel box 605

Physical Description: 130 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 410

Physical Description: 130 minutes, analogue,

---

The south tower of the cathedral of Chartres -- University of California, Los Angeles --, 1974 January 10

Digital Object: [The south tower of the cathedral of Chartres -- University of California, Los Angeles --, 1974 January 10](#)

### Scope and Contents

(Cassettes were not made of this lecture because the quality of the recording was too poor)

---

2 sound tape reels box 606-607

---

Theory and methods of investigation of art (Art History G6021x) -- Columbia University, 1975 Fall, 1975

### Scope and Contents

(All recorded lectures are complete. Lectures I, XI, and XII were not recorded. The sound quality of this series is mixed. The recording of lecture VI has audience noise and a hiss sound on the tape, and the sound of lecture VII is very poor, with audience noise and a buzz sound at the beginning, echo noise throughout, and occasional ringing sound. The voice is best for recordings of lectures IV, V, IX, XIII and XIV. The question periods for all the lectures are hard to hear.)

---

Lecture II, 1975 September 17

Digital Object: [Lecture II, 1975 September 17](#)

---

1 sound tape reel box 608

Physical Description: 104 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 410

Physical Description: 104 minutes, analogue,

---

Lecture III, 1975 September 24

Digital Object: [Lecture III, 1975 September 24](#)

---

1 sound tape reel box 609

Physical Description: 108 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 410

Physical Description: 108 minutes, analogue,

---

Lecture IV, 1975 October 1

Digital Object: [Lecture IV, 1975 October 1](#)

---

1 sound tape reel box 610

Physical Description: 112 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 410

Physical Description: 112 minutes, analogue,

---

Lecture V, 1975 October 8

Digital Object: [Lecture V, 1975 October 8](#)

---

1 sound tape reel box 611

Physical Description: 105 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 410

Physical Description: 105 minutes, analogue,

---

Lecture VI, 1975 October 15

Digital Object: [Lecture VI, 1975 October 15](#)

---

1 sound tape reel box 612

Physical Description: 101 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 411

Physical Description: 101 minutes, analogue,

---

Lecture VII, 1975 October 22, 1975

Digital Object: [Lecture VII, 1975 October 22, 1975](#)

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1 sound tape reel	box 613
<u>Physical Description:</u> 119 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 411
<u>Physical Description:</u> 119 minutes, analogue,	

---

Lecture VIII, 1975 October 29  
Digital Object: [Lecture VIII, 1975 October 29](#)

---

1 sound tape reel	box 614
<u>Physical Description:</u> 108 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 411
<u>Physical Description:</u> 108 minutes, analogue,	

---

Lecture IX, 1975 November 5  
Digital Object: [Lecture IX, 1975 November 5](#)

---

1 sound tape reel	box 615
<u>Physical Description:</u> 104 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 411
<u>Physical Description:</u> 104 minutes, analogue,	

---

Lecture X, 1975 November 12  
Digital Object: [Lecture X, 1975 November 12](#)

---

1 sound tape reel	box 616
<u>Physical Description:</u> 116 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 411
<u>Physical Description:</u> 116 minutes, analogue,	

---

Lecture XIII, 1975 December 3  
Digital Object: [Lecture XIII, 1975 December 3](#)

---

1 sound tape reel	box 617
<u>Physical Description:</u> 113 minutes, analogue, 9.5 centimeters per second	

---

2 sound cassettes	box 411
<u>Physical Description:</u> 113 minutes, analogue,	

---

Lecture XIV, 1975 December 10  
Digital Object: [Lecture XIV, 1975 December 10](#)

---

1 sound tape reel	box 618
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Physical Description: 123 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes

box 411

Physical Description: 123 minutes, analogue, mono

---

Perspective and script: the reader and the viewer in medieval representations -- University of Pittsburgh --, 1976 November

Digital Object: [Perspective and script: the reader and the viewer in medieval representations -- University of Pittsburgh --, 1976 November](#)

---

2 sound tape reels

box 619-620

Physical Description: 74 minutes each, analogue, 9.5 centimeters per second

---

1 sound cassettes

box 411

Physical Description: 74 minutes, analogue, mono

---

Cézanne and the philosophers -- Museum of Modern Art (New York, N.Y.) --, 1977 October 11

Digital Object: [Cézanne and the philosophers -- Museum of Modern Art \(New York, N.Y.\) --, 1977 October 11](#)

#### **Scope and Contents**

(The lecture is complete. The sound quality is good, but has a little audience noise and noise from professor moving around.)

---

1 sound tape reel

box 621

Physical Description: 139 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes

box 411

Physical Description: 139 minutes, analogue,

---

On logic and method in art history: from classification to explanation -- New School for Social Research (New York, N.Y.) --, 1979 November 17

Digital Object: [On logic and method in art history: from classification to explanation -- New School for Social Research \(New York, N.Y.\) --, 1979 November 17](#)

#### **Scope and Contents**

(Reel in Box 623 is a duplicate of the reel in Box 622. The lecture is complete but the sound quality is not good. The sound level varies, there is a hiss noise on the tape and the voice is muffled.)

---

2 sound tape reels

box 622-623



Physical Description: 57 minutes, analogue, 9.5 centimeters per second

---

1 sound cassettes box 412

Physical Description: 57 minutes, analogue,

---

The unity of Picasso's art -- Columbia University --, 1980 April

---

Lecture I

Digital Object: [Lecture I](#)

---

2 sound cassettes box 412

Physical Description: 93 minutes, analogue, mono

---

Lecture II

Digital Object: [Lecture II](#)

---

2 sound cassettes box 412

Physical Description: 100 minutes, analogue, mono

---

Lecture III

Digital Object: [Lecture III](#)

---

2 sound tape reels box 624-625

Physical Description: 99 minutes, analogue, 9.5 centimeters per second

---

2 sound cassettes box 412

Physical Description: 99 minutes, analogue,

---

Lecture IV

Digital Object: [Lecture IV](#)

---

2 sound cassettes box 412

Physical Description: 30 minutes, analogue, mono

---

On the life and work of Arthur Kingsley Porter -- Harvard University --, 1983 April 10

Digital Object: [On the life and work of Arthur Kingsley Porter -- Harvard University --, 1983 April 10](#)

---

3 sound cassettes box 412

Physical Description: 55 minutes, analogue, mono

---

Meyer Schapiro interview with Ann Newsmith -- Vermont Council on the Arts --, 1982 August

---

1 sound cassette box 412

---

Meyer Schapiro: Art News [Interview ?] --, 1982 October 28

---

1 sound cassette box 412

Meyer Schapiro: film track, reel one and two	
1 sound cassette	box 412
Unidentified sound recordings	
6 sound tape reels	box 626-631
8 sound cassette	box 412
Oral History with Miriam Schapiro Grosf (Schapiro's daughter)	box 396

Subseries: VII.3: Videocassettes, 1988

### Scope and Contents

Subseries VII.3 contains three copies of a program titled "The unity of Picasso's art." The program features audio from two lectures with images from the collection of the Metropolitan Museum of Art. The video was created by the Metropolitan Museum of Art in association with Gittelman Film Associates and produced and directed by Philip Gittelman.

The unity of Picasso's art [videorecording] : a master lecture / by Meyer Schapiro ; Metropolitan Museum of Art in association with Gittelman Film Associates ; produced and directed by Philip Gittelman -- [New York, N.Y.] : Office of Film and Television of The Metropolitan Museum of Art, [1988 ?]

### Scope and Contents

(Credits: Animation camera, Fred Armstrong and Betsy Baker; film editing, Aranes Communication ; video editing, Tapepower. Lecture presented at Brandeis University on April 11, 1967 and at Albright Knox Art Gallery on December 5, 1973)

3 videocassettes-- 92 minutes each, sound, color; 1/2 inch	box 632
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[^ Return to Table of Contents](#)

## Series VIII: Works of art, 1920s-1980s

### Scope and Contents

Schapiro began his artistic practice early in his life when, in his teens, he attended evening art classes taught by artist John Sloan at the Hebrew Settlement House. Schapiro would continually sketch, draw, paint, and sculpt throughout his life, and this series houses the single largest collection of his works of art.

**Scope and Contents**

Included in this collection are prints, drawings paintings, sculptures, printing plates, linoleum printing blocks, and sketchbooks from the 1920s through the 1980s. They include images he created at Columbia University, during his trips abroad in Europe and the Near East, portraits of his wife Lillian Milgram Schapiro, and friends, such as Whittaker Chambers.

**Scope and Contents**

For Schapiro, the practice of art and the academic pursuit of the art historical discipline were two sides of the same token. Many of his drawings and paintings reflect his interest in issues of form, content, and visual perception, issues pertinent to his writings on art theory.

**Scope and Contents**

In 1987, 65 of Schapiro's art works were displayed in the exhibition "Meyer Schapiro: Works of Art, 1919-1979" at Columbia University's Miriam and Ira D. Wallach Art Gallery. Consult Series I: Personal papers, Subseries: I.4: Exhibitions for records relating to that exhibition.

**Scope and Contents**

For all other administrative records relating to Schapiro's works of art, Subseries: VIII.1: Administrative records, 1980s-1990s

**Scope and Contents**

The works of art in this series are divided by medium to facilitate discovery of the material as follows: Subseries: VIII.2: Prints and drawings, 1920s-1980s, Subseries: VIII.3: Paintings, 1930s-1980s, Subseries: VIII.4: Sculptures and printing plates, 1930s-1980s, Subseries: VIII.5: Linoleum printing blocks, circa 1930s-1960s, Subseries: VIII.6: Sketchbooks, 1960s.

**Subseries: VIII.1: Administrative records, 1980s-1990s**

Title/Description	Instances	
Paintings and drawings -- Gelatin silver negatives, 1939 June 17	box 55	folder 1
<b>Scope and Contents</b>		
(These negatives document Schapiro's art works while also serving as "copying experimentations" for his photography skills)		
Unframed paintings and drawings -- Slides <u>Physical Description:</u> (3 Folders)	box 55	folder 2 to 4
Paintings and drawings hung in Vermont home -- Slides	box 55	folder 5
Paintings -- Slides and reproductions	box 56	folder 1
Paintings, drawings, and sculptures -- Slides and reproductions	box 56	folder 2
Drawings and paintings -- Reproductions	box 56	folder 3 to 4

Physical Description: (2 Folders)

Published or exhibited paintings, drawings, and sculptures -- List	box 56	folder 5
Published works of art -- Reproductions	box 56	folder 6
Works of art in museum collections -- Reproductions and correspondence,, 1989-1999	box 56	folder 7
Administration of works of art -- Notes, 2002	box 56	folder 8

**Scope and Contents**

(written by Lillian Milgram Schapiro)

**Subseries VIII.2: Prints and Drawings, 1920s-1980s**

Title/Description	Instances	
001-1121 <i>Drapery - Study</i>	box 1	
<b>Scope and Contents</b>		
Inscribed on verso, marked "3". 11 x 8 1/2 Graphite on detached diary page		
002-1121 <i>Drapery</i>	box 1	
<b>Scope and Contents</b>		
Inscribed on verso and paginated number "8." 11 x 8 1/2 Graphite on detached diary page		
003-1121 <i>Columbia Campus South Field</i>	box 1	
<b>Scope and Contents</b>		
10 3/8 x 7 5/8 Graphite pencil on paper		
004-1121 <i>Life Sketch - National Academy</i>	box 1	
<b>Scope and Contents</b>		
10 7/8 x 8 3/8 Conte crayon on paper		
005-1121 <i>Bear at the Zoo</i>	box 1	
<b>Scope and Contents</b>		
5 x 8 Charcoal on paper		
006-1121 <i>Men and Women - Sketches</i>	box 1	
<b>Scope and Contents</b>		
11 x 8 1/2 Graphite pencil on paper		
007-1121 <i>Bearded Man</i>	box 1	

**Scope and Contents**

8 1/4 x 5 1/2 Graphite pencil on lined paper

---

008-1121 *Bear at the Zoo* box 1

**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on paper

---

009-1121 *Columbia Library* box 1

**Scope and Contents**

8 x 5 1/2 Crayon on paper

---

010-1121 *Interior Study - Columbia* box 1

**Scope and Contents**

12 x 9 Charcoal on paper

---

011-1121 *Figure Studies Album* box 1

**Scope and Contents**

Multiple sheets torn from bound sketch book 12 x 9  
Charcoal on paper

---

012-1121 *At Columbia* box 1

**Scope and Contents**

8 x 8 Charcoal on paper

---

013-1121 *Studies of Simplified Forms* box 1

**Scope and Contents**

12 x 9 Conte crayon on paper

---

014-1121 *Photocopies at Columbia* box 1

**Scope and Contents**

Photocopies of original charcoal drawings. Originals  
given to Jack Rush, subject of drawings. 8 1/2 x 11  
Charcoal on paper

---

015-1121 *Interior - Study* box 1

**Scope and Contents**

4 7/8 x 3 Ink on paper

---

016-1121 *At Columbia* box 1

**Scope and Contents**

9 x 6 Charcoal on broadside

---

017-1121 *Figure in Interior - Studies*

box 1

**Scope and Contents**

12 x 8 7/8 Charcoal on paper

---

018-1121 *Abstracted Interiors - Studies*

box 1

**Scope and Contents**

11 x 9 Conte crayon on paper

---

019-1121 *At Columbia*

box 1

**Scope and Contents**

7 3/4 x 5 Charcoal on paper

---

020-1121 *Study*

box 1

**Scope and Contents**

Inscribed on verso. Paginated number "20" - see 069-1121. 8 1/2 x 11 Charcoal on detached diary paper

---

021-1121 *Elephants at the Zoo*

box 1

**Scope and Contents**

5 3/8 x 8 1/2 Charcoal on paper

---

022-1121 *At Columbia*

box 1

**Scope and Contents**

5 x 8 Ink on paper

---

023-1121 *At Columbia*

box 1

**Scope and Contents**

10 3/8 x 7 7/8 Charcoal on paper

---

024-1121 *Wrestlers*

box 1

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

025-1121 *Nudes on the Beach - Study for Painting*

box 1

**Scope and Contents**

7 1/2 x 9 Graphite pencil and gouache on kraft paper

---

026-1121 *At Columbia Library* box 1

**Scope and Contents**

5 1/2 x 8 1/2 Crayon on paper

---

027-1121 *Head Study* box 1

**Scope and Contents**

5 1/2 x 4 Charcoal on paper

---

028-1121 *At Columbia* box 1

**Scope and Contents**

Two sheets. 8 x 5 Charcoal on paper

---

029-1121 *Citiscap[e sic]* box 1

**Scope and Contents**

8 x 5 Charcoal on paper

---

030-1121 *Landscape* box 1

**Scope and Contents**

8 x 5 Charcoal on paper

---

031-1121 *Person Looking at Works of Art* box 1

**Scope and Contents**

12 x 9 Charcoal on paper

---

032-1121 *Near Columbia* box 1

**Scope and Contents**

8 x 5 Crayon on paper

---

033-1121 *At Columbia* box 1

**Scope and Contents**

10 3/8 x 7 7/8 Charcoal on paper

---

034-1121 [*At Columbia*] box 1

**Scope and Contents**

8 3/8 x 10 7/8 Charcoal on paper

---

035-1121 *Two Studies* box 1

**Scope and Contents**

8 x 5 Charcoal on paper

---

036-1121 *Two Studies*

box 1

**Scope and Contents**

8 3/8 x 5 3/4 Charcoal on lined paper

---

037-1121 *Nude*

box 1

**Scope and Contents**

9 5/8 x 5 1/2 Charcoal on paper

---

038-1121 *Male Nude*

box 1

**Scope and Contents**

8 x 5 Charcoal on paper

---

039-1121 *Citiscapae [sic]*

box 1

**Scope and Contents**

8 1/2 x 5 1/2 Charcoal on paper

---

040-1121 *In the Zoo*

box 1

**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on paper

---

041-1121 *Buffalo at the Zoo*

box 1

**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on paper

---

042-1121 *At the Zoo*

box 1

**Scope and Contents**

8 1/2 x 5 3/4 Crayon on paper

---

*Bear at the Zoo*

box 1

**Scope and Contents**

5 x 7 3/4 Charcoal on paper

---

044-1121 *Cat at the Zoo*

box 1

**Scope and Contents**

Two sheets. 5 3/8 x 8 1/2 Charcoal on paper

---

045-1121 *Bears at the Zoo*

box 1



**Scope and Contents**

Two sheets. 5 x 8 Charcoal on paper

---

046-1121 *Two Men* box 1

**Scope and Contents**

8 x 5 Crayon on paper

---

047-1121 *Citiscapae [sic] - Perspective* box 1

**Scope and Contents**

5 x 8 Charcoal on paper

---

048-1121 *Crouching Figure - Sketch* box 1

**Scope and Contents**

8 1/2 x 5 3/4 Crayon on lined paper

---

049-1121 *Man with Beard - Sketch* box 1

**Scope and Contents**

8 1/4 x 5 3/4 Graphite on lined paper

---

050-1121 *Two Studies* box 1

**Scope and Contents**

8 x 5 Charcoal on paper

---

051-1121 *Study* box 1

**Scope and Contents**

7 3/4 x 5 Crayon on paper

---

052-1121 *Sketch* box 1

**Scope and Contents**

8 1/2 x 5 1/2 Crayon on paper

---

053-1121 *Study* box 1

**Scope and Contents**

7 3/4 x 5 Charcoal on paper

---

054-1121 *Two Studies* box 1

**Scope and Contents**

8 1/2 x 5 3/8 Charcoal on paper

---

055-1121 *[Columbia]* box 1

**Scope and Contents**

11 7/8 x 3 Ink on paper

---

056-1121 *Dr. J.L. Perrier - My French Teacher* box 1

**Scope and Contents**

6 x 9 Crayon on broadside

---

057-1121 *Boats - Sketch* box 1

**Scope and Contents**

8 1/2 x 5 1/2 Charcoal on paper

---

058-1121 *Woman - Sketch* box 1

**Scope and Contents**

8 1/4 x 5 2/3 Graphite on lined paper

---

059-1121 *Nurse and Child and Carriage - Sketch* box 1

**Scope and Contents**

8 1/4 x 5 3/4 Graphite on lined paper

---

060-1121 *Two Women* box 1

**Scope and Contents**

12 x 9 Graphite pencil on paper

---

061-1121 *Four Men - Sketch* box 1

**Scope and Contents**

5 1/4 x 5 1/2 Graphite pencil on paper

---

062-1121 *Sketch* box 1

**Scope and Contents**

5 1/2 x 6 1/4 Compressed charcoal on paper

---

063-1121 *Life Sketch - National Academy* box 1

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

069-1121 *Figure Study* box 1

**Scope and Contents**

Handwritten scopecontents on verso. Paginated as number "19" -- see item 020-1121. 8 1/2 x 11 Conte crayon on detached diary paper

---

070-1121 *Life Sketch - National Academy* box 1

**Scope and Contents**

10 7/8 x 8 3/8 Charcoal on paper

---

071-1121 *Seminar Room - Columbia* box 1

**Scope and Contents**

8 x 10 1/2 Ink on paper

---

072-1121 *Townscape - Study* box 1

**Scope and Contents**

12 x 9 Charcoal on paper

---

073-1121 *At Columbia* box 1

**Scope and Contents**

Paginated as number "19" -- see item 076-1211. 9  
3/4 x 7 7/8 Graphite pencil on detached diary page

---

074-1121 *Boy* box 1

**Scope and Contents**

8 x 5 Charcoal on paper

---

075-1121 *Male Study* box 1

**Scope and Contents**

10 1/2 x 8 1/2 Charcoal on paper

---

076-1121 *At Columbia* box 1

**Scope and Contents**

Paginated as number "10" -- see item 073-1211. 9  
7/8 x 7 7/8 Charcoal on detached diary page

---

077-1121 *Jack Rush* box 1

**Scope and Contents**

Clipping from The jester of Meyer Schapiro drawing.  
6 3/4 x 5 1/4

---

078-1121 *College Study - Columbia* box 1

**Scope and Contents**

5 1/2 x 8 Conte crayon on paper.

079-1121 *Big Cats at Zoo* box 1**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on paper

080-1121 *Buffalo at Zoo* box 1**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on paper

081-1121 *Female Study* box 1**Scope and Contents**

10 1/2 x 8 1/2 Charcoal on paper

082-1121 *Female Study* box 1**Scope and Contents**

10 1/2 x 8 1/2 Charcoal on paper

083-1121 *At Columbia* box 1**Scope and Contents**

Sketches on verso and recto. 6 1/2 x 4 1/8 Graphite pencil and crayon on paper

084-1121 *At Columbia* box 1**Scope and Contents**

7 7/8 x 5 Crayon on paper

085-1121 *Reclining Man* box 1**Scope and Contents**

11 7/8 x 6 7/8 Charcoal on paper

086-1121 *Clifton "Kip" Fadiman - Columbia* box 1**Scope and Contents**

10 1/4 x 7 7/8 Ink and charcoal on paper

087-1121 [*Columbia*] box 1**Scope and Contents**

8 1/2 x 5 1/2 Charcoal on lined paper

088-1121 *Boys - Sketch* box 1

**Scope and Contents**

8 x 5 Crayon on paper

089-1121 *People in Park*

box 1

**Scope and Contents**

5 x 8 Crayon on paper

090-1121 *Man in White Pajamas*

box 1

**Scope and Contents**

8 1/4 x 5 1/4 Graphite pencil on lined paper

091-1121 *Mother and Child in Cityscape - Sketch*

box 1

**Scope and Contents**

8 1/2 x 5 Crayon on paper

092-1121 *Head - Sketch*

box 1

**Scope and Contents**

8 3/8 x 6 1/2 Graphite pencil on lined paper

093-1121 *Heads - Sketch*

box 1

**Scope and Contents**

Sketches on recto and verso. 8 3/8 x 6 1/2 Graphite pencil on lined paper

094-1121 *Artist and Easel*

box 1

**Scope and Contents**

8 1/2 x 5 3/8 Compressed charcoal on paper

095-1121 *Study After Unknown*

box 1

**Scope and Contents**

5 x 8 Ink on paper

096-1121 *Men in Boats*

box 1

**Scope and Contents**

Two sheets. 8 x 5 Charcoal on paper

097-1121 *10 Prostrated on Hottest June 5*

box 1

**Scope and Contents**

7 1/4 x 6 1/4 Graphite on newspaper

098-1121 *At Columbia*

box 1

**Scope and Contents**

8 x 5 Charcoal on paper

---

099-1121 *Woman Writing* box 1

**Scope and Contents**

7 3/4 x 5 Crayon on lined paper

---

100-1121 *At Columbia* box 1

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on paper

---

101-1121 *Figure Study* box 1

**Scope and Contents**

5 5/8 x 9 1/8 Charcoal on paper

---

102-1121 *Two Figures* box 1

**Scope and Contents**

5 5/8 x 9 1/8 Charcoal on paper

---

103-1121 *Student* box 1

**Scope and Contents**

Attribution uncertain to Meyer Schapiro. 11 7/8 x 3  
Graphite pencil on card catalog

---

104-1121 *At Columbia* box 1

**Scope and Contents**

8 1/2 x 5 3/8 Charcoal on paper

---

105-1121 *Man Drawing at Columbia* box 1

**Scope and Contents**

8 3/8 x 6 5/8 Ink on lined paper

---

106-1121 *Horsman [sic]* box 1

**Scope and Contents**

Inscribed on verso. See item 076-1121. 10 x 8  
Charcoal on detached diary page

---

107-1121 *Nude at Columbia* box 1

**Scope and Contents**

10 1/4 x 7 7/8 Graphite pencil on paper

---

108-1121 *Boating* box 1

**Scope and Contents**

6 3/8 x 8 1/8 Graphite on paper

---

109-1121 *Drapery Study* box 1

**Scope and Contents**

8 1/4 x 6 5/8 Graphite pencil on lined paper

---

110-1121 *Two Nudes* box 1

**Scope and Contents**

5 x 8 Charcoal on paper

---

111-1121 *At Columbia* box 1

**Scope and Contents**

10 3/8 x 7 7/8 Charcoal on paper

---

112-1121 *At Ida Adams' With Eugene Purver* box 2

**Scope and Contents**

6 1/2 x 8 3/8 Ink on lined paper

---

113-1121 *Mary Jane* box 2

**Scope and Contents**

8 5/16 x 6 1/2 Ink on lined paper

---

114-1121 *At Ida Adams' With Eugene Purver* box 2

**Scope and Contents**

8 3/8 x 6 1/2 Ink on lined paper

---

115-1121 *At Ida Adams' With Eugene Purver* box 2

**Scope and Contents**

Accompanied by scopecontent. 6 5/8 x 8 3/8 Ink on lined paper

---

116-1121 *At Ida Adams' With Eugene Purver* box 2

**Scope and Contents**

8 3/8 x 6 1/2 Ink on lined paper

---

117-1121 *At Ida Adams' With Eugene Purver* box 2

**Scope and Contents**

6 3/4 x 8 3/8 Ink on lined paper

118-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 1/2 x 8 1/4 Ink on lined paper

119-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 5/8 x 8 3/8 Ink on lined paper

120-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 5/8 x 8 3/8 Ink on lined paper

121-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 5/8 x 8 3/8 Ink on lined paper

122-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 5/8 x 8 3/8 Ink on lined paper

123-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 5/8 x 8 3/8 Ink on lined paper

124-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 5/8 x 8 3/8 Ink on lined paper

125-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 3/4 x 8 1/4 Ink on lined paper

126-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 1/2 x 8 3/8 Ink on lined paper

127-1121 *At Ida Adams' With Eugene Purver*

box 2



**Scope and Contents**

8 3/8 x 6 5/8 Ink on lined paper

---

128-1121 *Columbia*

box 2

**Scope and Contents**

8 x 5 Conte crayon on paper

---

129-1121 *Lillian*

box 2

**Scope and Contents**

8 x 5 1/4 Crayon on Columbia University letterhead stationery

---

130-1121 *Lillian Drying Her Hair*

box 2

**Scope and Contents**

10 15/16 x 8 3/8 Ink on paper

---

131-1121 *Woman Sweeping*

box 2

**Scope and Contents**

6 x 4 Conte crayon on paper

---

132-1121 *At Ida Adams' With Eugene Purver*

box 2

**Scope and Contents**

6 1/2 x 8 1/4 Ink on lined paper

---

133-1121 *Vermont*

box 2

**Scope and Contents**

8 3/8 x 6 1/2 Ink on paper

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134-1121 *Interior Study - Columbia*

box 2

**Scope and Contents**

12 x 8 7/8 Conte crayon on paper

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135-1121 *At the Zoo*

box 2

**Scope and Contents**

5 3/8 x 8 1/2 Conte crayon on paper

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136-1121 *Lillian*

box 2

**Scope and Contents**

8 x 5 1/4 Conte crayon on Columbia University  
letterhead stationery

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137-1121 *Saint* box 2

**Scope and Contents**

8 x 5 1/4 Crayon on Columbia University letterhead  
stationery

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138-1121 *Lillian* box 2

**Scope and Contents**

11 x 8 3/8 Ink on paper

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139-1121 *Lillian* box 2

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

140-1121 *After Jacques Lipchitz* box 2

**Scope and Contents**

6 x 4 Ink on paper

---

141-1121 *Lillian* box 2

**Scope and Contents**

11 x 8 3/8 Ink on paper

---

142-1121 *Church and Town - France* box 2

**Scope and Contents**

Accompanied by scopecontent indicating drawing  
was moved from Barrow Farm drawings. 8 1/4 x 6  
Graphite pencil on paper

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143-1121 *Woman* box 2

**Scope and Contents**

11 x 9 Ink on paper

---

144-1121 *Lillian* box 2

**Scope and Contents**

10 3/8 x 7 1/4 Ink on paper

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145-1121 *Lillian* box 2

**Scope and Contents**

11 1/8 x 8 1/2 Graphite pencil on paper

146-1121 *Rowboat on Lack [sic]*

box 2

**Scope and Contents**

11 x 8 1/2 Crayon on paper

147-1121 *Lillian*

box 2

**Scope and Contents**

11 x 8 1/2 Ink on paper

148-1121 *Drawing After Meyer's Wood Sculpture*

box 2

**Scope and Contents**

11 1/2 x 9 Crayon on paper

149-1121 *Subway*

box 2

**Scope and Contents**

3 1/16 x 3 Graphite pencil on paper

150-1121 *Near Cloisters - Sketch for Painting*

box 2

**Scope and Contents**

6 1/2 x 10 Graphite pencil on paper

151-1121 *Lillian*

box 2

**Scope and Contents**

11 x 8 1/2 Ink on paper

152-1121 *Lillian*

box 2

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

153-1121 *Male Studies*

box 2

**Scope and Contents**

8 1/2 x 11 Crayon on paper

154-1121 *[Vermont]*

box 2

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

155-1121 *Park Bench*

box 2

**Scope and Contents**

8 1/2 x 11 Graphite pencil on paper

156-1121 *River View*

box 2

**Scope and Contents**

6 1/4 x 9 1/2 Crayon on paper

157-1121 *Conque Study*

box 3

**Scope and Contents**

5 3/4 x 5 Ink on lined paper

158-1121 *Lillian Raising Arm*

box 3

**Scope and Contents**

10 15/16 x 8 1/2 Ink on paper

159-1121 *Ferry Boat*

box 3

**Scope and Contents**

Scrap of Columbia University exam schedule 5 3/4 x 4 Ink on paper

160-1121 *Male Portrait*

box 3

**Scope and Contents**

Inscribed on verso. 10 1/2 x 8 Ink on Columbia University Library letterhead stationery

161-1121 *Subway*

box 3

**Scope and Contents**

8 1/2 x 6 1/2 Graphite pencil on kraft paper

162-1121 *Wood Sculpture*

box 3

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

163-1121 *Lillian*

box 3

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

164-1121 *France*

box 3

**Scope and Contents**

8 x 5 Ink on paper

165-1121 *Bondon*

box 3

**Scope and Contents**

8 1/2 x 5 1/2 Ink on lined paper

166-1121 *Edgewater, New Jersey*

box 3

**Scope and Contents**

6 x 9 Charcoal on verso of broadside

167-1121 *Nude Figure*

box 3

**Scope and Contents**

12 x 9 Crayon on paper

168-1121 *Martin Raphael*

box 3

**Scope and Contents**

12 1/4 x 9 1/8 Ink on paper

169-1121 *Figure Study*

box 3

**Scope and Contents**

8 1/2 x 5 1/2 Charcoal on paper

170-1121 *A Church*

box 3

**Scope and Contents**

9 x 11 1/2 Ink on paper

171-1121 *Flower*

box 3

**Scope and Contents**

5 3/4 x 8 1/2 Ink on paper

172-1121 *Cityscape*

box 3

**Scope and Contents**

Inscribed on verso. 7 3/4 x 5 Graphite pencil on lined paper

173-1121 *Like Paiting of Betsy - Head Park*

box 3

**Scope and Contents**

5 3/8 x 6 1/2 Pastels on paper

174-1121 *Flower*

box 3

**Scope and Contents**

5 1/8 x 8 1/2 Ink on paper

---

175-1121 *Landscape*

box 3

**Scope and Contents**

3 x 4 3/4 Ink on paper

---

176-1121 *After Unknown*

box 3

**Scope and Contents**

Two sheets. Drawings on recto and verso. 5 1/2 x 4  
1/8 Graphite pencil on paper

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177-1121 *Highway*

box 3

**Scope and Contents**

5 x 8 Conte crayon on paper

---

178-1121 *Tent Forms in the City*

box 3

**Scope and Contents**

8 x 10 1/2 Ink on Columbia University Library  
letterhead stationery

---

179-1121 *Figure Study*

box 3

**Scope and Contents**

8 x 5 Conte crayon on paper

---

180-1121 *Building Study*

box 3

**Scope and Contents**

8 1/4 x 6 3/4 Conte crayon on lined paper

---

181-1121 *Boy at Desk and Vase*

box 3

**Scope and Contents**

6 x 8 7/8 Ink on lined paper

---

182-1121 *Nude Study*

box 3

**Scope and Contents**

8 1/2 x 11 Crayon on paper

---

183-1121 *Male Studies*

box 3

**Scope and Contents**

11 x 8 1/2 Crayon on paper

184-1121 *Study After Benozzo Gozzoli*

box 3

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

185-1121 [*Park Scene*]

box 3

**Scope and Contents**

3 x 4 3/4 Ink on paper

186-1121 [*Pennsylvania State*]

box 3

**Scope and Contents**

6 x 9 Conte crayon on verso of broadside

187-1121 *Figure Study*

box 3

**Scope and Contents**

8 x 5 Conte crayon on paper

188-1121 *Students at Ease*

box 3

**Scope and Contents**

9 x 12 Conte crayon on paper

189-1121 *Heads*

box 3

**Scope and Contents**

8 3/16 x 5 5/16 Ink on paper

190-1121 [*Ravenna*]

box 3

**Scope and Contents**

6 11/16 x 5 3/8 Graphite pencil on paper

191-1121 *Ravenna*

box 3

**Scope and Contents**

6 11/16 x 5 3/8 Ink on paper

192-1121 [*Copy of a Meyer Schapiro*]

box 3

**Scope and Contents**

4 x 6 Ink on card index

193-1121 *Studies After Benozzo Gozzoli*

box 3

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

194-1121 *Drapery - Study*

box 3

**Scope and Contents**

9 1/8 x 12 Conte crayon on paper

---

195-1121 *Study*

box 3

**Scope and Contents**

Drawings on recto and verso. 9 1/8 x 12 Conte crayon on paper

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196-1121 *Studies After Benozzo Gozzoli*

box 3

**Scope and Contents**

8 1/2 x 10 7/8 Conte crayon on paper

---

197-1121 *Townscapes*

box 3

**Scope and Contents**

9 x 12 Conte crayon on paper

---

198-1121 *Unknown*

box 3

**Scope and Contents**

Inscribed on verso. 10 1/2 x 8 Ink on paper

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199-1121 *Study of Sculpture*

box 3

**Scope and Contents**

7 x 3 Ink on paper

---

200-1121 *Untitled*

box 3

**Scope and Contents**

6 x 8 3/4 Ink on paper

---

201-1121 *Riverside Drive*

box 3

**Scope and Contents**

10 1/4 x 12 1/2 Oil paint on paper

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202-1121 *Riverside Drive*

box 3

**Scope and Contents**

10 1/4 x 12 7/8 Ink and oil paint on paper

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203-1121 *Riverside Drive [in 70s]*

box 3



**Scope and Contents**

10 1/2 x 12 3/4 Oil paint on paper

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204-1121 *Looking East From Near Cloisters, New York* box 3

**Scope and Contents**

6 3/8 x 9 7/8 Graphite pencil on paper

---

205-1121 *Unknown* box 3

**Scope and Contents**

11 1/2 x 9 Charcoal on paper

---

206-1121 *Portrait* box 3

**Scope and Contents**

11 1/2 x 9 Ink on paper

---

207-1121 *After Meyer Schapiro Wood Sculpture* box 3

**Scope and Contents**

12 1/2 x 10 Ink on paper

---

208-1121 *[Log Tavern]* box 3

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

209-1121 *Log Tavern Lake* box 3

**Scope and Contents**

8 1/2 x 11 Graphite pencil on paper

---

210-1121 *Lillian* box 3

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

211-1121 *Lillian* box 3

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

212-1121 *After Michelangelo* box 3

**Scope and Contents**

6 1/2 x 5 Ink on paper

---

213-1121 *Amsterdam Avenue and 115th Street* box 3

**Scope and Contents**

8 1/4 x 6 1/4 Ink on paper

---

214-1121 *Girl*

box 3

**Scope and Contents**

11 1/2 x 9 Charcoal on paper

---

215-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

216-1121 *Lillian*

box 4

**Scope and Contents**

10 15/16x 8 1/2 Colored pencil on paper

---

217-1121 *Riverside Drive*

box 4

**Scope and Contents**

10 x 6 3/4 Ink on paper

---

218-1121 *Lillian*

box 4

**Scope and Contents**

9 1/4 x 7 1/4 Graphite pencil on paper

---

219-1121 *Jack Rush*

box 4

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

220-1121 *Lillian*

box 4

**Scope and Contents**

12 x 9 Conte crayon on paper

---

221-1121 *Lillian*

box 4

**Scope and Contents**

9 1/2 x 6 1/4 Chalk on paper

---

222-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

223-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

224-1121 *Jack Rush*

box 4

**Scope and Contents**

10 1/2 x 8 Graphite pencil on paper

---

225-1121 *Drawing for Painting of Betsy - Head Park*

box 4

**Scope and Contents**

8 x 5 Crayon on paper

---

226-1121 *Woman*

box 4

**Scope and Contents**

10 x 7 1/2 Ink on paper

---

227-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

228-1121 *Boating Trip*

box 4

**Scope and Contents**

6 x 4 Conte crayon on paper

---

229-1121 *Nude*

box 4

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

230-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

231-1121 *Lillian - West 76th Street*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

232-1121 *Untitled*

box 4

**Scope and Contents**

16 x 6 1/2 Gouache on paper

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233-1121 *Untitled*

box 4

**Scope and Contents**

10 x 6 3/8 Gouache on paper

234-1121 *Lillian Seated Reading*

box 4

**Scope and Contents**

9 x 8 1/2 Conte crayon on paper

235-1121 *Lillian*

box 4

**Scope and Contents**

9 3/8 x12 Ink on paper

236-1121 *Lillian Reading*

box 4

**Scope and Contents**

11 1/4 x 7 1/4 Crayon on paper

237-1121 *Lillian - [Log Tavern]*

box 4

**Scope and Contents**

9 3/4 x 6 3/8 Crayon on paper

238-1121 *Cuxa Capital - Cloisters, New York*

box 4

**Scope and Contents**

10 x 6 1/8 Crayon on paper

239-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Ink on paper

240-1121 *Nude*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

241-1121 *Lake of Log Tavern [or Tohone]*

box 4

**Scope and Contents**

8 1/2 x 5 3/8 Crayon on paper

242-1121 *[Log Tavern or Barrington]*

box 4

**Scope and Contents**

11 x 8 1/2 Crayon on paper

243-1121 *Lillian - Log Tavern*

box 4

**Scope and Contents**

9 5/8 x 6 1/4 Crayon on paper

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244-1121 *View from the Cloisters*

box 4

**Scope and Contents**

6 1/8 x 9 7/8 Graphite pencil on paper

---

245-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

246-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

247-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

248-1121 *Wrestlers*

box 4

**Scope and Contents**

11 1/4 x 9 Crayon on paper

---

249-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

250-1121 *Lillian*

box 4

**Scope and Contents**

Drawing on verso. 11 x 8 1/2 Graphite pencil on paper

---

251-1121 *Portrait*

box 4

**Scope and Contents**

11 1/4 x 10 Oil paint on paper

---

252-1121 *Portrait of a Friend*

box 4

**Scope and Contents**

12 1/2 x 10 Ink on paper

---

253-1121 *Portrait*

box 4

**Scope and Contents**

11 3/4 x 10 Oil paint on paper

254-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

255-1121 *Shooshine [sic] in the Park*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

