Finding aid for the Ernst Kitzinger papers, 1931-1935

Finding aid prepared by Martha Steele.
Descriptive Summary

Title: Ernst Kitzinger papers
Date (inclusive): 1931-1995
Number: 970036
Creator/Collector: Kitzinger, Ernst, 1912-
Physical Description: 33.0 linear feet(55 boxes)
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles, California, 90049-1688
(310) 440-7390

Abstract: Art historian specializing in Byzantine, early Christian, and early medieval art. The papers document Kitzinger's scholarly contribution to the history of late antique, early Christian, Byzantine, and early medieval art. The collection consists of offprints of his published work, research materials, lecture materials, teaching files, and photographs and slides.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English

Biographical/Historical Note

Ernst Kitzinger, an art historian specializing in Byzantine, early Christian, and early medieval art, was born in Munich, Germany on December 27, 1912. He wrote and lectured on a wide variety of artistic media, but is perhaps best known for his scholarship on Byzantine mosaics. The diverse research topics that make up his life's work are informed by the premise that form has meaning and that changes in form and style have something to tell us about what is happening in the society of that time.

Kitzinger pursued his graduate studies at the Universities of Munich and Rome, receiving his Ph.D. from the University on Munich in 1934. Upon completing his degree, he resided briefly in Rome, and then in London from 1935 to 1940, where he was an Assistant at the British Museum.

Kitzinger spent the greater part of his career at Dumbarton Oaks, in Washington, D.C., from 1941 to 1966, where he was, successively, a Junior Fellow and Fellow (1941-1946), Assistant Professor of Byzantine Art and Archaeology (1946-1951), Associate Professor (1951-1956), Professor (1956-1967), and Director of Studies (1955-1966). During his tenure as Director of Studies, field work projects were developed and supported, the publications program became firmly established, Dumbarton Oaks Papers became an annual journal, and the library holdings increased substantially.

Kitzinger then left Dumbarton Oaks to teach courses and seminars at Harvard University as the Arthur Kingsley Porter University Professor (1967-79). In 1979, he became the Emeritus Arthur Kingsley Porter University Professor. In addition, Kitzinger was a Fulbright Scholar in Sicily (1950-1951); a Guggenheim Fellow in Italy, Greece, Yugoslavia and Turkey (1953-1954); a Member of the Institute for Advanced Study at Princeton University (1966-1967, 1980, and 1982); Slade Professor of fine art at the University of Cambridge (1974-1975); and Visiting Distinguished Professor, University of Washington, Seattle (1989).

Access
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Publication Rights
Contact Library Rights and Reproductions.

Preferred Citation
Ernst Kitzinger papers, 1931-1935, Getty Research Institute, Research Library, Accession no. 970036.
http://hdl.handle.net/10020/cifa970036

Acquisition Information
Donated by Ernst Kitzinger, 1997.

Processing History
Martha Steele processed and described the Ernst Kitzinger Papers in 1999.

Scope and Content of Collection
The Ernst Kitzinger archive is comprised of Kitzinger's research materials, created and collected over the course of his career, from 1932 to 1995. The collection documents the wide range of Kitzinger's contributions to scholarship of the history of late antique, early Christian, Byzantine, and early medieval art via the diverse media of his published articles, unpublished lectures, teaching notes, topical research files, and photographs, slides and negatives. The titles and sequential organization of the series are that of Dr. Kitzinger, with the following exceptions: series VIII and IX originally followed series II; and descriptive information is appended to the titles of series II, VIII and IX. Correspondence is left in its original, reverse, chronological order.

The writings series begins with the 1934 typescript of Kitzinger's dissertation (generally known only through the revised and abridged version published in 1936, also in the archive), and proceeds with "work copies" of offprints. Throughout his career, Kitzinger updated his offprints with marginalia and slips of paper noting recent bibliography and further observations, correspondence and reviews. As such, these materials document Kitzinger's continuing thoughts on, and response to, the issues addressed in his published work.

Kitzinger was a very active lecturer from the mid 1950s through the 1980s. The materials for more than 65 lecture topics complement, but do not expressly reiterate, his published work. As such, the lecture typescripts document vast unpublished areas of Kitzinger's thought.

Kitzinger taught courses and seminars at Harvard University mostly between 1967 and 1979. The topics include the courses on Early Christian and Byzantine Art and seminars on Early Christian, Anglo-Saxon, and Carolingian art, and mosaics and ivories. Kitzinger's course and seminar files record the topics covered for each class meeting, reading assignments, and seminar participants.

The unpublished research materials include lecture transcripts, extensive research files and abandoned articles. The topical and geographical organization of the research files (on floor mosaics, frieze sarcophagi, silver, and a group of early Christian marbles at the Cleveland Museum of Art) reveal Kitzinger's particular interests and lines of thoughts in these areas.

Other papers document Kitzinger's professional activities as a reader and reviewer for journals; as a colleague nominating others for membership in professional societies; as a respondent to research questions; as a participant in various proposed publication projects; and as an author of obituaries honoring and characterizing the contributions of his colleagues.

Photographs, slides and negatives generally correspond to the content of the offprints, lectures, and research files, with sections on mosaic, sculpture, panel painting, manuscripts, and so-called minor arts including ivories, silver, ceramics, coins, glass, glyptic, textiles, silver and other metal works.

Related archival collections include:

- **Title:** Interviews with art historians, at the Getty Research Library, Special Collections, accession no. 940109 (includes the tapes and transcript of
  - **Title:** Style and its meaning in early medieval art, a series of interviews with Kitzinger conducted in 1995 by Richard Caéndida Smith, with a curriculum vitae and partial 5 p. list of publications; and
  - **Title:** Papers of Ernst Kitzinger, 1942-1967 (inclusive), at Harvard University Archives; and
  - **Title:** Records of Dumbarton Oaks, 1941- , at Harvard University Archives.

**Arrangement note**
The papers are arranged in 12 series: Series I. Writings,

- **Date (inclusive):** 1932-1995

- **Series II. Various Research Projects (unpublished),**

- **Date (inclusive):** 1968-1993

- **Series III. Lectures,**

- **Date (inclusive):** 1931-1990

- **Series IV. Harvard Courses,**

- **Date (inclusive):** 1960, 1969-1978

- **Series V. Harvard Seminars,**

- **Date (inclusive):** 1947-1979

- **Series VI. Floor Mosaics,**
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Date (inclusive): n.d.
Series VII. Cleveland Marbles,

Date (inclusive): 1966-1979
and
Date (inclusive): n.d.
Series VIII. Various Topics (research files and correspondence),

Date (inclusive): 1962-1994
and
Date (inclusive): n.d.
Series IX. Various Matters (professional activities and other writings),

Date (inclusive): 1942-1943, 1956, 1961-1986
Series X. Photographs,

Series XI. Slides,

Date (inclusive): n.d.
Series XII. Negatives,

Date (inclusive): 1937, 1943, and n.d.

Subjects - Corporate Bodies
Chiesa della Martorana (Palermo, Italy)
Cleveland Museum of Art
Duomo di Monreale
Panayia Kanakaria (Church : Lythrankomi, Cyprus)
Santa Maria Antiqua (Church: Rome, Italy)

Subjects - Topics
Art, Ancient
Art, Byzantine
Art, Coptic
Art, Early Christian
Art, Medieval
Art, Roman
Art--Study and teaching
Icons, Byzantine
Mosaics, Byzantine
Mosaics, Early Christian
Mural painting and decoration--Italy--Rome
Sarcophagi
Sculpture, Byzantine
Silverwork, Ancient
Silverwork, Byzantine

Subjects - Places
Dura-Europos (Extinct city)

Genres and Forms of Material
Black-and-white prints (photographs)
Color slides
Color transparencies
Photographs, Original

Contributors
Series I. Writings, 1932-1995

Physical Description: 4 lin. ft.

Scope and Content Note

Writings comprises Kitzinger's offprints, inscribed "work copy," updated with marginalia and slips of paper noting more recent bibliography and further observations. Correspondence, reviews, and photographic prints are often present as well. Arranged in chronological order.

Box 1, Folder 1-2 Ph D Thesis, 1934

*Römische Malerei vom Beginn der 7. bis zur Mitte des 8. Jahrhunderts.* Munich, 1934

Scope and Content Note

Unpublished dissertation typescript, signed, 243 pages.

Box 1, Folder 2


Scope and Content Note

Published, abridged dissertation, with addenda, 59 pages.

Box 1, Folder 3 Early Articles and Reviews


Scope and Content Note

Journal issue.

Box 1, Folder 3

"Internationaler Kongress für christliche Arch[auml]ologie." *Bayerischer Kurier und Münchner Fremdenblatt,* 21 October, 3. 1932

Scope and Content Note

Newspaper clipping.

Box 1, Folder 3

"Der 3. Internationale Kongress für christliche Archäologie." *Augsburger Postzeitung,* 20 October, 4. 1932

Scope and Content Note

Newspaper clipping.

Box 1, Folder 3


Scope and Content Note

With Kitzinger annotation.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Title</th>
<th>Date</th>
<th>Source</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 4</td>
<td>Review of the vine scroll article in the <em>Times Literary Supplement</em> 28:III . 1936</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1, 6</td>
<td>&quot;Date of Early Coptic Sculpture.&quot; <em>The Times</em>. 21 January 21 , 15. 1938</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1, 6</td>
<td>&quot;Notes on Early Coptic Sculpture, By Ernst Kitzinger, Communicated to the Society of Antiquaries&quot;</td>
<td></td>
<td></td>
<td>Publication, with notes; on recto of title page: from Archaeologia, vol. 87.</td>
</tr>
<tr>
<td>1, 7</td>
<td>&quot;The Sutton Hoo Ship-Burial: The Silver.&quot; <em>Antiquity</em>, 14 ( ), 40-63. 1940</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1, 7</td>
<td>&quot;Discoveries at Sutton Hoo.&quot;</td>
<td></td>
<td></td>
<td>Undated newspaper clipping.</td>
</tr>
</tbody>
</table>
Series I. Writings, 1932-1995

Box 1, Folder 8
Saxl, Fritz. *The Literature of Art*, 101-102. 1940
Clarke, Louis C. G. *Museum Publications*, May, 71. 1940
Adam, Jill. “Getting Married in June?” *News Chronicle*, 29 May. 1939

Scope and Content Note
Newspaper article about the Early Christian Room at the British Museum.

Box 1, Folder 9
Review of *Late Egyptian and Coptic Art. An Introduction to the Collections in the Brooklyn Museum*. in *The Art Bulletin*, XXVI:3 (September), 204-20. 1944

Scope and Content Note
Offprint.

Box 1, Folder 10

Scope and Content Note
Offprint.

Box 2, Folder 1-7
Horse and Lion Tapestry

“*The Horse and Lion Tapestry at Dumbarton Oaks: A Study in Coptic and Sassanian Textile Design.*” *Dumbarton Oaks Papers*. 3 ( ), 1-72. 1946

Scope and Content Note
Offprint.
Includes notes on animal capitals; and obituary notice for Joan Allgrove McDowell, in the *Independent*, 23 April 1991.

Box 2, Folder 2
20 Photographs: Textiles, Wall painting, & miscellaneous

Box 2, Folder 3
26 Photographs: Capitals

Box 2, Folder 4
11 Reproductions: Bird Capitals

Box 2, Folder 5
14 Reproductions: 1-Zone Capitals

Box 2, Folder 6
13 Reproductions and 2 Photographs: 2-Zone Capitals

Box 2, Folder 7
14 Reproductions: Various Capitals

Box 2, Folder 8
Coffin of St. Cuthbert

Unattributed review of *The Relics of Saint Cuthbert; studies by various authors...*, ed. C. F. Battiscombe. *Times Literary Supplement*, 2 August. 1957

Correspondence, mostly with C. F. Battiscombe, and 1946-1957 1974

Correspondence, mostly with Battiscombe, 1939-1946

Photographs
Scope and Content Note
53 photographs and reconstruction illustrations of the coffin (images and inscriptions).

Box 2, Folder 11-12
Floor Mosaics

"*Studies in Late Antique and Early Byzantine Floor Mosaics: I. Mosaics at Nikopolis.*” *Dumbarton Oaks Papers*, 6 ( ), 81-122. 1951

Scope and Content Note
Offprint.

Box 2, Folder 12
"Mosaic Pavements in the Greek East and the Question of a 'Renaissance' under Justinian." *Actes du Vie Congrès international d'études byzantines (Paris 1948),*II ( ), 209-223. 1951

Scope and Content Note
Offprint.

Box 3, Folder 1-7
Cult of Images
Box 3, Folder 1


Scope and Content Note
Offprint.

Box 3, Folder 2

Reactions to Paper

Scope and Content Note
Correspondence from: Erwin Panofsky; A. Frolow; Paul Julius Alexander; and others.

Box 3, Folder 3

Material for Paper

Scope and Content Note
Notes with topical divisions: miracles worked by icons; acheiropoietae; cult of images: modern; palladia; cult practices, heretics, etc.; defense (image theories).

Box 3, Folder 4

Material for Paper

Scope and Content Note
Notes with topical divisions: literature; attitude towards images; attitude towards images: early Christian; attitude towards images: Jewish; roots, causes of expansion in 6th to 8th centuries; cult practices, Christian; portraits of Christ; and correspondence with Paul Julius Alexander about Epiphanius and Hypatius of Ephesos.

Box 3, Folder 5

Additional Material for Paper

Scope and Content Note
Notes with topical subdivisions: general; rise of cult; opposition causes; defense; art after 726; miscellaneous

Box 3, Folder 6

College Art Association Lecture

Scope and Content Note
Typescript of paper with corrections, 11 p.; 2 typescript pages, titled "alternative ending"; slide list; notes.

Box 3, Folder 7


Scope and Content Note
Offprint.

Box 3, Folder 8

*Byzantium in the 7th Century*


Scope and Content Note
I: slide list; typescript lecture, 25 p.; carbon copy of typescript, 24 p. II: slide list; typescript lecture, 27 p.