256-1121 *Wood Sculpture by Meyer Schapiro*

box 4

**Scope and Contents**

11 1/2 x 9 Graphite pencil on paper

257-1121 *Wood Sculpture by Meyer Schapiro*

box 4

**Scope and Contents**

12 x 10 Oil paint on paper

258-1121 *Lillian*

box 4

**Scope and Contents**

12 1/2 x 9 3/4 Oil paint on paper

259-1121 *Mother and Child - Two*

box 4

**Scope and Contents**

11 1/2 x 9 Graphite pencil on paper

260-1121 *Mother and Child - One*

box 4

**Scope and Contents**

11 1/2 x 9 Graphite pencil on paper

261-1121 *Wrestlers*

box 4

**Scope and Contents**

12 x 9 Ink on paper

262-1121 *Lillian*

box 4

**Scope and Contents**

11 1/2 x 9 Ink on paper

263-1121 *Portrait of a Friend*

box 4

**Scope and Contents**

11 1/2 x 9 Ink on paper

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264-1121 *Alan Wax*

box 4

**Scope and Contents**

12 1/2 x 9 1/2 Ink on paper

---

265-1121 *Lillian*

box 4

**Scope and Contents**

11 1/2 x 7 1/2 Oil paint on paper

---

266-1121 *Lillian*

box 4

**Scope and Contents**

11 1/4 x 7 1/2 Oil paint on paper

---

267-1121 *Lillian*

box 4

**Scope and Contents**

12 x 8 1/2 Ink on paper

---

268-1121 *Lillian*

box 4

**Scope and Contents**

12 x 8 1/2 Ink on paper

---

269-1121 *Portrait*

box 4

**Scope and Contents**

12 x 9 Ink on paper

---

270-1121 *Houses in Vermont*

box 4

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

271-1121 *A Model*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

---

272-1121 *A Model*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

---

273-1121 *A Model*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

---

274-1121 *A Model*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

---

275-1121 *After Michelangelo [From Reproduction]*

box 4

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

276-1121 *Portrait*

box 4

**Scope and Contents**

Typing on verso. 11 x 8 1/2 Graphite pencil on paper

---

277-1121 *Wrestlers*

box 4

**Scope and Contents**

From series for study for Linoleum-block-block cut.  
11 1/2 x 9 Crayon on paper

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278-1121 *Wrestlers*

box 4

**Scope and Contents**

11 1/2 x 9 Crayon on paper

---

279-1121 *Wrestlers*

box 4

**Scope and Contents**

11 1/2 x 9 Crayon on paper

---

280-1121 *Wrestlers*

box 4

**Scope and Contents**

11 1/2 x 9 Crayon on paper

---

281-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

282-1121 *Lillian*

box 4



**Scope and Contents**

11 x 8 1/2 Ink on paper

---

283-1121 *Lillian*

box 4

**Scope and Contents**

9 1/2 x 6 1/2 Graphite pencil and watercolor on paper

---

284-1121 *Lillian*

box 4

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

285-1121 *Lillian*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

---

286-1121 *Young Woman*

box 4

**Scope and Contents**

12 x 8 7/8 Conte crayon on paper

---

287-1121 *Tower Buildings*

box 4

**Scope and Contents**

10 x 6 1/4 Graphite pencil on paper

---

288-1121 *Lillian*

box 4

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

289-1121 *Lillian*

box 4

**Scope and Contents**

13 x10 Conte crayon on paper

---

290-1121 *Lillian*

box 4

**Scope and Contents**

13 x 10 Conte crayon on paper

---

291-1121 *Study for Wood Sculpture*

box 4

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

292-1121 *Lillian Sitting*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

293-1121 *Lillian*

box 4

**Scope and Contents**

12 x 9 Crayon on paper

294-1121 *Lillian*

box 4

**Scope and Contents**

12 x 9 Ink on paper

295-1121 *Wood Figure*

box 4

**Scope and Contents**

11 3/4 x 10 1/2 Ink on paper

296-1121 *Lillian Sleeping*

box 4

**Scope and Contents**

12 x 9 Conte crayon on paper

297-1121 *Boating Trip*

box 4

**Scope and Contents**

6 x 4 Conte crayon on paper

298-1121 *Boating Party*

box 4

**Scope and Contents**

6 x 4 Conte crayon on paper

299-1121 *Wrestlers*

box 4

**Scope and Contents**

12 x 10 Ink on paper

300-1121 *Lillian Sleeping*

box 4

**Scope and Contents**

12 x 9 Conte crayon on paper

301-1121 *Lions*

box 4

**Scope and Contents**

12 x 9 Ink on paper

302-1121 *Nude*

box 5

**Scope and Contents**

12 x 9 Oil paint on paper

---

303-1121 *Lillian* box 5

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

304-1121 *Lillian* box 5

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

305-1121 *Lillian* box 5

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

306-1121 [*Sophie Milgram*] box 5

**Scope and Contents**

10 3/8 x 7 1/4 Ink on paper

---

307-1121 *Lillian* box 5

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

308-1121 *Lillian* box 5

**Scope and Contents**

Drawing on verso. 9 x 11 1/2 Ink on paper

---

309-1121 *Wrestlers* box 5

**Scope and Contents**

12 1/8 x 9 Crayon on paper

---

310-1121 *Lillian* box 5

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

311-1121 *High Bridge - East River* box 5

**Scope and Contents**

8 1/2 x 6 3/8 Ink on paper

---

312-1121 *Lillian* box 5

**Scope and Contents**

Dated March 14. 11 x 8 1/2 Ink on paper

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313-1121 *Lillian* box 5

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

314-1121 [*Lillian*] box 5

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

315-1121 *Lillian* box 5

**Scope and Contents**

6 x 4 Ink on paper

---

316-1121 *Lillian* box 5

**Scope and Contents**

6 x 4 Ink on paper

---

317-1121 [*Lillian and Teddy*] box 5

**Scope and Contents**

6 1/2 x 4 1/4 Crayon on paper

---

318-1121 [*Lillian*] box 5

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

319-1121 *Riverside Drive - Sketch for Painting* box 5

**Scope and Contents**

8 1/4 x 6 1/4 Ink on paper

---

320-1121 *Sketches* box 5

**Scope and Contents**

Drawing on verso. 8 1/2 x 8 1/2 Ink and graphite pencil on napkin

---

321-1121 *Drawings of Friends* box 5

**Scope and Contents**

Drawing and inscription on verso. 9 x 6 Graphite pencil on paper

---

322-1121 *Riverside Park* box 5

**Scope and Contents**

6 1/4 x 8 1/8 Ink on paper

---

323-1121 *From Sculpture - From Imagination* box 5

**Scope and Contents**

6 x 4 Graphite pencil on paper

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324-1121 *Lillian* box 5

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

325-1121 [*Lillian*] box 5

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

326-1121 *Lillian* box 5

**Scope and Contents**

9 x 12 Ink on paper

---

327-1121 *Lillian Sleeping* box 5

**Scope and Contents**

12 x 9 Conte crayon on paper

---

328-1121 *In New York Subway* box 5

**Scope and Contents**

Inscription on verso. 6 x 4 Graphite pencil on paper

---

329-1121 *From Imagination - From Sculpture* box 5

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

330-1121 *After Michelangelo* box 5

**Scope and Contents**

6 x 4 Ink on paper

---

331-1121 [*Katherine Milgram*] box 5

**Scope and Contents**

11 1/2 x 8 1/2 Graphite pencil on paper

---

332-1121 *City Scene*

box 5

**Scope and Contents**

11 x 6 15/16 Crayon on paper

---

333-1121 *Riverside Park*

box 5

**Scope and Contents**

4 x 6 Crayon on paper

---

334-1121 *Columbia Friend - Marty Raphael*

box 5

**Scope and Contents**

12 1/8x 9 1/4 Ink on paper

---

335-1121 *Lillian Sewing*

box 5

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

336-1121 *Lillian Sewing*

box 5

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

337-1121 *Lillian*

box 5

**Scope and Contents**

8 1/2 x 11 Graphite pencil on paper

---

338-1121 *Howard Shaw*

box 5

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

339-1121 *Lillian*

box 5

**Scope and Contents**

9 x 12 Charcoal on paper

---

340-1121 *Untitled*

box 5

**Scope and Contents**

12 1/2 x 10 Watercolor on paper

---

341-1121 *Two Heads*

box 5

**Scope and Contents**

11 1/2 x 9 Ink on paper

---

342-1121 *For Wood Sculpture*

box 5

**Scope and Contents**

10 x 7 1/4 Ink on paper

---

343-1121 *Landscape*

box 5

**Scope and Contents**

8 1/2 x 11 Crayon on paper

---

344-1121 *Landscape*

box 5

**Scope and Contents**

4 x 6 Ink on paper

---

345-1121 *Woman*

box 5

**Scope and Contents**

Drawing on verso. 11 1/8 x 8 1/2 Graphite pencil on paper

---

346-1121 *Wood Sculpture*

box 5

**Scope and Contents**

10 x 7 1/4 Ink on paper

---

347-1121 *Drawing of Wood Sculpture*

box 5

**Scope and Contents**

11 1/2 x 8 1/2 Ink on paper

---

348-1121 *Berlin*

box 6

**Scope and Contents**

Box 6 contains drawings relating to Schapiro's trip to Berlin and Brussels in 1923 and includes portraits of Whittaker Chambers. 10 7/8 x 8 1/2 Conte crayon on paper

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349-1121 [*Henry Zolinsky*]

box 6

**Scope and Contents**

Inscribed: Berlin (in Stillman's studio). 9 1/8 x 7 1/8 Conte crayon on paper

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350-1121 [*Henry Zolinsky*]

box 6

**Scope and Contents**

Inscribed: Brussels. 10 3/8 x 7 7/8 Conte crayon on paper

---

351-1121 *Brussels* box 6

**Scope and Contents**

8 3/8 x 10 7/8 Conte crayon on paper

---

352-1121 *Outskirts of Brussels* box 6

**Scope and Contents**

8 3/8 x 10 7/8 Conte crayon on paper

---

353-1121 *Berlin* box 6

**Scope and Contents**

8 3/8 x 10 7/8 Conte crayon on paper

---

354-1121 *Outskirts of Brussels* box 6

**Scope and Contents**

8 7/8 x 10 7/8 Conte crayon on paper

---

355-1121 *Drawing of Henry Zolinsky* box 6

**Scope and Contents**

Inscribed: Berlin, in studio of Ary Stillman. 9 1/8 x 7 1/8 Conte crayon on paper

---

356-1121 *Brussels* box 6

**Scope and Contents**

8 3/8 x 10 7/8 Conte crayon on paper

---

357-1121 *Henry Zolinsky* box 6

**Scope and Contents**

Inscribed: Berlin. 9 1/8 x 7 1/8 Conte crayon on paper

---

358-1121 *Henry Zolinsky* box 6

**Scope and Contents**

Inscribed: Berlin. 9 x 7 1/8 Conte crayon on paper

---

359-1121 *Whittaker* box 6



**Scope and Contents**

Inscribed: Brussels 8 3/8 x 10 3/8 Conte crayon on paper

---

360-1121 *Whittaker*

box 6

**Scope and Contents**

Inscribed: Brussels. 10 7/8 x 8 3/8 Conte crayon on paper

---

361-1121 *Whittaker Reading*

box 6

**Scope and Contents**

Inscribed: Brussels. 10 7/8 x 8 3/8 Conte crayon on paper

---

362-1121 *Whittaker Behind*

box 6

**Scope and Contents**

Inscribed: Brussels. 10 7/8 x 8 3/8 Conte crayon on paper

---

363-1121 *Whittaker*

box 6

**Scope and Contents**

Inscribed: Brussels. 8 3/8 x 10 7/8 Conte crayon on paper

---

364-1121 *Henry Zolinsky*

box 6

**Scope and Contents**

Inscribed: Berlin. Drawing on verso. 9 x 7 1/8 Conte crayon on paper

---

365-1121 *Outskirts of Brussels*

box 6

**Scope and Contents**

8 3/8 x 10 7/8 Conte crayon on paper

---

366-1121 *Park - Brussels*

box 6

**Scope and Contents**

10 7/8 x 8 3/8 Conte crayon on paper

---

367-1121 *Drawn on Dutch Boat [Veendam]*

box 6

**Scope and Contents**

Inscribed: from Jester. 5 3/4 x 5 1/4 Conte crayon on clipping

---

368-1121 *Meyer and Whittaker's Room* box 6

**Scope and Contents**

Inscribed: Brussels. 8 1/8 x 6 3/8 Conte crayon on paper

---

369-1121 [*Henry Zolinsky*] box 6

**Scope and Contents**

9 1/8 x 7 1/8 Conte crayon on paper

---

370-1121 *Outskirts of Brussels* box 6

**Scope and Contents**

8 7/8 x 10 7/8 Conte crayon on paper

---

371-1121 *Outskirts - Brussels* box 6

**Scope and Contents**

10 7/8 x 8 3/8 Conte crayon on paper

---

372-1121 *Whittaker* box 6

**Scope and Contents**

Inscribed: Brussels. 8 3/8 x 10 3/8 Conte crayon on paper

---

373-1121 *Outskirts - Brussels* box 6

**Scope and Contents**

8 3/8 x 10 7/8 Conte crayon on paper

---

374-1121 *Brussels* box 6

**Scope and Contents**

10 7/8 x 8 1/2 Conte crayon on paper

---

375-1121 *Brussels* box 6

**Scope and Contents**

10 7/8 x 8 3/8 Conte crayon on paper

---

376-1121 *Brussels* box 6

**Scope and Contents**

8 3/8 x 10 7/8 Conte crayon on paper

---

377-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

378-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

379-1121 *Woman Washing*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

380-1121 *Coal Storage Building [Pennsylvania]*

box 7

**Scope and Contents**

8 x 5 Conte crayon on paper

---

381-1121 *Landscape - Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

382-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

383-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

384-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

385-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on paper

---

386-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

387-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

388-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

389-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

390-1121 *Figure Study* box 7

**Scope and Contents**

7 3/4 x 5 Conte crayon on lined paper

---

391-1121 *Figure Study* box 7

**Scope and Contents**

7 3/4 x 5 Conte crayon on lined paper

---

392-1121 *Barrow Farms* box 7

**Scope and Contents**

4 1/4 x 4 Graphite pencil on Barrow Farms Inn  
letterhead envelope

---

393-1121 *Figure* box 7

**Scope and Contents**

7 3/4 x 5 Conte crayon on lined paper

---

394-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Charcoal on paper

---

395-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 6 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

396-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 6 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

397-1121 [*Barrow Farms*] box 7

**Scope and Contents**

5 x 7 3/4 Charcoal on lined paper

---

398-1121 [*Barrow Farms*] box 7

**Scope and Contents**

5 1/2 x 8 1/2 Ink on paper

---

399-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 4 1/4 Charcoal on Barrow Farms Inn  
letterhead stationery

---

400-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on Barrow Farms Inn  
letterhead stationery

---

401-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on Barrow Farms Inn  
letterhead stationery

---

402-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Charcoal on Barrow Farms Inn  
letterhead stationery

---

403-1121 *Barrow Farms* box 7

**Scope and Contents**

Inscribed on verso. 5 1/2 x 8 1/2 Charcoal on  
Barrow Farms Inn letterhead stationery

---

404-1121 *Barrow Farms* box 7

**Scope and Contents**

5 3/4 x 8 1/2 Charcoal on paper

---

405-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 4 3/8 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

406-1121 *Townscape - Barrow Farms* box 7

**Scope and Contents**

Drawing on verso. 5 1/2 x 8 1/2 Conte crayon on  
Barrow Farms Inn letterhead stationery

---

407-1121 *Cabins and Country - Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

408-1121 *Landscape* box 7

**Scope and Contents**

5 1/2 x 7 3/4 Conte crayon on lined paper

---

409-1121 *Barrow Farms* box 7

**Scope and Contents**

4 1/4 x 5 1/2 Charcoal on Barrow Farms Inn  
letterhead stationery

---

410-1121 *Cabins - Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

411-1121 *Haircut - Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

412-1121 *Landscape - Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

413-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

414-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

415-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

416-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

417-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

418-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 7 7/8 Graphite pencil on paper

---

419-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 x 7 3/4 Conte crayon on lined paper

---

420-1121 *Landscape - Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

421-1121 *Barrow Farms*

box 7

**Scope and Contents**

7 7/8 x 4 7/8 Graphite pencil on paper

---

422-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

423-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

424-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 3/4 x 8 1/2 Conte crayon on paper

---

425-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on paper

---

426-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

427-1121 [*Jack Rush*] - *Barrow Farms*

box 7



**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

---

428-1121 [*Jack Rush - Barrow Farms*]

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

---

429-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on paper

---

430-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

431-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

432-1121 [*Barrow Farms*]

box 7

**Scope and Contents**

5 1/2 x 7 3/4 Conte crayon on lined paper

---

433-1121 *Barrow Farms*

box 7

**Scope and Contents**

Two sheets. 5 1/2 x 8 1/2 Graphite pencil on Barrow  
Farms Inn letterhead stationery

---

434-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

435-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

436-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

437-1121 *Barrow Farms* box 7

**Scope and Contents**

7 3/4 x 5 Conte crayon on lined paper

---

438-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Charcoal on Barrow Farms Inn  
letterhead stationery

---

439-1121 *Barrow Farms* box 7

**Scope and Contents**

5 x 7 3/4 Conte crayon on lined paper

---

440-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

441-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

442-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on paper

---

443-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

444-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

445-1121 *Barrow Farms* box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on paper

---

446-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

447-1121 *Barrow Farms*

box 7

**Scope and Contents**

8 1/2 x 5 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

448-1121 *Seated Figure - Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

449-1121 *Seated Figure - Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

450-1121 *Horse - Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

451-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

452-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

453-1121 *Barrow Farms*

box 7

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on Barrow Farms Inn  
letterhead stationery

---

454-1121 *Barrow Farms* box 7

**Scope and Contents**

5 5/8 x 8 1/2 Charcoal on paper

---

455-1121 *Barrow Farms* box 7

**Scope and Contents**

5 1/2 x 8 1/2 Conte crayon on Barrow Farms Inn  
letterhead stationery

---

456-1121 *Ernest* box 8

**Scope and Contents**

11 1/2 x 9 Pastels on paper

---

457-1121 *New York Skyline* box 8

**Scope and Contents**

5 7/8 x 8 15/16 Ink on paper

---

458-1121 *Bridge - New York* box 8

**Scope and Contents**

10 1/2 x 8 Graphite pencil on paper

---

459-1121 *Wooden Structures - Vermont* box 8

**Scope and Contents**

11 x 15 Oil paint on paper

---

460-1121 *Vermont House with Abstract Sky* box 8

**Scope and Contents**

12 x 8 7/8 Oil paint on paper

---

461-1121 *Abstraction - Horned Animal Head* box 8

**Scope and Contents**

9 5/8 x 6 7/8 Oil paint on cardboard

---

462-1121 *Lillian* box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

463-1121 *Lillian* box 8

**Scope and Contents**

10 1/4 x 8 Crayon on paper

---

464-1121 *France [Cluny]* box 8

**Scope and Contents**

5 3/8 x 7 Conte crayon on paper

---

465-1121 *Lillian* box 8

**Scope and Contents**

10 1/2 x 8 1/2 Graphite pencil on paper

---

466-1121 *Lillian* box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

467-1121 *A Vermont Landscape* box 8

**Scope and Contents**

8 1/2 x 10 5/8 Conte crayon on paper

---

468-1121 *Lillian* box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

469-1121 *Lillian and Miriam* box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

470-1121 *Miriam* box 8

**Scope and Contents**

12 x 9 1/2 Conte crayon on paper

---

471-1121 *Lillian* box 8

**Scope and Contents**

10 x 6 3/8 Ink on paper

---

472-1121 *Untitled* box 8

---

**Scope and Contents**

Page of travel diary from trip to St. Gilles, France,  
1931. Inscribed on verso. 7 1/2 x 5 1/2 Ink on paper

---

473-1121 *Lillian - Belmont, Vermont* box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

474-1121 *Lillian* box 8

**Scope and Contents**

12 1/4 x 9 1/8 Gouache on paper

---

475-1121 *Lillian* box 8

**Scope and Contents**

8 1/2 x 10 7/8 Graphite pencil on paper

---

476-1121 *Lillian* box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

477-1121 *Mark in the Desert #4* box 8

**Scope and Contents**

5 x 8 Conte crayon on paper

---

478-1121 *Dog and Flower* box 8

**Scope and Contents**

11 x 8 1/2 Oil paint on paper

---

479-1121 *Abstraction - Vertical Forms #1* box 8

**Scope and Contents**

12 x 9 1/8 Oil paint on paper

---

480-1121 *Miriam, Lillian and Miriam* box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

481-1121 *Lillian* box 8

**Scope and Contents**

10 1/2 x 8 Graphite pencil on paper

---

482-1121 *Mark in the Desert #3* box 8

**Scope and Contents**

5 x 8 Conte crayon on paper

---

483-1121 *Lillian*

box 8

**Scope and Contents**

8 1/2 x 11 Graphite pencil on paper

---

484-1121 *Miriam*

box 8

**Scope and Contents**

9 x 12 1/8 Conte crayon on paper

---

485-1121 *Miriam - Vermont*

box 8

**Scope and Contents**

Inscribed: from VIII. 9 1/8 x 12 Oil paint on paper

---

486-1121 *Male Study*

box 8

**Scope and Contents**

10 7/8 x 8 1/2 Crayon on paper

---

487-1121 *Woman*

box 8

**Scope and Contents**

4 x 6 Crayon on paper

---

488-1121 *Lillian*

box 8

**Scope and Contents**

4 1/4 x 6 1/2 Conte crayon on paper

---

489-1121 *Unknown City*

box 8

**Scope and Contents**

10 1/2 x 7 1/2 Pastels on paper

---

490-1121 *Unknown City*

box 8

**Scope and Contents**

8 1/2 x 6 3/4 Conte crayon on paper

---

491-1121 *Vermont Hill House*

box 8

**Scope and Contents**

10 3/4 x 7 Crayon on paper

---

492-1121 *Lillian*

box 8

**Scope and Contents**

9 3/8 x 12 1/8 Oil on paper

493-1121 *Vermont House and Barn and Lean-to from Roadside* box 8

**Scope and Contents**

11 x 8 1/2 Crayon on paper

494-1121 *A Vermont Landscape* box 8

**Scope and Contents**

11 1/8 x 14 Oil paint on paper

495-1121 *A Vermont Scene* box 8

**Scope and Contents**

11 x 8 3/8 Crayon on paper

496-1121 *A Vermont Scene* box 8

**Scope and Contents**

11 x 8 1/2 Crayon on paper

497-1121 *Lillian* box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

498-1121 *Young Girl* box 8

**Scope and Contents**

10 7/8 x 8 1/2 Crayon on paper

499-1121 [*Vermont Lake*] box 8

**Scope and Contents**

4 x 5 Oil paint on scopecontentcard

500-1121 *For Ernest* box 8

**Scope and Contents**

10 x 13 1/8 Pastels on paper

501-1121 *Hair Drawing* box 8



**Scope and Contents**

Inscribed on verso: this was made by gluing hair to paper. 9 x 4 3/4 Graphite pencil on paper

502-1121 <i>Vermont Hill House</i>	box 8
<b>Scope and Contents</b>	
12 x 9 Oil paint on paper	
503-1121 <i>Ernest</i>	box 8
<b>Scope and Contents</b>	
11 x 8 1/2 Crayon on paper	
504-1121 <i>Lillian</i>	box 8
<b>Scope and Contents</b>	
10 7/8 x 8 1/2 Graphite pencil on paper	
505-1121 <i>Children at Winhall Brook Below Vermont House</i>	box 8
<b>Scope and Contents</b>	
12 5/8 x 9 3/8 Oil paint on paper	
506-1121 <i>Vermont From Hill - Unfinished</i>	box 8
<b>Scope and Contents</b>	
4 x 6 Gouache on paper	
507-1121 <i>Vermont Garage - Unfinished</i>	box 8
<b>Scope and Contents</b>	
12 x 9 Oil paint on paper	
508-1121 <i>Vermont Hill House</i>	box 8
<b>Scope and Contents</b>	
9 1/8 x 6 1/8 Gouache on paper	
509-1121 <i>Vermont Garage - Unfinished</i>	box 8
<b>Scope and Contents</b>	
12 x 9 Oil paint on paper	
510-1121 <i>Lillian</i>	box 8

**Scope and Contents**

10 1/2 x 8 1/4 Colored pencil on paper

511-1121 *[Vermont]*

box 8

**Scope and Contents**

8 1/2 x 11 Crayon on paper

512-1121 *For Ernest*

box 8

**Scope and Contents**

12 x 8 3/8 Pastels on paper

513-1121 *Miriam*

box 8

**Scope and Contents**

10 7/8 x 6 Crayon on envelope

514-1121 *Woman in Bathing Suit*

box 8

**Scope and Contents**

9 5/8 x 12 1/2 Colored pencil on paper

515-1121 *Lillian*

box 8

**Scope and Contents**

12 x 9 1/4 Ink on paper

516-1121 *Vermont Carbapple Tree*

box 8

**Scope and Contents**

9 1/2 x 6 Gouache on paper

517-1121 *Miriam*

box 8

**Scope and Contents**

8 3/8 x 11 Crayon on paper

518-1121 *Ink Blot of Signature of Meyer Schapiro*

box 8

**Scope and Contents**

6 x 3 7/8 Ink on paper

519-1121 *Head*

box 8

**Scope and Contents**

8 1/2 x 6 1/2 Conte crayon on paper

520-1121 *Hill House and House*

box 8

**Scope and Contents**

12 1/8 x 9 Oil paint on paper

---

521-1121 *Dora Milgram*

box 8

**Scope and Contents**

With five photocopies of original drawing. 12 1/8 x  
9 1/2 Crayon on paper

---

522-1121 *Lillian*

box 8

**Scope and Contents**

10 3/8 x 8 Graphite pencil on paper

---

523-1121 *Head*

box 8

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

524-1121 *Ernest*

box 8

**Scope and Contents**

11 x 8 1/2 Oil pastels on paper

---

525-1121 [*Female Head*]

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

526-1121 *Lillian Asleep*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

527-1121 *Lillian on Ship*

box 8

**Scope and Contents**

Drawing on verso. 8 1/4 x 10 3/4 Graphite pencil on  
stationery

---

528-1121 *Vermont - Rausonville*

box 8

**Scope and Contents**

Inscribed on verso: from III. 8 1/2 x 11 Conte crayon  
on paper

---

529-1121 *Lillian on Ship*

box 8

**Scope and Contents**

8 1/4 x 10 3/4 Graphite pencil on stationery

530-1121 *After Mantegna*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

531-1121 *Lillian - Europe*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

532-1121 *[France]*

box 8

**Scope and Contents**

5 3/8 x 7 Conte crayon on paper

533-1121 *[France]*

box 8

**Scope and Contents**

6 1/8 x 9 Conte crayon on paper

534-1121 *Lillian*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

535-1121 *Lillian and Teddy*

box 8

**Scope and Contents**

8 1/2x 11 Graphite pencil on paper

536-1121 *Lillian*

box 8

**Scope and Contents**

13 1/8 x 9 3/8 Ink on paper

537-1121 *Lillian*

box 8

**Scope and Contents**

12 x 9 3/4 Ink on paper

538-1121 *Lillian*

box 8

**Scope and Contents**

13 1/4 x 9 1/4 Ink on paper

539-1121 *Lillian*

box 8

**Scope and Contents**

11 1/2 x 9 Ink on paper

540-1121 *Teddy*

box 8

**Scope and Contents**Inscribed on verso: Katherine Milgram Shaw. 11 x 8  
1/2 Conte crayon on paper541-1121 [*Europa and Bull*]

box 8

**Scope and Contents**

5 1/4 x 8 1/2 Graphite pencil on paper

542-1121 *Landscape - Sketch*

box 8

**Scope and Contents**

6 x 3 5/8 Graphite pencil on paper

543-1121 *Vermont House and Barn*

box 8

**Scope and Contents**

8 3/8 x 11 Crayon on paper

544-1121 *Miriam*

box 8

**Scope and Contents**

9 x 12 Charcoal on paper

545-1121 *Vermont House and Lean-to*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

546-1121 *Miriam*

box 8

**Scope and Contents**

9 3/8 x 13 Crayon on paper

547-1121 [*Vermont*]

box 8

**Scope and Contents**

8 1/2 x 11 Crayon on paper

548-1121 *Landscape*

box 8

**Scope and Contents**

8 7/8 x 11 3/8 Graphite pencil on paper

549-1121 *Ernest*

box 8

**Scope and Contents**

11 x8 1/2 Conte crayon on paper

550-1121 *Vermont Hill House and House*

box 8

**Scope and Contents**

12 x 9 Oil paint on paper

551-1121 *Rawsonville House From N.E.*

box 8

**Scope and Contents**

9 x 12 Pastels on paper

552-1121 *Rawsonville House - Vermont*

box 8

**Scope and Contents**

9 x 12 Pastels on paper

553-1121 *Rawsonville House - Vermont*

box 8

**Scope and Contents**

9 x 12 Pastels on paper

554-1121 *Lilly Klein's House - Vermont*

box 8

**Scope and Contents**

10 x 14 Conte crayon on paper

555-1121 *Lilly Klein's House*

box 8

**Scope and Contents**

10 x 14 Conte crayon on paper

556-1121 *Vermont*

box 8

**Scope and Contents**

9 x 12 Oil paint on paper

557-1121 *Vermont*

box 8

**Scope and Contents**

9 3/4 x 12 Oil paint on paper

558-1121 *Sleeping Woman*

box 8

**Scope and Contents**

8 1/2 x 11 Graphite pencil on paper

559-1121 *Bronze Sculpture*

box 8

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

560-1121 *From Piero Della Francesca*

box 8

**Scope and Contents**

6 x 4 Ink on paper

---

561-1121 *Greek Sculpture*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

562-1121 *Lillian*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

563-1121 *Glebe Mountain - Rawsonville, Vermont*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

564-1121 *Rawsonville*

box 8

**Scope and Contents**

4 x 6 Ink on paper

---

565-1121 *Bowl and Lillian - Vermont*

box 8

**Scope and Contents**

3 x 5 Ink on paper

---

566-1121 *Church - Europe*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

567-1121 *Lillian*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

568-1121 *Interior - [Vermont]*

box 8

**Scope and Contents**

4 x 6 Ink on paper

---

569-1121 *St. George*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

570-1121 *Miriam and Dog* box 8

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

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571-1121 *Unknown* box 8

**Scope and Contents**

Drawing on verso. 4 x 6 Graphite pencil on paper

---

572-1121 *Lillian - Belmont, Vermont* box 8

**Scope and Contents**

11 1/2 x 9 Crayon on paper

---

573-1121 *Copy of a Manuscript - Pierpont Morgan Library* box 8

**Scope and Contents**

Accompanied by two sheets of research  
scopecontents. 4 x 6 Graphite pencil on paper

---

574-1121 *Tracing of a Man With Tie* box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

575-1121 *Monster and People* box 8

**Scope and Contents**

6 x 4 Ink on paper

---

576-1121 *[Subway]* box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

577-1121 *Belmont, Vermont* box 8

**Scope and Contents**

Inscribed: three trees above the roof of the Odd  
Fellows Hall, in Belmont, highest village in Vermont,  
in moonlight. 4 x 6 Graphite pencil on paper

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578-1121 *Lillian* box 8



**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

579-1121 *Lillian*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

580-1121 *Lillian*

box 8

**Scope and Contents**

8 1/2 x 11 Graphite pencil on paper

---

581-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

582-1121 *Lillian*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

583-1121 *After Rembrandt*

box 8

**Scope and Contents**

4 x 6 Ink on paper

---

584-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

585-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

586-1121 *Miriam*

box 8

**Scope and Contents**

9 x 12 Conte crayon on paper

---

587-1121 *Glebe Mountain - Vermont*

box 8

**Scope and Contents**

4 x 6 Ink on paper

---

588-1121 *In Hunt's Garage - Mechanic Working on Car -  
South Londonderry, Vermont*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

589-1121 *Meadow and Glebe Mountain - Vermont* box 8

**Scope and Contents**

4 x 6 Conte crayon on paper

---

590-1121 *Badminton Court and Glebe Mountain* box 8

**Scope and Contents**

4 x 6 Ink on paper

---

591-1121 *Glebe Mountain - Vermont* box 8

**Scope and Contents**

4 x 6 Conte crayon on paper

---

592-1121 *Sky* box 8

**Scope and Contents**

4 x 6 Conte crayon on paper

---

593-1121 *Tire Swing - Vermont* box 8

**Scope and Contents**

9 x 12 1/28 Oil paint on paper

---

594-1121 *Vermont House and Glebe Mountain* box 8

**Scope and Contents**

4 x 6 Conte crayon on paper

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595-1121 *Meadow, Vermont, with Glebe Mountain* box 8

**Scope and Contents**

6 x 4 Ink on paper

---

596-1121 *Glebe Mountain - Vermont* box 8

**Scope and Contents**

4 x 6 Conte crayon on paper

---

597-1121 *Badminton Court - Vermont* box 8

**Scope and Contents**

4 x 6 Ink on paper

---

598-1121 *Kitchen - Vermont* box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

599-1121 *Animal Eating Flower*

box 8

**Scope and Contents**

3 1/8 x 4 1/4 Graphite pencil on scrap

600-1121 *Winhall Brook*

box 8

**Scope and Contents**

4 x 6 Ink on paper

601-1121 *In Hunt's Garage - Mechanic Working on Car -  
South Londonderry, Vermont*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

602-1121 *In Hunt's Garage - Mechanic Working on Car -  
South Londonderry, Vermont*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

603-1121 *In Hunt's Garage - Mechanic Working on Car -  
South Londonderry, Vermont*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

604-1121 *In Hunt's Garage - Mechanic Working on Car -  
South Londonderry, Vermont*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

605-1121 *Lillian*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

606-1121 *Lillian*

box 8

**Scope and Contents**

4 x 6 Ink on paper

607-1121 *[Memory of Soutine Painting]*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

608-1121 *Glebe Mountain - Vermont*

box 8

**Scope and Contents**

3 x 5 Ink on paper

---

609-1121 *Clothesline - Vermont*

box 8

**Scope and Contents**

8 1/2 x 11 Oil pastel on paper

---

610-1121 *Miriam*

box 8

**Scope and Contents**

6 x 4 Ink on paper

---

611-1121 *Abstraction - Vertical Forms With Zig-Zag #3*

box 8

**Scope and Contents**

12 x 9 1/8 Oil paint on paper

---

612-1121 *Miriam*

box 8

**Scope and Contents**

Two sheets. 6 x 4 Ink on paper

---

613-1121 *Abstraction - Scroll Forms Over Diagonal Curvilinear Shape #4*

box 8

**Scope and Contents**

12 x 9 1/8 Oil paint on paper

---

614-1121 *Boy*

box 8

**Scope and Contents**

8 1/2 x 5 1/2 Ink on paper

---

615-1121 *Abstraction - Diagonal Curvilinear Shapes With Rectangles #6*

box 8

**Scope and Contents**

12 x 9 Oil paint on paper

---

616-1121 *Abstraction - Vertical Forms #2*

box 8

**Scope and Contents**

12 x 9 1/8 Oil paint on paper

---

617-1121 *Cowboy* box 8

**Scope and Contents**

11 1/4 x 8 1/2 Oil paint on paper

---

618-1121 *Lillian on Ship* box 8

**Scope and Contents**

10 5/8 x 8 3/8 Graphite pencil on stationery

---

619-1121 *Nun - On Ship* box 8

**Scope and Contents**

8 1/4 x 10 3/4 Graphite pencil on stationery

---

620-1121 *Lillian On Ship* box 8

**Scope and Contents**

8 1/4 x 10 3/4 Graphite pencil on stationery

---

621-1121 *Lillian* box 8

**Scope and Contents**

10 3/4 x 8 1/4 Graphite pencil on stationery

---

622-1121 *Lillian On Ship* box 8

**Scope and Contents**

8 1/4 x 10 3/4 Graphite pencil on stationery

---

623-1121 *Lillian and Ernest* box 8

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

624-1121 [*Black Form in Landscape*] box 8

**Scope and Contents**

12 x 9 Oil paint on paper

---

625-1121 *Ernest Greeting Arrivals* box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

626-1121 *Lillian* box 8

**Scope and Contents**

9 1/8 x 8 1/2 Conte crayon on paper

---

627-1121 *Lillian and Couple On Ship*

box 8

**Scope and Contents**

8 1/4 x 10 3/4 Graphite pencil on stationery

---

628-1121 *Two Femme Heads*

box 8

**Scope and Contents**

8 3/8 x 8 5/8 Conte crayon on paper

---

629-1121 *Lillian*

box 8

**Scope and Contents**

10 3/8 x 8 Graphite pencil on paper

---

630-1121 *Sleeping Figure*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

631-1121 *Man Lifting Child*

box 8

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

632-1121 *Mother and Child*

box 8

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

633-1121 *Ernest On Rock in Winhall Brook with Weasel*

box 8

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

634-1121 *Ernest*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

635-1121 *Child Asleep*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

636-1121 [*Ernest*]

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

637-1121 *My Family*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

638-1121 *Cityscape*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

639-1121 *Cityscape*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

640-1121 *Farm Scene*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

641-1121 *Weasels*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

642-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

643-1121 *Ernest - Vermont*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

644-1121 *Lillian and Ernest - Vermont*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

645-1121 *clotheslines - Vermont*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

646-1121 *Miriam*

box 8

**Scope and Contents**

Drawing on verso. 11 x 8 1/2 Conte crayon on paper

---

647-1121 *W Motif*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

648-1121 *Miriam*

box 8

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

649-1121 *W Motif*

box 8

**Scope and Contents**

Drawing on verso. 6 x 4 Conte crayon on paper

---

650-1121 *W Motif*

box 8

**Scope and Contents**

Drawing on verso. 6 x 4 Ink on paper

---

651-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

652-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

653-1121 *Building*

box 8

**Scope and Contents**

6 1/4 x 8 1/2 Conte crayon on paper

---

654-1121 *Mark in the Desert [#1]*

box 8

**Scope and Contents**

5 x 8 Conte crayon on paper

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655-1121 *Mark in the Desert #4*

box 8

**Scope and Contents**

5 x 8 Conte crayon on paper

---

656-1121 *Couple on Stage*

box 8



**Scope and Contents**

8 5/8 x 11 1/4 Graphite pencil on paper

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657-1121 *[Dog]*

box 8

**Scope and Contents**

Drawing on verso. 4 x 6 Graphite pencil on paper

---

658-1121 *[Dog]*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

659-1121 *Eagle*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

660-1121 *W Motif*

box 8

**Scope and Contents**

= 6 x 4 Conte crayon on paper

---

661-1121 *Heads*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

662-1121 *Head in Circle*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

663-1121 *W Motif*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

664-1121 *W Motif*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

---

665-1121 *[Dog]*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

666-1121 *Animal*

box 8

**Scope and Contents**

4 x 6 Graphite pencil on paper

667-1121 *W Motif*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

668-1121 *W Motif*

box 8

**Scope and Contents**

Drawing on verso, 6 x 4 Conte crayon on paper

669-1121 *W Motif*

box 8

**Scope and Contents**

6 x 4 Conte crayon on paper

670-1121 *Female Heads and Ls*

box 8

**Scope and Contents**

Drawing on verso. 4 x 6 Graphite pencil on paper

671-1121 *Vermont Meadow With Glebe Mountain*

box 8

**Scope and Contents**

4 1/8 x 6 Oil paint on paper

672-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 3/8 Graphite pencil on paper