Box 3, Folder 9

Materials for Lecture I

Scope and Content Note
First version of lecture I, handwritten; notes with topical divisions: kneeling emperor; ruler as servant of Christ; Heraclius; emperor as "New David"; art and piety.

Box 3, Folder 10


Scope and Content Note
Offprint.
Box 4, Folder 1-6
Box 4, Folder 1  Healing of the Blind
Scope and Content Note
Offprint.

Box 4, Folder 2  Reactions to Paper; Notes
Scope and Content Note
Correspondence with Gary Vikan about the authenticity of the relief; references; notes: tabletops.

Box 4, Folder 3  Table Tops
Scope and Content Note
Correspondence with Ivanka Nikolajevic, 1972; notes titled: Marble tops with relief borders; funerary, etc.

Box 4, Folder 4  Table Tops
Scope and Content Note

Box 4, Folder 5  Iconography and Style: Notes

Box 4, Folder 6  Illustrations of the Dumbarton Oaks Table Top and Related Works

Scope and Content Note
Offprint.

Scope and Content Note
Offprint.

Scope and Content Note
Offprints of 2 articles; correspondence with the editor; notes.

Box 4, Folder 10  "Mosaico," *Enciclopedia universale dell'arte*. IX, , cols. 673-674, 688-696. 1963
Scope and Content Note
Offprints of 2 articles.

Box 4, Folder 11-12
Box 4, Folder 11  Portrait Mode
Scope and Content Note
Offprint.

Box 4, Folder 12  Correspondence
Scope and Content Note
From Meyer Schapiro and Philip D. Whitting; notes.
Box 4, Folder 13  
Scope and Content Note  
Offprint.  
Scope and Content Note  
Correspondence with Meyer Schapiro about the article.

Box 4, Folder 14  
*Early Medieval Art, Indiana University Press, 1964.*  
Scope and Content Note  
Correspondence, 1961-1965 and 1993, with the British Museum and Indiana University Press concerning the American edition. Annotated typescript draft and handwritten draft of the preface.

Box 4, Folder 15  
Scope and Content Note  
Offprint.

Box 5, Folder 1-5  
Box 5, Folder 1  
Scope and Content Note  
Offprint.

Box 5, Folder 2  
Correspondence  
Scope and Content Note  

Box 5, Folder 3  
Scope and Content Note  
Typescripts of symposium papers by James Stubblebine, “Byzantine Influence in Thirteenth Century Italian Panel Painting”; and Jean Porcher on the role of Byzantium in the evolution of manuscript illumination in the 12th and 13th centuries, in French.

Box 5, Folder 4  
Kitzinger final symposium paper  
Scope and Content Note  
Typescript, with slide list.

Box 5, Folder 5  
“The Byzantine Contribution to Western Art in the Period of the Crusades”  
Scope and Content Note  
Lecture prepared for Swarthmore and repeated at Yale University, University of Maryland (?), and Ohio State University.

Box 5, Folder 6  
Scope and Content Note  
Offprint.  
Scope and Content Note  
Notes; correspondence from Marvin C. Ross.
| Box 5, Folder 7 | "On the Interpretation of Stylistic Changes in Late Antique Art." *Bucknell Review, 15:3* (December), 1-10. 1967
  | Scope and Content Note
  | Offprint. |
| Box 5, Folder 8 | Correspondence
  | Scope and Content Note
  | From A. Frolow, Ernst Gombrich, Jan Bialostocki, George H. Forsyth, James D. Breckenridge, Stanley Ferber. |
| Box 5, Folder 9 | Review of *Art Forms and Civic Life in the Late Roman Empire*, by Hans Peter L’Orange. *Art Bulletin, XLIX* ( ), 350-351. 1967
  | Scope and Content Note
  | Offprint. |
  | Scope and Content Note
  | Offprint (2), with post card and note. |
  | Scope and Content Note
  | Offprint. |
  | Scope and Content Note
  | Offprint. With notes, correspondence with Theodor Klauser. |
| Box 5, Folder 13 | Review of *Mosaics, From Antiquity to the Middle Ages*, by Hans Peter L’Orange and P. J. Nordenhagen, *Cahiers de civilization médiévale, ( )* 321-322 1969
  | Scope and Content Note
  | Offprint. |
| Box 5, Folder 14 | Review of *Der Stuttgarter Bilderpsalter*, in *The Art Bulletin, LI* ( ), 393-397. 1969
  | Scope and Content Note
  | Offprint. |
  | Scope and Content Note
  | Offprint. |
  | Scope and Content Note
<p>| Offprint. |</p>
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<tr>
<th>Box 5, Folder 17-19</th>
<th><strong>Salerno Mosaic</strong></th>
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<tr>
<th>Box 5, Folder 17</th>
<th><strong>Correspondence</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>From Meyer Schapiro, Ilene Forsyth, Hélène Toubert, Irina Andreescu, William C. Loerke, and others.</td>
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<th>Box 5, Folder 18</th>
<th><strong>Research Material</strong></th>
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<th>Box 5, Folder 20</th>
<th><strong>Turin Pavement</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<th>Box 5, Folder 21-23</th>
<th><strong>Research Material</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<th>Box 5, Folder 21</th>
<th><strong>Reactions to Paper</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<th>Box 5, Folder 22</th>
<th><strong>Research Material</strong></th>
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<tr>
<th>Box 6, Folder 1-5</th>
<th><strong>Misis Paper</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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**Finding aid for the Ernst Kitzinger papers, 1931-1935**

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<th>Box 6, Folder 2</th>
<th>Material for Paper</th>
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<tbody>
<tr>
<td>Scope and Content Note</td>
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<tr>
<th>Box 6, Folder 3</th>
<th>Notes and articles from Türk Dergisi, 1956-1959.</th>
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<tbody>
<tr>
<td>K. D. Drawings.</td>
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<tr>
<td>Scope and Content Note</td>
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<td>Offprint.</td>
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<tr>
<th>Box 6, Folder 4</th>
<th>Pisidian Antioch Mosaic Floor</th>
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<tr>
<td>Scope and Content Note</td>
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<td>Offprint.</td>
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<tr>
<th>Box 6, Folder 7</th>
<th>12 Photographs of Mosaic Details and Floor Plans</th>
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<tr>
<td>Box 6, Folder 8</td>
<td>David M. Robinson material regarding the 1924 Excavation of the Church</td>
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<td>Box 6, Folder 9</td>
<td>Research Materials</td>
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<td>Scope and Content Note</td>
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<tr>
<td>Festschrift correspondence; notes titled: inscription, bibliography, &quot;Solea&quot; problem, pavement layout, architecture, motifs; newspaper clippings about the church.</td>
<td></td>
</tr>
</tbody>
</table>

| Scope and Content Note |
| Offprint. With correspondence from Heather Lechtman. |

| Box 6, Folder 11 | "Christus und die zwölf Apostel," in Das Einhardkreuz. Göttingen: Vandenhoek & Ruprecht, 1974, 82-92 |
| Scope and Content Note |
| Offprint. |

| Box 6, Folder 12-16 | Role of Miniature Painting |
| Scope and Content Note |
| Offprint. |

<table>
<thead>
<tr>
<th>Box 6, Folder 13</th>
<th>Publication correspondence and notes</th>
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<tbody>
<tr>
<td>Box 6, Folder 14-15</td>
<td>Material; Correspondence</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photocopies of articles; correspondence with Manoussos Manoussacas regarding the history of the Cotton Genesis.</td>
<td></td>
</tr>
</tbody>
</table>
Box 6, Folder 16
“The Miniature on the Wall: Remarks on the Role of the Illuminated Bible in Monumental Painting.”
Scope and Content Note

Box 7, Folder 1-3
Cleveland Marbles
Scope and Content Note
Offprint.

Box 7, Folder 2
Additional Materials: notes and photograph
Box 7, Folder 3
Correspondence about illustrations for article
Box 7, Folder 4-6
Selected Papers Volume: The Art of Byzantium and the Medieval West, 1976
Acknowledgments, Reviews and Notices
Scope and Content Note
Acknowledgments from Hugo Buchthal, Paul Alexander, Richard Ettinghausen, Carl Nordenfalk, and others; reviews by David Wright, and Patrick O'Connell; notices; and notices.

Box 7, Folder 5
Scope and Content Note
With published Kitzinger response (1977 May 6); and published Mango response (1977 May 20).

Box 7, Folder 6
Publication Correspondence with the Indiana University Press and Eugene Kleinbauer, 1974-1992
Box 7, Folder 7
The Renaissance of the Twelfth Century
Scope and Content Note
Conference held 26-29 November 1977, Cambridge Massachusetts. Materials include program and list of participants.

Box 7, Folder 8
Scope and Content Note
Offprint.
File: objects not in Volbach.

Box 7, Folder 9-11
Age of Spirituality
Scope and Content Note
Offprint.

Box 7, Folder 10
Symposium: Late Antiquity and Early Christianity, Third to Seventh Century; Metropolitan Museum of Art, Nov 20-22 1977
Scope and Content Note
Correspondence for the symposium and symposium publication.
| Box 7, Folder 11 | **Age of Spirituality Exhibition**  
Scope and Content Note  
Exhibition pamphlet; reviews; typescript list of exhibited objects; catalog announcement. |
| Box 7, Folder 12 | **Kinney, Dale. Review of The Makings of Byzantine Art by Kitzinger Byzantine Studies/Etudes byzantines,8:2 ( ) 1981**  
Scope and Content Note  
photocopy of typescript. |
| Box 7, Folder 12 | **"The Makings of Byzantine Art: A Response." Byzantine Studies/Etudes byzantines,9:2 ( ), 334-337. 1982** |
Scope and Content Note  
Includes correspondence and notes. |
| Box 7, Folder 14 | **Research Materials**  
**Box 8, Folder 1-2**  
**"The Hellenistic Heritage in Byzantine Art Reconsidered." Jahrbuch der Österreicheschen Byzantinistik, 31(1981), 657-675.**  
Scope and Content Note  
Offprint. |
| Box 8, Folder 1-2 | **Summary of Papers and Addenda for Vienna Congress**  
Scope and Content Note  
Typescript summary of 1963 paper, in German; notes, divided into sections titled: debating points, phases, carriers, contacts, and motivations. |
| Box 8, Folder 3 | **British Museum Reprint of Early Medieval Art, 1981**  
Scope and Content Note  
Correspondence; reviews and advertisements; royalty statements. |
Scope and Content Note  
Offprint. |
| Box 8, Folder 5 | **Review of Herrad of Hohenbourg, Hortus Deliciarum.in The Art Bulletin,64:1 (March ), 142-145. 1982**  
Scope and Content Note  
Offprint. |
| Box 8, Folder 6 | **Closing remarks, Rennes conference, 1983**  
Scope and Content Note  
Offprint, published in "Artistes, artisans et production artistique au moyen age." |
| Box 8, Folder 7 | **Review of The Mosaics of San Marco in Venice.by Otto Demus. 1984**  
Scope and Content Note  
Correspondence; no offprint. |
| Box 8, Folder 8 | **Early Medieval Art, German edition, 1987**  
Scope and Content Note  
Publication correspondence and notices. |
| Box 8, Folder 9-12 | **Feast Cycle Paper**  
Scope and Content Note  
Offprint. |
| --- | --- |
| Box 8, Folder 9 | **Material (excluding antecedents): pt. 1**  
Scope and Content Note  
Notes: relevant texts; examples. |
| Box 8, Folder 10 | **Material (excluding antecedents): pt. 2**  
Scope and Content Note  
Notes: examples (icons); liturgy; etc. |
| Box 8, Folder 11 | **Material: Antecedents: pt. 1**  
Scope and Content Note  
Notes: feast icons; bracelets; problem of antecedents; ampullae. |
| Box 8, Folder 12 | **Feast cycle Paper (cont.)**  
**Material: Antecedents: pt. 2**  
Scope and Content Note  
Notes: rings; censers; miscellaneous objects; terra-cotta tokens. |
| Box 9, Folder 1-2 | **Material: Antecedents: pt. 3**  
Scope and Content Note  
Notes: transitional material; for A.G. paper. |
| Box 9, Folder 1 | **"Bizantina, arte." Enciclopedia dell'arte medievale**, III, 517-534. 1992,  
Scope and Content Note  
photocopy of article in Italian; reprint in English. |
| Box 9, Folder 2 | **Obituaries for: André Grabar, Andreas Alföldi, Georg Ostrogorsky, and Gyula Moravcsik.**  
Scope and Content Note  
Offprint and typescripts. |
Scope and Content Note  
Offprint.** |
| Box 9, Folder 4 | **"Artistic Patronage in Early Byzantium." Settimane di studio del Centro Italiano di studi sull'alto Medioevo39 ( ), 33-55. 1992  
Scope and Content Note  
Committenti e produzione artistico-letteraria nell'alto medioevo occidentale, 4-10 aprile 1991.**  
Offprint. |
Box 9, Folder 7
Scope and Content Note
Offprint.

Box 9, Folder 8
Scope and Content Note
Review of, and notice for, this translation of: "Byzantine art in the Period Between Justinian and Iconoclasm," and "Cult of Images in the Age Before Iconoclasm." Both titles originally presented as chapters 5 and 7 of: *The Art of Byzantium and the Medieval West: Selected Studies.*

Box 9, Folder 9
Preface to *The Mosaics of Jordan,* 1993
Scope and Content Note
Typescript, 6 p.

Box 9, Folder 10
Scope and Content Note
Offprint.

Physical Description: 1.3 lin. ft.
Scope and Content Note
Kitzinger's unpublished research projects include research materials and correspondence for unpublished articles titled "Virgin with a scroll," and "Goethe and Byzantine art"; research material and correspondence about the Tempietto di Clitunno; photographic documentation and correspondence on the restoration of a Coptic panel belonging to Swarthmore University, and a Coptic panel belonging to the Fogg Museum; and notes and photographs on the topic of reliefs with stippled ground. See also research files in series VI. Floor Mosaics; series VII. Cleveland Marbles; and series VIII. Various Topics (research files and correspondence), which contains research files on frieze sarcophagi, silver, and ivories.