673-1121 *Miriam*

box 8

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

674-1121 *Rawsonville*

box 8

**Scope and Contents**

9 1/2 x 12 1/4 Oil paint on paper

675-1121 *Vermont*

box 8

**Scope and Contents**

9 7/8 x 12 Oil paint on paper

676-1121 *Lillian and [Miriam or Ernest]*

box 8

**Scope and Contents**

9 x 11 1/2 Oil paint on paper

677-1121 *Miriam and Doll*

box 8

**Scope and Contents**

Drawing on verso. 11 x 8 Graphite pencil on paper

678-1121 *Miriam - Vermont*

box 8

**Scope and Contents**

9 x 12 Oil paint on paper

679-1121 *Miriam*

box 8

**Scope and Contents**

12 5/8 x 9 1/8 Oil paint on paper

680-1121 *Vermont Landscape*

box 8

**Scope and Contents**

14 1/2 x 11 Oil paint on paper

681-1121 *Rawsonville House With Children*

box 8

**Scope and Contents**

11 1/2 x 9 Pastels on paper

682-1121 *Apple Tree - Rawsonville*

box 8

**Scope and Contents**

9 1/2 x 12 1/4 Oil paint on paper

683-1121 *Vermont*

box 8

**Scope and Contents**

9 1/2 x 12 Oil paint on paper

684-1121 *Meyer and Lillian in Vermont*

box 8

**Scope and Contents**

4 x 5 Oil paint on scopecontentcard

685-1121 *Rawsonville House - Vermont*

box 8

**Scope and Contents**

9 1/8 x 11 1/2 Oil paint on paper

686-1121 *Vermont*

box 8

**Scope and Contents**

9 1/2 x 12 Oil paint on paper

687-1121 *Near Cloisters, Washington Heights*

box 8

**Scope and Contents**

10 x 12 Gouache on paper

688-1121 *Lillian*

box 8

**Scope and Contents**

12 1/4 x 9 Ink on paper

689-1121 *Meyer Working in Vermont - Sketch for a Painting*

box 8

**Scope and Contents**

Drawing on verso. 9 1/4 x 12 1/4 Oil paint on paper

690-1121 *Meadow and Glebe Mountain - Vermont*

box 8

**Scope and Contents**

9 1/8 x 11 1/2 Oil paint on paper

691-1121 *Lillian*

box 9

**Scope and Contents**

11 1/4 x 8 15/16 Colored pencil on paper

692-1121 *Model*

box 9

**Scope and Contents**

11 1/8 x 8 1/2 Graphite pencil on paper

693-1121 *Lillian - Vermont*

box 9

**Scope and Contents**

11 1/2 x 9 Ink on paper

694-1121 *Lillian - Montpellier, France*

box 9

**Scope and Contents**

7 5/8 x 5 1/4 Ink on graph paper

695-1121 *Church*

box 9

**Scope and Contents**

8 1/4 x 5 1/4 Crayon on graph paper

696-1121 *Lillian*

box 9

**Scope and Contents**

11 1/8 x 8 1/2 Graphite pencil on paper

697-1121 *Lillian*

box 9

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

698-1121 [*Lillian - Belmont*]

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

699-1121 *Lillian - Belmont*

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

700-1121 *Lillian - Belmont*

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

701-1121 *Model*

box 9

**Scope and Contents**

11 1/8 x 8 1/2 Crayon on paper

702-1121 *Model*

box 9

**Scope and Contents**

11 1/8 x 8 1/2 Crayon on paper

703-1121 *Le Havre*

box 9

**Scope and Contents**

8 3/8 x 5 1/2 Pastels on cardboard

*Lillian*

box 9

**Scope and Contents**

9 x 4 Graphite pencil on paper

705-1121 *Belmont*

box 9

**Scope and Contents**

6 3/16 x 9 3/8 Crayon on paper

706-1121 *Lillian - Montpellier, France*

box 9

**Scope and Contents**

8 1/4 x 5 5/16 Ink on graph paper

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707-1121 *Lillian - Montpellier, France*

box 9

**Scope and Contents**

8 1/4 x 5 5/16 Ink on graph paper

---

708-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

709-1121 *Nude*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

710-1121 [*Belmont*]

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

711-1121 *Lillian*

box 9

**Scope and Contents**

5 1/2 x 8 1/2 Graphite pencil on paper

---

712-1121 *Belmont*

box 9

**Scope and Contents**

9 3/8 x 6 1/4 Crayon on paper

---

713-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

714-1121 *Lillian*

box 9

**Scope and Contents**

6 x 4 Conte crayon on paper

---

715-1121 *Lillian - Belmont, Vermont*

box 9

**Scope and Contents**

Inscribed: from III. 9 1/4 x 6 1/4 Graphite pencil on paper

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716-1121 *Lillian*

box 9

**Scope and Contents**

Inscribed: Belmont. 12 x 9 Crayon and watercolor on paper

---

717-1121 *After Sculpture* box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

718-1121 *Town Landscape Next to Tall Buildings* box 9

**Scope and Contents**

13 x 10 Gouache on paper

---

719-1121 *Lillian* box 9

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

---

720-1121 *Lillian* box 9

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

---

721-1121 *Lillian* box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

722-1121 *Woman* box 9

**Scope and Contents**

8 1/2 x 5 1/4 Crayon on paper

---

723-1121 *Lillian* box 9

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

---

724-1121 [*Heads of Lillian*] box 9

**Scope and Contents**

7 1/4 x 5 3/4 Ink on paper

---

725-1121 *Belmont, Vermont* box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

726-1121 *Vermont* box 9

**Scope and Contents**

8 x 5 Ink on paper

727-1121 *Vermont*

box 9

**Scope and Contents**

8 x 5 Ink on paper

728-1121 [*Belmont, Vermont*]

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

729-1121 *Woman*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

730-1121 *Avignon - South France*

box 9

**Scope and Contents**

10 1/2 x 8 3/8 Ink on paper

731-1121 *Lillian*

box 9

**Scope and Contents**

6 7/8 x 5 1/8 Graphite pencil on paper

732-1121 *Pots*

box 9

**Scope and Contents**

5 x 2 7/8 Graphite pencil on paper

733-1121 *Cycladic Sculpture*

box 9

**Scope and Contents**

5 x 2 7/8 Graphite pencil on paper

734-1121 *Cycladic Sculpture*

box 9

**Scope and Contents**

5 x 2 7/8 Graphite pencil on paper

735-1121 *Portrait*

box 9

**Scope and Contents**

6 x 4 Ink on paper

736-1121 *Nude*

box 9



**Scope and Contents**

6 x 4 Crayon on paper

737-1121 *Asleep on Table Edge*

box 9

**Scope and Contents**

11 x 8 1/2 Ink on paper

738-1121 *Belmont*

box 9

**Scope and Contents**

9 1/2 x 6 1/2 Crayon on paper

739-1121 *Belmont*

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

740-1121 *Nude*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

741-1121 *Europe*

box 9

**Scope and Contents**Drawing on verso inscribed: Friend. 7 3/4 x 4 7/8  
Ink on paper742-1121 *Belmont*

box 9

**Scope and Contents**

9 3/8 x 6 3/8 Crayon on paper

743-1121 *Europe*

box 9

**Scope and Contents**

7 5/8 x 4 7/8 Ink on paper

744-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

745-1121 *Country Silhouette*

box 9

**Scope and Contents**

5 x 8 Conte crayon on paper

746-1121 *Rawsonville House - Vermont*

box 9

**Scope and Contents**

9 x 12 Pastels on paper

747-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

748-1121 *Lillian*

box 9

**Scope and Contents**

5 1/2 x 7 1/2 Graphite pencil on graph paper

749-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

750-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Ink on paper

751-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

752-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

753-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

754-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

755-1121 *A Statuet [sic] and a Plant*

box 9

**Scope and Contents**

12 x 10 Ink on paper

756-1121 *Wood Statues amd Some Plant [sic]*

box 9

**Scope and Contents**

11 1/2 x 7 1/2 Ink on paper

---

757-1121 *Poor Man*

box 9

**Scope and Contents**

4 3/8 x 7 1/2 Oil paint on paper

---

758-1121 *Lillian*

box 9

**Scope and Contents**

12 x 10 Ink on paper

---

759-1121 *Lillian*

box 9

**Scope and Contents**

12 1/8 x 9 1/8 Ink on paper

---

760-1121 *Lillian*

box 9

**Scope and Contents**

12 1/8 x 8 1/2 Ink on paper

---

761-1121 *Marty Raphael*

box 9

**Scope and Contents**

12 1/4 x 9 Ink on paper

---

762-1121 *A Friend*

box 9

**Scope and Contents**

12 1/4 x 9 Ink on paper

---

763-1121 *Bulldog*

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

764-1121 *Lillian*

box 9

**Scope and Contents**

12 x 9 3/8 Ink on paper

---

765-1121 *Lillian*

box 9

**Scope and Contents**

10 3/8 x 8 Crayon on paper

---

766-1121 *Ernest*

box 9

**Scope and Contents**

Drawn on verso of letter to Lillian Milgram from the E.L. Patch Company. 10 7/8 x 8 3/8 Graphite pencil on paper

---

767-1121 *Lillian* box 9

**Scope and Contents**

Inscribed on verso: "The Little Finger" or "A Great Improvement." 10 3/8 x 8 Crayon on paper

---

768-1121 *Unknown* box 9

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

769-1121 *Fish Tank* box 9

**Scope and Contents**

7 1/2 x 8 1/2 Graphite pencil on paper

---

770-1121 [*Vermont Road*] box 9

**Scope and Contents**

12 1/4 x 10 1/4 Oil paint on paper

---

771-1121 *Sleeping Woman* box 9

**Scope and Contents**

8 1/2 x 11 Graphite pencil on paper

---

772-1121 *Woman - [From Sculpture]* box 9

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

773-1121 *Lillian* box 9

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

774-1121 *Man Seated* box 9

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

775-1121 *Lillian* box 9

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

776-1121 *Ernest*

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

777-1121 *Untitled*

box 9

**Scope and Contents**

12 x 9 Graphite pencil and oil paint on paper

---

778-1121 *Belmont, Vermont*

box 9

**Scope and Contents**

12 x 9 1/2 Watercolor on paper

---

779-1121 *Lillian*

box 9

**Scope and Contents**

11 1/2 x 9 Crayon and oil paint on paper

---

780-1121 *Lillian in Belmont, Vermont*

box 9

**Scope and Contents**

9 1/2 x 6 1/2 Crayon on paper

---

781-1121 *Star Lake - Belmont*

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

782-1121 *Belmont*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on Green Mountain  
College letterhead stationery

---

783-1121 [*Lillian*]

box 9

**Scope and Contents**

12 x 9 1/2 Crayon on paper

---

784-1121 [*Hudson River*]

box 9

**Scope and Contents**

6 1/4 x 8 1/2 Graphite pencil on paper

---

785-1121 *Lillian*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

786-1121 *Lillian* box 9

**Scope and Contents**

Inscribed on verso: from XLIX. 8 1/2 x 11 Graphite pencil on paper

---

787-1121 *In Europe* box 9

**Scope and Contents**

Seven sheets. 7 1/2 x 5 1/2 Graphite pencil and ink on graph paper

---

788-1121 *Rawsonville* box 9

**Scope and Contents**

8 x 5 1/16 Crayon on paper

---

789-1121 *Miriam* box 9

**Scope and Contents**

14 1/2 x 9 3/4 Crayon on paper

---

790-1121 *Mother and Child* box 9

**Scope and Contents**

15 x 9 5/8 Crayon on paper

---

791-1121 *Lillian* box 9

**Scope and Contents**

9 x 12 Ink on paper

---

792-1121 *Lillian* box 9

**Scope and Contents**

10 1/2 x 8 1/2 Graphite pencil on paper

---

793-1121 *Lillian* box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

794-1121 *Lillian* box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

795-1121 *Belmont, Vermont*

box 9

**Scope and Contents**

6 3/8 x 10 Crayon on paper

796-1121 *After Sculpture*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

797-1121 *After a Statue*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

798-1121 *Lillian*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

799-1121 [*Belmont, Vermont*]

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

800-1121 *Lillian*

box 9

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

801-1121 *Belmont*

box 9

**Scope and Contents**

8 1/2 x 5 3/8 Crayon on paper

802-1121 *Lillian*

box 9

**Scope and Contents**

8 1/2 x 5 3/8 Graphite pencil on paper

803-1121 *Lillian in Europe*

box 9

**Scope and Contents**

7 3/4 x 5 1/4 Graphite pencil on graph paper

804-1121 *Boaters Study*

box 9

**Scope and Contents**

4 x 6 Crayon on paper

---

805-1121 *Boaters Study*

box 9

**Scope and Contents**

4 x 6 Crayon on paper

---

806-1121 *Boaters Study*

box 9

**Scope and Contents**

4 x 6 Crayon on paper

---

807-1121 *Belmont*

box 9

**Scope and Contents**

Inscribed on verso. Sketch on verso initialed "LMS."  
9 1/2 x 6 1/4 Crayon on paper

---

808-1121 *Belmont*

box 9

**Scope and Contents**

9 1/2 x 6 1/4 Graphite pencil on paper

---

809-1121 *Lillian*

box 9

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

---

810-1121 *Wooden Sculpture*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

811-1121 *Lillian*

box 9

**Scope and Contents**

Drawing on verso. 7 1/8 x 5 1/4 Crayon on graph  
paper

---

812-1121 *Belmont*

box 9

**Scope and Contents**

11 x 8 7/16 Crayon on paper

---

813-1121 [*Belmont*]

box 9



**Scope and Contents**

5 5/16 x 8 3/8 Crayon on paper

814-1121 [*Sophie Milgram*] - Belmont

box 9

**Scope and Contents**

6 3/8 x 9 9/16 Crayon on paper

815-1121 *Female*

box 9

**Scope and Contents**

5 1/2 x 8 7/16 Graphite pencil on paper

816-1121 *Lillian in Sad Mood*

box 9

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

817-1121 *Lillian*

box 9

**Scope and Contents**

8 1/2 x 5 1/2 Graphite pencil on paper

818-1121 *Rawsonville House - Vermont*

box 9

**Scope and Contents**

9 x 12 Oil paint on paper

819-1121 *On Rock in River*

box 9

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

820-1121 *Lillian*

box 9

**Scope and Contents**

11 1/2 x 9 Ink on paper

821-1121 *Untitled*

box 9

**Scope and Contents**

11 x 8 1/2 Ink on paper

822-1121 *Lillian Nursing Miriam*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

823-1121 [*Howard*]

box 9

**Scope and Contents**

11 x 8 1/2 Crayon on paper

---

824-1121 *Lillian*

box 9

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

825-1121 *Female Head*

box 10

**Scope and Contents**

11 1/2 x 9 Pastels on paper

---

826-1121 [*Couple on Stage*]

box 10

**Scope and Contents**

8 1/2 x 11 1/4 Pastels on paper

---

827-1121 *Miriam #2*

box 10

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

828-1121 *Passenger on Boat to Europe*

box 10

**Scope and Contents**

11 x 8 1/2 Oil paint on paper

---

829-1121 *Lillian*

box 10

**Scope and Contents**

Inscribed: Belmont, Summer 1932. Pregnant, unknown to two sisters. 9 1/2 x 6 1/2 Crayon and oil paint on paper

---

830-1121 *Household Objects - Vermont*

box 10

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

831-1121 *Curved Forms and Four Profiles*

box 10

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

832-1121 *Found Cow's Pelvic Bone*

box 10

**Scope and Contents**

6 x 4 Graphite pencil on paper

833-1121 *Sphere and Cube on Table*

box 10

**Scope and Contents**

4 1/2 x 6 Oil paint on paper

834-1121 *Found Cow's Pelvic Bone*

box 10

**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

835-1121 *Cemetery - Rawsonville*

box 10

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

836-1121 *Miriam and Her Toys*

box 10

**Scope and Contents**

8 1/2 x 11 Graphite pencil and pastels on paper

837-1121 *Young Woman*

box 10

**Scope and Contents**

Drawing on verso. 11 x 8 1/2 Graphite pencil on paper

838-1121 *Miriam*

box 10

**Scope and Contents**

6 x 4 Graphite pencil on paper

839-1121 *Corner of Studio - Vermont*

box 10

**Scope and Contents**

Drawing on verso. Inscribed: 2 sides reversible. 4 x 6  
Conte crayon on paper

840-1121 *[Person Dreaming]*

box 10

**Scope and Contents**

12 x 8 1/2 Conte crayon on paper

841-1121 *Meyer and Lillian, Miriam and Dada*

box 10

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

842-1121 *Lillian* box 10

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

---

843-1121 *Color Study* box 10

**Scope and Contents**

scopecontentcard is an invitation to meet the editors of the second issue of the Marxist Quarterly. 4 x 5  
Oil paint on scopecontentcard

---

844-1121 *Sphere and Cube on Table #2* box 10

**Scope and Contents**

4 5/8 x 6 Oil paint on paper

---

845-1121 *Color Study* box 10

**Scope and Contents**

scopecontentcard is an invitation to meet the editors of the second issue of the Marxist Quarterly. 5 x 4  
Oil paint on paper

---

846-1121 *Color Study* box 10

**Scope and Contents**

scopecontentcard is an invitation to meet the editors of the second issue of the Marxist Quarterly. 4 x 5  
Oil paint on paper

---

847-1121 *Color Study* box 10

**Scope and Contents**

scopecontentcard is an invitation to meet the editors of the second issue of the Marxist Quarterly. 4 x 5  
Oil paint on paper

---

848-1121 *Color Study* box 10

**Scope and Contents**

scopecontentcard is an invitation to meet the editors of the second issue of the Marxist Quarterly. 4 x 5  
Oil paint on paper

---

849-1121 *Family Admiration of Child* box 10

**Scope and Contents**

4 x 6 Conte crayon on paper

850-1121 *Family Admiration of Child* box 10**Scope and Contents**

4 x 6 Conte crayon on paper

851-1121 *Miriam* box 10**Scope and Contents**

6 x 4 Colored pencil on paper

852-1121 *Miriam* box 10**Scope and Contents**

6 x 4 Graphite pencil on paper

853-1121 *Mother and Child* box 10**Scope and Contents**

6 x 4 Graphite pencil on paper

854-1121 *Miriam* box 10**Scope and Contents**

6 x 4 Conte crayon on paper

855-1121 *Lillian* box 10**Scope and Contents**

6 x 4 Graphite pencil on paper

856-1121 *Lillian* box 10**Scope and Contents**

6 x 4 Graphite pencil on paper

857-1121 *Lillian* box 10**Scope and Contents**

6 x 4 Graphite pencil on paper

858-1121 *Miriam or Ernest* box 10**Scope and Contents**

6 x 4 Graphite pencil on paper

859-1121 *Family Admiration of Child* box 10

**Scope and Contents**

4 x 6 Conte crayon on paper

---

860-1121 *Eye-Parasols* box 10

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

861-1121 *[Lillian] and Ernest* box 10

**Scope and Contents**

4 x 11 Charcoal on paper

---

862-1121 *Howard Shaw* box 10

**Scope and Contents**

10 7/8 x 8 3/8 Graphite pencil on paper

---

863-1121 *Howard Shaw* box 10

**Scope and Contents**

11 x 8 3/8 Graphite pencil on paper

---

864-1121 *Kitchen - Vermont* box 10

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

865-1121 *Kitchen* box 10

**Scope and Contents**

4 x 6 Conte crayon on paper

---

866-1121 *Color Study* box 10

**Scope and Contents**

scopecontentcard is an invitation to meet the editors  
of the second issue of the Marxist Quarterly. 4 x 5  
Oil paint on paper

---

867-1121 *Unknow* box 10

**Scope and Contents**

11 x 8 1/2 Colored pencil on paper

---

868-1121 *[At Hapgood Pond] - Vermont* box 10

**Scope and Contents**

8 1/2 x 10 7/8 Conte crayon on paper

869-1121 *Ernest*

box 10

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

870-1121 *Ernest*

box 10

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

871-1121 *Ernest*

box 10

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

872-1121 *Ernest*

box 10

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

873-1121 *Lillian Reading the Paper - Vermont*

box 10

**Scope and Contents**

9 x 10 3/4 Conte crayon on paper

874-1121 *Howard Shaw*

box 10

**Scope and Contents**

8 3/8 x 10 7/8 Graphite pencil on paper

875-1121 *After Marcks*

box 10

**Scope and Contents**

11 1/2 x 9 Ink on paper

876-1121 *After Marcks - From Memory*

box 10

**Scope and Contents**

9 x 11 1/2 Pastels on paper

877-1121 *After Marcks - From Memory*

box 10

**Scope and Contents**

11 1/2 x 9 Pastels on paper

878-1121 *City Scene*

box 10

**Scope and Contents**

9 x 11 1/4 Ink on paper

879-1121 *City Scene*

box 10

**Scope and Contents**

9 x 10 3/4 Pastels on paper

880-1121 *Lillian*

box 10

**Scope and Contents**

9 1/2 x 12 Oil paint on paper

881-1121 *Children*

box 10

**Scope and Contents**

9 1/2 x 12 1/4 Conte crayon on paper

882-1121 *Lillian*

box 10

**Scope and Contents**

12 x 9 1/2 Conte crayon on paper

883-1121 *Running Nude*

box 10

**Scope and Contents**

13 x 9 1/2 Conte crayon on paper

884-1121 *Miriam*

box 10

**Scope and Contents**

11 1/2 x 9 Oil paint on paper

885-1121 *Two Heads in Frames*

box 10

**Scope and Contents**

9 1/2 x 13 1/8 Graphite pencil on paper

886-1121 *Vermont*

box 10

**Scope and Contents**

9 x 12 Watercolor on paper

887-1121 *Female Head*

box 10

**Scope and Contents**

11 1/2 x 9 Pastels on paper

888-1121 *William's House - Vermont*

box 10



**Scope and Contents**

9 1/2 x 12 Oil paint on paper

889-1121 *[Belmont]*

box 10

**Scope and Contents**

9 1/2 x 12 1/4 Oil paint on paper

890-1121 *Female Head*

box 10

**Scope and Contents**

11 1/2 x 9 Pastels on paper

891-1121 *Ernest*

box 10

**Scope and Contents**

11 1/2 x 9 Pastels on paper

892-1121 *City Scene*

box 10

**Scope and Contents**

9 x 10 3/4 Crayon on paper

893-1121 *Belmont*

box 10

**Scope and Contents**

9 1/2 x 12 1/4 Oil paint on paper

894-1121 *Belmont*

box 10

**Scope and Contents**

9 1/2 x 12 1/4 Oil paint on paper

895-1121 *West 4th Street*

box 10

**Scope and Contents**

8 1/2 x 11 Pastels on paper

896-1121 *Teddy and Howard*

box 10

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

897-1121 *Landman's Barn*

box 10

**Scope and Contents**

8 1/2 x 11 Conte crayon on paper

898-1121 *Landscape - On Boat to Europe*

box 10

**Scope and Contents**

8 1/2 x 11 Oil paint on paper

899-1121 *Nuns - On Boat to Europe*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Oil paint on paper

900-1121 *Sailor on Boat to Europe*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Oil paint on paper

901-1121 *Passenger on Boat to Europe*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Oil paint on paper

902-1121 *Passenger on Boat to Europe*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Oil paint on paper

903-1121 *On Boat to Europe*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Oil paint on paper

904-1121 *On Boat to Europe*

box 10

**Scope and Contents**

8 1/2 x 11 1/8 Oil paint on paper

905-1121 *Lillian*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Oil paint on paper

906-1121 *Lillian - Profile*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Oil paint on paper

907-1121 *Sketch for Apple-Picking Painting*

box 10

**Scope and Contents**

11 1/8 x 8 1/2 Graphite pencil on League of Professional Groups for Foster and Ford letterhead stationery

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908-1121 *Sketch for Apple-Picking Painting* box 10

**Scope and Contents**

11 x 8 1/2 Graphite pencil on League of Professional Groups for Foster and Ford letterhead stationery

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909-1121 *Sketch for Apple-Picking Painting* box 10

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

910-1121 *Sketch for Apple-Picking Painting* box 10

**Scope and Contents**

11 1/8 x 8 1/2 Graphite pencil on paper

---

911-1121 *View - Vermont* box 10

**Scope and Contents**

12 x 9 1/2 Conte crayon on paper

---

912-1121 *Family Admiration of Child* box 10

**Scope and Contents**

12 x 9 1/2 Conte crayon on paper

---

913-1121 *Dog and Bug* box 10

**Scope and Contents**

9 x 12 Oil paint on paper

---

914-1121 *Lillian* box 10

**Scope and Contents**

13 x 9 1/2 Crayon on paper

---

915-1121 *Vermont* box 10

**Scope and Contents**

9 1/8 x 12 Oil paint on paper

---

916-1121 [*Sea Monster? Dragon?*] box 10

**Scope and Contents**

13 x 10 Oil paint on paper

917-1121 *Wooden Structures - Vermont* box 11**Scope and Contents**

11 x 15 Oil paint on paper

918-1121 *Lillian Reading* box 11**Scope and Contents**

6 x 4 Conte crayon on paper

919-1121 *Lillian* box 11**Scope and Contents**Drawing on verso. 8 x 8 Graphite pencil on paper  
doily920-1121 *Studio - Vermont* box 11**Scope and Contents**

9 1/4 x 6 Oil paint on paper

921-1121 *Winhall River - Vermont* box 11**Scope and Contents**9 1/8 x 11 1/2 Oil paint and graphite pencil on  
paper922-1121 *Vermont House* box 11**Scope and Contents**

5 1/8 x 7 3/4 Conte crayon on lined paper

923-1121 *Young Man* box 11**Scope and Contents**

6 x 4 Graphite pencil on paper

924-1121 *Young Man* box 11**Scope and Contents**

6 x 4 Graphite pencil on paper

925-1121 *Lillian* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

926-1121 *Barn - Vermont*

box 11

**Scope and Contents**

8 1/2 x 6 1/8 Crayon on paper

927-1121 *Lillian*

box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

928-1121 *Miriam*

box 11

**Scope and Contents**

6 x 3 7/8 Graphite pencil on paper

929-1121 *Miriam, Infant*

box 11

**Scope and Contents**

6 x 3 7/8 Graphite pencil on paper

930-1121 *Lillian*

box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

931-1121 [*Lillian*]

box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

932-1121 *Reclining Woman*

box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

933-1121 [*Young Girl and "Alice" Characters*]

box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

934-1121 *Child*

box 11

**Scope and Contents**

Drawing on verso. 6 x 4 Graphite pencil on paper

935-1121 *Lillian and Miriam in Vermont - Sketches for a Painting*

box 11

**Scope and Contents**

5 x 8 Ink on paper

936-1121 *Miriam* box 11

**Scope and Contents**

Two sheets. 6 x 4 Graphite pencil on paper

937-1121 *Lillian* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

938-1121 *Lillian* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

939-1121 *Unknown* box 11

**Scope and Contents**

3 x 5 Ink on cardboard

940-1121 *New Year Card - Project* box 11

**Scope and Contents**

Two sheets. 6 x 4 Ink on paper

941-1121 *Interior with Piano and Radiator* box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

942-1121 *Visitor in the Hospital* box 11

**Scope and Contents**

5 1/2 x 3 1/2 Graphite pencil on Beacon Nurse's Registry Agency paper

943-1121 *Unknown on Subway* box 11

**Scope and Contents**

6 x 4 Ink on paper

944-1121 *Tracing* box 11

**Scope and Contents**

4 x 6 Conte crayon on paper

945-1121 *Lillian Sleeping* box 11

**Scope and Contents**

6 x 4 Ink on paper

946-1121 *Lillian*

box 11

**Scope and Contents**

8 x 5 Ink on paper

947-1121 *Unknown Girl*

box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

948-1121 *Unknown Girl*

box 11

**Scope and Contents**

3 x 5 Ink on paper

949-1121 *After Michelangelo Ceiling*

box 11

**Scope and Contents**

6 x 4 Ink on paper

950-1121 *Lillian*

box 11

**Scope and Contents**

Three sheets. 7 1/5 x 5 3/4 Conte crayon on paper

951-1121 *Unknown*

box 11

**Scope and Contents**

6 x 4 Graphite pencil on cardboard

952-1121 *Vermont*

box 11

**Scope and Contents**

5 x 8 Conte crayon on paper

953-1121 *From 307 West 4th Street - From Our Back Window*

box 11

**Scope and Contents**

6 x 4 Ink on paper

954-1121 *Vermont*

box 11

**Scope and Contents**

5 x 8 Conte crayon on paper

955-1121 [*Chinese Bronze*]

box 11

**Scope and Contents**

6 x 4 Ink on paper

956-1121 *[Vermont]*

box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

957-1121 *Old Lean-To on Vermont House*

box 11

**Scope and Contents**

4 x 6 Colored pencil on paper

958-1121 *Intertwined Figures*

box 11

**Scope and Contents**

6 x 4 Ink on paper

959-1121 *Head*

box 11

**Scope and Contents**

6 x 4 Conte crayon on paper

960-1121 *Miriam*

box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

961-1121 *Lillian*

box 11

**Scope and Contents**

Two sheets. 6 x 4 Graphite pencil on paper

962-1121 *Building*

box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

963-1121 *Man Bending Over*

box 11

**Scope and Contents**

4x 6 Conte crayon on paper

964-1121 *Vermont*

box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

965-1121 *Woman*

box 11



**Scope and Contents**

6 x 4 Ink on paper

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*[Letters]*

box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

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967-1121 *Nude Running*

box 11

**Scope and Contents**

4 x 6 Ink on paper

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968-1121 *Nude Running*

box 11

**Scope and Contents**

4 x 6 Ink on paper

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969-1121 *[Sketch After a Painting]*

box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

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970-1121 *Sunset Over Glebe Mountain*

box 11

**Scope and Contents**

scopecontentcard is an invitation to meet the editors of the second issue of the Marxist Quarterly. 4 x 5 Oil paint on scopecontentcard

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971-1121 *Miriam*

box 11

**Scope and Contents**

5 1/2 x 5 Graphite pencil on paper

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972-1121 *Mother and Child*

box 11

**Scope and Contents**

5 1/4 x 7 1/2 Crayon on lined paper

---

973-1121 *Grotesques*

box 11

**Scope and Contents**

4 3/4 x 3 1/8 Ink on paper

---

974-1121 *In Spain*

box 11

**Scope and Contents**

7 7/8 x 5 3/8 Graphite pencil on graph paper

975-1121 *Miriam* box 11**Scope and Contents**

6 x 4 Ink on paper

976-1121 *Man and Wolf* box 11**Scope and Contents**

4 x 6 Ink on paper

977-1121 [*Lillian*] box 11**Scope and Contents**

6 x 4 Conte crayon on paper

978-1121 *Vermont House* box 11**Scope and Contents**

5 x 8 Conte crayon on paper

979-1121 *Vermont House* box 11**Scope and Contents**

5 x 8 Conte crayon on paper

980-1121 *Vermont House* box 11**Scope and Contents**

5 1/8 x 7 3/4 Conte crayon on lined paper

981-1121 *Vermont House* box 11**Scope and Contents**

5 1/8 x 7 3/4 Conte crayon on lined paper

982-1121 *Figure Sketches* box 11**Scope and Contents**

8 x 5 Conte crayon on paper

983-1121 *Vermont House* box 11**Scope and Contents**

5 1/8 x 7 3/4 Conte crayon on lined paper

984-1121 *Vermont House* box 11

**Scope and Contents**

5 1/8 x 7 3/4 Conte crayon on lined paper

985-1121 *Miriam* box 11

**Scope and Contents**

Three sheets. 6 x 4 Graphite pencil on lined paper

986-1121 *Birds* box 11

**Scope and Contents**

Drawing on verso. 6 x 4 Graphite pencil on paper

987-1121 *Faces* box 11

**Scope and Contents**

Drawing on verso. 6 x 4 Graphite pencil on paper

988-1121 *From 307 West 4th Street - Across the Street* box 11

**Scope and Contents**

6 1/2 x 4 1/4 Ink and pastels on paper

989-1121 *Sketch for Painting* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

990-1121 *Vermont House* box 11

**Scope and Contents**

4 x 6 Graphite pencil on paper

991-1121 *Lillian in Vermont* box 11

**Scope and Contents**

6 x 4 Conte crayon on paper

992-1121 *Lillian* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

993-1121 *Lillian Sleeping* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

994-1121 *New Year Card* box 11

**Scope and Contents**

6 x 4 Ink on paper

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995-1121 *New Year Card* box 11

**Scope and Contents**

Two sheets. 6 x 4 Ink on paper

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996-1121 *New Year Card* box 11

**Scope and Contents**

Three sheets. 6 x 4 Ink on paper

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997-1121 *Landscape* box 11

**Scope and Contents**

4 x 6 Conte crayon on paper

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998-1121 *Unknown Woman* box 11

**Scope and Contents**

5 x 3 Graphite pencil on paper

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999-1121 *Unknown* box 11

**Scope and Contents**

scopecontentcard is an invitation to a lecture by  
Kenneth de B. Codrington at New York University. 5  
1/2 x 3 1/2 Ink on scopecontentcard

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1000-1121 *Ernest* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1001-1121 *After RVR [Rembrandt van Rijn] - Syndics* box 11

**Scope and Contents**

4 x 6 Ink on paper

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1002-1121 *Descending Order of Power* box 11

**Scope and Contents**

Two sheets. 4 x 6 Ink on paper

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1003-1121 *"En Lisant" [After ?] #1* box 11

**Scope and Contents**

9 1/2 x 6 3/8 Conte crayon on paper

1004-1121 *Rawsonville* box 11**Scope and Contents**

10 7/8 x 8 1/2 Graphite pencil on paper

1005-1121 [*"Matyr"*] #2 box 11**Scope and Contents**

9 1/2 x 6 1/4 Conte crayon on paper

1006-1121 [*"Matyr"*] #3 box 11**Scope and Contents**

9 1/2 x 6 1/4 Conte crayon on paper

1007-1121 *Country Road* box 11**Scope and Contents**

5 1/2 x 8 3/8 Conte crayon on paper

1008-1121 *Emerging Infant Head - Profile #6* box 11**Scope and Contents**

4 7/8 x 7 5/8 Graphite pencil on paper

1009-1121 *Emerging Head #5* box 11**Scope and Contents**

4 7/8 x 7 5/8 Graphite pencil on paper

1010-1121 *Face in Shading #7* box 11**Scope and Contents**

4 7/8 x 7 5/8 Graphite pencil on paper

1011-1121 *Egyptian Fantasy #4* box 11**Scope and Contents**

4 7/8 x 7 5/8 Graphite pencil on paper

1012-1121 *Fantasy #3* box 11**Scope and Contents**

4 7/8 x 7 5/8 Graphite pencil on paper

1013-1121 *Emerging Head #7 - [Insect on Comb] #8* box 11

**Scope and Contents**

4 7/8 x 7 5/8 Graphite pencil on paper

1014-1121 *[Beach Scene]*

box 11

**Scope and Contents**

4 x 6 Ink on paper

1015-1121 *Female*

box 11

**Scope and Contents**

6 x 4 Ink on paper

1016-1121 *Country House*

box 11

**Scope and Contents**

3 5/8 x 6 Ink on paper

1017-1121 *Miriam*

box 11

**Scope and Contents**

11 x 8 1/2 Pastels on paper

1018-1121 *Miriam and Doll*

box 11

**Scope and Contents**

11 x 8 13/8 Pastels on paper

1019-1121 *Sketch for Painting*

box 11

**Scope and Contents**

8 1/2 x 11 Pastels on paper

1020-1121 *Sketch for Painting of Joe*

box 11

**Scope and Contents**

4 x 6 Conte crayon on paper

1021-1121 *Sketch for Painting of Apple-Picking*

box 11

**Scope and Contents**

11 x 8 1/2 Pastels on paper

1022-1121 *Sketch for Painting of Apple-Picking*

box 11

**Scope and Contents**

11 x 8 1/2 Pastels on paper

1023-1121 *Meeting*

box 11

**Scope and Contents**

4 x 6 Conte crayon on paper

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 1024-1121 *Lillian Reading* box 11
**Scope and Contents**

6 x 4 Conte crayon on paper

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 1025-1121 *Meeting* box 11
**Scope and Contents**

4 x 6 Conte crayon on paper

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 1026-1121 *Meeting* box 11
**Scope and Contents**

4 x 6 Conte crayon on paper

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 1027-1121 *Meeting* box 11
**Scope and Contents**

4 x 6 Conte crayon on paper

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 1028-1121 *Meeting* box 11
**Scope and Contents**

4 x 6 Conte crayon on paper

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 1029-1121 *Vermont* box 11
**Scope and Contents**

4 x 6 Conte crayon on paper

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 1030-1121 *Color scopecontents* box 11
**Scope and Contents**

4 x 6 Graphite pencil on paper

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 1031-1121 *Sculpture by Jacques Lipchitz From Memory* box 11
**Scope and Contents**

6 x 4 Graphite pencil on paper

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 1032-1121 *Study of Lines and Triangles* box 11
**Scope and Contents**

6 x 4 Graphite pencil on paper

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 1033-1121 *Study of Lines and Triangles* box 11