Box 9, Folder 11
Coptic Panel, Swarthmore, 1968-1978
Scope and Content Note
Photographs and transparency; notes, correspondence with Ihor Ševčenko, Martin Otswald, and Elizabeth Jones.

Box 9, Folder 12
"Ge" and "Georgia" on Coptic Textiles, 1971, 1988
Scope and Content Note
Photographs and photocopies of textiles; correspondence with Dorothy G. Shepherd.

Box 9, Folder 13
Scope and Content Note
Correspondence from Judson J. Emerick; notes: Christ and bust, hierarchy of single figures; outlines; photocopy of publication: *I Dipinti murali e l'edicola marmorea del Tempietto sul Clitunno.* Ediart, 1985

Box 9, Folder 14
Virgin with Scroll Research Project, 1985
Outlines; illustrations; correspondence.

Box 9, Folder 15
Material: use of scrolls (speech inscribed...); paraklesia text; encaustic, etc.

Box 9, Folder 16  Spoleto Icon
Scope and Content Note
Photographs; notes; notes: Spoleto Icon Bonfigli; photographs correspondence; B. Bischoff article on Spoleto Icon.

Box 10, Folder 1-3  Goethe and Byzantine Art, 1988, 1993
Notes: outlines, questions to pursue, secondary literature, leads to follow
Raw Material
Box 10, Folder 2  Correspondence, 1990-1991
Box 10, Folder 3  Reliefs with Stippled Ground
Scope and Content Note
Photographs; notes.

Series III. Lectures, 1931-1990
Physical Description: 2.2 lin. ft.
Scope and Content Note
This series contains materials for Kitzinger's mostly unpublished lectures. It includes handwritten and typescript lecture texts (many containing corrections); outlines; slide lists; reading lists; bibliographic notes and research notes; lecture announcements; and correspondence of an administrative nature relating to lecture engagements, including invitations and arrangements. The lectures are organized by date of single lectures or earliest date of lectures given more than one time. Unless otherwise noted, files contain a manuscript or typescript of lecture texts. The presence of correspondence is noted. Arranged by date of single lecture or 1st lecture in a series.

Box 10, Folder 5  Early Lectures and Papers
Box 10, Folder 5  "Vom Untergang der Antike und dem Werden der christlichen Welt," Rome, 1931-1932
Scope and Content Note
Handwritten lecture text on, 18 bifolia with 4 columns of text each.

Box 10, Folder 5  "Zum der Relief des 2. und 3. Jahrhundert"
Scope and Content Note
Hand written lecture text on, 1 bifolio with columns of text.

Box 10, Folder 6  "Michelangelo, Pietá Rondanini" Munich, 1932
Scope and Content Note
For Wilhelm Pinder's seminar; lecture text in German; pencil sketch of the Pietá in six views removed to box 47.

Box 10, Folder 7  London (small papers and planned work) 1935-1938,
Box 10, Folder 8-9  Courtauld Institute of Art, Public Lectures, Session 1938-1939
Box 10, Folder 8  "The Continental Background of English Art in the Early Middle Ages"
Box 10, Folder 9  "The Carolingian and Ottonian Background"
Box 10, Folder 10  "Portraits of Christ," Duke University Lecture, 1943
Scope and Content Note
Three negatives removed to series XII (box 55, folder 1); images of Christ.

Box 10, Folder 10  Cult of Images, 1955
Scope and Content Note
College Art Association lecture, see box 3, folder 6.
Box 10, Folder 10  "Emperors and Images," 1957
Scope and Content Note
See also Box 3, folders 8 and 9.

Box 10, Folder 11-15  "Byzantine Art in the Age of Justinian," four lectures at New York University, 1958

Box 10, Folder 11  Correspondence
Scope and Content Note
10 letters.

Box 10, Folder 12  "Hagia Sophia: Architecture and Ornament. Part I"
Box 10, Folder 13  "Hagia Sophia: Architecture and Ornament. Part II"
Box 10, Folder 14  "Floor Mosaics"
Box 10, Folder 15  "The Monuments of Ravenna: the San Vitale Mosaics and Maximian's Chair"
Scope and Content Note
Includes 5 letters.

Box 10, Folder 17  "Byzantine Art from the Sixth to Tenth Century," National Gallery of Art, Washington, D.C., 1960
Scope and Content Note
Includes 4 letters.

Box 11, Folder 1  "Mosaic as a Byzantine Artistic Medium," Rutgers University (1963); Madison, Wisconsin, and Ann Arbor, Michigan, 1963, 1967
Scope and Content Note
Includes 8 letters; 1967 changes.

Box 11, Folder 1  Paper for Symposium at Dumbarton Oaks, "The Byzantine Contribution to Western Art..." 1965
Scope and Content Note
See also box 5, folder 4.

Box 11, Folder 2  "Mosaic as a Byzantine Artistic Medium," 1967
Box 11, Folder 3-4  "Byzantine Mosaicists in Italy: Their Background and Their Impact," Dumbarton Oaks Symposium, 1965
Scope and Content Note
Material for lecture.

Box 11, Folder 5-13  "The Cleveland Marbles" 1966-1976
Box 11, Folder 5  Cleveland Museum of Art, 1966
Scope and Content Note
Includes 4 letters.

Box 11, Folder 7  "The Cleveland Marbles," New York University, 1967
Box 11, Folder 8  Michigan, 1967
<table>
<thead>
<tr>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Notice for D.O. lecture; no lecture text in this file.</td>
</tr>
<tr>
<td>Box 11, Folder 10</td>
<td>Harvard University, FA 200 seminar, 1972</td>
</tr>
<tr>
<td>Box 11, Folder 11</td>
<td>Courtauld Institute of Art, 1975</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>No lecture text; 5 letters.</td>
</tr>
<tr>
<td>Box 11, Folder 12</td>
<td>&quot;The Cleveland Marbles: New Light on Early Christian Art,&quot; Hebrew University, 1975</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Contains notices and clippings; no lecture text.</td>
</tr>
<tr>
<td>Box 11, Folder 13</td>
<td>Tulane University</td>
</tr>
<tr>
<td>Box 11, Folder 15</td>
<td>&quot;Modes&quot; Seminar, University of Michigan, 1967</td>
</tr>
<tr>
<td>Box 11, Folder 16</td>
<td>&quot;Romanesque Floor Mosaics&quot;</td>
</tr>
<tr>
<td>Box 11, Folder 17</td>
<td>Boston College, Medieval Guild, 1968</td>
</tr>
<tr>
<td>Box 11, Folder 17</td>
<td>American Philosophical Society, 1969</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Includes 5 letters.</td>
</tr>
<tr>
<td>Box 11, Folder 18</td>
<td>Harvard University Medieval Group, 1972</td>
</tr>
<tr>
<td>Box 11, Folder 19</td>
<td>Harvard University, Shop Club, 1973</td>
</tr>
<tr>
<td>Box 11, Folder 20</td>
<td>&quot;Byzantine Mosaics in Italy&quot;</td>
</tr>
<tr>
<td>Box 11, Folder 21</td>
<td>&quot;Desiderius of Montecassino and the Revival of Mosaic in Italy,&quot; Columbia University, 1969</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Includes 7 letters.</td>
</tr>
<tr>
<td>Box 11, Folder 22</td>
<td>&quot;Monte Cassino and the Revival of Mosaic Art in Italy, Historically Considered,&quot;University of Illinois, 1969</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Includes 15 letters.</td>
</tr>
<tr>
<td>Box 11, Folder 23</td>
<td>Wellesley College, 1969</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>No lecture text. Includes 6 letters.</td>
</tr>
<tr>
<td>Box 11, Folder 24</td>
<td>&quot;An Art Medium Transplanted: Byzantine Mosaic in Medieval Italy,&quot; Wheaton College, 1969</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>No lecture text. Includes 5 letters.</td>
</tr>
<tr>
<td>Box 11, Folder 24</td>
<td>&quot;An Art Medium Transplanted: Byzantine Mosaic in Medieval Italy,&quot; UCLA, 1970</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Includes 3 letters.</td>
</tr>
</tbody>
</table>
Box 11, Folder 25

"Desiderius von Monte Cassino und die Wiederbelebung der Mosaikkunst in Italien," Zentralinstitut, Munich, 1970

Scope and Content Note
Includes 6 letters.

Box 11, Folder 26

"The Gregorian Reform and the Visual Arts," University of Rochester, 1972

Scope and Content Note
Includes 5 letters.

Box 12, Folder 1


Box 12, Folder 2

"Cyprus Plates," Los Angeles County Museum, 1970

Scope and Content Note
Includes 7 letters.

Box 12, Folder 3

"Mosaic in Byzantium, " Studio School, New York, 1972

Scope and Content Note
Includes 3 letters.

Box 12, Folder 4

"Mosaic in Byzantium, " Bryn Mawr, 1973

Box 12, Folder 5-8

"Feast Icon and Church Decoration in Byzantium"

Belmont, 1972

Scope and Content Note
Includes 7 letters.

Box 12, Folder 5

Milwaukee, 1973

Scope and Content Note
Includes 8 letters. No lecture text.

Box 12, Folder 7

Pennsylvania, 1973

Scope and Content Note
Includes 6 letters.

Box 12, Folder 8

Birmingham and Oxford, 1975

Scope and Content Note
Includes 8 letters.

Box 12, Folder 9


Scope and Content Note
Includes 6 letters.

Box 12, Folder 10

"Style Problems in Roman Seventh Century Painting," Santa Maria Antiqua Paintings, American Academy in Rome, 1975

Scope and Content Note
Includes 6 letters.

Box 12, Folder 11

"Mosaics of the Norman Period in Sicily," in German, Palermo Arts Festival, 1978

Box 12, Folder 12

"Style" Workshop, Fogg Museum, 1978

Box 12, Folder 13


Scope and Content Note
Also includes papers by Otto Demus and Doula Mouriki.
Box 12, Folder 14  "Interpretation of Style," for George Maxim Anossov Hanfmann's seminar on methodology, 1978
Scope and Content Note
Includes 5 letters.

Box 12, Folder 15-16  "Secular Mosaic Decoration in Norman Sicily"
Scope and Content Note
1st file contains lecture texts; 2nd file contains 18 letters

Box 12, Folder 15  Lecture Texts, 1978-1980, 1982
Scope and Content Note
Lectures given at Indiana University, University of Michigan, Fogg Museum, University of Illinois, Austin, Texas, Warburg Institute, Archaeological Institute, Princeton University.

Box 12, Folder 16  Letters regarding lectures, 1978-1980, 1982
Scope and Content Note
18 letters regarding lectures given.

Box 12, Folder 17  Frescoes of Castelseprio, Indiana University, 1978
Scope and Content Note
Includes 2 letters.

Box 12, Folder 18  "Hagia Sophia," Oxford University, 1980
Scope and Content Note
Includes 3 letters.

Box 13, Folder 1-11  "Patterned Stories"
Box 13, Folder 1  Vienna, Institut für Kunstgeschichte der Universität Wien, in German, 1981
Box 13, Folder 12  Bonn, in German
Box 13, Folder 3  Mainz, in German
Box 13, Folder 4  Original version of lecture, in English, 1981
Box 13, Folder 5  Correspondence
Scope and Content Note
Includes: 19 letters, from Columbia University; University of Maryland; the National Gallery of Art; and abstracts for talks given at the 1983 Middle Atlantic Symposium in the History of Art.

Box 13, Folder 6  Photographs and postcards
Research Material

Box 13, Folder 12  Lecture I
Box 13, Folder 13  Lecture I: Material
Box 13, Folder 14  Lecture II
Box 13, Folder 15  Lecture II: Material
Box 13, Folder 16  Introduction to Speakers
Box 14, Folder 1-2  The Palace Chapel of King Roger II of Sicily and its Mosaics"
Institute for Advanced Study, Princeton, 1982
Scope and Content Note
Includes Kitzinger session at Mellon Seminar on "Perception of the Others and Self Definition," with 1 letter.
Box 14, Folder 2  
Berlin, Munich, , in German 1983, 1985

"Mosaics of the Norman Period in Sicily," 1983

Scope and Content Note
Lectures I-III

Box 14, Folder 6  

Box 14, Folder 7  

Box 14, Folder 8-12  

Scope and Content Note
Five lectures.

Box 14, Folder 13  

Box 14, Folder 14  
"Mosaic als künstlerisches Medium im Mittelalter," Munich University, 1985

Box 14, Folder 15  
"Locta Sancta Cycles and Byzantine Feast Cycles," Boston, Museum of Fine Arts Colloquium, 1986

Box 14, Folder 16  
"Mosaic as an Artistic Medium in the Middle Ages," Boston Museum of Fine Arts, 1986

Scope and Content Note
Also given at Santa Barbara, California and Eugene, Oregon.

Box 14, Folder 17  

Box 14, Folder 18  

Box 14, Folder 19  
"Mosaic Restoration in Sicily 1350-1950," Courtauld Institute, 1987

Box 14, Folder 20  
"Jonah in Late Antiquity: New Reflections on the Cleveland Statuettes," Magie Lecture, Princeton University, 1989

Box 14, Folder 21-25  

Box 14, Folder 26  
"Bedeutung des Generationswechsels in der wissenschaftlichen Entwicklung," Würzburg, 1990

Scope and Content Note
Presentation of a problem for discussion at a meeting of the Orden Pour-le-Mérite. Includes 7 letters.

Box 15, Folder 1  

Box 15, Folder 2-8  
Miscellaneous Occasional Talks, 1950s-1970s

Box 15, Folder 2  
Trustees, Visiting committee Meeting, ; Georgetown University Graduate ..., 1956 1956 1957

Scope and Content Note
Includes 1 letter.