**Scope and Contents**

6 x 4 Graphite pencil on paper

1034-1121 *Eye-Parasols* box 11**Scope and Contents**

4 x 6 Graphite pencil on paper

1035-1121 *Miriam Eating* box 11**Scope and Contents**

3 x 5 Graphite pencil on paper

1036-1121 *Miriam in Vermont* box 11**Scope and Contents**

6 3/4 x 9 Oil paint on paper

1037-1121 *Miriam in Vermont* box 11**Scope and Contents**

6 37/8 x 9 Oil paint on paper

1038-1121 *Study* box 11**Scope and Contents**

6 1/4 x 9 Oil paint on paper

1039-1121 *Car in Repair* box 11**Scope and Contents**

Drawing on verso. 6 3/8 x 9 5/8 Crayon on paper

1040-1121 *Entwined Animals* box 11**Scope and Contents**

9 x 11 1/4 Crayon on paper

1041-1121 *Entwined Animals* box 11**Scope and Contents**

9 x 11 1/4 Crayon on paper

1042-1121 *Vermont* box 11**Scope and Contents**

9 x 10 3/4 Gouache on paper

1043-1121 *Shapes Piled On Table* box 12



**Scope and Contents**

9 1/2 x 12 3/4 Oil paint on paper

*Miniatures*

box 12

**Scope and Contents**

12 x 9 Pastels on paper

1045-1121 *Abstraction - Diagonal Curvilinear Shapes #5*

box 12

**Scope and Contents**

12 x 9 Oil paint on paper

1046-1121 *Following My Father's Elevated Train*

box 12

**Scope and Contents**

Inscribed on verso: Williamsburg. 12 x 8 1/2 Oil paint on paper

1047-1121 *Family in Vermont*

box 12

**Scope and Contents**

9 x 12 Oil paint on paper

1048-1121 *Winged Shapes - Abstraction*

box 12

**Scope and Contents**

12 x 8 3/8 Pastels on paper

1049-1121 *Sailing with the Beasts - A Sketch*

box 12

**Scope and Contents**

9 1/2 x 13 1/4 Oil paint on paper

1050-1121 *Man Wrestling Bird*

box 12

**Scope and Contents**

9 x 12 Oil paint on paper

1051-1121 *Family in Vermont*

box 12

**Scope and Contents**

9 1/2 x 12 Oil paint on paper

1052-1121 *Winged Shapes - Abstraction*

box 12

**Scope and Contents**

12 x 8 3/8 Pastels on paper

1053-1121 *Lillian*

box 12

**Scope and Contents**

5 x 8 Graphite pencil on paper

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*Miriam on Phone*

box 12

**Scope and Contents**

Two sheets. 3 1/2 x 5 1/2 Ink on paper

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*Family Picnic in Winhall River - Sketch for Painting*

box 12

**Scope and Contents**

9 x 11 1/2 Oil paint on paper

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1056-1121 *Lillian*

box 12

**Scope and Contents**

9 1/2 x 12 Oil paint on paper

---

1057-1121 *Winhall Brook - Vermont*

box 12

**Scope and Contents**

4 x 5 7/8 Graphite pencil on paper

---

1058-1121 *Miriam*

box 12

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

1059-1121 *Vermont*

box 12

**Scope and Contents**

8 1/2 x 6 Pastels on paper

---

1060-1121 *Vermont House From East*

box 12

**Scope and Contents**

7 x 10 5/8 Watercolor on paper

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1061-1121 *Vermont From Hill Looking West*

box 12

**Scope and Contents**

8 1/8 x 11 Oil paint on paper

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1062-1121 *Vermont Shed*

box 12

**Scope and Contents**

7 3/4 x 11 Oil paint on paper

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1063-1121 *End of the Shed - Vermont*

box 12

**Scope and Contents**

9 3/4 x 13 1/8 Oil paint on paper

1064-1121 *Vermont House From Hill*

box 12

**Scope and Contents**

9 x 12 Oil paint on paper

1065-1121 [*Lillian*]

box 12

**Scope and Contents**

12 x 8 1/2 Crayon on paper

1066-1121 *Head of Woman*

box 12

**Scope and Contents**

5 x 2 7/8 Graphite pencil on paper

1067-1121 *Vermont Shed*

box 12

**Scope and Contents**

4 x 5 7/8 Ink on paper

1068-1121 *Vermont Landscape II*

box 12

**Scope and Contents**

6 1/8 x 9 1/2 Ink on paper

1069-1121 *From Cast of Chartres Head in Vermont*

box 12

**Scope and Contents**

6 x 4 Graphite pencil on paper

1070-1121 *Seated Woman*

box 12

**Scope and Contents**

6 x 4 Ink on paper

1071-1121 *Sailing with the Beasts*

box 12

**Scope and Contents**

Two sheets. 4 x 6 Graphite pencil on paper

1072-1121 *Vermont House - Meyer, Lillian and the Children*

box 12

**Scope and Contents**

9 1/8 x 6 1/8 Oil paint on paper

1073-1121 *Lillian*

box 12

**Scope and Contents**

11 x 7 1/2 Ink on paper

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1074-1121 *Corner of Study - West 4th Street* box 12

**Scope and Contents**

Drawn on verso of scrap of final examination for  
Fine Arts 175 - Modern Painting. 8 1/2 x 7 Graphite  
pencil on paper

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1075-1121 *Junk-Shop* box 12

**Scope and Contents**

4 x 5 7/8 Graphite pencil on paper

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1076-1121 *Darks in My Painting of Vermont House* box 12

**Scope and Contents**

3 x 4 Ink and graphite pencil on paper

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1077-1121 *Fanciful Map* box 12

**Scope and Contents**

4 x 6 Ink and graphite pencil on paper

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1078-1121 *House and Barn - Vermont* box 12

**Scope and Contents**

9 x 12 Oil paint on paper

---

1079-1121 *Cubist Buildings* box 12

**Scope and Contents**

6 x 4 Ink on paper

---

1080-1121 *Lillian Reading* box 12

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1081-1121 *House Helper and Ernest - [Vermont]* box 12

**Scope and Contents**

4 1/2 x 6 1/4 Ink on paper

---

1082-1121 *Woman Sleeping* box 12

**Scope and Contents**

8 7/8 x 6 Graphite pencil on paper

---

1083-1121 *Ballet* box 12

**Scope and Contents**

4 x 6 Ink on paper

---

1084-1121 *Central Park* box 12

**Scope and Contents**

5 3/4 x 7 5/8 Graphite pencil on paper

---

1085-1121 *Miriam* box 12

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1086-1121 *Fantasy Landscape* box 12

**Scope and Contents**

4 x 6 Ink on paper

---

1087-1121 *Abstract With Light* box 12

**Scope and Contents**

9 x 11 1/2 Conte crayon on paper

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1088-1121 *Vermont Landscape I* box 12

**Scope and Contents**

6 1/8 x 9 1/2 Ink on paper

---

1089-1121 *Lillian Sketches* box 12

**Scope and Contents**

12 x 8 1/2 Graphite pencil on paper

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1090-1121 [*Lillian*] box 12

**Scope and Contents**

12 x 8 1/2 Graphite pencil on paper

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1091-1121 *Ernest at 5* box 12

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

1092-1121 *Head of Young Girl* box 12

**Scope and Contents**

4 x 6 Graphite pencil on paper

1093-1121 *Lillian Wet Hair in Towel* box 12**Scope and Contents**

6 x 4 Graphite pencil on paper

1094-1121 *Sky Battle Over Church* box 12**Scope and Contents**

5 3/4 x 3 7/8 Ink on paper

1095-1121 *Pails and Kettles* box 12**Scope and Contents**

4 x 6 Graphite pencil on paper

1096-1121 *Lillian Sketches* box 12**Scope and Contents**

12 x 8 1/2 Graphite pencil on paper

1097-1121 *Head - Study* box 12**Scope and Contents**

13 1/4 x 9 1/2 Crayon on paper

1098-1121 *House and Barn - Vermont* box 12**Scope and Contents**

12 x 9 Oil paint on paper

1099-1121 *House and Barn with Wash-Line - Vermont* box 12**Scope and Contents**

9 1/2 x 13 Oil paint on paper

1100-1121 *Lillian* box 12**Scope and Contents**

9 x 7 3/4 Graphite pencil on paper

1101-1121 *Chair and Pitcher - Abstraction* box 12**Scope and Contents**

4 x 6 Ink on paper

1102-1121 *Chair and Pitcher - Abstraction* box 12

**Scope and Contents**

3 x 5 Graphite pencil on paper

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1103-1121 *[Cat Playing Cat's Cradle]*

box 12

**Scope and Contents**

3 x 5 Graphite pencil on paper

---

1104-1121 *Rawsonville*

box 12

**Scope and Contents**

3 1/8 x 4 1/4 Crayon on paper

---

1105-1121 *Ernest - Colored By Ernest*

box 12

**Scope and Contents**

6 x 4 Pastels on paper

---

1106-1121 *Young Woman*

box 12

**Scope and Contents**

6 x 3 7/8 Graphite pencil on paper

---

1107-1121 *Woman Profile Body*

box 12

**Scope and Contents**

5 x 3 Ink on paper

---

1108-1121 *Artichoke*

box 12

**Scope and Contents**

3 x 5 Ink on paper

---

1109-1121 *Woman's Head*

box 12

**Scope and Contents**

5 x 3 Ink on paper

---

1110-1121 *Young Woman*

box 12

**Scope and Contents**

5 x 3 Ink on paper

---

1111-1121 *Young Woman*

box 12

**Scope and Contents**

5 x 3 Ink on paper

---

1112-1121 *Man with Mustache and Tie*

box 12

**Scope and Contents**

Drawing on verso. 6 x 4 Ink on paper

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1113-1121 *Landscape with Figures Carrying Body or Corpse* box 12

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1114-1121 *Triptyche on a Table* box 12

**Scope and Contents**

4 x 6 Ink on paper

---

1115-1121 *Ink Blots* box 12

**Scope and Contents**

Two sheets. 4 x 6 Ink on paper

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1116-1121 *Looking Into Hall from Living Room - 279 West 4th Street* box 12

**Scope and Contents**

4 x 6 Ink on paper

---

1117-1121 *Morris* box 12

**Scope and Contents**

6 x 3 7/8 Graphite pencil on paper

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1118-1121 *Morris - Violin* box 12

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1119-1121 *[Landscape]* box 12

**Scope and Contents**

4 x 6 Ink on paper

---

1120-1121 *Lillian with Towel on Head* box 12

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1121-1121 *Lillian with Towel on Head* box 12



**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1122-1121 *Lillian with Towel on Head* box 12

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1123-1121 *Lillian with Towel on Head* box 12

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1124-1121 *Lillian on Queen Elizabeth* box 12

**Scope and Contents**

Drawn on verso of RMS "Queen Elizabeth"  
stationery. 5 3/8 x 6 7/8 Ink on paper

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1125-1121 *Wildflowers for Ernest* box 12

**Scope and Contents**

6 x 4 Pastels on paper

---

1126-1121 *Wildflowers for Ernest* box 12

**Scope and Contents**

6 x 4 Pastels on paper

---

1127-1121 *Wildflowers for Ernest* box 12

**Scope and Contents**

6 x 4 Pastels on paper

---

1128-1121 *Wildflowers for Ernest* box 12

**Scope and Contents**

6 x 4 Pastels on paper

---

1129-1121 *Royal Institution* box 12

**Scope and Contents**

Inscribed: folding paper on wet ink. 5 7/8 x 4 Ink on  
paper

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1130-1121 *Lillian* box 12

**Scope and Contents**

3 7/8 x 6 Graphite pencil on paper

1131-1121 *Dancing* box 12**Scope and Contents**

Two sheets. 6 x 4 Graphite pencil on paper

1132-1121 [*Horses and Figure from Sculpture*] box 12**Scope and Contents**

4 x 5 7/8 Ink on paper

1133-1121 *Face* box 12**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

1134-1121 *Child's Head - [Ernest]* box 12**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

1135-1121 *Chinese Bronzes* box 12**Scope and Contents**

5 7/8 x 3 7/8 Ink on paper

1136-1121 *Scattered Dots* box 12**Scope and Contents**

6 1/8 x 4 Ink on paper

1137-1121 *Female Head* box 12**Scope and Contents**

6 x 9 Graphite pencil on paper

1138-1121 *Figure* box 12**Scope and Contents**

4 1/8 x 6 Graphite pencil on paper

1139-1121 *Lillian* box 12**Scope and Contents**

5 x 3 Graphite pencil on paper

1140-1121 *Hill House - Vermont* box 12

**Scope and Contents**

5 1/8 x 7 1/4 Crayon on lined paper

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1141-1121 *Miriam on the Phone* box 12

**Scope and Contents**

12 x 9 Graphite pencil on paper

---

1142-1121 *Lillian Sketches* box 12

**Scope and Contents**

12 x 8 1/2 Graphite pencil on paper

---

1143-1121 *Lillian Sketches* box 12

**Scope and Contents**

12 x 8 1/2 Graphite pencil on paper

---

1144-1121 *Lillian and Ernest* box 12

**Scope and Contents**

9 3/4 x 12 3/4 Charcoal on paper

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1145-1121 *Lillian* box 12

**Scope and Contents**

12 1/4 x 9 3/8 Ink on paper

---

1146-1121 *After English Miniature Painting of 13th Century* box 12

**Scope and Contents**

9 3/8 x 5 1/2 Ink on paper

---

1147-1121 *Vermont House from South* box 12

**Scope and Contents**

7 1/2x 11 Oil paint on paper

---

1148-1121 *A Fragment - Legs* box 12

**Scope and Contents**

11 1/2 x 9 Graphite pencil on paper

---

1149-1121 *Untitled* box 12

**Scope and Contents**

9 x 11 1/2 Conte crayon on paper

---

1150-1121 *Landscape* box 12

**Scope and Contents**

4 x 6 Ink on paper

---

1151-1121 *Zoomorphic Form Over Overlapping Shapes* box 12

**Scope and Contents**

9 x 12 Crayon and watercolor on paper

---

1152-1121 *Black and White Abstraction* box 12

**Scope and Contents**

9 x 12 Charcoal on paper

---

1153-1121 *Landscape with Farm House* box 12

**Scope and Contents**

6 x 9 1/2 Ink on paper

---

1154-1121 *View of Side Roads and Mountains* box 12

**Scope and Contents**

Inscribed on verso: Meadow and Glebe Mountain,  
Rawsonville, Vermont. 15x 11 Pastels on paper

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1155-1121 *Vermont Landscape* box 12

**Scope and Contents**

15 1/8 x 11 1/2 Oil paint on paper

---

1156-1121 *The Corner of the House and Garden - Vermont* box 12

**Scope and Contents**

15 x 11 1/8 Oil paint on paper

---

1157-1121 *Farm Meadows* box 12

**Scope and Contents**

15 x 11 Oil paint on paper

---

1158-1121 *A Couple - Half Figures* box 12

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

1159-1121 *Vermont Landscape* box 12

**Scope and Contents**

15 1/8 x 11 1/8 Oil paint on paper

1160-1121 *House and Barns From West - Vermont* box 12**Scope and Contents**

9 1/2 x 12 3/4 Oil paint on paper

1161-1121 *Eve* box 12**Scope and Contents**

9 x 11 1/2 Oil paint on paper

1162-1121 [*Eve*] box 12**Scope and Contents**

12 x 9 Oil paint on paper

1163-1121 *Ernest and Miriam - Sketch for Painting* box 12**Scope and Contents**

12 x 9 Graphite pencil on paper

1164-1121 *Vermont* box 12**Scope and Contents**

6 3/4 x 9 Oil paint on paper

1165-1121 *Studio and Hillside - Rawsonville* box 12**Scope and Contents**

14 x 10 3/4 Oil paint on cardboard

1166-1121 *Abstraction* box 12**Scope and Contents**

11 1/8 x 15 Gouache on paper

1167-1121 *Vermont Meadow and Landscape* box 12**Scope and Contents**

12 x 8 1/2 Pastels on paper

1168-1121 *Sailing with the Beasts - A Sketch* box 12**Scope and Contents**

9 3/8 x 13 1/8 Oil paint on paper

1169-1121 *Miriam in Vermont - Convalescent* box 12

**Scope and Contents**

14 x 10 Oil paint on canvas board

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 1170-1121 *Sailing with the Beasts - A Sketch* box 12
**Scope and Contents**

9 1/2 x 13 1/4 Oil paint on paper

---

 1171-1121 *Sailing with the Beasts - A Sketch* box 12
**Scope and Contents**

9 1/2 x 13 1/8 Oil paint on paper

---

 1172-1121 *Miriam and Ernest - Vermont Shed* box 12
**Scope and Contents**

8 x 10 7/8 Oil paint on paper

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 1173-1121 *Vermont Shed with Clouds and People* box 12
**Scope and Contents**

8 x 10 7/8 Oil paint on paper

---

 1174-1121 *Miriam and Ernest - Vermont* box 12
**Scope and Contents**

6 7/8 x 8 7/8 Oil paint on paper

---

 1175-1121 *Vermont - Study* box 12
**Scope and Contents**

5 3/4 x 5 7/8 Oil paint on paper

---

 1176-1121 *Sailing with the Beasts - A Sketch* box 12
**Scope and Contents**

9 1/2 x 13 1/4 Oil paint on paper

---

 1177-1121 *[Ernest]* box 12
**Scope and Contents**

12 x 9 1/2 Oil paint on paper

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 1178-1121 *Miriam Reading* box 12
**Scope and Contents**

12 1/2 x 9 Graphite pencil on paper

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 1179-1121 *Still Life* box 12

**Scope and Contents**

9 1/2 x 6 1/2 Oil paint on paper

1180-1121 *Lillian*

box 12

**Scope and Contents**

12 x 9 Crayon on paper

1181-1121 *Lillian*

box 12

**Scope and Contents**

14 1/2 x 11 1/8 Crayon on paper

1182-1121 *Head - Study*

box 12

**Scope and Contents**

12 1/4 x 9 Crayon on paper

1183-1121 *Rubbing of Cover of Book by Hugh Miller*

box 12

**Scope and Contents**

6 x 4 Graphite pencil on paper

1184-1121 *Somewhere - Vermont*

box 12

**Scope and Contents**

9 1/2 x 12 Oil paint on paper

1185-1121 *Shed Door, Miriam and Ernest - Vermont*

box 12

**Scope and Contents**

8 x 11 Oil paint on paper

1186-1121 *Lillian*

box 12

**Scope and Contents**

5 7/8 x 4 Crayon on paper

1187-1121 *Vermont House*

box 12

**Scope and Contents**

11 5/8 x 9 1/8 Crayon on paper

1188-1121 *Vermont Meadow and Landscape*

box 12

**Scope and Contents**

12 x 8 1/2 Pastels on paper

1189-1121 *Trace of Texture*

box 12

**Scope and Contents**

11 x 8 1/2 Graphite pencil and crayon on paper

1190-1121 *The Vermont Barn with Glebe Mountain* box 12

**Scope and Contents**

9 1/2 x 6 Oil paint on paper

1191-1121 *Still Life* box 12

**Scope and Contents**

11 x 15 Oil paint on paper

1192-1121 *Abstraction* box 12

**Scope and Contents**

11 1/2 x 9 Watercolor and crayon on paper

1193-1121 *Sailing with the Beasts - A Sketch* box 12

**Scope and Contents**

7 x 11 Pastels on paper

1194-1121 *[Self-Portrait]* box 12

**Scope and Contents**

12 x 9 1/2 Conte crayon on paper

1195-1121 *Good Shepard Figure from Sculpture* box 12

**Scope and Contents**

4 1/8 x 5 1/8 Ink on paper

1196-1121 *Open-Mouthed Head* box 12

**Scope and Contents**

6 x 4 Charcoal on paper

1197-1121 *New Year's Card* box 12

**Scope and Contents**

4 x 6 Pastel and ink on paper

1198-1121 *Lillian and Children - Vermont* box 12

**Scope and Contents**

4 x 6 Graphite pencil on paper

1199-1121 *Church Plans and Sections* box 12



**Scope and Contents**

6 x 4 Ink on cardboard

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1200-1121 *After J. Lipchitz His Sumerian Object* box 12

**Scope and Contents**

6 x 4 Ink on paper

---

1201-1121 *Landscape* box 12

**Scope and Contents**

3 3/4 x 5 Oil paint on paper

---

1202-1121 *Head* box 12

**Scope and Contents**

9 1/8 x 12 Pastels on paper

---

1203-1121 *Baby* box 12

**Scope and Contents**

4 x 5 1/4 Crayon on paper

---

1204-1121 *Male Figure* box 12

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1205-1121 *[Boy and Dog]* box 12

**Scope and Contents**

3 1/2 x 5 Ink on paper

---

1206-1121 *Drawings After Romanesque Capital Reliefs* box 12

**Scope and Contents**

4 x 6 Ink on paper

---

1207-1121 *Figures* box 12

**Scope and Contents**

4 x 6 Conte crayon on paper

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1208-1121 *Figures* box 12

**Scope and Contents**

4 x 6 Conte crayon on paper

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1209-1121 *On Marble Wall on Lower Ground Floor Left* box 12

**Scope and Contents**

5 x 3 Ink on paper

1210-1121 [*Howard*]

box 12

**Scope and Contents**

6 x 4 Conte crayon on paper

1211-1121 *Allegorical Subject*

box 12

**Scope and Contents**

9 x 12 Pastels on paper

1212-1121 [*Painter at Work*]

box 12

**Scope and Contents**

8 3/4 x 12 Graphite pencil on paper

1213-1121 *Miriam and Ernest in Vermont*

box 12

**Scope and Contents**

9 3/4 x 12 Oil paint on paper

1214-1121 *Family in Vermont - Sketch*

box 12

**Scope and Contents**

5 x 8 Oil paint on paper

1215-1121 *Hill House*

box 12

**Scope and Contents**

6 1/4 x 7 3/4 Oil paint on paper

1216-1121 *Male Nude*

box 12

**Scope and Contents**

9 x 11 1/2 Pastels on paper

1217-1121 *Lillian*

box 12

**Scope and Contents**

13 7/8 x 9 7/8 Oil paint on canvas board

*Man Wrestling Bird*

box 12

**Scope and Contents**

9 x 12 Oil paint on paper

3172-1121 *Siena landscape*

box 13

**Scope and Contents**

Drawn on hotel brochure. 3 1/2 x 5 1/2 Ink on paper

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1219-1121 *Miriam* box 13

**Scope and Contents**

6 x 3 7/8 Graphite pencil on paper

---

1220-1121 *Lillian* box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1221-1121 *Lillian* box 13

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

1222-1121 *Icarus* box 13

**Scope and Contents**

10 7/8 x 7 1/2 Pastels on paper

---

1223-1121 *Hill House with Curvilinear Vegetation* box 13

**Scope and Contents**

11 1/2 x 9 Oil paint on paper

---

1224-1121 *Overlapping Shapes with Violin* box 13

**Scope and Contents**

12 x 9 Crayon and watercolor on paper

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1225-1121 *Ernest* box 13

**Scope and Contents**

8 1/2 x 7 Pastels on paper

---

1226-1121 *Hill House, Garage, Barn - Vermont* box 13

**Scope and Contents**

13 1/8 x 9 7/8 Oil paint on paper

---

1227-1121 *A Brook in Vermont* box 13

**Scope and Contents**

7 1/2 x 11 Oil paint on paper

---

1228-1121 *Lillian with Hat* box 13

**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

1229-1121 *Ernest* box 13**Scope and Contents**

8 1/2 x 6 Crayon on paper

1230-1121 *Lillian Reading - Vermont* box 13**Scope and Contents**

9 x 12 Oil paint on paper

1231-1121 *Ernest* box 13**Scope and Contents**

9 x 11 1/2 Oil paint on paper

1232-1121 *Hill House - Vermont* box 13**Scope and Contents**

9 x 6 1/8 Oil paint on paper

1233-1121 *Lillian* box 13**Scope and Contents**

4 x 5 7/8 Graphite pencil on paper

1234-1121 *Untitled* box 13**Scope and Contents**

4 1/2 x 6 1/4 Oil paint on paper

1235-1121 *Jack in the Pulpit* box 13**Scope and Contents**

12 x 8 1/2 Pastels on paper

1236-1121 *Ernest* box 13**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

1237-1121 *The Family in the Room at the Window* box 13**Scope and Contents**

11 x 8 1/2 Crayon on paper

1238-1121 *Lillian* box 13

**Scope and Contents**

9 x 11 1/2 Conte crayon on paper

1239-1121 *Ernest* box 13

**Scope and Contents**

10 5/8 x 7 Conte crayon on paper

1240-1121 *Lillian Reading* box 13

**Scope and Contents**

4 x 6 Graphite pencil on paper

1241-1121 *Cubistic Head* box 13

**Scope and Contents**

4 x 6 Conte crayon on paper

1242-1121 *Lillian* box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

1243-1121 *From Memory of Lipchitz* box 13

**Scope and Contents**

4 x 5 7/8 Graphite pencil on paper

1244-1121 *Bombers and Anti-Aircraft Fire* box 13

**Scope and Contents**

6 x 4 Ink on paper

1245-1121 *Bombers and Anti-Aircraft Fire* box 13

**Scope and Contents**

6 x 4 Ink on paper

1246-1121 *Bombers and Anti-Aircraft Fire* box 13

**Scope and Contents**

6 x 4 Ink on paper

1247-1121 *Bombers and Flag* box 13

**Scope and Contents**

6 x 4 Pastels on paper

1248-1121 *Bombers and Flag* box 13

**Scope and Contents**

6 x 4 Pastels on paper

---

1249-1121 *Bombers and Flag* box 13

**Scope and Contents**

6 x 4 Pastels on paper

---

1250-1121 *Paris* box 13

**Scope and Contents**

2 7/8 x 4 3/8 Ink on lined paper

---

1251-1121 *Paris* box 13

**Scope and Contents**

Inscribed on verso: Tuilleries. 2 7/8 x 4 3/8 Ink on lined paper

---

1252-1121 *Lillian Resting* box 13

**Scope and Contents**

3 x 5 Ink on paper

---

1253-1121 *Italianate Perspective* box 13

**Scope and Contents**

3 7/8 x 5 7/8 Ink on paper

---

1254-1121 *[Lillian] with Hat* box 13

**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

---

1255-1121 *[Ernest] Playing Violin* box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1256-1121 *Lillian with Drying Hair* box 13

**Scope and Contents**

6 x 4 Ink on paper

---

1257-1121 *Standing Pair* box 13

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

1258-1121 *Seated Person* box 13

**Scope and Contents**

5 x 3 Graphite pencil on paper

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1259-1121 *Young Woman* box 13

**Scope and Contents**

6 x 4 Pastels and graphite pencil on paper

---

1260-1121 *Ernst* box 13

**Scope and Contents**

Two sheets. 6 x 4 Crayon on paper

---

1261-1121 *Ernst* box 13

**Scope and Contents**

Two sheets. 6 x 4 Crayon on paper

---

1262-1121 *Seated Woman* box 13

**Scope and Contents**

Two sheets. 6 x 4 Graphite pencil on paper

---

1263-1121 *Lillian* box 13

**Scope and Contents**

Two sheets. 5 x 3 Graphite pencil on paper

---

1264-1121 *Head and Flower* box 13

**Scope and Contents**

Two sheets. 4 x 6 1/8 Ink on paper

---

1265-1121 *[After Grunewald]* box 13

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

1266-1121 *Ernest* box 13

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1267-1121 *Sketch for Greeting Card* box 13

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1268-1121 *Sketchbook of an Afternoon in Rawsonville* box 13

**Scope and Contents**

Three sheets. 6 3/8 x 9 1/2 Oil paint on paper

---

1269-1121 *Crucifixion* box 13

**Scope and Contents**

Two sheets. 4 x 6 Graphite pencil on paper

---

1270-1121 *Mother and Child* box 13

**Scope and Contents**

4 x 6 Ink on paper

---

1271-1121 *Crucifixion* box 13

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1272-1121 *Desert Scene - Surrealist* box 13

**Scope and Contents**

Two sheets. 4 x 6 Graphite pencil on paper

---

1273-1121 *Three Persons on a Bed* box 13

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1274-1121 *[Landscape]* box 13

**Scope and Contents**

5 x 6 1/4 Ink on paper

---

1275-1121 *Head Looking Over Another Person's Shoulder* box 13

**Scope and Contents**

5 1/4 x 8 1/4 Ink on paper

---

1276-1121 *Running Figure* box 13

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

1277-1121 *Ernst* box 13

**Scope and Contents**

Two sheets. 5 7/8 x 4 7/8 Graphite pencil on paper

---

1278-1121 *Two Women* box 13



**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1279-1121 *Young Girl* box 13

**Scope and Contents**

6 x 4 Crayon on paper

---

1280-1121 [*Ernest*] box 13

**Scope and Contents**

6 x 4 Crayon on paper

---

1281-1121 *Bust* box 13

**Scope and Contents**

6 1/4 x 4 3/8 Ink on paper

---

1282-1121 *Joe Milgram* box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1283-1121 *Griot = Alfred "Rosmer" and Marguerite* box 13

**Scope and Contents**

Inscribed on recto: griot house in Perigny. 6 x 3 1/2  
Ink on paper

---

1284-1121 *Ernest* box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1285-1121 *Young Woman* box 13

**Scope and Contents**

scopecontentcard is invitation to a lecture by  
Georges Gaillard at New York University. 5 3/8 x 4  
1/4 Ink on scopecontentcard

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1286-1121 [*West 4th Street Backyard*] box 13

**Scope and Contents**

3 x 4 15/16 Graphite pencil on paper

---

1287-1121 *Lillian* box 13

**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

---

1288-1121 *Ground Plan - Sketches* box 13

**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

---

1289-1121 *Corner of Upstairs Bedroom - Vermont* box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1290-1121 *[Lillian] with Hat* box 13

**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

---

1291-1121 *Paris* box 13

**Scope and Contents**

2 7/8 x 4 3/8 Ink on lined paper

---

1292-1121 *Ernest* box 13

**Scope and Contents**

6 x 4 Pastels on paper

---

1293-1121 *Vermont Meadow and Mountain* box 13

**Scope and Contents**

8 1/2 x 11 Oil paint on paper

---

1294-1121 *[Vermont View]* box 13

**Scope and Contents**

4 x 6 Ink on paper

---

1295-1121 *Young Girl* box 13

**Scope and Contents**

11 x 7 3/8 Oil paint on paper

---

1296-1121 *Young Girl* box 13

**Scope and Contents**

11 x 7 1/2 Oil paint on paper

---

1297-1121 *View from Hill House* box 13

**Scope and Contents**

11 x 8 Pastels on paper

1298-1121 *Lillian* box 13**Scope and Contents**

4 x 6 Graphite pencil on paper

1299-1121 *Ernest* box 13**Scope and Contents**

6 x 4 Pastels on paper

1300-1121 [*Miriam*] box 13**Scope and Contents**

7 x 10 1/2 Conte crayon on paper

1301-1121 *Cringing Figure #2* box 13**Scope and Contents**

6 x 4 Graphite pencil on paper

1302-1121 *Cringing Figure #3* box 13**Scope and Contents**

5 1/2 x 2 7/8 Graphite pencil on paper

1303-1121 *Cat* box 13**Scope and Contents**

5 7/8 x 3 7/8 Graphite pencil on paper

1304-1121 *Lillian* box 13**Scope and Contents**

4 x 6 Conte crayon on paper

1305-1121 *Meyer's Slipper and Bell* box 13**Scope and Contents**

Drawing on verso. 6 1/4 x 9 5/8 Conte crayon on paper

1306-1121 *Vermont Scene Through Window* box 13**Scope and Contents**

8 1/4 x 9 1/2 Pastels on paper

1307-1121 *Head - Study* box 13

**Scope and Contents**

13 1/4 x 9 1/2 Conte crayon on paper

1308-1121 *Girl with Flowers* box 13**Scope and Contents**

6 x 4 Graphite pencil on paper

1309-1121 *Lillian* box 13**Scope and Contents**

9 x 11 1/2 Graphite pencil on paper

1310-1121 *Flowers* box 13**Scope and Contents**

7 x 10 1/8 Oil on cardboard

1311-1121 *Ernest* box 13**Scope and Contents**

11 x 8 1/2 Crayon on paper

1312-1121 *Ernest* box 13**Scope and Contents**

11 x 8 1/2 Crayon on paper

1313-1121 *Abstract Bust* box 13**Scope and Contents**

9 1/4 x 6 1/4 Gouache on paper

1314-1121 *Studies for Abstract Figure* box 13**Scope and Contents**

9 1/8 x 12 Pastels on paper

1315-1121 *Study for Reclining Figures and Bust Figure* box 13**Scope and Contents**

9 x 12 Graphite pencil on paper

1316-1121 *Bust Figure* box 13**Scope and Contents**

9 1/2 x 6 1/8 Gouache on paper

1317-1121 *Sketch for Painting of Abstract Bust* box 13

**Scope and Contents**

6 x 3 7/8 Graphite pencil on paper

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1318-1121 *Horse and Rider - [After Sculpture]* box 13

**Scope and Contents**

Inscribed on verso: England? 4 x 6 Ink on paper

---

1319-1121 *Lillian* box 13

**Scope and Contents**

9 x 11 1/2 Conte crayon on paper

---

1320-1121 *Hill House Interior* box 13

**Scope and Contents**

9 x 12 Gouache on paper

---

1321-1121 *Children Playing in Woods - Vermont* box 13

**Scope and Contents**

9 x 12 Pastels on paper

---

1322-1121 *Lillian and Children - Vermont Kitchen* box 13

**Scope and Contents**

9 x 12 Oil paint on paper

---

1323-1121 *Miriam and Ernest and Linda Schapiro* box 13

**Scope and Contents**

9 x 12 Pastels on paper

---

1324-1121 *Door Message* box 13

**Scope and Contents**

Inscribed on recto: We're up in the woods will be back around 3 or 3:30. 12 x 9 Graphite pencil on paper

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1325-1121 *Lillian - Vermont* box 13

**Scope and Contents**

8 1/2 x 12 Oil paint on paper

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1326-1121 *Lillian - Vermont* box 13

**Scope and Contents**

9 1/2 x 13 1/8 Conte crayon on paper

1327-1121 *Ernest Picking Daisies* box 13

**Scope and Contents**

9 x 11 5/8 Pastels on paper

1328-1121 *Young Child* box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

1329-1121 *Unknown Girl* box 13

**Scope and Contents**

12 x 9 1/2 Gouache and graphite pencil on paper

1330-1121 *Sketch for Painting of Family Picnic* box 13

**Scope and Contents**

9 x 11 1/2 Oil paint on paper

1331-1121 *Ernest* box 13

**Scope and Contents**

9 x 12 Pastels on paper

1332-1121 *Ernest* box 13

**Scope and Contents**

11 1/2 x 9 Pastels on paper

1333-1121 *Ernest* box 13

**Scope and Contents**

11 1/2 x 9 Pastels on paper

1334-1121 *River Scene* box 13

**Scope and Contents**

9 x 11 1/2 Pastels on paper

1335-1121 *River Scene* box 13

**Scope and Contents**

9 x 11 1/2 Pastels and gouache on paper

1336-1121 *Child or Doll* box 13

**Scope and Contents**

9 x 12 Pastels on paper

---

1337-1121 *Vermont Abstract #2*

box 13

**Scope and Contents**

12 x 9 Oil paint on paper

---

1338-1121 *Vermont #1*

box 13

**Scope and Contents**

12 x 8 7/8 Oil paint on paper

---

1339-1121 *Hill House*

box 13

**Scope and Contents**

9 1/2 x 13 1/8 Oil paint on paper

---

1340-1121 *Ernest*

box 13

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

1341-1121 *Siren*

box 13

**Scope and Contents**

13 1/8 x 9 5/8 Conte crayon on paper

---

1342-1121 *Hill House Framed by House Window #1*

box 13

**Scope and Contents**

12 x 9 1/2 Gouache and graphite pencil on paper

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*Vermont House*

box 13

**Scope and Contents**

Accompanied by detached diary page inscribed:  
Souvenir of Rawsonville, Vermont, July 1941. 5 7/8  
x 4 Graphite pencil on paper

---

1344-1121 *Vermont*

box 13

**Scope and Contents**

5 7/8 x 4 Graphite pencil on paper

---

1345-1121 *Ernest Gathering Flowers - Vermont*

box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

1346-1121 *Hill House*

box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

1347-1121 *Hill House*

box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

1348-1121 *Vermont House Views*

box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

1349-1121 *Vermont Views*

box 13

**Scope and Contents**

6 x 4 Graphite pencil on paper

1350-1121 *[Abstraction Machine] with Mirrored Form*

box 13

**Scope and Contents**

9 x 12 Pastels on paper

1351-1121 *Female Nude*

box 13

**Scope and Contents**

11 1/2 x 9 Graphite pencil on paper

1352-1121 *Small Overlapping Shapes*

box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

1353-1121 *Abstract #4 - Still Life with Fruit*

box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

1354-1121 *Abstract #5 - Still Life with Fruit*

box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

1355-1121 *Still Life with Fruit*

box 14



**Scope and Contents**

7 3/8 x 11 Watercolor on paper

---

1356-1121 *Overlapping Shapes* box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

---

1357-1121 *Overlapping Perspective* box 14

**Scope and Contents**

12 x 9 Conte crayon on paper

---

1358-1121 *Abstraction - Still Life* box 14

**Scope and Contents**

9 x 12 Conte crayon on paper

---

1359-1121 *Abstraction #2 with Cone Shape* box 14

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

1360-1121 *Studio Interior* box 14

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

1361-1121 *Rawsonville House Kitchen* box 14

**Scope and Contents**

7 1/2 x 11 Ink on paper

---

1362-1121 *Abstraction #3 with Cone Shape* box 14

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

1363-1121 *Still Life - Cup and Fruit* box 14

**Scope and Contents**

9 1/2 x 12 Conte crayon on paper

---

1364-1121 *Coal Scuttle - Vermont* box 14

**Scope and Contents**

9 x 11 1/2 Conte crayon on paper

---

1365-1121 *Ovoids Over Blue and Green* box 14

**Scope and Contents**

7 1/2 x 11 Gouache on paper

---

1366-1121 *Old Persian Monarch* box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

---

1367-1121 *Purple Snake Over Inhabited Background  
Green, Red, Yellow* box 14

**Scope and Contents**

7 3/8 x 11 Pastels on paper

---

1368-1121 *Field and Sky* box 14

**Scope and Contents**

11 x 7 1/2 Pastels on paper

---

1369-1121 *Smaller Ovoids Over Blue and Green* box 14

**Scope and Contents**

7 3/8 x 11 Gouache on paper

---

1370-1121 *Bottles* box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

---

1371-1121 *Crab Apple Tree - Vermont* box 14

**Scope and Contents**

11 x 7 5/8 Pastels on paper

---

1372-1121 *Black-Eyed Susans* box 14

**Scope and Contents**

5 1/2 x 7 Oil paint on paper

---

1373-1121 *Landscape with Farmhouse and Barn* box 14

**Scope and Contents**

11 x 7 1/2 Pastels on paper

---

1374-1121 *Shapes on Vertical Bars* box 14

**Scope and Contents**

11 x 7 1/2 Gouache on paper

---

1375-1121 *Lillian* box 14

**Scope and Contents**

11 x 7 1/2 Oil paint on paper

1376-1121 *Miriamn* box 14**Scope and Contents**

11 x 7 1/2 Graphite pencil on paper

1377-1121 *Vermont House - North End* box 14**Scope and Contents**

7 1/2 x 11 Oil paint on paper

1378-1121 *Studio Interior - Sketch - Vermont* box 14**Scope and Contents**

11 1/2 x 9 Crayon on paper

1379-1121 *Vermont Stream* box 14**Scope and Contents**

9 1/2 x 13 Oil paint on cardboard

1380-1121 *Sketches of People - Vermont* box 14**Scope and Contents**

11 x 7 1/2 Ink on paper

1381-1121 *View from Kitchen - Vermont* box 14**Scope and Contents**

11 x 7 1/2 Ink on paper

1382-1121 *Reversed Profile and Head* box 14**Scope and Contents**

12 x 9 Crayon on paper

1383-1121 *Abstract Still Life with Fruit* box 14**Scope and Contents**

11 x 7 1/2 Pastels on paper

1384-1121 *Old Oriental Monarch* box 14**Scope and Contents**

7 1/2 x 10 7/8 Pastels on paper

1385-1121 *Shapes on Vertical Bars* box 14

**Scope and Contents**

10 7/8 x 7 1/2 Gouache on paper

---

1386-1121 *Landscape with Mountain - [Vermont]* box 14

**Scope and Contents**

7 1/2 x 11 Gouache on paper

---

1387-1121 *Country Landscape with House* box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

---

1388-1121 *Abstraction - Window View* box 14

**Scope and Contents**

11 x 7 1/2 Pastels on paper

---

1389-1121 *Annunciation* box 14

**Scope and Contents**

7 3/8 x 11 Gouache on paper

---

1390-1121 *Red, Tan, Green Abstraction with Ball* box 14

**Scope and Contents**

11 x 7 1/2 Pastels on paper

---

1391-1121 *Red, Tan, Green Abstraction* box 14

**Scope and Contents**

11 x 7 1/2 Pastels on paper

---

1392-1121 *Abstract #3 - Still Life with Fruit* box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

---

1393-1121 *Purple Snake Over Inhabited Background  
Yellow, Red, Green* box 14

**Scope and Contents**

7 1/2 x 11 Pastels on paper

---

1394-1121 *Woman Under Hair Dryer* box 14

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

1395-1121 *[Triborough Bridge]* box 14

**Scope and Contents**

3 x 5 Ink on paper

---

1396-1121 *Zoomorphic Creature* box 14

**Scope and Contents**

6 x 4 Pastels on paper

---

1397-1121 *Black Zig Zags and Color Patches #1* box 15

**Scope and Contents**

15 1/8 x 11 Oil paint on paper

---

1398-1121 *Flight Into Egypt* box 15

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

1399-1121 *Figure* box 15

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

1400-1121 *Three Figures* box 15

**Scope and Contents**

11 x 8 1/2 Ink on paper

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1401-1121 *Two Figures* box 15

**Scope and Contents**

11 x 8 1/2 Ink on paper

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1402-1121 *After Picasso - Photo* box 15

**Scope and Contents**

4 x 6 Ink on paper

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1403-1121 *Rio* box 15

**Scope and Contents**

Two sheets. 4 x 6 Crayon on paper

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1404-1121 *A Farm Yard* box 15

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1405-1121 *Landscape - Abstract* box 15

**Scope and Contents**

6 3/8 x 9 1/2 Gouache on paper

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1406-1121 *Many Shapes* box 15

**Scope and Contents**

11 x 7 1/2 Crayon on paper

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1407-1121 *Abstraction of Still Life - Circular Shape Over Angular Shapes* box 15

**Scope and Contents**

9 x 11 1/2 Crayon on paper

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1408-1121 *Abstraction of Still Life - Cut Circular Shape Over Triangular Shapes* box 15

**Scope and Contents**

7 1/2 x 11 Crayon on paper

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1409-1121 *Smoker* box 15

**Scope and Contents**

11 x 8 1/2 Crayon on paper

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1410-1121 *Lillian* box 15

**Scope and Contents**

15 x 11 1/2 Graphite pencil on paper

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1411-1121 *Woman and Popet [sic]* box 15

**Scope and Contents**

14 3/4 x 9 5/8 Crayon and graphite pencil on paper

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1412-1121 *Lillian* box 15

**Scope and Contents**

15 1/8 x 11 Crayon on paper

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1413-1121 *Untitled* box 15

**Scope and Contents**

4 x 6 Graphite pencil on paper

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1414-1121 *Highland Station - Chestnut Hill, Philadelphia* box 15

**Scope and Contents**

4 x 6 Graphite pencil on paper

1415-1121 *[Jerry and Jocelyn]*

box 15

**Scope and Contents**

7 1/8 x 8 1/2 Graphite pencil on paper

1416-1121 *Lillian's Dress*

box 15

**Scope and Contents**

5 x 3 1/8 Graphite pencil on paper

*[Frost on Window]*

box 15

**Scope and Contents**

3 7/8 x 6 Ink on paper

1418-1121 *Head of Woman*

box 15

**Scope and Contents**

4 1/4 x 5 5/8 Ink on newspaper clipping

1419-1121 *After Degas - Private Collector, New York*

box 15

**Scope and Contents**

3 1/2 x 5 Ink on paper

1420-1121 *At Yaddo*

box 15

**Scope and Contents**

9 x 11 1/8 Oil paint on paper

1421-1121 *At Yaddo*

box 15

**Scope and Contents**

8 7/8 x 11 1/4 Oil paint on paper

1422-1121 *At Yaddo*

box 15

**Scope and Contents**

8 7/8 x 11 Oil paint on paper

1423-1121 *At Yaddo*

box 15

**Scope and Contents**

8 3/4 x 11 1/2 Pastels on paper

1424-1121 *Lillian at Yaddo*

box 15

**Scope and Contents**

12 x 7 1/2 Graphite pencil on paper

1425-1121 *Profile* box 15**Scope and Contents**

Two sheets. 6 x 4 Crayon on paper

1426-1121 *Howard Shaw* box 15**Scope and Contents**

6 x 4 Crayon on paper

1427-1121 *A Vermont Barn* box 15**Scope and Contents**

4 x 6 Graphite pencil on paper

1428-1121 *Hudson River* box 15**Scope and Contents**

4 x 6 Graphite pencil on paper

1429-1121 *After Durer* box 15**Scope and Contents**

4 x 6 Ink on paper

1430-1121 *After Picasso* box 15**Scope and Contents**

4 x 6 Ink on paper

1431-1121 *After Picasso* box 15**Scope and Contents**

4 x 6 Ink on paper

1432-1121 *Lillian* box 15**Scope and Contents**

Two sheets. 6 x 4 Ink on paper

1433-1121 *After Picasso* box 15**Scope and Contents**

4 x 6 Ink on paper

1434-1121 [*Lillian*] box 15



**Scope and Contents**

6 1/4 x 5 Ink on paper

1435-1121 *Lillian - West 4th Street Kitchen* box 15**Scope and Contents**

4 1/4 x 5 Ink on paper

1436-1121 [*Lillian*] - *Female Bust* box 15**Scope and Contents**

5 1/2 x 4 1/4 Ink on paper

1437-1121 [*Lillian*] - *Two Heads* box 15**Scope and Contents**

6 x 4 Ink on paper

1438-1121 *Landscape with Figure* box 15**Scope and Contents**

4 x 5 7/8 Ink on cardboard

1439-1121 *Woman Reading* box 15**Scope and Contents**

4 x 6 Graphite pencil on paper

1440-1121 *Woman Resting on Table* box 15**Scope and Contents**

4 x 6 Graphite pencil on paper

1441-1121 *Rio* box 15**Scope and Contents**

Two sheets. 4 x 6 Crayon on paper

1442-1121 *Rio* box 15**Scope and Contents**

Two sheets. 4 x 6 Crayon on paper

1443-1121 *Lillian* box 15**Scope and Contents**

13 1/8 x 9 1/2 Graphite pencil on paper

1444-1121 *Lillian* box 15

**Scope and Contents**

15 x 11 Graphite pencil on paper

1445-1121 *Lillian* box 15

**Scope and Contents**

8 x 5 Ink on paper

1446-1121 *Lillian* box 15

**Scope and Contents**

8 x 5 Ink on paper

1447-1121 *Thread in Surrealist Landscape* box 15

**Scope and Contents**

7 1/2 x 11 Pastels on paper

1448-1121 *Abstraction - Egg Shapes* box 15

**Scope and Contents**

9 x 11 1/2 Crayon on paper

1449-1121 *Lillian* box 15

**Scope and Contents**

9 1/2 x 8 1/4 Crayon on paper

1450-1121 *Lillian in Lawn Chair - Vermont* box 15

**Scope and Contents**

Inscribed on verso: from XL. 7 7/8 x 9 7/8 Pastels on paper

1451-1121 *Abstract - Blue Rectangle on Horizontal Bands* box 15

**Scope and Contents**

11 x 8 1/2 Gouache on paper

1452-1121 *Horseman in the Woods* box 15

**Scope and Contents**

12 x 8 1/2 Conte crayon on paper

1453-1121 *Green and Orange Patches Among Black Rectangles* box 15

**Scope and Contents**

9 x 11 1/2 Gouache on paper

1454-1121 *Eve* box 15**Scope and Contents**

4 x 3 1/4 Gouache on paper

1455-1121 *Abstract Figure by a Stream* box 15**Scope and Contents**

11 1/2 x 9 Pastels on paper

1456-1121 *Sailing with the Beasts* box 15**Scope and Contents**

9 x 12 Gouache on paper

1457-1121 *Dog and Another Animal* box 15**Scope and Contents**

6 1/8 x 9 1/2 Conte crayon on paper

1458-1121 *Abstraction with Vases* box 15**Scope and Contents**

15 1/8 x 11 Pastels on paper

1459-1121 *Figure with Rectangles - Abstract* box 15**Scope and Contents**

15 x 10 Pastels on paper

1460-1121 *animal in Landscape - Abstraction* box 15**Scope and Contents**

11 x 15 Pastels on paper

1461-1121 *Water Creatures* box 15**Scope and Contents**

11 x 15 Ink on paper

1462-1121 *Bones* box 15**Scope and Contents**

11 x 15 Ink on paper

1463-1121 *Coiled Shapes and Diagonals* box 15

**Scope and Contents**

11 x 15 Gouache on paper

1464-1121 *Vermont House* box 15**Scope and Contents**

12 x 8 1/2 Pastels on paper

1465-1121 *Vermont House* box 15**Scope and Contents**

12 x 8 1/2 Pastels on paper

1466-1121 *Lillian - Yaddo* box 15**Scope and Contents**

9 1/2 x 8 1/4 Conte crayon on paper

1467-1121 *Lillian - Yaddo* box 15**Scope and Contents**

9 1/2 x 8 1/4 Conte crayon on paper

1468-1121 *Vermont House at Night* box 15**Scope and Contents**

9 1/4 x 12 1/8 Oil paint on paper

1469-1121 *Vermont House and Meadow* box 15**Scope and Contents**

8 7/8 x 12 Pastels on paper

1470-1121 *Untitled* box 15**Scope and Contents**

11 x 15 Gouache on paper

1471-1121 *[Flowers]* box 15**Scope and Contents**

5 x 3 Ink on paper

*[Europe]* box 15**Scope and Contents**

5 x 3 7/8 Graphite pencil on lined paper

1473-1121 *[Sketches of Paintings in a Museum]* box 15

**Scope and Contents**

6 x 4 Graphite pencil on paper

1474-1121 *Landscape Compositions* box 15

**Scope and Contents**

4 x 6 Graphite pencil on paper

1475-1121 *Lillian* box 15

**Scope and Contents**

6 x 4 Graphite pencil on paper

1476-1121 *Riez* box 15

**Scope and Contents**

4 x 3 7/8 Graphite pencil and watercolor on lined paper

1477-1121 *Lillian* box 15

**Scope and Contents**

4 x 6 Ink on paper

1478-1121 *Portrait - [Lillian]* box 15

**Scope and Contents**

Typing on verso. 5 1/8 x 3 7/8 Ink on scrap paper

1479-1121 *Glebe Mountain - Vermont* box 15

**Scope and Contents**

6 x 4 Ink on paper

1480-1121 *Landscape* box 15

**Scope and Contents**

3 x 5 Graphite pencil on paper

1481-1121 *Lillian* box 15

**Scope and Contents**

8 1/4 x 5 1/4 Graphite pencil on paper

1482-1121 *[Benjamin or David]* box 15

**Scope and Contents**

6 x 4 Conte crayon on paper

1483-1121 *Untitled* box 15

**Scope and Contents**

5 3/4 x 4 3/8 Crayon on paper

1484-1121 *Rounds and Tubes*

box 16

**Scope and Contents**

12 1/2 x 9 Conte crayon on paper

1485-1121 *Woman - Study of Light and Dark*

box 16

**Scope and Contents**

9 1/4 x 6 Crayon on paper

1486-1121 *Black Lines Over Color Ovoids*

box 16

**Scope and Contents**

9 x 11 1/2 Pastels on paper

1487-1121 *Lillian*

box 16

**Scope and Contents**

15 x 11 Graphite pencil on paper

1488-1121 *Abstracted Bowl of Flowers*

box 16

**Scope and Contents**

8 1/2 x 12 Pastels on paper

1489-1121 *Head*

box 16

**Scope and Contents**

14 x 9 Oil paint on canvas

1490-1121 *Abstract Horizontal Colored Bands*

box 16

**Scope and Contents**

10 7/8 x 7 7/8 Gouache on paper

1491-1121 *Horizontal Bands with Semicircles*

box 16

**Scope and Contents**

11 1/2 x 9 Gouache on paper

1492-1121 *Landscape [#4]*

box 16

**Scope and Contents**

11 x 15 1/8 Oil paint on paper

1493-1121 *Sailing Vessel with Animals*

box 16

**Scope and Contents**

15 x 11 Crayons on paper

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1494-1121 *Overlapping Shapes Over Horizontals* box 16

**Scope and Contents**

11 1/2 x 9 Crayon on paper

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1495-1121 *The Fall of Icarus* box 16

**Scope and Contents**

15 x 11 Oil paint on paper

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1496-1121 *Vermont* box 16

**Scope and Contents**

4 x 6 Crayon on paper

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1497-1121 *Pyramid Landscape* box 16

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

1498-1121 *Yaddo* box 16

**Scope and Contents**

9 1/2 x 8 1/4 Conte crayon on paper

---

1499-1121 *Lillian* box 16

**Scope and Contents**

15 x 11 Graphite pencil on paper

---

1500-1121 *Hands and Legs* box 16

**Scope and Contents**

9 7/8 x 9 7/8 Ink on paper

---

1501-1121 *Portraits* box 16

**Scope and Contents**

6 x 4 Ink on paper

---

1502-1121 *Herbert Ferber Working on "The Burning Bush"* box 16

**Scope and Contents**

6 1/8 x 9 1/4 Graphite pencil on paper

---

1503-1121 *Man Holding Lamp* box 16

**Scope and Contents**

9 x 12 Crayon on paper

1504-1121 *Lillian in Hat* box 16**Scope and Contents**

9 x 4 3/8 Graphite pencil on paper

1505-1121 *Ernest* box 16**Scope and Contents**

5 7/8 x 4 Ink on paper

1506-1121 *Woman Asleep in Armchair* box 16**Scope and Contents**

6 x 9 1/4 Graphite pencil on paper

1507-1121 *Dog Head in Fantastic Landscape* box 16**Scope and Contents**

9 x 11 1/2 Conte crayon on paper

1508-1121 *Yaddo* box 16**Scope and Contents**

9 1/2 x 8 1/4 Pastels on paper

1509-1121 *My Room in Yaddo* box 16**Scope and Contents**

9 1/2 x 8 1/8 Colored pencils on paper

1510-1121 *Squiggles on Contact Paper* box 16**Scope and Contents**

7 1/4 x 3 3/4 Pastels on paper

1511-1121 *Rio* box 16**Scope and Contents**

Two sheets. 4 x 6 Crayon on paper

1512-1121 *Variation on Braque* box 16**Scope and Contents**

9 1/4 x 6 Crayon on paper

1513-1121 *Glebe Mountain* box 16



**Scope and Contents**

Inscribed on verso: from XL. 7 7/8 x 9 7/8 Pastels on paper

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1514-1121 *Vermont* box 16

**Scope and Contents**

4 5/8 x 7 3/8 Crayon on paper

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1515-1121 *A and L Collins* box 16

**Scope and Contents**

5 1/2 x 8 1/2 Crayon on paper

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1516-1121 *Lillian* box 16

**Scope and Contents**

Two sheets. 6 x 4 Ink on paper

---

1517-1121 *Lillian* box 16

**Scope and Contents**

Two sheets. 6 x 4 Ink on paper

---

1518-1121 *Lillian* box 16

**Scope and Contents**

13 1/8 x 9 1/2 Graphite pencil on paper

---

1519-1121 *Landscape in Black* box 16

**Scope and Contents**

8 3/8 x 12 Crayon on paper

---

1520-1121 *Small Abstract Forms* box 16

**Scope and Contents**

9 x 11 3/4 Watercolor on paper

---

1521-1121 *Still Life - Vermont* box 16

**Scope and Contents**

11 1/2 x 9 Pastels on paper

---

1522-1121 *Lillian* box 16

**Scope and Contents**

13 1/8 x 9 1/2 Graphite pencil on paper

---

1523-1121 *Shaded Spherical Forms* box 16

**Scope and Contents**

12 x 8 1/2 Conte crayon on paper

1524-1121 *Studio Interior - Hill House*

box 16

**Scope and Contents**

13 1/8 x 8 1/2 Ink on paper

1525-1121 *Vermont*

box 16

**Scope and Contents**

11 x 15 Gouache on paper

1526-1121 *Vermont Meadow*

box 16

**Scope and Contents**

11 x 15 Pastels on paper

1527-1121 *Abstract Lamp Shades*

box 16

**Scope and Contents**

9 3/8 x 13 1/8 Pastels on paper

1528-1121 *[Figure] [in Landscape] - Abstraction*

box 16

**Scope and Contents**

11 1/8 x 15 Pastels on paper

1529-1121 *Abstract Lamp Shades*

box 16

**Scope and Contents**

9 1/4 x 13 1/8 Pastels on paper

1530-1121 *Cup - Abstraction*

box 16

**Scope and Contents**

6 x 4 Graphite pencil on paper

1531-1121 *Cup - Abstraction*

box 16

**Scope and Contents**

6 x 4 Graphite pencil on paper

1532-1121 *Old Outhouse and Shed - Vermont*

box 16

**Scope and Contents**

8 3/4 x 12 Pastels on paper

1533-1121 *By Free Association*

box 16

**Scope and Contents**

Two pieces. 6 3/4 x 8 Ink on cardboard

1534-1121 *Overlapping Bands*

box 16

**Scope and Contents**

11 x 15 Gouache on paper

1535-1121 *Lillian*

box 16

**Scope and Contents**

15 1/8 x 11 1/8 Graphite pencil on paper

1536-1121 *Lillian*

box 16

**Scope and Contents**

15 1/8 x 11 Crayon on paper

1537-1121 *Lillian - Yaddo*

box 16

**Scope and Contents**

15 1/8 x 11 Graphite pencil and oil paint on paper

1538-1121 *For Ernest - To Illustrate "Falling All Over Himself"*

box 16

**Scope and Contents**

15 1/8 x 11 1/8 Gouache on paper

1539-1121 *Interior with Still Life*

box 16

**Scope and Contents**

12 5/8 x 9 1/2 Gouache on paper

1540-1121 *Abstracted Woman in Armchair*

box 16

**Scope and Contents**

9 1/4 x 5 3/4 Graphite pencil on paper

1541-1121 *Woman Asleep in Armchair*

box 16

**Scope and Contents**

9 1/4 x 5 3/4 Graphite pencil on paper

1542-1121 *Herbert Ferber Working on "The Burning Bush"*

box 16

**Scope and Contents**

Inscribed on verso: at Schnabels' studio on West 57th  
Street. 6 x 9 1/4 Crayon on paper

1543-1121 <i>Lillian at Yaddo</i>	box 16
<b>Scope and Contents</b>	
15 1/2 x 11 Crayon on paper	
1544-1121 <i>Lillian Reading</i>	box 16
<b>Scope and Contents</b>	
15 x 11 Conte crayon on paper	
1545-1121 <i>Miriam - Vermont Study</i>	box 16
<b>Scope and Contents</b>	
14 7/8 x 11 Oil paint on paper	
1546-1121 <i>Landscape with Glebe Mountain</i>	box 16
<b>Scope and Contents</b>	
12 5/8 x 9 1/2 Charcoal on paper	
1547-1121 <i>Sailing Vessel with Animals</i>	box 16
<b>Scope and Contents</b>	
14 3/4 x 11 Crayons on paper	
1548-1121 <i>Miriam - Vermont</i>	box 16
<b>Scope and Contents</b>	
11 1/8 x 8 7/8 Oil paint on paper	
1549-1121 <i>Lillian in Outdoor Chair - Vermont</i>	box 16
<b>Scope and Contents</b>	
7 7/8 x 10 Crayon on paper	
1550-1121 <i>Lillian - Yaddo</i>	box 16
<b>Scope and Contents</b>	
15 1/8 x 11 Colored pencil on paper	
1551-1121 <i>Animals Playing</i>	box 16
<b>Scope and Contents</b>	
11 1/8 x 7 1/2 Pastels on paper	
1552-1121 <i>Icarus</i>	box 16

**Scope and Contents**

11 1/8 x 15 1/8 Oil paint on paper

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1553-1121 *Lillian* box 16

**Scope and Contents**

15 x 11 Graphite pencil on paper

---

1554-1121 *Abstractions* box 16

**Scope and Contents**

15 1/8 x 11 Colored pencil on paper

---

1555-1121 *Radial Composition* box 16

**Scope and Contents**

15 x 11 Gouache on paper

---

1556-1121 *Abstraction* box 16

**Scope and Contents**

15 x 11 Gouache on paper

---

1557-1121 *Abstraction* box 16

**Scope and Contents**

15 x 11 Gouache on paper

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1558-1121 *Rawsonville House and View Surrounding* box 16

**Scope and Contents**

8 1/4 x 11 Crayon on paper

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1559-1121 *Farm Products* box 16

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1560-1121 *In the Kitchen* box 16

**Scope and Contents**

Drawing on verso. 6 x 4 Crayon on paper

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1561-1121 *Abstraction - One of a Pair* box 16

**Scope and Contents**

11 1/2 x 9 Crayon on paper

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1562-1121 *Abstraction - One of a Pair* box 16

**Scope and Contents**

9 x 11 1/2 Crayon on paper

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1563-1121 *Organic Shapes - Abstraction* box 16

**Scope and Contents**

15 x 11 1/8 Crayon on paper

---

1564-1121 *Still Life* box 16

**Scope and Contents**

11 1/2 x 9 Crayon on paper

---

1565-1121 *Abstraction of Still Life with X-Shapes* box 16

**Scope and Contents**

11 1/2 x 9 Crayon on paper

---

1566-1121 *Yellow Egg Shape Over Black and White* box 16

**Scope and Contents**

9 x 11 1/2 Crayon on paper

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1567-1121 *Sailing Vessel with Animals - Study for Painting* box 16

**Scope and Contents**

15 x 11 Gouache on paper

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1568-1121 *Sailing Vessel with Animals with Brown Background* box 16

**Scope and Contents**

11 x 15 Crayon on paper

---

1569-1121 *Abstraction* box 16

**Scope and Contents**

11 x 15 Gouache on paper

---

1570-1121 *Abstraction* box 16

**Scope and Contents**

11 x 15 Gouache on paper

---

1571-1121 *Abstraction* box 16

**Scope and Contents**

15 x 11 Gouache on paper

---

1572-1121 *Overlapping Shapes with Shading* box 16

**Scope and Contents**

9 x 11 1/2 Crayon on paper

---

1573-1121 *Abstraction* box 16

**Scope and Contents**

12 1/4 x 9 1/2 Gouache on paper

---

1574-1121 *Seascape* box 16

**Scope and Contents**

7 1/2 x 11 Crayon on paper

---

1575-1121 *Abstraction - Stages* box 16

**Scope and Contents**

15 x 11 Gouache on paper

---

1576-1121 *Abstraction - Speaker* box 16

**Scope and Contents**

15 x 11 Gouache on paper

---

1577-1121 *Woman in Yellow Hat* box 16

**Scope and Contents**

15 x 11 Gouache on paper

---

1578-1121 *Vermont View with Crab Apple Tree* box 16

**Scope and Contents**

15 x 11 Oil paint on paper

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1579-1121 *Lillian Reading - Vermont* box 17

**Scope and Contents**

11 x 8 1/2 Gouache on paper

---

1580-1121 *Abstract Head* box 17

**Scope and Contents**

11 x 8 1/2 Oil paint on paper

---

1581-1121 [*Abstract Seascape*] box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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1582-1121 *Vermont Landscape* box 17

**Scope and Contents**

7 1/2 x 11 Watercolor and crayon on paper

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1583-1121 *Lillian - For Teddy* box 17

**Scope and Contents**

Inscribed on verso: in Vermont. 12 5/8 x 9 1/4  
Pastel on paper

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1584-1121 *Abstract - Layered Colored Forms* box 17

**Scope and Contents**

8 1/2 x 12 Pastel on paper

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1585-1121 *After Sketch of 1952* box 17

**Scope and Contents**

9 1/2 x 12 1/2 Tempera on paper

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1586-1121 *Red, White and Black Forms* box 17

**Scope and Contents**

8 1/2 x 10 7/8 Pastels and oil paint on paper

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1587-1121 *Abstraction with Emerging Heads* box 17

**Scope and Contents**

13 x 8 3/4 Gouache on paper

---

1588-1121 *Abstract - Lamp Shape* box 17

**Scope and Contents**

12 x 8 3/8 Pastels and ink on paper

---

1589-1121 *Abstract - Lamp Shape* box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

1590-1121 *Lillian* box 17

**Scope and Contents**

4 1/2 diameter Crayon on paper

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1591-1121 *View of Glebe Mountain* box 17



**Scope and Contents**

4 1/2 (radius) Crayon on paper

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1592-1121 *Heavy Forms #3* box 17

**Scope and Contents**

8 1/2 x 12 Ink on paper

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1593-1121 *Abstraction* box 17

**Scope and Contents**

Drawing on detached pamphlet sheet from Poses  
Institute of Fine Art. 12 5/8 x 8 3/4 Gouache and  
ink on paper

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1594-1121 *Abstraction with Black and White Forms* box 17

**Scope and Contents**

7 x 5 Ink on paper

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1595-1121 *Abstraction - Four Linear Forms - Version 3* box 17

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

---

1596-1121 *Drawing for Relief Sculpture* box 17

**Scope and Contents**

8 3/8 x 12 Ink on paper

---

1597-1121 *Beach Haven Pool* box 17

**Scope and Contents**

4 x 6 Ink on paper

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1598-1601-1121 *Sketchbook* box 17

**Scope and Contents**

Two drawings in bound scopecontentbook. Two  
loose sheets in scopecontentbook. 8 3/8 x 5 1/2  
Graphite pencil on paper

**Scope and Contents**

1598 measures 8 3/8 x 5 1/2 and is dated 1962  
October 11. 8 3/8 x 5 1/2 Graphite pencil on paper

**Scope and Contents**

1599 measures 8 3/8 x 5 1/2 and is dated 1965  
October 12. 8 3/8 x 5 1/2 Graphite pencil on paper

**Scope and Contents**

1600 measures 8 x 4 7/8 and is dated 1968 May 6. 8 3/8 x 5 1/2 Graphite pencil on paper

**Scope and Contents**

1601 measures 6 1/4 x 4 3/8 and is dated 1968 November 17. 8 3/8 x 5 1/2 Graphite pencil on paper

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1602-1121 *Abstract - Overlapping Blacks and Greys* box 17

**Scope and Contents**

8 1/2 x 11 Ink on paper

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1603-1121 *Lillian* box 17

**Scope and Contents**

Photocopy of original from scopecontentbook. 8 x 5 3/8 Graphite pencil on paper

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1604-1121 *Palo Alto* box 17

**Scope and Contents**

8 x 5 Ink on paper

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1605-1121 *California View* box 17

**Scope and Contents**

6 x 4 Ink on paper

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1606-1121 *Back Side - Siesta Key House* box 17

**Scope and Contents**

4 x 6 Ink on paper

---

1607-1121 *Abstraction* box 17

**Scope and Contents**

9 7/8 x 10 Ink and pastels on paper

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1608-1121 *Abstraction* box 17

**Scope and Contents**

10 7/8 x 8 1/2 Pastels on paper

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1609-1121 *Vermont Landscape* box 17

**Scope and Contents**

Drawn on verso of announcement card for exhibition  
of Edward Corbett's paintings at the Borgennicht  
Gallery. 9 1/8 x 6 Crayon on paper

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1610-1121 *Abstraction with Calligraphic Shapes* box 17

**Scope and Contents**

11x 8 1/2 Oil paint on paper

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1611-1121 *California Coast* box 17

**Scope and Contents**

Two sheets. 4 x 6 Colored pencils on paper

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1612-1121 *Woodland Path - Vermont* box 17

**Scope and Contents**

14 7/8 x 11 Oil paint on paper

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1613-1121 *Bands Radiating Gray Central Shape* box 17

**Scope and Contents**

8 3/8 x 11 Pastels on paper

---

1614-1121 *Abstract Head on Black Ground* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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1615-1121 *Vermont Landscape* box 17

**Scope and Contents**

7 1/2 x 11 Pastels on paper

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1616-1121 *Martin's Beach - California* box 17

**Scope and Contents**

3 x 5 Graphite pencil on paper

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1617-1121 *Piece at Ben Heller's Gallery* box 17

**Scope and Contents**

6 x 4 Ink on paper

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1618-1121 *Center for Behavioral Sciences - Palo Alto* box 17

**Scope and Contents**

5 x 8 Ink on paper

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1619-1121 *Untitled* box 17

**Scope and Contents**

8 7/8 x 5 7/8 Ink on cardboard

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1620-1121 *Edge of Hill House - Vermont* box 17

**Scope and Contents**

12 x 8 3/8 Pastels on paper

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1621-1121 *Abstraction - Piled Up Forms* box 17

**Scope and Contents**

8 x 5 Pastels on paper

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1622-1121 *Vermont Site* box 17

**Scope and Contents**

Drawn on verso of exhibition announcement. 7 7/8 x 9 Pastels on paper

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1623-1121 *View from Rawsonville House* box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

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1624-1625-1121 *Vermont Greeting to Teddy and Howard* box 17

**Scope and Contents**

Two cards. Various Pastels on paper

**Scope and Contents**

1624 is dated 1964 June 6 and measures 7 7/8 x 5. Inscription on recto. Various Pastels on paper

**Scope and Contents**

1625 is dated 1964 July 20 and measures 5 x 7. Inscription on verso: for Teddy and Howard, affectionately, Meyer. Various Pastels on paper

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1626-1121 *Woman Playing Flute* box 17

**Scope and Contents**

Drawn on verso of a chamber music program at  
Stanford University dated 1962 November 11. 9 x 6  
Graphite pencil on paper

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1627-1121 *Lillian* box 17

**Scope and Contents**

8 x 5 Ink on paper

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1628-1121 *Sculpture of Antinoos* box 17

**Scope and Contents**

6 x 4 Crayon on paper

---

1629-1121 *Stanford* box 17

**Scope and Contents**

5 x 3 Ink on paper

---

1630-1121 *House and Trees [unfinished]* box 17

**Scope and Contents**

5 1/4 x 8 3/8 Gouache on paper

---

1631-1121 *Untitled* box 17

**Scope and Contents**

11 x 7 1/2 Oil paint and graphite pencil on paper

---

1632-1121 *San Fransisco* box 17

**Scope and Contents**

7 1/4 x 15 Graphite pencil on paper

---

1633-1121 *Head Crossed By Black Bands* box 17

**Scope and Contents**

12 x 8 3/8 Gouache on paper

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1634-1121 *Two Portraits* box 17

**Scope and Contents**

Drawn on verso of program for a film series  
presented by the Cambridge Center for Adult  
Education. 8 1/2 x 11 Ink on paper

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1635-1121 *Pacific Coast* box 17

**Scope and Contents**

Three sheets. 6 x 4 Ink and graphite pencil on paper

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1636-1121 *Abstraction with Black and White Forms* box 17

**Scope and Contents**

7 7/8 x 4 7/8 Colored pencils on paper

---

1637-1121 *Studio - Rawsonville* box 17

**Scope and Contents**

12 x 8 3/8 Pastels on paper

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1638-1121 *Landscape - San Fransisco* box 17

**Scope and Contents**

Inscribed on verso: from Alex Fried's window. 8 1/2 x 13 Graphite pencil on paper

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1639-1121 *San Fransisco* box 17

**Scope and Contents**

8 1/2 x 13 Graphite pencil on paper

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1640-1121 *San Fransisco* box 17

**Scope and Contents**

Inscribed on verso: from Alex Fried's window. 8 1/2 x 12 7/8 Graphite pencil on paper

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1641-1121 *Rawsonville* box 17

**Scope and Contents**

Drawing on verso. 8 7/8 x 12 Crayon on paper

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1642-1121 *Landscape with Blacks* box 17

**Scope and Contents**

Inscribed on recto: to Teddy and Howard with love from Meyer. 8 3/8 x 12 Pastels on paper

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1643-1121 *Lillian - Sarasota* box 17

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

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1644-1121 *Western Strata #2* box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

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1645-1121 *Melon Shape on Black* box 17

**Scope and Contents**

8 1/2 x 12 Pastels on paper

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1646-1121 *Melon Shape on Purple and Green* box 17

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

1647-1121 *Melon Shape on Purple* box 17

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

1648-1121 *Lillian Reading - Vermont* box 17

**Scope and Contents**

11 x 8 1/2 Pastels and graphite pencil on paper

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1649-1121 *Unknown Location* box 17

**Scope and Contents**

6 1/2 x 7 5/8 Ink on paper

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1650-1121 *At Sophie's - Shaftesbury* box 17

**Scope and Contents**

11 x 8 1/2 Crayon on paper

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1651-1121 *Drawing for Tin Cut-Out* box 17

**Scope and Contents**

8 1/2 x 12 Conte crayon on paper

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1652-1121 *For Poem of Ephraim Mikhael on Priest  
Admiring Himself* box 17

**Scope and Contents**

11 x 7 1/2 Pastels on paper

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1653-1121 *At Sophie's - Shaftesbury* box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

1654-1121 *Abstract Brown Bands Over Black Dumbbell Shapes* box 17

**Scope and Contents**

11 x 15 Oil paint on paper

1655-1121 *After a Drawing of Late 40s* box 17

**Scope and Contents**

8 1/2 x 11 Ink and pastels on paper

1656-1121 *Abstract - Organic Shapes* box 17

**Scope and Contents**

11 x 8 1/2 Gouache on paper

1657-1121 *Lillian* box 17

**Scope and Contents**

6 x 4 Ink on paper

1658-1121 *Multicolored Overlapping Shapes* box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

1659-1121 *Abstract Seated Figure* box 17

**Scope and Contents**

11 x 8 1/2 Gouache on paper

1660-1121 *Color Studies [See Yaddo]* box 17

**Scope and Contents**

9 x 6 Oil paint on paper

1661-1121 *Landscape* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

1662-1121 *Abstract - Spaced Colored Rectangles #2* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

1663-1121 *Abstract - Spaced Multicolored Rectangles #1* box 17



**Scope and Contents**

8 1/2 x 11 Pastels on paper

1664-1121 *Landscape with House*

box 17

**Scope and Contents**

9 3/4 x 7 1/2 Pastels on paper

1665-1121 *Lillian Reading*

box 17

**Scope and Contents**

15 x 11 Conte crayon on paper

1666-1121 *Abstract with Vertical Stripes*

box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

1667-1121 *Lillian*

box 17

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

1668-1121 *Creature with Tail*

box 17

**Scope and Contents**

8 1/2 x 11 Ink on paper

1669-1121 *Lillian*

box 17

**Scope and Contents**

11 x 8 1/2 Ink on paper

1670-1121 *Abstract - Flower*

box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

1671-1121 *Abstract - Lozenge Shapes with Vertical Bands*

box 17

**Scope and Contents**

8 x 5 Pastels and ink on paper

1672-1121 *Person on a Horse in Landscape - Sketch*

box 17

**Scope and Contents**

8 x 5 Pastels and ink on paper

1673-1121 *Abstract - Organic Forms Over Horizontals #1*

box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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1674-1121 *Abstract - Palette Shape Over Horizontals* box 17

**Scope and Contents**

8 1/2 x 11 Gouache on paper

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1675-1121 *Abstract - Flying Forms* box 17

**Scope and Contents**

8 1/2 x 11 Gouache on paper

---

1676-1121 *Abstract - Interior* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1677-1121 *Florida Gulf Sunset* box 17

**Scope and Contents**

6 x 9 Colored pencils on paper

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1678-1121 *Lillian - Florida* box 17

**Scope and Contents**

7 x 5 Colored pencils on paper

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1679-1121 *Siesta Key House* box 17

**Scope and Contents**

4 1/2 x 6 1/4 Colored pencils on paper

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1680-1121 *Lillian* box 17

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

---

1681-1121 *Beach Haven - Florida* box 17

**Scope and Contents**

5 x 3 Colored pencils on paper

---

1682-1121 *Lillian* box 17

**Scope and Contents**

4 7/8 x 7 7/8 Graphite pencil on paper

---

1683-1121 *Lillian in Hat - Florida* box 17

**Scope and Contents**

4 7/8 x 7 7/8 Ink on paper

---

1684-1121 *Florida* box 17

**Scope and Contents**

3 3/4 x 6 5/8 Ink on paper

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1685-1121 *Front - Beach Haven* box 17

**Scope and Contents**

Drawn on verso of RMS Queen Elizabeth stationery.  
5 1/4 x 6 7/8 Conte crayon on paper

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1686-1121 *Beach Haven - Florida* box 17

**Scope and Contents**

4 1/2 x 6 3/8 Conte crayon on paper

---

1687-1121 *Beach Haven - Florida* box 17

**Scope and Contents**

3 x 5 Ink on paper

---

1688-1121 *Siesta Key House* box 17

**Scope and Contents**

6 x 9 Ink on paper

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1689-1121 *Unfinished - Florida* box 17

**Scope and Contents**

Drawn on scrap. Typing on verso. 3 x 3 5/8 Pastels  
on paper

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1690-1121 *For Hanna Josephson - "Baruch Pri ha-Gefen"* box 17

**Scope and Contents**

Drawn on scrap. Typing on verso. 3 3/4 x 4 3/8 Ink  
on paper

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1691-1121 *Unknown - Siesta Key, Florida* box 17

**Scope and Contents**

4 x 6 Conte crayon on paper

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1692-1121 *Dketch for Landscape - Florida* box 17

**Scope and Contents**

3 x 5 Graphite pencil on paper

1693-1121 *Unknown - Florida* box 17

**Scope and Contents**

5 x 3 Ink on paper

1694-1121 *After Photo Card - Florida* box 17

**Scope and Contents**

5 x 3 Ink on paper

1695-1121 *View From House Front on Mall - Florida* box 17

**Scope and Contents**

Drawn on verso of RMS Queen Elizabeth stationery.  
5 1/4 x 6 7/8 Colored pencils on paper

1696-1121 *Checkerboard - Green, Yellow, Red - Florida* box 17

**Scope and Contents**

7 x 4 7/8 Colored pencils on paper

1697-1121 *Beach Haven - Florida* box 17

**Scope and Contents**

7 5/8 x 5 3/4 Pastels on paper

1698-1121 *Florida* box 17

**Scope and Contents**

6 x 4 Graphite pencil on paper

1699-1121 *View from Porch - Florida* box 17

**Scope and Contents**

3 x 5 Graphite pencil on paper

1700-1121 *View of Beach - Florida* box 17

**Scope and Contents**

6 x 4 Conte crayon on paper

1701-1121 *The Play of Oedipus* box 17

**Scope and Contents**

9 7/8 x 9 7/8 Ink on paper

1702-1121 *Positive and Negative Heads in Lozenges* box 17

**Scope and Contents**

5 x 8 Ink on paper

---

1703-1121 *Positive and Negative Heads and Shapes* box 17

**Scope and Contents**

5 x 8 Ink and oil paint on paper

---

1704-1121 *Color Shapes Over Green* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1705-1121 *Color Shapes Over White* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1706-1121 *Yellow Tree Forms* box 17

**Scope and Contents**

8 1/2 x 11 Gouache on paper

---

1707-1121 *Multicolor Tree Forms* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1708-1121 *Study in Planes and Depth* box 17