Box 15, Folder 3  
Notes and slide list

Box 15, Folder 4  
"Neighborhood" talk: notes about Dumbarton Oaks, and notes on the Healing of the Blind relief, the Riha Paten, and the Cyprus Medallion, with slide list

Box 15, Folder 5  
Fogg Visiting Committee talk, 1967

Scope and Content Note
Includes 1 letter.
### Series III. Lectures, 1931-1990

<table>
<thead>
<tr>
<th>Box 15, Folder 6</th>
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<tbody>
<tr>
<td><strong>Talk for Harvard undergraduate concentrators on Fine Arts, 1968</strong></td>
</tr>
<tr>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td>Includes 3 letters.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 15, Folder 7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Discussion Meetings on Art Historical Problems, 1970</strong></td>
</tr>
<tr>
<td><strong>Talk for the &quot;Boston Museum of Fine Arts Art Tour of Turkey Twenty-Four Members Tour,&quot; 1974</strong></td>
</tr>
<tr>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td>Includes 1 letter.</td>
</tr>
</tbody>
</table>


- **Physical Description:** 1.3 linear feet
- **Scope and Content Note**
  - Materials for two courses taught by Kitzinger at Harvard University: FA 147, Early Christian and Early Byzantine Art; and FA 142 Byzantine Art (1972), later called Byzantine Painting (1975-78). The material includes outlines, reading lists, and slide lists. FA 147 is organized per class session (each session designated by a roman numeral), with subdivisions for each year the course was taught. FA 142 is organized chronologically, with subdivisions for each class session.

<table>
<thead>
<tr>
<th>Box 15</th>
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<tbody>
<tr>
<td><strong>FA 147: meeting I-V</strong></td>
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</table>

<table>
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<tr>
<th>Box 16, Folder 1</th>
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<tbody>
<tr>
<td><strong>FA 147: meeting VI-XIIc</strong></td>
</tr>
<tr>
<td><strong>FA 142: meeting 2-5, 1968-1970,</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 17, Folder 1</th>
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<tbody>
<tr>
<td><strong>FA 142: Byzantine Art, 1968-1975</strong></td>
</tr>
<tr>
<td><strong>FA 142: meeting 6-15, 1968-1970,</strong></td>
</tr>
<tr>
<td><strong>FA 142: introduction, 1968-1972,</strong></td>
</tr>
<tr>
<td><strong>FA 142: 1972</strong></td>
</tr>
<tr>
<td><strong>FA 142: 1975</strong></td>
</tr>
</tbody>
</table>

### Series V. Harvard Seminars, 1947-1979

- **Physical Description:** 1.3 linear feet
- **Scope and Content Note**
  - Materials for 13 seminars taught by Kitzinger at Harvard University. Materials include outlines, notes, reading lists, and lists of participants.

<table>
<thead>
<tr>
<th>Box 18, Folder 7</th>
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<tbody>
<tr>
<td><strong>Anglo-Saxon Art, 24B, 1947</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Box 18, Folder 8</th>
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<tbody>
<tr>
<td><strong>Floor Mosaics, 1952</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 18, Folder 9</th>
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<tbody>
<tr>
<td><strong>Sicilian Mosaics, 1960</strong></td>
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</table>

<table>
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<tr>
<th>Box 18, Folder 10</th>
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<tbody>
<tr>
<td><strong>Early Christian art, 1967</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Box 18, Folder 11</th>
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<tbody>
<tr>
<td><strong>Monte Cassino, 1969</strong></td>
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</table>

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<tr>
<th>Box 18, Folder 12-13</th>
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<tbody>
<tr>
<td><strong>Carolingian Art, 1970</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Box 19, Folder 1-3</th>
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<tbody>
<tr>
<td><strong>Carolingian Art, 1970</strong></td>
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<tr>
<th>Box 19, Folder 4-9</th>
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<tbody>
<tr>
<td><strong>Anglo-Saxon Art, 1971</strong></td>
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<tr>
<th>Box 19, Folder 10-11</th>
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<tbody>
<tr>
<td><strong>Sicilian Mosaics, 1973</strong></td>
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</tbody>
</table>

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<tr>
<th>Box 20, Folder 1-2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Floor Mosaics, 1974</strong></td>
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</table>

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<tr>
<th>Box 20, Folder 3-4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carolingian Art, 1976</strong></td>
</tr>
</tbody>
</table>
Series V. Harvard Seminars, 1947-1979

Finding aid for the Ernst Kitzinger papers, 1931-1935

970036

<table>
<thead>
<tr>
<th>Box 20, Folder 5-6</th>
<th>Ivories, Spring 1977</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Age of Spirituality Exhibition, N.Y., Metropolitan Museum of Art (New York), Fall 1977</td>
</tr>
<tr>
<td>Box 20, Folder 7-11</td>
<td>Sicilian Mosaics, 1979</td>
</tr>
</tbody>
</table>

Series VI. Floor Mosaics, n.d.

Physical Description: 2.6 linear feet

Scope and Content Note

This series contains Kitzinger's research files on floor mosaics, assembled over the course of his career. Materials include bibliography, notes, photographs and some correspondence. The geographic areas covered are North Africa; Italy; Greece and islands; the Balkans; Constantinople; Asia Minor; USSR; Palestine and Transjordan; Syria and points east; and western Europe (Austria/Hungary, Britain, Gaul, Germany, Spain, Portugal, and Switzerland). There are additional sections on "medieval sites;" and "Iconography: pavements with meaning, iconographic motifs, Asaroton, and Orpheus."

Box 21, Folder 1

Pavements, General

Scope and Content Note

Subdivisions: pavement mosaics imitating marble; inscriptions of artist's workshops and of donors; relationships: rugs; relationships: walls; ornament; terminology; corpus list by geographic locations; general bibliography.

Box 21, Folder 2

Roving Pavements

Scope and Content Note

Notes; information about mosaics in collections including Dartmouth College and the first National Bank of Chicago.

Box 21, Folder 3

North Africa: general

Scope and Content Note

General notes; bibliography; and correspondence (5 letters).

Box 21, Folder 4

North Africa: Algeria

Box 21, Folder 5

North Africa: Djemila; Egypt

Box 21, Folder 6

North Africa: Libya; Morocco

Box 21, Folder 7

North Africa: Tunisia

Box 21, Folder 8

Italy & Adriatic: general

Scope and Content Note

General notes; bibliography.

Box 21, Folder 9

Italy & Adriatic: Ancona - Grado (excluding Aquileia)

Box 21, Folder 10

Italy & Adriatic: Gr - Ostia

Box 21, Folder 11

Italy & Adriatic: Padua - Piazza Armerina

Box 21, Folder 12

Italy & Adriatic: Pola - Rome

Box 21, Folder 13

Italy & Adriatic: S - Zuglio

Box 22, Folder 1

Italy & Adriatic: Aquileia

Box 22, Folder 2

Italy & Adriatic: Florence, Santa Reparta

Scope and Content Note

Correspondence with Franklin Toker; bibliography; notes; material from F. Toker including photographs.

Box 22, Folder 3

Greece: Acarni - Dion

Scope and Content Note

Includes bibliography.