**Scope and Contents**

9 x 12 Conte crayon on paper

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1709-1121 *Flying Form #6* box 17

**Scope and Contents**

Drawn on detached pamphlet sheet. Typing on verso. 9 x 12 1/2 Ink on paper

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1710-1121 *Flying Form #5* box 17

**Scope and Contents**

Drawn on detached pamphlet sheet. Typing on verso. 9 x 12 1/2 Ink on paper

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1711-1121 *Flying Form #4* box 17

**Scope and Contents**

Drawn on detached pamphlet sheet. Typing on verso. 9 x 12 1/2 Ink on paper

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1712-1121 *Flying Form #1* box 17

**Scope and Contents**

Drawn on detached pamphlet sheet. Typing on verso. 9 x 12 1/2 Ink on paper

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1713-1121 *Flying Form #2* box 17

**Scope and Contents**

Drawn on detached pamphlet sheet. Typing on verso. 9 x 12 1/2 Ink on paper

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1714-1121 [*Hillside*] box 17

**Scope and Contents**

4 x 6 Ink on paper

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1715-1121 *Bedroom - Vermont* box 17

**Scope and Contents**

4 x 6 Ink on paper

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1716-1121 *Deer in Field* box 17

**Scope and Contents**

Drawn on scrap. Typing on verso. 3 x 5 1/2 Ink on paper

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1717-1121 *Meadow and Glebe Mountain - Vermont* box 17

**Scope and Contents**

4 x 6 Ink on paper

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1718-1121 *Kitchen - Vermont* box 17

**Scope and Contents**

6 x 4 Ink on paper

---

1719-1121 *Lillian - Vermont* box 17

**Scope and Contents**

4 x 6 Ink on paper

---

1720-1121 *Irregular Shape Over Vertical Bands* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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1721-1121 *Abstraction - Scallops and Verticals* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1722-1121 *Abstraction - Scallops and Verticals #1* box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

1723-1121 *Abstraction Studies* box 17

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

1724-1121 *[Stage Set] #2* box 17

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

1725-1121 *[Trees Before Buildings in City]* box 17

**Scope and Contents**

9 x 12 Gouache on paper

---

1726-1121 *[Recalled City View]* box 17

**Scope and Contents**

11 x 8 1/2 Oil paint on paper

---

1727-1121 *Black Shapes on Colored Ground* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1728-1121 *Head* box 17

**Scope and Contents**

11 x 8 1/2 Pastels and oil paint on paper

---

1729-1121 *Imaginary Microscope View* box 17

**Scope and Contents**

12 x 8 1/2 Ink and pastels on paper

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1730-1121 *Rape of Europa - Sketch for Sculpture* box 17

**Scope and Contents**

8 1/2 x 12 Conte crayon on paper

1731-1121 *Sunset* box 17**Scope and Contents**

8 1/2 x 12 Pastels on paper

1732-1121 *Rape of Europa - Sketch for Sculpture* box 17**Scope and Contents**

8 1/2 x 12 7/8 Graphite pencil on paper

1733-1121 *Rape of Europa - Sketch for Sculpture* box 17**Scope and Contents**

8 1/2 x 12 Conte crayon on paper

1734-1121 *Rape of Europa - Sketch for Sculpture* box 17**Scope and Contents**

8 1/2 x 12 Conte crayon on paper

1735-1121 *heavy Foms #1* box 17**Scope and Contents**

8 1/2 x 12 Ink and conte crayon on paper

1736-1121 *Hunting Party* box 17**Scope and Contents**

8 1/2 x 12 Gouache on paper

1737-1121 *Woman in a Hat* box 17**Scope and Contents**

8 1/8 x 7 Ink on paper

1738-1121 *Rape of Europa - Sketch for Sculpture* box 17**Scope and Contents**

8 1/2 x 12 Conte crayon on paper

1739-1121 *Abstract - Triangles* box 17**Scope and Contents**

8 1/2 x 11 Gouache on paper

1740-1121 *Vermont* box 17



**Scope and Contents**

9 7/8 x 9 7/8 Pastel on paper

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1741-1121 *Floating Forms* box 17

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1742-1121 *Abstraction - Flooding Forms* box 17

**Scope and Contents**

11 x 15 Oil paint on paper

---

1743-1121 *Vermont Meadow* box 18

**Scope and Contents**

8 7/8 x 11 7/8 Pastels on paper

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1744-1121 *Landscape Forms* box 18

**Scope and Contents**

Drawn on detached pamphlet sheet. Typing on verso. 9 x 12 1/2 Ink and Ink on paper

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1745-1121 *Cubic Forms* box 18

**Scope and Contents**

Drawn on announcement card for exhibition of Wolf Kahn's work at Borgenicht Gallery dated 1969 February 1-28. 8 1/2 x 3 3/4 Ink on paper

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1746-1121 *Abstract Black Amorphous Shapes* box 18

**Scope and Contents**

Inscribed on verso: drawn in Florida. 7 7/8 x 4 7/8 Conte crayon on paper

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1747-1121 *Abstract - Overlapping Grays* box 18

**Scope and Contents**

8 1/2 x 11 Ink on paper

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1748-1121 *Abstract Cubistic Study #3* box 18

**Scope and Contents**

6 x 4 Ink on paper

---

1749-1121 *After Seurat* box 18

**Scope and Contents**

12 x 9 Crayon on paper

1750-1121 *Abstrat - [Landscape]* box 18**Scope and Contents**

11 x 8 1/2 Ink on paper

1751-1121 *Abstraction of Seascape in Black, Gray and White* box 18**Scope and Contents**

8 3/8 x 12 Conte crayon on paper

1752-1121 *Abstract White Opening* box 18**Scope and Contents**

10 7/8 x 8 1/2 Gouache on paper

1753-1121 *[Abstract Chair] of Overlapping Shapes* box 18**Scope and Contents**

8 3/8 x 12 Gouache and Ink on paper

1754-1121 *Vermont Landscape* box 18**Scope and Contents**

8 1/2 x 11 Pastels on paper

1755-1121 *Abstract - Overlapping Rectangles* box 18**Scope and Contents**

11 x 8 1/2 Gouache on paper

1756-1121 *Landscape with Moon* box 18**Scope and Contents**

12 x 8 1/2 Pastels on paper

1757-1121 *Black Zig-Zags on Green and Orange* box 18**Scope and Contents**

7 1/2 x 11 Gouache on paper

1758-1121 *Abstract Landscape* box 18**Scope and Contents**

8 1/2 x 11 Pastels on paper

1759-1121 *View with Road - Vermont* box 18

**Scope and Contents**

12 x 8 1/2 Pastels on paper

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1760-1121 *White Figure Under Verticals and Diagonals* box 18

**Scope and Contents**

Inscribed on verso: Florida. 6 x 4 Colored pencils on paper

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1761-1121 *White Figure With Colored Verticals and Diagonals* box 18

**Scope and Contents**

Inscribed on verso: Florida. 6 1/4 x 4 1/2 Colored pencils on paper

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1762-1121 *White Figure Under Colored Verticals and Diagonals* box 18

**Scope and Contents**

Inscribed on verso: Florida. 6 x 4 Colored pencils on paper

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1763-1121 *Gulf View of Sunset - Florida* box 18

**Scope and Contents**

4 3/8 x 5 7/8 Colored pencils on paper

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1764-1121 *Cone and Egg Shape - Color Study* box 18

**Scope and Contents**

Inscribed on recto: Florida. 6 x 4 Colored pencils on paper

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1765-1121 *Sunset - Florida* box 18

**Scope and Contents**

8 x 5 Pastels on paper

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1766-1121 *Goblet Form* box 18

**Scope and Contents**

6 x 4 Colored pencils on paper

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1767-1121 *From Our Porch - Florida* box 18

**Scope and Contents**

6 x 4 Colored pencils on paper

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1768-1121 *Hill House Interior - Vermont* box 18

**Scope and Contents**

8 1/2 x 11 Pastels and Ink on paper

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1769-1121 *Bowl of Flowers in a Country House* box 18

**Scope and Contents**

11 x 8 1/2 Pastels on paper

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1770-1121 *Calligraphic Shapes and Colors #2* box 18

**Scope and Contents**

8 1/2 x 11 Pastels and oil paint on paper

---

1771-1121 *Circle and Lozenge Shapes Over Rectangles* box 18

**Scope and Contents**

12 x 8 1/2 Pastels on paper

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1772-1121 *Abstract Landscape* box 18

**Scope and Contents**

Inscribed on verso: see same subject 1969 July. 8  
1/2 x 11 Pastels on paper

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1773-1121 *Lillian* box 18

**Scope and Contents**

15 1/8 x 11 Crayon on paper

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1774-1121 *After Seurat* box 18

**Scope and Contents**

4 x 6 Graphite pencil on paper

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1775-1121 *[Lillian] [In Florida House]* box 18

**Scope and Contents**

Accompanied by detached sketch for drawing  
measuring 5 x 3. 5 1/2 x 7 3/8 Crayon on paper

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1776-1121 *Female Figure* box 18

**Scope and Contents**

8 x 5 Ink on paper

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1777-1121 *Man Fighting Lion* box 18

**Scope and Contents**

5 x 8 Crayon on paper

1778-1121 *Man Fighting Lion* box 18

**Scope and Contents**

5 x 8 Crayon on paper

1779-1121 *Man Fighting Lion* box 18

**Scope and Contents**

5 x 8 Crayon on paper

1780-1121 *Untitled* box 18

**Scope and Contents**

5 x 8 Graphite pencil on cardboard

1781-1121 *Untitled* box 18

**Scope and Contents**

Drawn on scrap. Typing on verso. 5 x 6 Ink on paper

1782-1121 *[California] [Seattle]* box 18

**Scope and Contents**

5 1/4 x 8 1/4 Graphite pencil on paper

1783-1121 *From Our Porch - Florida* box 18

**Scope and Contents**

6 x 4 Graphite pencil on paper

1784-1121 *Goblet Form* box 18

**Scope and Contents**

6 x 4 Conte crayon on paper

1785-1121 *Beach - Florida* box 18

**Scope and Contents**

4 3/8 x 6 1/4 Ink on paper

1786-1121 *Abstract Cubistic Study #2* box 18

**Scope and Contents**

6 x 4 Ink on paper

1787-1121 *Abstract Cubistic Study #1* box 18

**Scope and Contents**

6 x 4 Ink on paper

1788-1121 *Lillian* box 18**Scope and Contents**

8 x 5 Ink on paper

1789-1121 *Interior - Vermont* box 18**Scope and Contents**

12 x 8 3/8 Conte crayon and graphite pencil on paper

1790-1121 *Family - Rawsonville* box 18**Scope and Contents**

5 7/8 x 9 1/2 Ink on paper

1791-1121 *Katherine Shaw* box 18**Scope and Contents**

9 x 6 Crayon on paper

1792-1121 *Lillian - Sarasota* box 18**Scope and Contents**

4 7/8 x 7 7/8 Ink on paper

1793-1121 *Abstract - Fish Shapes* box 18**Scope and Contents**

6 1/8 x 9 Oil paint on paper

1794-1121 *Head Study in Colors* box 18**Scope and Contents**

6 x 4 Colored pencils on paper

1795-1121 *Our House - View of Rear - Florida* box 18**Scope and Contents**

3 3/4 x 6 Ink and colored pencil on paper

1796-1121 *Abstract - Flying Forms* box 18**Scope and Contents**

8 1/2 x 11 Gouache on paper

1797-1121 *Abstract - Head #5* box 18

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

1798-1121 *Abstract - Gray Zig-Zag Bands Over Tan Backgrounds* box 18

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1799-1121 *Still Life with Pitcher and Spoon* box 18

**Scope and Contents**

8 1/2 x 10 5/8 Oil paint on cardboard

---

1800-1121 *Lillian Reclining on Coach* box 18

**Scope and Contents**

9 x 12 Pastels on paper

---

1801-1121 *Interior - Vermont* box 18

**Scope and Contents**

11 x 7 1/2 Gouache on paper

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1802-1121 *Abstract - "Arrival"* box 18

**Scope and Contents**

Inscribed on verso: for oil painting on board, in hill house studio. 8 1/2 x 11 Pastels on paper

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1803-1121 *[Abstract Head]* box 18

**Scope and Contents**

12 x 8 Oil paint on cardboard

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1804-1121 *Abstract - [Landscape]* box 18

**Scope and Contents**

11 x 15 Gouache on paper

---

1805-1121 *Black Forms Over Horizontals* box 18

**Scope and Contents**

8 1/2 x 11 Watercolor on paper

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1806-1121 *Midsummer* box 18

**Scope and Contents**

8 1/2 x 10 7/8 Watercolor on paper

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1807-1121 *Melon Shape on Black, Yellow and Blue* box 18

**Scope and Contents**

8 3/8 x 12 Pastels on paper

---

1808-1121 *Abstract - Green Star* box 18

**Scope and Contents**

8 1/2 x 11 Gouache on paper

---

1809-1121 *Abstract - Vase Shape Over Multicolored Shapes #3* box 18

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1810-1121 *Backyard at 279 West 4th Street* box 18

**Scope and Contents**

7 1/2 x 6 1/4 Ink on paper

---

1811-1121 *Lillian* box 18

**Scope and Contents**

12 x 8 1/2 Pastels on paper

---

1812-1121 *Abstraction with Organic Shapes* box 18

**Scope and Contents**

9 3/4 x 11 1/4 Oil paint on paper

---

1813-1121 *Abstraction - Sharped Edge Forms* box 18

**Scope and Contents**

12 x 8 1/4 Pastels on paper

---

1814-1121 *Lillian* box 18

**Scope and Contents**

10 x 9 7/8 Ink on paper

---

1815-1121 *Hillside - Vermont* box 18

**Scope and Contents**

15 x 11 Oil paint on paper

---

1816-1121 *Black Forms in Imaginary Landscape* box 18



**Scope and Contents**

11 x 14 7/8 Oil paint on paper

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1817-1121 *Abstract - Organic Forms on Horizontals #2* box 18

**Scope and Contents**

[8 1/2 x 11] Pastels on paper

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1818-1121 *Sunset* box 18

**Scope and Contents**

8 1/2 x 12 Pastels on paper

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1819-1121 *Lillian in Lawn Chair - Vermont* box 18

**Scope and Contents**

9 x 12 Gouache on paper

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1820-1121 *Heavy Forms #4* box 18

**Scope and Contents**

12 x 8 1/2 Ink on paper

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1821-1121 *Gray, Green, Brown, Rectangles* box 18

**Scope and Contents**

6 x 8 1/2 Oil paint on cardboard

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1822-1121 *Study for White Figure Under Verticals and Diagonals* box 18

**Scope and Contents**

Inscribed on verso: Florida - 5858 Midnight Pass Road. 6 x 4 Graphite pencil on paper

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1823-1121 *Abstract - Black Lines* box 18

**Scope and Contents**

6 x 4 Ink on paper

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1824-1121 *Insect on Colored Paper* box 18

**Scope and Contents**

Inscribed on verso: Florida. 6 x 4 Crayons and watercolor on paper

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1825-1121 *Abstract - Vertical Bands* box 18

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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1826-1121 *[Ernest]* box 18

**Scope and Contents**

12 x 8 1/2 Conte crayon on paper

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1827-1121 *Abstract - Vermont Studio - [Interior]* box 18

**Scope and Contents**

8 1/2 x 12 Ink on paper

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1828-1121 *Landscape Through a Window* box 18

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

1829-1121 *Color Studies [See Yaddo]* box 18

**Scope and Contents**

6 1/8 x 9 1/8 Oil paint on paper

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1830-1121 *Lower Figure with Open Book* box 18

**Scope and Contents**

Drawn on scrap. Typing on verso. 8 1/2 x 5 3/4 Ink on paper

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1831-1121 *Abstraction - Two Versions - One with Black and One with White Form* box 18

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

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1832-1121 *Abstraction - Linear Forms - Version 7* box 18

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

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1833-1121 *Abstraction - Four Linear Forms - Version 4* box 18

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

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1834-1121 *Abstraction - Four Linear Forms - Version 5* box 18

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

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1835-1121 *Abstraction - Four Linear Forms - Version 6* box 18

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

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1836-1121 *Male and Female Figures* box 18

**Scope and Contents**

9 3/4 x 11 7/8 Crayon on paper

---

1837-1121 *Vermont Landscape* box 18

**Scope and Contents**

8 3/8 x 12 Crayon on paper

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1838-1121 *Night View with Moon* box 18

**Scope and Contents**

8 1/2 x 12 Crayon on paper

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1839-1121 *Abstraction - Vertical Forms* box 18

**Scope and Contents**

11 x 8 1/2 Crayons on paper

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1840-1121 *Plant Forms* box 18

**Scope and Contents**

8 1/2 x 12 Gouache on paper

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1841-1121 *Lillian - Sarasota* box 18

**Scope and Contents**

4 7/8 x 7 7/8 Ink on paper

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1842-1121 *Lillian - Sarasota* box 18

**Scope and Contents**

4 7/8 x 7 7/8 Ink on paper

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1843-1121 *Abstract - Still Life with Stippling* box 18

**Scope and Contents**

5 x 8 Pastels and ink on paper

---

1844-1121 *Abstract - Landscape* box 18

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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1845-1121 *View From Deck of Siesta Key House - Florida* box 18

**Scope and Contents**

3 x 5 Ink on paper

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1846-1121 *Interlace Color Threads* box 18

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

1847-1121 *Landscape* box 18

**Scope and Contents**

5 1/2 x 8 1/4 Pastels on paper

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1848-1121 *Lillian - Vermont* box 18

**Scope and Contents**

6 x 4 Ink on paper

---

1849-1121 *Landscape* box 18

**Scope and Contents**

10 x 10 Pastels on paper

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1850-1121 *Abstract Landscape* box 18

**Scope and Contents**

Accompanied by sketch measuring 4 x 6. 9 x 12 Oil  
on canvas board

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1851-1121 *Abstract Figure in Hat* box 18

**Scope and Contents**

11 x 7 3/4 Ink on paper

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1852-1121 *Abstract - [Flowers]* box 18

**Scope and Contents**

8 7/8 x 11 7/8 Pastels on paper

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1853-1121 *After a Portrait by Gainsborough* box 19

**Scope and Contents**

6 x 4 Pastels on paper

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1854-1121 *Overlapping Cubes* box 19

**Scope and Contents**

4 1/2 x 6 1/8 Ink on paper

---

1855-1121 *From Vancouver University* box 19

**Scope and Contents**

3 1/2 x 6 Conte crayon on paper

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1856-1121 *Dead Trunk - Point Lobos* box 19

**Scope and Contents**

4 x 6 Pastels on paper

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1857-1121 *From the University - Vancouver, B.C.* box 19

**Scope and Contents**

3 1/2 x 6 Conte crayon on paper

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1858-1121 [*Victoria*] box 19

**Scope and Contents**

3 x 5 Conte crayon on paper

---

1859-1121 *Vancouver or Victoria* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

---

1860-1121 *Seattle* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

---

1861-1121 *Seattle* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

---

1862-1121 *California* box 19

**Scope and Contents**

4 x 6 Ink on paper

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1863-1121 *Overlapping Forms* box 19

**Scope and Contents**

4 x 6 Ink on paper

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1864-1121 *Wasp* box 19

**Scope and Contents**

4 x 6 Ink on paper

1865-1121 *Unknown Woman*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1866-1121 *Unknown Woman*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1867-1121 *Buckle*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1868-1121 *Lillian*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1869-1121 *Folded Forms*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1870-1121 *Female Unknown*

box 19

**Scope and Contents**

6 x 4 Ink on paper

1871-1121 *Lillian*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

1872-1121 *Lillian*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

1873-1121 *279 West 4th Street*

box 19

**Scope and Contents**

6 1/4 x 4 1/8 Ink on paper

1874-1121 *Lillian*

box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

1875-1121 *Lillian* box 19**Scope and Contents**

6 x 4 Graphite pencil on paper

1876-1121 *After Bout's Drawing* box 19**Scope and Contents**

6 x 4 Graphite pencil on paper

1877-1121 *Lillian* box 19**Scope and Contents**

4 x 3 Ink on paper

1878-1121 *River from Study Window - Cambridge* box 19**Scope and Contents**

4 x 6 Ink on paper

1879-1121 *Cambridge* box 19**Scope and Contents**

4 x 6 Graphite pencil on paper

1880-1121 *Landscape Sketch - [Cambridge]* box 19**Scope and Contents**

4 x 6 Ink on paper

1881-1121 *Charles River from Eliot House* box 19**Scope and Contents**

4 1/2 x 6 Ink on paper

1882-1121 *Boston Landscape* box 19**Scope and Contents**

4 x 6 Ink on paper

1883-1121 *[Cambridge]* box 19**Scope and Contents**

4 3/4 x 3 3/8 Ink on paper

1884-1121 *Boston or Cambridge* box 19

**Scope and Contents**

5 1/4 x 8 1/2 Ink on paper

1885-1121 *Indian - Vancouver, University of B.C.* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1886-1121 *West Coast* box 19

**Scope and Contents**

6 x 4 Ink on paper

1887-1121 *Columbia Icefields - Alberta, Canada* box 19

**Scope and Contents**

3 1/2 x 6 Conte crayon on paper

1888-1121 *Stone, Indian - City Museum, Vancouver* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1889-1121 *Stone Carving, Indian - Vancouver Museum, University of B.C.* box 19

**Scope and Contents**

6 x 4 Ink on paper

1890-1121 *[Virginia B. Wright's Dog] - Seattle* box 19

**Scope and Contents**

4 x 6 Graphite pencil on paper

1891-1121 *Butchart Gardens - Victoria* box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

1892-1121 *Center - Stanford, California* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1893-1121 *Palo Alto* box 19

**Scope and Contents**

3 x 5 Graphite pencil on paper

1894-1121 *After a Japanese Print - Hokusai* box 19



**Scope and Contents**

6 x 4 Ink on paper

1895-1121 *Point Lobos*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1896-1121 *Salem*

box 19

**Scope and Contents**

6 x 4 Ink on paper

1897-1121 *Museum - Vancouver, University of B.C.*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1898-1121 *Mountains - Sketch*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1899-1121 [*California*]

box 19

**Scope and Contents**

3 x 5 Conte crayon on paper

1900-1121 [*California*]

box 19

**Scope and Contents**

3 x 5 Conte crayon on paper

1901-1121 *Vancouver or Victoria*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1902-1121 *Seattle*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1903-1121 *Seattle*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1904-1121 *Seattle*

box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

1905-1121 *Seattle*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1906-1121 *Bridge - San Fransisco*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1907-1121 *Seattle*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1908-1121 *Lillian - California*

box 19

**Scope and Contents**

6 x 4 Ink on paper

1909-1121 *Inverness*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1910-1121 *San Fransisco*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1911-1121 *California*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1912-1121 *California*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1913-1121 *On the Road from a Moving Car - California*

box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

1914-1121 *On the Road - California*

box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

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1915-1121 *Carmel - California*

box 19

**Scope and Contents**

4 x 6 Pastels on paper

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1916-1121 *California*

box 19

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1917-1121 *California*

box 19

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

1918-1121 *Landscape - Stanford*

box 19

**Scope and Contents**

4 x 6 Ink on paper

---

1919-1121 *Point Lobos*

box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

---

1920-1121 *California*

box 19

**Scope and Contents**

4 x 6 Patels on paper

---

1921-1121 *California*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

---

1922-1121 *Point Lobos*

box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

---

1923-1121 *Lillian - California*

box 19

**Scope and Contents**

6 x 4 Ink on paper

---

1924-1121 *Museum Object*

box 19

**Scope and Contents**

4 x 6 Ink on paper

1925-1121 *Lillian - [Cambridge]*

box 19

**Scope and Contents**

4 1/2 x 6 1/4 Ink on paper

1926-1121 *Seated Man*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

1927-1121 *Seated Man*

box 19

**Scope and Contents**

Drawing on verso. 3 x 5 Graphite pencil on paper

1928-1121 *Three Heads*

box 19

**Scope and Contents**

Drawing on verso. 5 x 3 Graphite pencil on paper

1929-1121 *Chair*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

1930-1121 *Unknown*

box 19

**Scope and Contents**

6 x 4 1/2 Conte crayon on paper

1931-1121 *Seated Man*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

1932-1121 *Lillian*

box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

1933-1121 *Lillian*

box 19

**Scope and Contents**

4 1/2 x 5 3/8 Conte crayon on paper

1934-1121 *Unknown*

box 19

**Scope and Contents**

6 x 4 Ink on paper

---

1935-1121 *Grasshopper* box 19

**Scope and Contents**

4 x 6 Ink on paper

---

1936-1121 *Lillian* box 19

**Scope and Contents**

5 x 3 Ink on paper

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1937-1121 *Landscape* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

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1938-1121 *Landscape* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

---

1939-1121 *Landscape* box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

---

1940-1121 *Lillian* box 19

**Scope and Contents**

6 x 4 Ink on paper

---

1941-1121 *Lillian* box 19

**Scope and Contents**

5 x 3 Ink on paper

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1942-1121 *Two Heads* box 19

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1943-1121 *At Andre Racz's - Lillian and Claire* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

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1944-1121 *Lillian* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1945-1121 *At Racz's* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1946-1121 *Lillian at Racz's* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

1947-1121 *Lillian* box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

1948-1121 *Variations on Mondrian* box 19

**Scope and Contents**

3 1/8 x 5 3/8 Ink on scrap

1949-1121 *Leaves* box 19

**Scope and Contents**

3 x 5 Graphite pencil on cardboard

1950-1121 *Good Shepherd* box 19

**Scope and Contents**

5 1/4 x 4 1/8 Ink on paper

1951-1121 *After Degas* box 19

**Scope and Contents**

6 x 4 Ink on paper

1952-1121 *Building - Sketch* box 19

**Scope and Contents**

4 x 6 Ink on paper

1953-1121 *Rubbing of Fanciful Beast* box 19

**Scope and Contents**

4 x 6 Graphite pencil on paper

1954-1121 *Head - [Sketch of Michelangelo]* box 19

**Scope and Contents**

6 x 4 Ink on paper

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1955-1121 *Sketches of Medieval Objects* box 19

**Scope and Contents**

Drawing on verso. 4 x 6 Ink on cardboard

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1956-1121 *"Tailed" Shapes* box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

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1957-1121 *Lillian* box 19

**Scope and Contents**

Drawing on verso. 5 x 3 Graphite pencil on paper

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1958-1121 *Copenhagen* box 19

**Scope and Contents**

6 x 4 Ink on paper

---

1959-1121 *Objects in Museum - Copenhagen* box 19

**Scope and Contents**

4 x 6 Ink on paper

---

1960-1121 *Lillian* box 19

**Scope and Contents**

6 x 4 Ink on paper

---

1961-1121 *Female Unknown* box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

1962-1121 *Lillian* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

---

1963-1121 *[Daniel] Esterman* box 19

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1964-1121 *[At the Esterman's]* box 19

**Scope and Contents**

4 x 6 Ink on paper

---

1965-1121 *[At Esterman's]*

box 19

**Scope and Contents**

6 x 4 Ink on paper

---

1966-1121 *After Dutch*

box 19

**Scope and Contents**

Inscription on verso. 3 5/8 x 3 Ink on paper

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*Sketch of [Byzantine] Object*

box 19

**Scope and Contents**

5 x 3 Ink on paper

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1968-1121 *Lillian*

box 19

**Scope and Contents**

4 x 6 Ink on paper

---

1969-1121 *Central Park Landscape - Sketch*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

1970-1121 *Central Park*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

1971-1121 *Central Park*

box 19

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

1972-1121 *Central Park*

box 19

**Scope and Contents**

3 x 5 Graphite pencil on paper

---

1973-1121 *Central Park*

box 19

**Scope and Contents**

3 x 5 Graphite pencil on paper

---

1974-1121 *Lillian*

box 19



**Scope and Contents**

6 x 4 Ink on paper

---

1975-1121 *Antinoos* box 19

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1976-1121 *After 12th Century English Manuscript Painting* box 19

**Scope and Contents**

Typing on verso. 2 1/2 x 3 1/2 Ink on paper

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1977-1121 *From Joe's Back Window* box 19

**Scope and Contents**

4 x 6 Ink on paper

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1978-1121 *Two Paintings of the Late 20s and Hydes - Abstraction on Our Walls (Bedroom)* box 19

**Scope and Contents**

4 x 6 Graphite pencil on paper

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1979-1121 *Copy of Unknown Subject* box 19

**Scope and Contents**

4 x 6 Ink on paper

---

1980-1121 [*Sophie Esterman*] box 19

**Scope and Contents**

6 x 4 Ink on paper

---

1981-1121 *Interlace* box 19

**Scope and Contents**

6 x 4 Graphite pencil on paper

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1982-1121 [*Jester*] box 19

**Scope and Contents**

6 x 4 Ink on paper

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1983-1121 *Point Lobos* box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

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 1984-1121 *Parthenon - British Museum* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

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 1985-1121 *Erechthium - British Museum* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

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 1986-1121 *Parthenon Metope - British Museum* box 19
**Scope and Contents**

4 x 6 Conte crayon on paper

---

 1987-1121 *Erechtium Figure - British Museum* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

---

 1988-1121 *Iffley* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

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 1989-1121 *Ingres* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

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 1990-1121 *Ingres* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

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 1991-1121 *Hawksmoor, London* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

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 1992-1121 *Hawksmoor, London* box 19
**Scope and Contents**

6 x 4 Conte crayon on paper

---

 1993-1121 *Hawksmoor, London* box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

---

1994-1121 *Hawksmoor, London* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

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1995-1121 *Piero di Cosimo - National Gallery* box 19

**Scope and Contents**

3 x 5 Ink on paper

---

1996-1121 *Victoria and Albert Museum* box 19

**Scope and Contents**

3 x 5 Ink on paper

---

1997-1121 *[English] Landscape* box 19

**Scope and Contents**

4 x 6 Conte crayon on paper

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1998-1121 *Rembrandt van Rijn - Monk - National Gallery* box 19

**Scope and Contents**

6 x 4 Conte crayon on paper

---

1999-1121 *Portrait* box 19

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

2000-1121 *View from Deck of Florida House* box 19

**Scope and Contents**

3 x 5 Graphite pencil on paper

---

2001-1121 *Varese Memorial Concert - MoMA* box 19

**Scope and Contents**

Drawn on detached libretto page. 9 x 6 Ink on paper

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2002-1121 *Glebe Mountain - Vermont* box 19

**Scope and Contents**

4 x 6 Ink on paper

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2003-1121 *Professor Sam Eilenberg's India Bronze* box 19

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

2004-1121 *After Jacques Lipchitz* box 19

**Scope and Contents**

4 x 6 Graphite pencil on paper

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2005-1121 *Boat Race - Oxford, England* box 19

**Scope and Contents**

4 x 6 Ink on lined paper

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2006-1121 *California* box 19

**Scope and Contents**

4 x 6 Ink on paper

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2007-1121 *California* box 19

**Scope and Contents**

4 x 6 Ink on paper

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2008-1121 *Vancouver or California* box 19

**Scope and Contents**

4 x 6 Ink on paper

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2009-1121 *Museum Study - Vancouver or California* box 19

**Scope and Contents**

6 x 4 Ink on paper

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2010-1121 *Baseball Players for Benjamin* box 19

**Scope and Contents**

Three sheets. Drawings on verso and recto. 6 x 9 Ink on paper

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2011-1121 *[California] - Sketch for Painting* box 19

**Scope and Contents**

4 x 6 Graphite pencil on paper

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2012-1121 *Female Toddler* box 19

**Scope and Contents**

6 x 4 Graphite pencil on paper

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2013-1121 *Lillian* box 19

**Scope and Contents**

4 x 6 1/4 Ink on scrap

2014-1121 *Untitled* box 19

**Scope and Contents**

5 x 3 Ink on paper

2015-1121 *Untitled* box 19

**Scope and Contents**

3 3/8 x 5 1/2 Ink on paper

2016-1121 *Landscape* box 20

**Scope and Contents**

11 x 8 1/2 Oil paint and pastels on paper

2017-1121 *Landscape with Black Forms #5* box 20

**Scope and Contents**

8 1/2 x 11 Oil paint and pastels on paper

2018-1121 *Abstract - Clouds* box 20

**Scope and Contents**

8 1/2 x 11 Oil paint on paper

2019-1121 *Abstraction - Wood-like Structure* box 20

**Scope and Contents**

11 x 8 1/2 Gouache on paper

2020-1121 *Abstract - [Still Life]* box 20

**Scope and Contents**

11 x 8 1/2 Oil paint on paper

2021-1121 *Abstract - [Flower] #2* box 20

**Scope and Contents**

Inscribed on verso: from XLIX. 8 1/2 x 11 Gouache on paper

2022-1121 *Abstract - Diagonal Rectangles of Six Different Colors* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

2023-1121 *Landscape with River*

box 20

**Scope and Contents**

5 x 7 1/2 Oil paint on paper

2024-1121 *Landscape with Road*

box 20

**Scope and Contents**

8 7/8 x 11 7/8 Pastels on paper

2025-1121 *Gray Forms*

box 20

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

2026-1121 *Abstract - Overlapping Verticals and Diagonal*

box 20

**Scope and Contents**

12 x 8 1/2 Pastels on paper

2027-1121 *Landscape [with Figure] in Foreground*

box 20

**Scope and Contents**

9 1/2 x 8 1/4 Pastels on paper

2028-1121 *Back Door - Vermont*

box 20

**Scope and Contents**

12 x 8 1/2 Pastels on paper

2029-1121 *Abstract - Circle and Square on Horizontals*

box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

2030-1121 *Lillian*

box 20

**Scope and Contents**

11 7/8 x 9 Ink on vellum

2031-1121 *Abstract - Overlapping Axe-Shapes*

box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

2032-1121 *Landscape*

box 20

**Scope and Contents**

9 x 12 Oil paint on canvas board

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 2033-1121 *Landscape* box 20
**Scope and Contents**

8 1/2 x 12 Gouache on paper

---

 2034-1121 *Landscape - Meadow, Vermont* box 20
**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

 2035-1121 *Abstract - [Landscape]* box 20
**Scope and Contents**

12 x 8 1/2 Pastels on paper

---

 2036-1121 *Abstract Seascape* box 20
**Scope and Contents**

11 7/8 x 8 7/8 Pastels on paper

---

 2037-1121 *Abstract - [Bottle] of Overlapping Shapes* box 20
**Scope and Contents**

12 x 8 3/8 Gouache on paper

---

 2038-1121 *[Seascape Through Grotto Window]* box 20
**Scope and Contents**

9 x 12 Pastels on paper

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 2039-1121 *Lillian* box 20
**Scope and Contents**

Drawing on verso. 9 x 12 Ink on paper

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 2040-1121 *Abstract - Black Forms on Multicolored Background* box 20
**Scope and Contents**

12 x 8 1/2 Gouache on paper

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 2041-1121 *Abstract - Black Forms on Multicolored Background* box 20

**Scope and Contents**

12 x 8 1/2 Gouache on paper

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2042-1121 *Abstract Landscape Trapezoid Over Horizontal Stripes* box 20

**Scope and Contents**

Inscribed on verso: see same subject dated 6/30/73.  
8 7/8 x 11 7/8 Pastels on paper

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2043-1121 *Abstract Landscape Trapezoid Over Horizontal Stripes* box 20

**Scope and Contents**

Inscribed on verso: see same subject dated 6/30/73.  
8 7/8 x 11 7/8 Pastels on paper

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2044-1121 *Landscape* box 20

**Scope and Contents**

12 x 8 1/2 Pastels on paper

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2045-1121 [*Landscape*] box 20

**Scope and Contents**

8 7/8 x 11 7/8 Pastels on paper

---

2046-1121 *Landscape* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

2047-1121 *Black and White Forms Over Pink and Yellow Verticals* box 20

**Scope and Contents**

11 x 7 1/2 Gouache on paper

---

2048-1121 *Abstract - Overlapping Grays with Head* box 20

**Scope and Contents**

8 1/2 x 12 Ink on paper

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2049-1121 *Abstract Landscape* box 20

**Scope and Contents**

Inscribed on verso: see same subject dated 1960s? 8  
1/2 x 11 Pastels on paper

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2050-1121 [*Vermont*] box 20



**Scope and Contents**

7 1/2 x 11 Gouache on paper

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2051-1121 *Landscape in Black and White with House* box 20

**Scope and Contents**

7 1/2 x 11 Conte crayon on paper

---

2052-1121 *Lillian Watering Flowers - Vermont* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

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2053-1121 *Landscape - Vermont* box 20

**Scope and Contents**

8 1/2 x 12 Gouache on paper

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2054-1121 *Landscape* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

2055-1121 *Abstract Landscape* box 20

**Scope and Contents**

8 1/2 x 12 Gouache on paper

---

2056-1121 *Abstract - Spaced Colored Rectangles on Colored Background* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

2057-1121 *Landscape* box 20

**Scope and Contents**

8 1/2 x 12 Gouache on paper

---

2058-1121 *Abstract - Multicolored Shapes* box 20

**Scope and Contents**

12 x 8 1/2 Pastels on paper

---

2059-1121 *Abstract - Black Zigzags on Colored Background* box 20

**Scope and Contents**

8 1/2 x 12 Gouache on paper

---

2060-1121 *Primitive Figures* box 20

**Scope and Contents**

12 x 8 1/2 Conte crayon on paper

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2061-1121 *Abstract - Vase Shape Over Multicolored Shapes #4* box 20

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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2062-1121 *Abstract Landscape - Sunset* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

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2063-1121 *Abstract Landscape - Sunset* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

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2064-1121 *Country Road* box 20

**Scope and Contents**

12 x 8 1/2 Pastels on paper

---

2065-1121 *L's Mother* box 20

**Scope and Contents**

Photocopy of original drawing. 11 x 8 1/2 Ink on paper

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2066-1121 *Abstract - Diagonal Black and White* box 20

**Scope and Contents**

11 x 8 1/2 Gouache on paper

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2067-1121 *Switzerland* box 20

**Scope and Contents**

4 1/8 x 5 3/8 Graphite pencil on paper

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2068-1121 *Switzerland* box 20

**Scope and Contents**

4 1/8 x 5 3/8 Ink on paper

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2069-1121 *Landscape - [Europe]* box 20

**Scope and Contents**

8 1/2 x 12 Pastels and Ink on paper

---

2070-1121 *Vermont* box 20

**Scope and Contents**

12 x 8 1/2 Pastels on paper

---

2071-1121 *Concert - Stanford* box 20

**Scope and Contents**

Drawn on concert program. Drawing on verso and recto. 9 x 6 Ink on paper

---

2072-1121 *Many Colored Head on Many Colored Background* box 20

**Scope and Contents**

11 7/8 x 8 7/8 Pastels on paper

---

2073-1121 *Abstract - Multicolored Lozenge Shapes* box 20

**Scope and Contents**

8 1/4 x 9 1/2 Gouache on paper

---

2074-1121 *Primitive Figure* box 20

**Scope and Contents**

Drawing on verso. 12 x 8 1/2 Conte crayon on paper

---

2075-1121 *Flower Sketches at Sophie's House - Shaftsbury, Vermont* box 20

**Scope and Contents**

11 x 8 1/2 Conte crayon and colored pencil on paper

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2076-1121 *Flower Sketches at Sophie's House - Shaftsbury, Vermont* box 20

**Scope and Contents**

11 x 8 1/2 Colored pencil on paper

---

2077-1121 *Harpsichordist - Stanford* box 20

**Scope and Contents**

Drawn on concert program. 9 x 6 Ink on paper

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2078-1121 *Abstract - [Multicolored Landscape]* box 20

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

2079-1121 *Abstract - [Landscape] [Sunset]* box 20

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2080-1121 *Vertical Forms with Three Breaks* box 21

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

2081-1121 *After Rodin Figure* box 21

**Scope and Contents**

6 x 4 Ink on paper

---

2082-1121 *Blind Drawing* box 21

**Scope and Contents**

6 x 4 Ink on paper

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2083-1121 *Blind Drawing* box 21

**Scope and Contents**

6 x 4 Ink on paper

---

2084-1121 *Blind Drawing* box 21

**Scope and Contents**

6 x 4 Ink on paper

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2085-1121 *Black Ladder - Shape Variations* box 21

**Scope and Contents**

6 x 8 1/2 Ink on paper

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2086-1121 *Siesta Key, Florida* box 21

**Scope and Contents**

5 1/2 x 8 3/4 Ink on paper

---

2087-1121 *Lillian - Florida* box 21

**Scope and Contents**

8 5/8 x 5 1/2 Ink on paper

---

2088-1121 *Siesta Key, Florida* box 21

**Scope and Contents**

11 1/4 x 8 3/4 Graphite pencil on paper

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2089-1121 *White Rectangle Over Color Forms* box 21

**Scope and Contents**

7 x 5 Pastels on paper

---

2090-1121 *Black Zoomorphic Forms #1* box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2091-1121 *Black and White Heads #3* box 21

**Scope and Contents**

8 1/2 x 12 Oil paint on paper

---

2092-1121 *Unfinished Doors #4* box 21

**Scope and Contents**

8 1/2 x 12 Ink on paper

---

2093-1121 *Overlaps #6* box 21

**Scope and Contents**

8 1/2 x 10 1/2 Pastels on paper

---

2094-1121 *Siesta Key, Florida* box 21

**Scope and Contents**

8 3/4 x 11 1/4 Pastels on paper

---

2095-1121 *Interior - Sarasota House* box 21

**Scope and Contents**

4 7/8 x 7 7/8 Ink on paper

---

2096-1121 *Abstract Landscape* box 21

**Scope and Contents**

Inscribed on verso: Fla. 7 5/8 x 5 3/4 Pastels on paper

---

2097-1121 *Vermont* box 21

**Scope and Contents**

3 x 5 Ink on paper

---

2098-1121 *Colored Squares Cut Daigonally* box 21

**Scope and Contents**

11 x 8 1/2 Oil paint on paper

---

2099-1121 *Geometrical Forms* box 21

**Scope and Contents**

8 1/2 x 5 1/2 Watercolor on paper

---

2100-1121 *Diagonal Black Grid with Colored Squares #4* box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2101-1121 *Lillian* box 21

**Scope and Contents**

11 1/4 x 8 7/8 Crayon on paper

---

2102-1121 *Black Bars #2* box 21

**Scope and Contents**

8 1/2 x 11 Ink on paper

---

2103-1121 *Black Bars on Verticals #1* box 21

**Scope and Contents**

6 x 8 1/2 Ink on paper

---

2104-1121 *Postitive-Negative Heads* box 21

**Scope and Contents**

8 1/2 x 12 Oil paint on paper

---

2105-1121 *Siesta Key, Florida* box 21

**Scope and Contents**

7 3/4 x 5 Colored pencil on paper

---

2106-1121 *Black Bars #1* box 21

**Scope and Contents**

8 1/2 x 11 Ink on paper

---

2107-1121 *Untitled* box 21

**Scope and Contents**

5 1/2 x 3 1/2 Ink on paper

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2108-1121 *Untitled*

box 21

**Scope and Contents**

Drawn on exhibition card for Philip Guston paintings at the David McKee gallery dated 1979. 5 7/8 x 4 1/4 Ink on paper

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2109-1121 *Abstract Landscape*

box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

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2110-1121 *For My Dear Lillian*

box 21

**Scope and Contents**

6 x 4 Ink on paper

---

2111-1121 *Untitled*

box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2112-1121 *Overlaps #1*

box 21

**Scope and Contents**

8 1/2 x 12 Ink on paper

---

2113-1121 *Pseudo-Script #3*

box 21

**Scope and Contents**

8 1/2 x 12 Ink on paper

---

2114-1121 *Grid*

box 21

**Scope and Contents**

8 1/2 x 11 1/2 Ink on paper

---

2115-1121 *Calligraphic Shapes on Black*

box 21

**Scope and Contents**

5 1/2 x 8 1/2 Ink on paper

---

2116-1121 *Abstract Gray Globe Shape Floating in Colors*

box 21

**Scope and Contents**

Inscribed on verso: Fla. 7 3/4 x 5 3/4 Pastels on paper

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2117-1121 *Colored Interlace on Rectangles* box 21

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

2118-1121 *Band #2* box 21

**Scope and Contents**

8 1/2 x 12 Ink on paper

---

2119-1121 *Radiating Black Lines* box 21

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

2120-1121 *Club Shapes Over Horizontals* box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2121-1121 *Black and White Heads #4* box 21

**Scope and Contents**

8 1/2 x 11 Oil paint on paper

---

2122-1121 *From Postcard* box 21

**Scope and Contents**

Postcard of Nicolas Poussin's "Paysage avec Orion aveugle" included. Inscribed on verso and signed "Eva and Jim". 4 x 6 Pen on paper

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2123-1121 *Lillian - West 4th Street* box 21

**Scope and Contents**

5 x 3 Ink on paper

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2124-1121 *Rawsonville* box 21

**Scope and Contents**

3 1/2 x 5 1/2 Ink on paper

---

2125-1121 *Abstract Lines and Cubes* box 21



**Scope and Contents**

5 x 3 Ink on paper

---

2126-1121 *Abstract Lines and Cubes*

box 21

**Scope and Contents**

5 x 3 Ink on paper

---

2127-1121 *Overlaps*

box 21

**Scope and Contents**

8 1/2 x 11 Crayons on paper

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2128-1121 *Sunset - Gulf - Florida*

box 21

**Scope and Contents**

8 x 5 Pastels on paper

---

2129-1121 *Circus at Venice, Florida*

box 21

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

---

2130-1121 *View from Porch*

box 21

**Scope and Contents**

7 7/8 x 4 7/8 Ink on paper

---

2131-1121 *Colored Grid*

box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2132-1121 *Geometrical Forms*

box 21

**Scope and Contents**

8 1/2 x 5 1/2 Watercolor and ink on paper

---

2133-1121 *Horizontal Shapes*

box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2134-1121 *Bars and Pear Shape*

box 21

**Scope and Contents**

6 x 4 Ink on paper

---

2135-1121 *Abstract Landscape*

box 21

**Scope and Contents**

3 3/4 x 7 1/2 Pastel on paper

---

2136-1121 *Zigzagging Heavy Black Lines* box 21

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

2137-1121 *Overlapping Flecked Colored Rectangles* box 21

**Scope and Contents**

8 1/2 x 11 Ink on paper

---

2138-1121 *Abstract - Overlapping Curvilinear Vertical Shapes* box 21

**Scope and Contents**

8 1/2 x 12 Pastel on paper

---

2139-1121 *Abstract - Spaced Black Shapes* box 21

**Scope and Contents**

11 x 8 1/2 Oil paint on paper

---

2140-1121 *Organic Shapes Over Horizontal Bands #2* box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2141-1121 *Vertical Rectangles* box 21

**Scope and Contents**

11 x 15 Oil paint on paper

---

2142-1121 *Vertical Forms with Two Breaks* box 21

**Scope and Contents**

12 x 8 3/8 Ink on paper

---

2143-1121 *Black Compartmented Circular Form with Colors #4* box 21

**Scope and Contents**

8 1/2 x 11 Ink and pastels on paper

---

2144-1121 *Abstract Black Rectangle Over Horizontal Stripes #2* box 21

**Scope and Contents**

Inscribed on verso: see 1960? of same subject. 8 1/2  
x 12 Ink on paper

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2145-1121 *Convergence* box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2146-1121 *Abstracted Hillside* box 21

**Scope and Contents**

8 1/2 x 11 Ink on paper

---

2147-1121 *Lillian* box 21

**Scope and Contents**

5 x 3 Ink on paper

---

2148-1121 [*Lillian*] box 21

**Scope and Contents**

7 7/8 x 5 7/8 Ink on paper

---

2149-1121 *Lillian* box 21

**Scope and Contents**

11 1/4 x 8 7/8 Crayon on paper

---

2150-1121 *Lillian* box 21

**Scope and Contents**

11 1/4 x 8 3/4 Crayon on paper

---

2151-1121 *Lillian* box 21

**Scope and Contents**

11 1/4 x 8 3/4 Crayon on paper

---

2152-1121 *Man and Load* box 21

**Scope and Contents**

3 x 4 7/8 Ink on cardboard

---

2153-1121 *Leaf* box 21

**Scope and Contents**

8 3/4 x 11 1/4 Ink on paper

---

2154-1121 *Lillian Reading* box 21

**Scope and Contents**

11 1/4 x 8 7/8 Graphite pencil on paper

---

2155-1121 *Unfinished Female Face*

box 21

**Scope and Contents**

11 1/4 x 8 7/8 Ink on paper

---

2156-1121 *Lillian*

box 21

**Scope and Contents**

11 1/4 x 8 3/4 Crayon on paper

---

2157-1121 *Back of Sarasota House*

box 21

**Scope and Contents**

6 x 9 Ink on paper

---

2158-1121 *Imaginary Architecture*

box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2159-1121 *Study for Vertical Forms with Central Break*

box 21

**Scope and Contents**

7 x 5 Pastels on scrap

---

2160-1121 *Untitled*

box 21

**Scope and Contents**

4 x 6 Ink on cardboard

---

2161-1121 *After Durer*

box 21

**Scope and Contents**

7 7/8 x 5 Ink on paper

---

2162-1121 *Untitled*

box 21

**Scope and Contents**

3 x 4 3/4 Graphite pencil on paper

---

2163-1121 *Joined Squares*

box 21

**Scope and Contents**

8 3/4 x 11 1/4 Ink on paper

---

2164-1121 *Leaf Form*

box 21

**Scope and Contents**

Drawn on detached pamphlet sheet. Typing on verso. 8 1/2 x 13 Ink on paper

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2165-1121 *[After Medieval Sculpture]* box 21

**Scope and Contents**

8 1/2 x 12 Ink on paper

---

2166-1121 *Black Grid with Colored Rectangles #3* box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2167-1121 *Black Grid with Various Shapes #2* box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2168-1121 *Curvilinear Forms Over Verticals* box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2169-1121 *[Abstract Landscape]* box 21

**Scope and Contents**

6 x 8 1/2 Ink on paper

---

2170-1121 *Brachiated Forms* box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2171-1121 *View of Vermont Property from Hill* box 21

**Scope and Contents**

8 1/2 x 12 Ink on paper

---

2172-1121 *Butterfly* box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2173-1121 *Pseudo-Script* box 21

**Scope and Contents**

9 x 11 1/2 Ink on paper

---

2174-1121 *Floating Shapes in Pastels* box 21

**Scope and Contents**

8 1/2 x 12 Pastels on paper

2175-1121 *Siesta Key* box 21**Scope and Contents**

8 3/4 x 11 1/4 Ink on paper

2176-1121 *Siesta Key Beach* box 21**Scope and Contents**

8 3/4 x 11 1/4 Ink on paper

2177-1121 *Unknown - In Subway* box 21**Scope and Contents**

Two sheets. 5 x 3 Ink on paper

2178-1121 *Lido Beach* box 21**Scope and Contents**

7 3/4 x 5 3/4 Conte crayon on paper

2179-1121 *Subway* box 21**Scope and Contents**

3 3/4 x 8 Ink on paper

2180-1121 *Ezekial I* box 21**Scope and Contents**

6 x 4 Ink and colored pencil on paper

2181-1121 *Ezekial I* box 21**Scope and Contents**

6 x 4 Ink on paper

2182-1121 *Grid and Movable Cut-Outs for Vertical Forms  
with Central Break* box 21**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

2183-1121 *Palm Trees #2 - Florida* box 21**Scope and Contents**

11 1/4 x 8 3/4 Ink on paper

2184-1121 *Palm Trees #3 - Florida* box 21

**Scope and Contents**

11 1/4 x 8 3/4 Ink on paper

---

2185-1121 *Palm Trees - Florida*

box 21

**Scope and Contents**

9 1/2 x 6 1/2 Ink and pastels on paper

---

2186-1121 *Drawing for David Grossoff (For Shell Mosaic of David and Goliath - Florida*

box 21

**Scope and Contents**

6 x 4 Pastels on paper

---

2187-1121 *View from Our Porch - Florida*

box 21

**Scope and Contents**

5 x 8 Ink on paper

---

2188-1121 *Myakka - Florida*

box 21

**Scope and Contents**

Inscribed on verso. 4 1/4 x 4 3/4 Ink on scrap

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2189-1121 *Line Cubic Forms*

box 21

**Scope and Contents**

3 x 5 Ink on paper

---

2190-1121 *Florida*

box 21

**Scope and Contents**

3 3/4 x 5 1/4 Ink on scrap

---

2191-1121 *Lillian - Florida*

box 21

**Scope and Contents**

11 1/4 x 8 3/4 Conte crayon on paper

---

2192-1121 *Seashore Objects*

box 21

**Scope and Contents**

8 1/4 x 11 1/4 Pastels on paper

---

2193-1121 *Beach at Siesta Key, Florida*

box 21

**Scope and Contents**

8 3/4 x 11 1/4 Pastels on paper

---

2194-1121 *Beach at Siesta Key, Florida*

box 21

**Scope and Contents**

8 3/4 x 11 1/4 Conte crayon on paper

---

2195-1121 *Blue Zigzag Under Black Quatrefoil* box 21

**Scope and Contents**

11 1/4 x 8 7/8 Watercolor and graphite pencil on paper

---

2196-1121 *Blue Zigzag Under Black Quatrefoil* box 21

**Scope and Contents**

11 1/4 x 8 7/8 Watercolor and graphite pencil on paper

---

2197-1121 *Black Brachiated Forms* box 21

**Scope and Contents**

8 1/2 x 11 Oil paint on paper

---

2198-1121 *Lillian* box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2199-1121 *Female Nude in Heavy Black Line* box 21

**Scope and Contents**

11 x 8 1/2 Ink on paper

---

2200-1121 *Landscape* box 21

**Scope and Contents**

3 x 5 Graphite pencil on paper

---

2201-1121 *Lillian* box 21

**Scope and Contents**

5 7/8 x 3 5/8 Ink on scrap

---

2202-1121 *Creatures and Dentate Forms* box 21

**Scope and Contents**

8 1/2 x 11 Ink on paper

---

2203-1121 *Geometrical Shapes Surrounded by Bands* box 21



**Scope and Contents**

4 x 6 Ink on paper

---

2204-1121 *Landscape [with Gray Wall]* box 21

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

2205-1121 *New York* box 21

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

2206-1121 *Jerusalem* box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2207-1121 *Lillian* box 21

**Scope and Contents**

Drawn on detached diary page. 6 3/4 x 4 Ink on paper

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2208-1121 *Lillian* box 21

**Scope and Contents**

6 x 4 Ink on paper

---

2209-1121 *Vermont* box 21

**Scope and Contents**

4 x 6 Pastels on paper

---

2210-1121 *From the Beach - Siesta Key* box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2211-1121 *[Vermont]* box 21

**Scope and Contents**

3 x 5 Ink on paper

---

2212-1121 *Black Compartments with Green, Yellow and Red* box 21

**Scope and Contents**

8 1/2 x 12 Gouache on paper

---

2213-1121 *Black Angular Shapes #2*

box 21

**Scope and Contents**

8 1/2 x 11 Ink on paper

---

2214-1121 *Vermont Meadows and Mountains*

box 21

**Scope and Contents**

6 x 4 Ink on paper

---

2215-1121 *Trees and Mountains*

box 21

**Scope and Contents**

4 x 6 Ink on paper

---

2216-1121 *Sarasota House*

box 21

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

2217-1121 *Jerusalem*

box 21

**Scope and Contents**

4 x 6 Graphite pencil on paper

---

2218-1121 *In Mount Sinai*

box 21

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

2219-1121 *Study for "Slipping Grid" Painting on Plasterboard*

box 21

**Scope and Contents**

6 x 4 Ink on paper

---

2220-1121 *Black and White Head #1*

box 21

**Scope and Contents**

8 1/2 x 12 Oil paint on paper

---

2221-1121 *Abstract Brown Trapezoid Over Horizontal Stripes #1*

box 21

**Scope and Contents**

Inscribed on verso: see 1960? of same subject. 8 1/2  
x 12 Ink on paper

---

2222-1121 *Country House* box 21

**Scope and Contents**

5 x 3 Ink on paper

---

2223-1121 *Londonderry, Vermont* box 21

**Scope and Contents**

5 x 3 Ink on paper

---

2224-1121 *Head* box 21

**Scope and Contents**

Drawing of hillside in Vermont on verso. 7 x 5 1/8  
Ink on cardboard

---

2225-1121 *Hillside - Vermont* box 21

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

2226-1121 *Black Compartmented Rectangle with Colors*  
#3 box 21

**Scope and Contents**

8 1/2 x 11 Ink and pastels on paper

---

2227-1121 *Heavy Black Straight and Curved Short Lines* box 21

**Scope and Contents**

8 1/2 x 6 Ink on paper

---

2228-1121 *Black Compartment with Red, Green, Yellow*  
#3 box 21

**Scope and Contents**

8 1/2 x 12 Gouache on paper

---

2229-1121 *Multicolored Mirror Image* box 21

**Scope and Contents**

8 1/2 x 11 Pastels on paper

---

2230-1121 *Labyrinth of Lines* box 21

**Scope and Contents**

8 1/2 x 6 Ink on paper

---

2231-1121 *Palm Trees #4* box 21

**Scope and Contents**

9 1/2 x 6 1/2 Ink on paper

---

2232-1121 *Palm Trees #5 - Florida* box 21

**Scope and Contents**

9 1/2 x 6 3/8 Ink on paper

---

2233-1121 *Goblet Shape* box 21

**Scope and Contents**

5 x 3 Ink on paper

---

2234-1121 *Lillian* box 22

**Scope and Contents**

10 x 7 7/8 Ink on paper

---

2235-1121 *Female Nude* box 22

**Scope and Contents**

9 7/8 x 10 3/4 Crayon on paper

---

2236-1121 *Butterfly* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2237-1121 *Vermont Crabapple and Abstract Landscape* box 22

**Scope and Contents**

9 7/8 x 5 Pastels on paper

---

2238-1121 *Branch* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2239-1121 *Country Landscape* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2240-1121 *Sketch for Toy* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2241-1121 *Abstract Tan Cross Over Vertical Rectangles* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

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2242-1121 *Abstract - Landscape #1* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

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2243-1121 *Abstract - Landscape, Trees #2* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2244-1121 *Abstract - [Interior]* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2245-1121 *Abstract - Red-Orange Cross Over Vertical Rectangles* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2246-1121 *Abstract - Vertical Rectangles* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2247-1121 *Landscape* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2248-1121 *Cubist Head* box 22

**Scope and Contents**

11 x 7 1/2 Graphite pencil on paper

---

2249-1121 *Abstraction in Blue and Yellow* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels and ink on paper

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2250-1121 *Abstraction - Verticals, Some Horizontals* box 22

**Scope and Contents**

8 1/2 x 11 Watercolor on paper

---

2251-1121 *Colored Bands* box 22

**Scope and Contents**

10 x 9 7/8 Pastels on paper

---

2252-1121 *Terza Rimer #3* box 22

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

---

2253-1121 *Self-Portrait* box 23

**Scope and Contents**

12 x 9 Oil paint on paper

---

2254-1121 *Untitled* box 23

**Scope and Contents**

9 3/8 x 8 1/8 Oil paint on fiberboard

---

2255-1121 *Meyer Schapiro* box 23

**Scope and Contents**

12 1/2 x 9 1/2 Crayon on paper

---

2256-1121 *Self-Portrait* box 23

**Scope and Contents**

Drawings after Michelangelo figures of Sistine Chapel on verso. 11 1/2 x 9 Graphite pencil on paper

---

2257-1121 *Self-Portrait* box 23

**Scope and Contents**

9 1/8 x 5 1/2 Graphite pencil on paper

---

2258-1121 *Untitled* box 23

**Scope and Contents**

Inscribed on verso: cut from a sketchbook? 7 3/8 x 5 1/8 Ink on paper

---

2259-1121 *Self-Portrait* box 23

**Scope and Contents**

8 3/8 x 6 3/4 Pastels on lined paper

---

2260-1121 *Self-Portrait* box 23

**Scope and Contents**

10 1/2 x 8 Ink on Columbia University Library  
letterhead stationery

---

2261-1121 *Untitled* box 23

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

2262-1121 *Untitled* box 23

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

2263-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original drawing in unnumbered  
sketchbook, paginated 71. 8 x 5 Crayon on paper

---

2264-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original drawing. 8 1/4 x 5 1/2 Crayon  
on paper

---

2265-1121 *Self-Portrait - Vermont* box 23

**Scope and Contents**

Photocopy of original drawing. 8 1/2 x 5 3/4 Crayon  
on paper

---

2266-1121 *Self-Portrait* box 23

**Scope and Contents**

Inscribed on verso: from VIII. 11 x 8 1/2 Conte  
crayon on paper

---

2267-1121 *Meyer Schapiro - Florida* box 23

**Scope and Contents**

8 x 5 Ink on paper

---

2268-1121 *Untitled* box 23

**Scope and Contents**

Drawing on verso. 5 1/2 x 8 1/2 Graphite pencil on paper

---

2269-1121 *Studies of Left Hand* box 23

**Scope and Contents**

Drawing on verso. 10 7/8 x 8 5/8 Graphite pencil on paper

---

2270-1121 *Self-Portrait* box 23

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

2271-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 63. 8 1/4 x 6 Graphite pencil on paper

---

2272-1121 *Meyer Schapiro - Florida* box 23

**Scope and Contents**

7 x 5 Ink on paper

---

2273-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original from unnumbered sketchbook, paginated 67. 8 x 5 Graphite pencil on paper

---

2274-1121 *Self-Portrait* box 23

**Scope and Contents**

11 x 8 1/2 Graphite pencil on paper

---

2275-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original, paginated 66. 8 1/2 x 6 1/4 Graphite pencil on paper

---

2276-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 42. 8 1/2 x 6 Ink on paper

---

2277-1121 *Self-Portrait - Siesta Key* box 23



**Scope and Contents**

Photocopy of original, paginated 66. 9 1/2 x 6 1/2  
Graphite pencil on paper

---

2278-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 63. 9 1/2 x 6 1/2  
Graphite pencil on paper

---

2279-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 59. 8 1/2 x 6 Ink  
on paper

---

2280-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 53A. 8 1/2 x 6  
Graphite pencil on paper

---

2281-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 24. 8 1/2 x 6 1/4  
Crayon on paper

---

2282-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 11. 11 x 8 1/2  
Graphite pencil on paper

---

2283-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 19. 9 1/2 x 6 1/4  
Graphite pencil on paper

---

2284-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 4. 8 1/2 x 11  
Graphite pencil on paper

---

2285-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 3. 9 1/2 x 6 1/2  
Ink and graphite pencil on paper

---

2286-1121 *Self-Portrait* box 23

**Scope and Contents**

8 x 5 Ink on paper

---

2287-1121 *Self-Portrait - Florida* box 23

**Scope and Contents**

6 x 4 Graphite pencil on paper

---

2288-1121 *Self-Portrait* box 23

**Scope and Contents**

6 x 4 Ink on paper

---

2289-1121 *Self-Portrait* box 23

**Scope and Contents**

6 x 4 Ink on paper

---

2290-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 3. 8 1/2 x 6 Ink  
and graphite pencil on paper

---

2291-1121 *Self-Portrait - Vermont* box 23

**Scope and Contents**

Photocopy of original. 7 x 5 Crayon on paper

---

2292-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original. 8 1/2 x 5 1/2 Crayon on  
paper

---

2293-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original. 6 3/4 x 4 3/8 Crayon on  
paper

---

2294-1121 *Self-Portrait* box 23

**Scope and Contents**

5 x 3 Ink on card index

---

2295-1121 *Self-Portrait - Florida* box 23

**Scope and Contents**

6 x 4 Ink on card index

---

2296-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original from unnumbered sketchbook,  
paginated 69. 8 x 5 Crayon on paper

---

2297-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 76. 8 1/2 x 6  
Graphite pencil on paper

---

2298-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 73. 9 1/2 x 6 1/4  
Crayon on paper

---

2299-1121 *Self-Portrait* box 23

**Scope and Contents**

5 7/8 x 4 3/8 Ink on paper

---

2300-1121 *Self-Portrait* box 23

**Scope and Contents**

Photocopy of original. 11 x 8 1/2 Ink on paper

---

2301-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 20. 11 x 8 1/2  
Graphite pencil on paper

---

2302-1121 *Self-Portrait* box 23

**Scope and Contents**

6 x 4 Ink on paper

---

2303-1121 *Self-Portrait - Siesta Key* box 23

**Scope and Contents**

Photocopy of original, paginated 123. 9 1/2 x 6 1/2  
Ink on paper

---

2304-1121 *Self-Portrait* box 23

**Scope and Contents**

5 x 3 Graphite pencil on paper

---

2305-1121 *Self-Portrait - Florida* box 23

**Scope and Contents**

6 x 4 Ink on paper

---

2306-1121 *Self-Portrait - Florida* box 23

**Scope and Contents**

6 x 4 Ink on paper

---

2307-1121 [*Self-Portrait*] box 23

**Scope and Contents**

8 7/8 x 6 Ink on paper

---

2308-1121 *Self-Portrait* box 23

**Scope and Contents**

9 x 7 Conte crayon on paper

---

2309-1121 *Self-Portrait* box 23

**Scope and Contents**

13 x 10 Ink on paper

---

2310-1121 *Self-Portrait* box 23

**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

---

2311-1121 *Self-Portrait* box 23

**Scope and Contents**

9 3/8 x 6 Oil on paper

---

2312-1121 *Self-Portrait* box 23

**Scope and Contents**

8 1/2 x 5 1/4 Graphite pencil on paper

---

2313-1121 *Self-Portrait* box 23

**Scope and Contents**

8 1/2 x 5 1/2 Charcoal on paper

---

2314-1121 *Self-Portrait - Brussels* box 23

**Scope and Contents**

10 7/8 x 8 1/2 Conte crayon on paper

---

2315-1121 *Self-Portrait* box 23

**Scope and Contents**

10 1/2 x 8 Ink on paper

---

2316-1121 *Self-Portrait* box 23

**Scope and Contents**

10 1/2 x 8 Graphite pencil on Columbia University  
letterhead stationery.

---

2317-1121 *Self-Portrait* box 23

**Scope and Contents**

9 1/2 x 6 7/8 Oil on cardboard

---

2318-1121 *Self-Portrait* box 23

**Scope and Contents**

11 1/4 x 8 5/8 Colored pencil on paper

---

2319-1121 *Self-Portrait* box 23

**Scope and Contents**

12 7/8 x 9 3/8 Conte crayon on paper

---

2320-1121 *Self-Portrait* box 23

**Scope and Contents**

12 3/4 x 9 1/2 Conte crayon on paper

---

2321-1121 *Self-Portrait - Florida* box 23

**Scope and Contents**

6 x 4 Ink on paper

---

2322-1121 *Self - Florida* box 23

**Scope and Contents**

7 x 5 Ink on paper

---

2323-1121 *Self-Portrait* box 23

**Scope and Contents**

8 x 5 Ink on paper

2324-1121 *Self-Portrait* box 23**Scope and Contents**

11 x 8 5/8 Ink on paper

2325-1121 *Self-Portrait* box 23**Scope and Contents**

6 x 4 Conte crayon on paper

2326-1121 *Self-Portrait* box 23**Scope and Contents**

6 x 4 Conte crayon on paper

2327-1121 *Meyer Schapiro Left Hand - Brussels* box 23**Scope and Contents**

10 7/8 x 8 1/2 Conte crayon on paper

2328-1121 *Self-Portrait - Brussels* box 23**Scope and Contents**

11 x 8 1/2 Conte crayon on paper

2329-1121 *Meyer Schapiro Left Hand - Brussels* box 23**Scope and Contents**

10 7/8 x 8 3/8 Conte crayon on paper

2330-1121 *Self-Portrait* box 23**Scope and Contents**

11 1/2 x 8 Charcoal on paper

2331-1121 *Self-Portrait* box 23**Scope and Contents**

12 x 10 Graphite pencil on paper

2332-1121 *Self-Portrait* box 23**Scope and Contents**

12 1/2 x 9 5/8 Graphite pencil on paper

2333-1121 *War Allegory* box 24

**Scope and Contents**

6 1/8 x 9 Ink on paper, Etching

---

2334-1121 *Monotype* box 24

**Scope and Contents**

12 x 8 5/8 Monotype print, Ink on paper

---

2335-1121 *Untitled* box 24

**Scope and Contents**

5 x 3 3/4 Etching, Ink on paper

---

2336-1121 [*War Allegory*] box 24

**Scope and Contents**

11 3/8 x 8 Etching, Ink on paper

---

2337-1121 *Untitled* box 24

**Scope and Contents**

Accompanied by two copies of same print. 9 1/2 x 6  
1/8 Unknown

---

2338-1121 *Rome* box 24

**Scope and Contents**

Two copies. 7 1/4 x 10 7/8 Etching, Ink on paper

---

2339-1121 [*Forgotten Symbols in Europe*] box 24

**Scope and Contents**

scopecontentcard is an invitation to a lecture at New  
York University, dated 1939 January 20. 3 1/2 x 5  
1/2 Ink on scopecontentcard

---

2340-1121 *Logo of Facsimile Text Society* box 24

**Scope and Contents**

Accompanied by three sheets with copies of same  
print. 11 x 8 1/2 Linoleum-block-block print, Ink on  
paper

---

2341-1121 *Sketches for New Year's Cards - Fish Eating  
Fish - [Self Over West Europe]* box 24

**Scope and Contents**

8 x 5 1/8 Ink on paper

---

2342-1121 *New Year Card* box 24

**Scope and Contents**

4 x 6 Ink on paper

---

2343-1121 *Composition for New Year Card* box 24

**Scope and Contents**

4 x 6 Ink on paper

---

2344-1121 *Untitled* box 24

**Scope and Contents**

Accompanied by one copy of same print. 8 7/8 x 6  
1/8 Linoleum-block-block print, Ink on paper

---

2345-1121 *Beginning of Greeting Cards* box 24

**Scope and Contents**

Four folded sheets. 5 1/2 x 7 Gouache on paper

---

2346-1121 *Morningside* box 24

**Scope and Contents**

Inscribed on recto: for College magazine cover. 9 x 5  
3/4 Etching, Ink on paper

**Scope and Contents**

Accompanied by three sheets with copies of same  
print. 9 x 5 3/4 Etching, Ink on paper

---

2347-1121 *Happy New Year* box 24

**Scope and Contents**

4 1/4 x 3 3/4 Etching, Ink on paper

---

2348-1121 *New York View* box 24

**Scope and Contents**

Inscribed on verso: printed by Andre Racz, 1980. 6  
1/4 x 8 Etching, Ink on paper

**Scope and Contents**

Two copies of same print. 6 1/4 x 8 Etching, Ink on  
paper

---

2349-1121 *Arlette Seligman* box 24



**Scope and Contents**

9 1/2 x 11 3/4 Etching, Ink on paper

---

2350-1121 *Arlette Seligman* box 24

**Scope and Contents**

7 1/4 x 6 1/4 Etching, Ink on paper

---

2351-1121 *Arlette Seligman* box 24

**Scope and Contents**

10 3/4 x 8 Etching, Ink on paper

---

2352-1121 *Female Figure* box 24

**Scope and Contents**

9 x 12 Linoleum-block-block print, Ink on paper

---

2353-1121 *Lillian* box 24

**Scope and Contents**

Accompanied by two copies of same print measuring  
6 1/4 x 8. 11 1/4 x 7 Etching, Ink on paper

---

2354-1121 *Flagellation* box 24

**Scope and Contents**

Accompanied by five copies of same print. 10 x 6  
1/4 Linoleum-block-block print, Ink on paper

---

2355-1121 *Flagellation* box 24

**Scope and Contents**

Accompanied by one copy of same print. 10 x 8  
Linoleum-block-block print, Ink on canvas

---

2356-1121 [*Andre Racz*] box 24

**Scope and Contents**

Accompanied by one copy of same print. 12 5/8 x 8  
1/8 Etching, Ink on paper

---

2357-1121 *New Year Card* box 24

**Scope and Contents**

Accompanied by one copy of same print measuring 8  
7/8 x 11 1/4. 12 x 9 3/4 Linoleum-block-block print,  
Ink on paper

---

2358-1121 *Study - Rubbing* box 24

**Scope and Contents**

5 x 3 1/4 Crayon on paper

---

2359-1121 *"Janie's" New Year Card* box 24

**Scope and Contents**

Two sheets. 10 1/2 x 6 Print, Ink on paper

---

2360-1121 *After Holbein* box 24

**Scope and Contents**

11 1/2 x 9 1/8 Linoleum-block-block print, Ink on paper

---

2361-1121 *Untitled* box 24

**Scope and Contents**

9 x 12 Monotype print, Ink on paper

---

2362-1121 *A Tale of a Philosopher* box 24

**Scope and Contents**

5 x 7 1/2 Etching, Ink on paper

---

2363-1121 *Deposition* box 24

**Scope and Contents**

11 1/4 x 7 3/8 Linoleum-block-block print, Ink on paper

---

2364-1121 *Crucifixion* box 24

**Scope and Contents**

6 x 7 1/8 Linoleum-block-block print, Ink on paper

---

2365-1121 *[Related to War]* box 24

**Scope and Contents**

9 1/2 x 12 1/2 Etching, Ink on paper

---

2366-1121 *Female Figure* box 24

**Scope and Contents**

Accompanied by one copy of same print. 9 1/4 x 7 7/8 Linoleum-block-block print, Ink on paper

---

2367-1121 *Drawing for Etching* box 24

**Scope and Contents**

5 5/8 x 8 3/8 Conte crayon on paper

---

2368-1121 *Landscape* box 24

**Scope and Contents**

Accompanied by original metal printing plate. 6 1/4 x 7 1/4 Etching, Ink on paper

---

2369-1121 *Rubbing* box 24

**Scope and Contents**

Drawn on scrap paper. Typing on verso. 5 x 3 1/4 Graphite pencil on paper

---

2370-1121 *Rubbing* box 24

**Scope and Contents**

Drawn on scrap paper. Typing on verso. 5 x 3 1/4 Graphite pencil on paper

---

2371-1121 *Father Time - New Year Card* box 24

**Scope and Contents**

Accompanied by five sheets with copies of same print. 9 x 12 Linoleum-block print, Ink on paper

---

2372-1121 *Girl* box 24

**Scope and Contents**

6 1/4 x 4 3/4 Linoleum-block print, Ink on paper

---

2373-1121 *Sledding* box 24

**Scope and Contents**

4 x 3 1/2 Linoleum-block print, Ink on paper

---

2374-1121 *Unknown Woman* box 24

**Scope and Contents**

7 x 11 1/4 Etching, Ink on paper

---

2375-1121 *New York View* box 24

**Scope and Contents**

12 1/2 x 9 1/2 Etching, Ink on paper

---

2376-1121 *Sketch for Palo Alto Etching* box 24

**Scope and Contents**

5 x 8 Graphite pencil on paper

---

2377-1121 *Palo Altio* box 24

**Scope and Contents**

5 5/8 x 7 Etching, Ink on paper

---

2378-1121 *For New Year's Card* box 24

**Scope and Contents**

11 x 8 1/2 Linoleum-block print, Ink on paper

---

2379-1121 *After Poussin From Memory* box 24

**Scope and Contents**

Photocopy of original etching. 4 3/8 x 6 Etching, Ink on paper

---

2380-1121 *Wrestlers* box 25

**Scope and Contents**

11 1/2 x 8 Charcoal on paper

---

2381-1121 *[Eve]* box 25

**Scope and Contents**

9 3/4 x 7 3/8 Linoleum-block print, Ink on paper

---

2382-1121 *Untitled* box 25

**Scope and Contents**

Accompanied by two postcards of Nicholas Poussin's "The Infant Bacchus Entrusted to the Nymphs." 7 x 11 1/4 Etching, Ink on paper

---

2383-1121 *Wrestlers* box 25

**Scope and Contents**

8 1/2 x 10 1/8 Linoleum-block print, Ink on paper

---

2384-1121 *Ms. Arlette S.* box 25

**Scope and Contents**

10 3/4 x 8 3/4 Etching and aquatint, Ink on paper

---

2385-1121 *[War Allegory]* box 25

**Scope and Contents**

7 1/2 x 10 Etching, Ink on paper

2386-1121 *Lillian in Vermont*

box 25

**Scope and Contents**

11 1/2 x 16 Etching, Ink on paper

2387-1121 *The Ferry*

box 25

**Scope and Contents**

11 1/2 x 8 1/2 Linoleum-block print, Ink on paper

**Subseries VIII.3: Paintings, 1930s-1980s**

Title/Description	Instances
2899-1121 <i>Portrait of L. - Belmont, Vermont</i>	box 29
<b>Scope and Contents</b>	
CU18 16 x 12 Oil paint on canvas	
2900-1121 <i>Rawsonville, Vermont</i>	box 29
<b>Scope and Contents</b>	
17 1/4 x 13 13/4 Oil paint on canvas	
2901-1121 [ <i>Model for Rag Rug</i> ]	box 29
<b>Scope and Contents</b>	
Accompanied by scopecontent: not hung in Vermont. 12 x 18 Oil paint on canvas	
2902-1121 <i>Rawsonville, Vermont</i>	box 30
<b>Scope and Contents</b>	
14 x 24 Oil paint on canvas	
2903-1121 <i>Church and Barn</i>	box 30
<b>Scope and Contents</b>	
CU12 14 1/8 x 18 Oil paint on canvas	
2904-1121 <i>Vermont Woods, Summer Light - Rawsonville, Vermont</i>	box 30
<b>Scope and Contents</b>	
17 5/8 x 13 5/8 Oil paint on wallboard	
2905-1121 <i>Sherman Monument - The Plaza, 59th Street and 5th Avenue</i>	box 30

**Scope and Contents**

CU10. 12 x 16 Oil paint on canvas board

**Scope and Contents**

Inscribed on verso: from memory, after drawing sketch circa 1925-1926. 12 x 16 Oil paint on canvas board

---

2906-1121 *Loaded Creature in Full Dress* box 30

**Scope and Contents**

16 x 19 7/8 Oil paint on canvas board

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2907-1121 *Bony [sic] Structures and Hollows* box 30

**Scope and Contents**

16 x 19 Oil paint on fiberboard

---

2908-1121 *Lillian - Yaddo* box 30

**Scope and Contents**

Inscribed on verso: 110.Studio. 20 x 16 Oil paint on canvas board

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2909-1121 *Rawsonville House, Rear View and Barns* box 30

**Scope and Contents**

14 3/8 x 19 1/2 Oil paint on fiberboard

---

2910-1121 *Near Frank Williams' House - Rawsonville* box 31

**Scope and Contents**

16 x 20 Oil paint on canvas

---

2911-1121 *Lillian and Miriam - Rawsonville* box 31

**Scope and Contents**

16 x 20 Oil paint on canvas

---

2912-1121 *Untitled* box 31

**Scope and Contents**

20 x 16 Oil paint on canvas

---

2913-1121 *Road and Houses - Belmont, Vermont* box 31

**Scope and Contents**

CU4 16 x 20 1/8 Oil paint on canvas

---

2914-1121 *Houses in Village - Belmont, Vermont* box 32

**Scope and Contents**

22 x 18 Oil paint on canvas

---

2915-1121 *Pike's Falls* box 32

**Scope and Contents**

18 x 22 Oil paint on canvas

---

2916-1121 *Untitled* box 32

**Scope and Contents**

18 x 22 Oil paint on canvas

---

2917-1121 *Untitled* box 33

**Scope and Contents**

CU23 18 x 24 Oil paint on canvas

---

2918-1121 *Rawsonville, Vermont* box 33

**Scope and Contents**

22 x 18 Oil paint on canvas

---

2919-1121 *Belmont, Vermont* box 33

**Scope and Contents**

CU26 18 x 24 Oil paint on canvas

---

2920-1121 *Star Lake - Belmont, Vermont* box 33

**Scope and Contents**

CU15 18 x 24 Oil paint on canvas

---

2921-1121 *Landscape with Church - Belmont, Vermont* box 34

**Scope and Contents**

16 x 20 1/8 Oil paint on canvas

---

2922-1121 *Belmont, Vermont* box 34

**Scope and Contents**

16 x 20 1/8 Oil paint on canvas

---

2923-1121 *Untitled* box 34

**Scope and Contents**

16 x 20 Oil paint on canvas

---

2924-1121 *Untitled* box 35

**Scope and Contents**

17 7/8 x 23 7/8 Oil paint on canvas

---

2925-1121 *Farmhouse and Outbuildings - Belmont, Vermont* box 35

**Scope and Contents**

16 x 20 1/8 Oil paint on canvas

---

2926-1121 *Landscape - Belmont, Vermont* box 35

**Scope and Contents**

CU2 18 x 24 Oil paint on canvas

---

2927-1121 *Star Lake - Belmont, Vermont* box 35

**Scope and Contents**

CU11 18 x 24 Oil paint on canvas

---

2928-1121 *Lillian on Sofa - Belmont* box 36

**Scope and Contents**

CU14 20 x 26 Oil paint on canvas

---

2929-1121 *Portrait of L. - Belmont, Vermont* box 36

**Scope and Contents**

CU16 26 x 20 Oil paint on canvas

---

2930-1121 *Betsy Head Park and Playground - Brownsville, Brooklyn* box 37

**Scope and Contents**

19 3/4 x 30 Oil paint on canvas

---

2931-1121 *Untitled* box 37

**Scope and Contents**

30 x 24 Oil paint on canvas

---

2932-1121 *[Study after Manet]* box 51



**Scope and Contents**

30 x 25 Oil paint on canvas

---

2933-1121 *Untitled* box 38

**Scope and Contents**

19 x 24 1/4 Oil paint on paper

---

2934-1121 *Untitled* box 38

**Scope and Contents**

14 x 18 3/4 Oil paint on paper

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2935-1121 *Lillian, Miriam and Meyer (On Ladder Picking Apples)* box 38

**Scope and Contents**

Accompanied by scopecontent: several drawings for this painting are dated 12/25/34. 18 1/2 x 14 1/2 Oil paint on paper

---

2936-1121 *View of Hillside and Mountains - Vermont* box 38

**Scope and Contents**

CU20 12 x 19 Oil paint on paper

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2937-1121 *Vermont Landscape with Glebe Mountain* box 38

**Scope and Contents**

CU3 9 1/2 x 12 1/2 Oil paint on paper

---

2938-1121 *Lillian* box 38

**Scope and Contents**

CU 57; cat.32 8 1/4 x 10 5/8 Graphite pencil on paper

---

2939-1121 *Lillian and Miriam - Vermont* box 38

**Scope and Contents**

9 1/2 x 12 1/2 Oil paint on paper

---

2940-1121 *Untitled* box 38

**Scope and Contents**

11 x 15 Watercolor on paper

---

2941-1121 *Untitled* box 38

**Scope and Contents**

19 x 14 5/8 Oil paint on paper

---

2942-1121 *Still Life* box 38

**Scope and Contents**

CU 78; Accompanied by scopecontent: basement corridor. 8 3/4 x 6 1/8 Oil paint on paper

---

2943-1121 *Lillian* box 38

**Scope and Contents**

CU47 11 x 8 3/8 Ink on paper

---

2944-1121 *Suspended Pieces* box 38

**Scope and Contents**

CU76 5 1/2 x 6 1/4 Gouache on paper

---

2945-1121 *L. Sleeping* box 38

**Scope and Contents**

CU104, cat.13 8 3/8 x 11 Ink on paper

---

2946-1121 *Lillian* box 38

**Scope and Contents**

CU20, cat.40 16 x 10 1/4 Etching

---

2947-1121 *Branch Form* box 38

**Scope and Contents**

CU117, cat.55 8 3/8 x 12 Gouache on paper

---

2948-1121 *Concert Hall Lobby* box 38

**Scope and Contents**

CU82, cat.3 10 1/4 x 8 1/2 Charcoal on paper

---

2949-1121 *Lillian, Elbow on Table* box 38

**Scope and Contents**

CU99, cat.19 8 1/2 x 11 Graphite pencil on paper

---

2950-1121 *Clarice with Sliding Board* box 38

**Scope and Contents**

CU112, cat.30 9 x 11 1/2 Oil paint on paper

---

2951-1121 *From Sunshine to the Sunless Land:  
Remembering Mark Rothko* box 38

**Scope and Contents**

CU79, cat.58 14 x 11 Crayon on paper

---

2952-1121 *Vermont Landscape with Trees at Sunset* box 38

**Scope and Contents**

CU5, cat.34 9 x 11 1/2 Oil paint on paper

---

2953-1121 *War and Peace* box 38

**Scope and Contents**

CU12, cat.47 11 3/8 x 8 Etching

---

2954-1121 *Dr. Joseph Milgram* box 38

**Scope and Contents**

CU108, cat.35 10 x 6 1/8 Oil paint on paper

---

2955-1121 *Whittaker Chambers in Europe After Reading  
George Moore* box 38a

**Scope and Contents**

CU D81 POL, cat.6 11 x 8 3/8 Charcoal on paper

---

2956-1121 *Study After Seurat's Drwing of a Child in LA  
GRAND JATTE* box 38a

**Scope and Contents**

CU27, cat.53 12 3/8 x 9 1/2 Conte crayon on paper

---

2957-1121 *Figures on the Beach* box 38a

**Scope and Contents**

CU122, cat.2 9 x 12 Oil paint on paper

---

2958-1121 *On the Beach at Siesta Key, Florida* box 38a

---

2959-1121 *New York Harbor* box 38a

**Scope and Contents**

CU33, cat.31 8 1/2 x 11 1/2 Oil paint on paper

**Scope and Contents**

Accompanied by scopecontent: corridor (near dining room). 8 1/2 x 11 1/2 Oil paint on paper

---

2960-1121 *Riverside Park, New York, Near West Eighties* box 38a

**Scope and Contents**

CU21 12 x 16 Oil paint on canvas board

---

2961-1121 *Hudson River at Riverside Drive* box 38a

**Scope and Contents**

CU19 12 x 15 3/4 Oil paint on paper

---

2962-1121 *Siesta Key* box 38a

**Scope and Contents**

14 x 15 3/4 Pastels on paper

---

2963-1121 *L. Half-Figure, Hands Behind Head* box 38a

**Scope and Contents**

CU91 11 1/2 x 9 Ink on paper

---

2964-1121 *Picnic Surrealiste* box 38a

**Scope and Contents**

Accompanied by scopecontent: drawn for Kurt Seligman. 8 1/2 x 11 Watercolor on paper

**Scope and Contents**

Accompanied by one typed and one handwritten transcription of poem inscribed on painting. 8 1/2 x 11 Watercolor on paper

---

2965-1121 *L.* box 38a

**Scope and Contents**

CU88 12 x 9 1/4 Oil paint on paper

---

2966-1121 *Ernest Fishing* box 38a

**Scope and Contents**

CU47 9 1/2 x 12 1/2 Oil paint on paper

---

2967-1121 *Lillian Millgram* box 38a

**Scope and Contents**

Painted by Lillian, not Meyer Schapiro. 9 1/2 x 12  
1/2 Oil paint on paper

---

2968-1121 *Lillian Among Rocks at Everett Vail's Property* box 38a  
*in Rawsonville*

**Scope and Contents**

Accompanied by scopecontent: 1933 sketch for  
oil painting on canvas dated 1933 given by Meyer  
Schapiro to Sophie Esterman in 1968. 10 x 12 1/2  
Oil paint on paper

---

2969-112 *Vermont Landscape* box 38a

**Scope and Contents**

6 x 10 1/8 Watercolor on paper

---

2970-1121 *Two Heads and Leaf* box 38a

**Scope and Contents**

9 x 12 Conte crayon on paper

---

2971-1121 *Hudson River at West Eighties* box 38a

**Scope and Contents**

10 x 12 1/2 Watercolor on paper

---

2972-1121 *Star Lake - Belmont, Vermont* box 38a

**Scope and Contents**

CU1 9 1/2 x 12 1/2 Oil paint on paper

---

2973-1121 *Vermont Landscape with Mountain* box 38a

**Scope and Contents**

9 1/2 x 12 1/2 Oil paint on paper

---

2974-1121 *Fright* box 38a

**Scope and Contents**

CU110, cat.18 11 x 8 1/2 Crayon on paper

---

2975-1121 *Lillian* box 38a

**Scope and Contents**

CU51, cat.20 11 x 8 1/2 Crayon on paper

---

2976-1121 *Self-Portrait* box 38a

**Scope and Contents**

CU46, cat.1 11 x 8 1/2 Graphite pencil on paper

---

2977-1121 *Miriam and Ernest*

box 38a

**Scope and Contents**

CU54, cat.38 12 x 9 Watercolor on paper

**Scope and Contents**

Accompanied by scopecontent: April 1940, Meyer's drawing, Miriam's color 12 x 9 Watercolor on paper

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2978-1121 *Chicken House and Shed - Vermont*

box 38a

**Scope and Contents**

11 x 15 Oil paint on paper

---

2979-1121 *Shed with Clothesline - Vermont*

box 38a

**Scope and Contents**

12 5/8 x 9 1/2 Oil paint on paper

---

2980-1121 *Vermont Landscape*

box 38a

**Scope and Contents**

Accompanied by scopecontent: 279 West 4th Street.  
9 1/2 x 12 1/2 Watercolor on paper

---

2981-1121 *Untitled miscellaneous items*

box 38a

**Scope and Contents**

Nine photocopies. Various

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2982-1121 *Untitled*

box 39

**Scope and Contents**

Inscribed on recto: to Lloyd, with love, for his long awaited return 1/26/64. 8 1/4 x 14 Colored pencil on paper

**Scope and Contents**

Accompanied by approximately fifty photocopies of original. 8 1/4 x 14 Colored pencil on paper

---

2983-1121 *Vermont*

box 39b

**Scope and Contents**

19 x 12 1/8 Oil paint on paper

2984-1121 *Nude*

box 39a

**Scope and Contents**

18 1/2 x 8 1/2 Charcoal on cardboard

2985-1121 *In Martin's Class*

box 39b

**Scope and Contents**

10 7/8 x 9 1/2 Charcoal on paper

2986-1121 *Lillian*

box 39b

**Scope and Contents**

19 1/2 x 12 3/8 Graphite pencil on paper

2987-1121 *Miriam*

box 39b

**Scope and Contents**

12 x 18 Graphite pencil on paper

2988-1121 *West 76th Street*

box 40a

**Scope and Contents**

16 1/8 x 12 7/16 Gouache on paper

2989-1121 *Lillian*

box 39b

**Scope and Contents**

19 x 12 Crayon on paper

2990-1121 *Ernst*

box 39b

**Scope and Contents**

14 5/8 x 19 1/16 Oil paint on paper

2991-1121 *Monotype at Yaddo*

box 39a

**Scope and Contents**

16 7/8 x 12 1/4 Ink on paper

2992-1121 *Lillian - Drawn Left Hand or Foot*

box 39b

**Scope and Contents**

19 x 12 3/8 Graphite pencil on paper

2993-1121 *Lillian*

box 39b

**Scope and Contents**

12 1/2 x 9 1/2 Paint on paper

---

2994-1121 *Ernst*

box 39b

**Scope and Contents**

18 x 12 Charcoal on paper

---

2995-1121 *Lillian - Hair Washed*

box 39b

**Scope and Contents**

19 1/2 x 12 1/2 Ink on paper

---

2996-1121 *Rawsonville - Barnes and Howse [sic] From Hill*

box 39a

**Scope and Contents**

11 1/16 x 14 7/16 Oil paint on paper

---

2997-1121 *Family and Dada at Winhall*

box 39a

**Scope and Contents**

16 3/8 x 12 3/4 Oil paint and graphite pencil on paper

---

2998-1121 *Untitled*

box 39b

**Scope and Contents**

14 1/2 x 19 Crayon on paper

---

2999-1121 *Untitled*

box 39b

**Scope and Contents**

14 1/2 x 19 Crayon on paper

---

3000-1121 *Miriam*

box 39b

**Scope and Contents**

12 x 18 Graphite pencil on paper

---

3001-1121 *Hyde Salomon at Yaddo*

box 39b

**Scope and Contents**

117 x 13 3/4 Crayon on paper

---

3002-1121 *Lillian in Mexican Blouse*

box 39b



**Scope and Contents**

12 3/4 x 19 1/8 Charcoal on paper

---

3003-1121 *Lillian*

box 39b

**Scope and Contents**

12 1/2 x 18 3/4 Gouache on paper

---

3004-1121 *Sketches After Painting*

box 39b

**Scope and Contents**

18 x 12 Graphite pencil on paper

---

3005-1121 *Lillian*

box 39a

**Scope and Contents**

15 1/8 x 12 1/8 Gouache on paper

---

3006-1121 *Lillian*

box 39b

**Scope and Contents**

19x 12 Crayon on paper

---

3007-1121 *Rawsonville - Barnes [sic] and Houses*

box 39a

**Scope and Contents**

14 7/8 x 11 1/16 Oil paint on paper

---

3008-1121 *Lillian Nursing Ernst*

box 39b

**Scope and Contents**

18 x 12 Crayon on paper

---

3009-1121 *Vermont*

box 39b

**Scope and Contents**

18 x 12 Charcoal on paper

---

3010-1121 *Lillian and Miriam*

box 39b

**Scope and Contents**

12 x 18 Graphite pencil on paper

---

3011-1121 *A Concert in Carnigy [sic] Hall*

box 39b

**Scope and Contents**

14 x 17 6/8 Charcoal on paper

---

3012-1121 *Lillian*

box 40a

**Scope and Contents**

19 7/8 x 13 7/8 Graphite pencil on paper

---

3013-1121 *Miriam* box 40a

**Scope and Contents**

19 7/8 x 13 7/8 Graphite pencil on paper

---

3014-1121 *Untitled* box 40a

**Scope and Contents**

16 3/4 x 23 Paint on paper

---

3015-1121 *Vermont Hill House* box 39a

**Scope and Contents**

12 x 16 3/4 Gouache on paper

---

3016-1121 *Lillian* box 39b

**Scope and Contents**

19 1/8 x 12 Charcoal on paper

---

3017-1121 *Lillian* box 39b

**Scope and Contents**

19 x 14 3/4 Oil paint on paper

---

3018-1121 *Woman in Bathing Suit* box 39b

**Scope and Contents**

19 x 12 1/8 Charcoal on paper

---

3019-1121 *Miriam* box 39b

**Scope and Contents**

18 x 12 Graphite pencil on paper

---

3020-1121 *Young Man* box 39b

**Scope and Contents**

19 x 12 1/8 Crayon on paper

---

3021-1121 *Miriam, Ernst* box 40a

**Scope and Contents**

19 7/8 x 13 7/8 Crayon on paper

---

3022-1121 *Lillian Asleep in Folding Chair* box 39b

**Scope and Contents**

12 1/2 x 19 Charcoal on paper

---

3023-112 *Lillian*

box 39b

**Scope and Contents**

12 3/4 x 19 Charcoal on paper

---

3024-1121 *Lillian*

box 39b

**Scope and Contents**

19 x 12 3/4 Graphite pencil on paper

---

3025-1121 [*Shoe-Shine in Union Square*]

box 39b

**Scope and Contents**

12 7/16 x 19 Gouache on paper

---

3026-1121 *Lillian*

box 39b

**Scope and Contents**

19 1/16 x 14 5/8 Oil paint on paper

---

3027-1121 *Lillian - Brownsville*

**Scope and Contents**

19 x 12 3/4 Charcoal on paper

**General**

Not found as of July 2022; could be one of unnumbered/unidentified works.

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3028-1121 *Lillian*

box 40a

**Scope and Contents**

19 1/8 x 12 7/8 Charcoal on paper

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3029-1121 *Chinese Head*

box 41

**Scope and Contents**

See item 3035 for additional print and item 3049 for corresponding plate. 25 x 15 1/4 Ink on paper

---

3030-1121 *Barnes and Howse [sic] with Line Holder - Rawsonville*

box 39a

**Scope and Contents**

11 1/16 x 14 15/16 Oil paint on paper

---

3031-1121 *Family in Vermont*

<b>Scope and Contents</b>	box 41
18 1/8 x 24 1/8 Graphite pencil on paper	
3032-1121 <i>Vermont House</i>	box 41
<b>Scope and Contents</b>	
19 1/8 x 25 1/2 Oil paint on paper	
3033-1121 <i>Vermont House from Hill</i>	box 40a
<b>Scope and Contents</b>	
12 1/8 x 19 1/8 Oil paint on paper	
3034-1121 <i>The Vermont House</i>	box 41
<b>Scope and Contents</b>	
19 1/8 x 25 7/8 Oil paint and charcoal on paper	
3035-1121 <i>Chinese Head</i>	box 41
<b>Scope and Contents</b>	
Item 3029-1121 is also a print and 3049 is the corresponding plate. 25 1/2 x 15 1/4 Lithograph, Ink on paper	
3036-1121 <i>A House in Vermont</i>	box 41
<b>Scope and Contents</b>	
19 1/8 x 25 1/4 Oil paint on paper	
3037-1121 <i>A House in Vermont</i>	box 41
<b>Scope and Contents</b>	
25 1/4 x 19 1/8 Graphite pencil on paper	
3038-1121 <i>Vermont House</i>	box 39b
<b>Scope and Contents</b>	
15 1/4 x 19 1/8 Oil paint on paper	
3039-1121 <i>Lillian - Yaddo</i>	box 41
<b>Scope and Contents</b>	
24 1/2 x 17 Monotype, Ink on paper	
3040-1121 <i>Seated Figure - Yaddo</i>	box 41

**Scope and Contents**

24 1/2 x 17 Monotype, Ink on paper

---

3041-1121 *Landscape - Yaddo* box 41

**Scope and Contents**

24 1/2 x 17 Monotype, Ink on paper

---

3042-1121 [*Landscape*] - *Yaddo* box 41

**Scope and Contents**

17 x 24 1/2 Monotype, Ink on paper

---

3043-1121 [*Landscape*] [*With Building*] - *Yaddo* box 41

**Scope and Contents**

17 x 24 1/2 Monotype, Ink on paper

---

3044-1121 *Memory of Romanesque - Yaddo* box 41

**Scope and Contents**

24 1/2 x 17 Monotype, Ink on paper

---

3045-1121 *Hyde Solomon - Yaddo* box 41

**Scope and Contents**

24 1/4 x 17 Monotype, Ink on paper

---

3046-1121 *Hyde Solomon - Yaddo* box 41

**Scope and Contents**

24 1/4 x 17 Monotype, Ink on paper

---

3047-1121 *Clowns - Yaddo* box 41

**Scope and Contents**

20 x 24 1/4 Monotype, Ink on paper

---

3048-1121 *Memory of a Romanesque - Yaddo* box 41

**Scope and Contents**

Recto and verso. 24 1/4 x 20 Monotype, Ink on paper

---

3049-1121 *Chinese Head* box 41

**Scope and Contents**

Accompanied by two prints. 25 1/2 x 15 1/4  
Lithographic plate, Ink on paper

**Scope and Contents**

Items 3029-1121 and 3035 are also prints. 25 1/2 x  
15 1/4 Lithographic plate, Ink on paper

---

3050-1121 *Abstraction with Black Disc* box 40

**Scope and Contents**

12 x 8 3/8 Pastels on paper

---

3051-1121 *Interior, Studio - Vermont* box 39a

**Scope and Contents**

11 1/2 x 9 Conte crayon on paper

---

3052-1121 *Children Playing in Vermont* box 39b

**Scope and Contents**

13 1/2 x 13 1/2 Oil paint on paper

---

3053-1121 *After a Painting Unfinished on Kurt Seligman's Easel* box 39b

**Scope and Contents**

Marked CU15. 13 x 12 1/4 Etching, Ink on paper

---

3054-1121 *Lillian* box 39b

**Scope and Contents**

19 x 12 1/2 Oil paint on paper

---

3055-1121 *Lillian Nursing Ernst* box 39b

**Scope and Contents**

18 x 12 Crayon on paper

---

3056-1121 *Lillian* box 39a

**Scope and Contents**

12 1/2 x 10 Crayon on paper

---

3057-1121 *Wagon Ride - Vermont* box 39b

**Scope and Contents**

19 x 9 1/2 Charcoal on paper

---

3058-1121 *Miriam* box 39b

**Scope and Contents**

19 x 12 Crayon on paper

---

3059-1121 [*Lillian and Miriam and Teddy and Howard*] box 39b

**Scope and Contents**

19 x 12 1/8 Oil paint on paper

---

3060-1121 *Vermont - Sketch* box 39b

**Scope and Contents**

12 x 19 Oil paint and graphite pencil on paper

---

3061-1121 *Lillian Sleeping* box 40

**Scope and Contents**

20 x 12 1/4 Graphite pencil on paper

---

3062-1121 *Lillian Sleeping* box 40

**Scope and Contents**

20 x 12 1/4 Graphite pencil on paper

---

3063-1121 *Lillian Sleeping* box 40

**Scope and Contents**

20 1/8 x 11 3/4 Pastels on paper

---

3064-1121 *Lillian Sleeping* box 40

**Scope and Contents**

20 1/8 x 12 3/8 Pastels on paper

---

3065-1121 *Lillian Sleeping* box 40

**Scope and Contents**

19 7/8 x 12 1/4 Pastels on paper

---

3066-1121 *Lillian* box 40

**Scope and Contents**

20 x 14 Crayon on paper

---

3067-1121 *Vermont Landscape* box 39a

**Scope and Contents**

9 1/2 x 12 Oil paint on paper

---

3068-1121 *Hudson River Seen From Mountain Side* box 39b

**Scope and Contents**

12 3/4 x 10 1/4 Oil paint on paper

---

3069-1121 *Untitled*

box 39a

**Scope and Contents**

Attribution to Meyer Schapiro uncertain. 6 3/4 x 7 7/8 Etching, Ink on paper

**Scope and Contents**

Accompanied by one additional print. 6 3/4 x 7 7/8 Etching, Ink on paper

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3070-1121 *By Katherine Milgram-Shaw*

box 39a

**Scope and Contents**

Accompanied by additional sheet. 11 3/8 x 8 3/4 Ink on paper

---

3071-1121 *Untitled*

box 39b

**Scope and Contents**

Inscribed: by Ernest Schapiro. 19 x 12 3/4 Crayon on paper

---

3072-1121 *Untitled*

box 40

**Scope and Contents**

Inscribed on recto: Miriam Schapiro, 6th Class. 10 3/8 x 13 Paint on paper

---

3073-1121 *Twilight Scene*

box 39a

**Scope and Contents**

Marked C39. 11 x 8 1/2 Oil paint and pastels on paper

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3074-1121 *Vertical Colour Bands*

box 39a

**Scope and Contents**

Marked C45. 12 3/4 x 17 3/4 Oil paint on paper

---

3075-1121 *Landscape - Black Zig-Zags and Color Patches #2*

box 39a

**Scope and Contents**

15 1/8 x 11 Oil paint on paper

---

3076-1121 *Dora Milgram - Rawsonville*

box 39b



**Scope and Contents**

19 x 12 1/2 Oil paint and charcoal on paper

---

3077-1121 *Hyde Solomon at Yaddo* box 40

**Scope and Contents**

20 1/2 x 14 1/4 Oil paint and charcoal on paper

---

3078-1121 *Lillian and Miriam* box 39b

**Scope and Contents**

19 x 12 1/2 Oil paint and graphite pencil on paper

---

3079-1121 *Miriam on Rocking Chair* box 39b

**Scope and Contents**

14 5/8 x 19 Oil paint and graphite pencil on paper

---

3080-1121 *Front Door - Vermont* box 40

**Scope and Contents**

12 x 21 Oil paint on paper

---

3081-1121 *Hill Side* box 39a

**Scope and Contents**

11 x 8 1/2 Pastels on paper

---

3082-1121 *Abstraction* box 39a

**Scope and Contents**

10 x 9 7/8 Pastels on paper

---

3083-1121 *Rectangles* box 39b

**Scope and Contents**

12 x 17 1/4 Gouache on paper

---

3084-1121 *Hill House - Rawsonville* box 39a

**Scope and Contents**

11 x 14 7/8 Oil paint on paper

---

3085-1121 *Vague Forms* box 40

**Scope and Contents**

8 1/2 x 12 Pastels on paper

---

3086-1121 *Miriam on Rug in Vermont Living Room* box 39b

**Scope and Contents**

14 3/4 x 19 1/8 Oil paint on paper

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3087-1121 [*Abstracted*]

**Scope and Contents**

12 x 8 1/2 Crayon on paper

**General**

Not found as of August 2022. See unidentified and unnumbered items

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3088-1121 *Vermont*

box 39a

**Scope and Contents**

14 1/8 x 11 Oil paint on paper

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3089-1121 *Belmont, Vermont*

box 39a

**Scope and Contents**

9 1/4 x 13 1/8 Gouache on paper

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3090-1121 *Untitled*

box 39a

**Scope and Contents**

Marked CU77 and "from XLVII." 8 1/4 x 9 1/4 Gouache on paper

---

3091-1121 [*Howard Shaw*]

box 39b

**Scope and Contents**

19 x 12 1/2 Crayon on paper

---

3092-1121 *Untitled*

box 39b

**Scope and Contents**

19 x 12 1/2 Crayon on paper

---

3093-1121 *Untitled*

box 39b

**Scope and Contents**

19 x 12 1/2 Crayon on paper

---

3094-1121 *Untitled*

box 39b

**Scope and Contents**

19 x 12 1/2 Crayon on paper

---

3095-1121 *Abstraction - Four-Sided Forms*

box 39a

**Scope and Contents**

9 7/8 x 9 7/8 Pastels on paper

3096-1121 *Rawsonville Landscapes*

box 39a

**Scope and Contents**

10 x 9 Oil paint on paper

3097-1121 *Abstraction with Reserved Whites*

box 39a

**Scope and Contents**

7 1/2 x 8 3/8 Tempera on paper

3098-1121 *Abstraction with Blues*

box 39a

**Scope and Contents**

8 3/8 x 12 Ink on paper

3099-1121 *Abstraction - Calligraphic Shapes*

box 39a

**Scope and Contents**

11 x 8 1/2 Oil paint and pastels on paper

3100-1121 *Vermont*

box 39b

**Scope and Contents**

12 x 15 Oil paint on paper

3101-1121 *Figure*

box 39a

**Scope and Contents**

12 x 14 Crayon on paper

3102-1121 *Meyer, Lillian, Miriam and Dada*

box 40

**Scope and Contents**

19 1/8 x 14 5/8 Oil paint on paper

3103-1121 *Untitled*

box 42

**Scope and Contents**

19 3/4 x 24 1/2 Raised relief, Plaster on fiberboard

**Subseries VIII.4: Sculptures and printing plates, circa 1930s-1980s**

Title/Description	Instances
Sculptures and Bases	box 42

**Scope and Contents**

4 wood sculptures, 2 wood bases.

Sculptures	box 43
<b>Scope and Contents</b>	
1 wood sculpture.	
Sculptures and Bases	box 44
<b>Scope and Contents</b>	
1 cut-copper sculpture with wood base (damaged), 2 clay sculptures (both damaged), 1 plaster sculpture.	
3104-1121 <i>Untitled</i>	box 45
<b>Scope and Contents</b>	
2 1/2 x 3 1/8 Copper printing plate	
3105-1121 <i>Untitled</i>	box 46
<b>Scope and Contents</b>	
3 3/8 x 3 Copper printing plate	
3106-1121 <i>[Andre Racz]</i>	box 46
<b>Scope and Contents</b>	
See item 2356-1121. 7 x 5 Printing plate	
3107-1121 <i>Lillian</i>	box 46
<b>Scope and Contents</b>	
See item 2353-1121. 5 x 4 Copper printing plate	
3108-1121 <i>New York View</i>	box 46
<b>Scope and Contents</b>	
See item 2348-1121. 5 x 4 Printing plate	
3109-1121 <i>Sarah Levine</i>	box 46
<b>Scope and Contents</b>	
See item 2463-1121. 6 x 4 Printing plate	
3110-1121 <i>Flowers and Window - My First Etching</i>	box 46
<b>Scope and Contents</b>	
See item 2475-1121. 5 x 4 Printing plate	
3111-1121 <i>My Second Etching</i>	box 46

**Scope and Contents**

See item 2389-1121. 5 x 4 Printing plate

3171-1121 <i>Center for Advanced Study in Behavioral Science building, Stanford</i>	box 46
<b>Scope and Contents</b>	
5 x 4 Printing plate	
Sculpture	box 47
<b>Scope and Contents</b>	
1 cut-copper sculpture on wood base.	
Sculptures	box 48
<b>Scope and Contents</b>	
1 cut-copper sculpture on wood base (damaged), 2 aluminum-cut sculptures on wood bases, 1 unfinished wood carving and one wood block with sketch affixed.	
Sculpture	box 49
<b>Scope and Contents</b>	
1 wood sculpture.	
<b>Subseries VIII.5: Linoleum printing blocks, circa 1930s-1960s</b>	
<b>Scope and Contents</b>	
Box 50 contains the original Linoleum printing blocks for the prints found in box 24 and box 25.	
<b>Title/Description</b>	<b>Instances</b>
3112-1121 <i>Eve</i>	box 50
<b>Scope and Contents</b>	
5 1/2 x 3 1/8 Linoleum printing block	
3113-1121 <i>Wrestlers</i>	box 50
<b>Scope and Contents</b>	
7 7/8 x 7 1/4 Linoleum printing block	
3114-1121 <i>Vermont</i>	box 50
<b>Scope and Contents</b>	
6 x 5 Linoleum printing block	
3115-1121 <i>Deposition</i>	box 50

**Scope and Contents**

3 1/2 x 4 1/8 Linoleum printing block

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3116-1121 *Memory of Camping with Whittaker Chambers  
Near His House* box 50

**Scope and Contents**

8 x 7 1/2 Linoleum printing block

---

3117-1121 *Sledding* box 50

**Scope and Contents**

5 3/4 x 5 3/7 Linoleum printing block

---

3118-1121 *Crucifixion* box 50

**Scope and Contents**

4 1/4 x 7 5/8 Linoleum printing block

---

3119-112 *After Holbein's Portrait* box 50

**Scope and Contents**

5 7/8 x 4 7/8 Linoleum printing block

---

3120-1121 *Imaginary Murder* box 50

**Scope and Contents**

4 1/2 x 5 1/2 Linoleum printing block

---

3121-1121 *New Year Card* box 50

**Scope and Contents**

13 x 11 Linoleum printing block

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3122-1121 *Phoenix* box 50

**Scope and Contents**

4 1/8 x 6 Linoleum printing block

---

3123-1121 *Female* box 50

**Scope and Contents**

7 1/4 x 5 3/4 Linoleum printing block

---

3124-1121 *The Ferry* box 50

**Scope and Contents**

6 1/2 x 4 1/8 Linoleum printing block

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3125-1121 *Untitled* box 50

**Scope and Contents**

See item 2337-1121. 5 1/2 x 5 3/4 Linoleum printing block

3126-1121 <i>Flagellation</i>	box 50
<b>Scope and Contents</b>	
7 3/4 x 5 1/2 Linoleum printing block	
3127-1121 <i>"Janie's" New Year Card</i>	box 50
<b>Scope and Contents</b>	
5 7/8 x 4 7/8 Linoleum printing block	
3128-1121 <i>Untitled</i>	box 50
<b>Scope and Contents</b>	
7 1/4 x 6 3/8 Linoleum printing block	
3129-1121 <i>Untitled</i>	box 50
<b>Scope and Contents</b>	
4 x 6 Linoleum printing block	
3130-1121 <i>Untitled</i>	box 50
<b>Scope and Contents</b>	
12 1/2 x 13 1/4 Linoleum printing block	
3131-1121 <i>Untitled</i>	box 50
<b>Scope and Contents</b>	
7 1/2 x 7 Linoleum printing block	

**Subseries VIII.6: Sketchbooks, 1960s**

Title/Description	Instances
3132-1121 <i>Tokyo 1966 - "P"</i>	box 52
<b>Scope and Contents</b>	
Marked CU37. 4 5/8 x 6 3/4	
3133-1121 <i>Sketchbook "HH"</i>	box 52
<b>Scope and Contents</b>	
8 1/4 x 5 5/8	
3134-1121 <i>Sketchbook "EE"</i>	box 52

**Scope and Contents**

Contains drawings of Sophie(1968). 8 1/4 x 5 1/2

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3135-1121 *Sketchbook "G"* box 52

**Scope and Contents**

Contains mainly landscapes and self-portraits. 8 1/4 x 5 1/2

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3136-1121 *Mustair 1961 - Sketchbook "F"* box 52

**Scope and Contents**

8 x 5 1/4

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3137-1121 *Etretat, August 1939; Le Havre; Boat, September 1939 - Sketchbook "H"* box 52

**Scope and Contents**

7 3/4 x 5 3/4

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3138-1121 *Sketchbook "CC"* box 52

**Scope and Contents**

Marked CU28. 7 3/4 x 5 3/4

---

3139-1121 *California and Canada - Sketchbook "L"* box 52

**Scope and Contents**

8 1/4 x 5 3/4

---

3140-1121 *Sketchbook "FF"* box 52

**Scope and Contents**

8 1/4 x 5 1/2

---

3141-1121 *West Coast - Sketchbook "K"* box 52

**Scope and Contents**

8 1/4 x 5 5/8

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3142-1121 *Sketchbook "MM"* box 52

**Scope and Contents**

Contains sketches of Lillian. 8 1/4 x 5 3/4

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3143-1121 *Utah and Nevada - Sketchbook "N"* box 52



**Scope and Contents**

6 3/4 x 4 1/2

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3144-1121 *Later 1950s, 1960-1962 Vermont - Sketchbook "E"* box 52

**Scope and Contents**

6 3/4 x 5 1/2

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3145-1121 *Vermont 1950s-1970s - Sketchbook "PP"* box 52

**Scope and Contents**

8 x 5 1/4

---

3146-1121 *Vermont 1961-1965 and 1971 - Sketchbook "V"* box 52

**Scope and Contents**

Marked CU40. 7 1/8 x 5 1/4

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3147-1121 *Yaddo and Saratoga, Also Vermont - Sketchbook "U"* box 52

**Scope and Contents**

Marked CU39. 7 1/4 x 5 1/4

---

3148-1121 *New York - Sketchbook "T"* box 52

**Scope and Contents**

Marked CU34. 6 3/4 x 4 1/8

---

3149-1121 *Vermont 1950s - Sketchbook "B"* box 52

**Scope and Contents**

6 3/4 x 4 1/2

---

3150-1121 *Sketchbook "BB"* box 52

**Scope and Contents**

Marked CU30. 6 3/4 x 4 1/2

---

3151-1121 *Sketchbook* box 52

**Scope and Contents**

Marked CU29. 8 1/2 x 6 3/4

---

3152-1121 *Columbia College 1923-1924* box 52

**Scope and Contents**

Contains analyses of paintings and sketches of  
Columbia campus. 8 1/2 x 11

3153-1121 <i>Trip to California 1962- Sketchbook "C"</i>	box 52
<b>Scope and Contents</b>	
10 x 8	
3154-1121 <i>At Joe's, Marlboro - Sketchbook "I"</i>	box 52
<b>Scope and Contents</b>	
6 1/2 x 10	
3155-1121 <i>Vermont</i>	box 52
<b>Scope and Contents</b>	
8 1/4 x 6 1/2	
3156-1121 <i>[New York] - Sketchbook "QQ"</i>	box 52
<b>Scope and Contents</b>	
6 x 9	
3157-1121 <i>Untitled</i>	box 52
<b>Scope and Contents</b>	
9 3/4 x 6 1/4	
3158-1121 <i>Untitled</i>	box 52
<b>Scope and Contents</b>	
5 1/8 x 3 5/8	
3159-1121 <i>Untitled</i>	box 52
<b>Scope and Contents</b>	
6 x 4	
3160-1121 <i>Untitled"</i>	box 52
<b>Scope and Contents</b>	
Marked CU45. 7 1/2 x 4 7/8	
3161-1121 <i>Mary Sklar's Sketchbook</i>	box 53
<b>Scope and Contents</b>	
6 x 9	
3162-1121 <i>Sketchbook "AA"</i>	box 53

**Scope and Contents**

8 3/4 x 12

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3163-1121 *Sketchbook "GG"*

box 53

**Scope and Contents**

9 3/4 x 8 1/2

---

3164-1121 *Starting 1965 - Sketchbook "JJ"*

box 53

**Scope and Contents**

12 1/4 x 9

---

3165-1121 *New York 1960s - Sketchbook "W"*

box 53

**Scope and Contents**

9 3/4 x 8 1/2

---

3166-1121 *Sketchbook "II"*

box 53

**Scope and Contents**

13 x 9 3/4

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3167-1121 *California - Sketchbook "Y"*

box 54

**Scope and Contents**

Marked CU35. 11 x 14

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3168-1121 *Paris 1931 - Sketchbook "NN"*

box 54

**Scope and Contents**

Marked XXIV. 13 x 16

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3169-1121 *Sarasota 1969- Sketchbook "OO"*

box 54

**Scope and Contents**

14 x 17

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3170-1121 *Sketchbook*

box 54

**Scope and Contents**

14 x 17

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