Box 22, Folder 4

Greece: Hermione - Zapanti

Box 22, Folder 5

Greece, Islands: Corfu - Thasos; Crete; Cyprus
Box 22, Folder 6  
**Greece (old file)**  
Scope and Content Note  
List of sites by type: iconographic, geometric style; Sites in: Macedonia, Thessaly, Boiotia, Athens (stoa of Hadrian), Peloponese, Tegea.

Box 22, Folder 7  
**Greece (old file), Islands: Aegina - Karpathos**  
Box 22, Folder 8  
**Greece (old file), Islands: Kos - S**  
Box 22, Folder 9  
**Greece (old file), Islands: Kos & Lesbos**  
Box 22, Folder 10  
**Greece (old file), Islands: Argos**  
Box 22, Folder 11  
**Greece (old file), mainland: Athens, Minos**  
Box 22, Folder 12  
**Greece (old file), Islands: Kos**  
Box 22, Folder 13  
**Greece (old file), Islands: Ilissos**  
Box 22, Folder 14  
**Greece (old file): Cyprus, Korion**  
Box 22, Folder 15  
**Greece (old file): Pella; Roman mosaics; classical sculpture**

Box 23, Folder 1  
**Balkans**  
Scope and Content Note  
Includes sections on: Albania; Bulgaria; Romania; Yugoslavia; Turkey.

Box 23, Folder 2  
**Constantinople**  
Scope and Content Note  
Includes sections on: Great Palace; building near Vilayet.

Box 23, Folder 3  
**Asia minor (old file)**  
Scope and Content Note  
Includes sections on St. Mary's in Ephesos, Koryhos (?) Cathedral, and Miletus.

Box 23, Folder 4  
**Asia Minor: Adana - Dag**  
Scope and Content Note  
Correspondence with Michael Gough, 6 letters.

Box 23, Folder 5  
**Asia Minor: Ephesos - Xanthos**  
Box 23, Folder 6  
**U.S.S.R.: Chenonere (?), Armenia, Georgia**  
Box 23, Folder 7  
**Palestine (original file)**  
Scope and Content Note  
With sections titled "General," and "Inscriptions".

Box 23, Folder 8  
**Palestine (original file): A - J**  
Box 23, Folder 9  
**Palestine (original file): Jerusalem - Khirbat al-Mafjar**  
Box 23, Folder 10  
**Palestine (original file): Khirbat... - Umm er-rus**  
Box 23, Folder 11  
**Palestine (suppl.): General; Agur - Bethlehem (near)**  
Box 23, Folder 12  
**Palestine (suppl.): Bet-Yerah - Evron**  
Box 23, Folder 13  
**Palestine (suppl.): H - Sephoris**  
Scope and Content Note  
Letter from George Maxim Anossov Hanfmann, to "Larry."

Box 23, Folder 14  
**Palestine (suppl.): Sha’ar... - Yavne Yam**  
Oversize 1**  
**Palestine (suppl.): Bet-Yerah - Evron**  
Scope and Content Note  
Plan of the Church.

Box 24, Folder 1  
**Palestine: Synagogues: General; Ain Duk - Gerasa**  
Box 24, Folder 2  
**Palestine: Synagogues: Hammath - Yafa**  
Box 24, Folder 3  
**Jordan: General**  
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**Jordan: A - M**  
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**Jordan: Mt. Nebo Region**
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<td>Cathedral Chapel; SS Cosmas and Damianus; Prophets, Apostles and Martyrs; Bishop Generius; St. George.</td>
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<td>St. John the Baptist; Mortuary Church; SS Peter and Paul; Procopius Church; Synagogue Church.</td>
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<td>Box 24, Folder 10</td>
<td>Gerasa: Correspondence and Notes</td>
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<td>Scope and Content Note</td>
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<td>Correspondence with Donald G. Humphrey, Director of the Stark Museum of Art; 16 letters; 11 photographs of mosaic fragments from the Stark Museum.</td>
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<td>Box 24, Folder 11</td>
<td>Gerasa</td>
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<td>Book plates and plan of unidentified church(es).</td>
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<td>Scope and Content Note</td>
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<td></td>
<td>Includes sections on: Theotokos Church; Hippolotus Hall; &quot;Madaba House.&quot;</td>
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<td>Scope and Content Note</td>
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<td>Sections on: Map church; Church of the apostles; and Elias Church.</td>
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<td>Austria and Hungary; Britain; Gaul; Germany; Spain &amp; Portugal; Switzerland</td>
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<td>Box 25, Folder 4-6</td>
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<td>Box 26, Folder 1-4</td>
<td>Pavements with Meaning; Iconographic Motifs; Asaraton Pavements; Orpheus; Iconography, miscellaneous</td>
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<td>Box 26, Folder 7-11</td>
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</table>

**Series VII. Cleveland Marbles, 1966-1979, n.d.**

Physical Description: 1.0 linear feet

Scope and Content Note

This series centers on the Early Christian marbles acquired by the Cleveland Museum of Art, 1966-1979. The first part comprises correspondence between Kitzinger and William D. Wixom, Curator of Medieval and Renaissance Decorative Arts at the Cleveland Museum of Art, about their study and publication of the marbles, followed by research files organized by object type (statuettes, sculpture in the round, busts, trabea), with some further topical subdivisions.

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<th>Box 27, Folder 1</th>
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<td>General</td>
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<td>Scope and Content Note</td>
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<td></td>
<td>Sections on: bibliography; types of material; chronology; historical background; stylistic problems; Kitzinger notes; and authenticity problems.</td>
</tr>
</tbody>
</table>
Box 27, Folder 2

**Reactions to Cleveland Bulletin article**

**Scope and Content Note**

Issue of the *Cleveland Bulletin* (March, 1967); ca. 18 letters, some copies of letters to Wixom; mailing list for persons to receive the Cleveland Bulletin article.

Box 27, Folder 3

**Plans for Study**

**Scope and Content Note**

Tentative outline for the *Cleveland Bulletin* article.

Box 27, Folder 4

**Requests for photographs and information, 1966-1969**

**Scope and Content Note**

Ca. 54 letters.

Box 27, Folder 5

**Correspondence, 1966**

**Scope and Content Note**

Ca. 15 letters, mostly between Kitzinger and Wixom about the early Christian marble sculptures acquired by the Cleveland Museum. They make arrangements for Kitzinger to give a lecture at the Cleveland Museum about the sculptures. Included also is a copy of a letter from Wixom to Mr. and Mrs. Klejman, from whom the Cleveland Museum acquired the sculptures, requesting information about whether all of the pieces were actually discovered together, along with the response from their secretary. The file also includes a copy of a handwritten summary of Wixom's research on the sculpture.

Box 27, Folder 6

**Correspondence, 1965-1968**

**Scope and Content Note**

Ca. 30 letters, mostly between Kitzinger and Wixom about the marble sculptures. The file includes a copy of a letter to Wixom from Thomas Hoving, when the sculptures were still at Metropolitan Museum pending approval by the Trustees. There is also a copy of a letter to Sherman E. Lee, Director of the Cleveland Museum, from Mehmet Önder, Sous-secrétaire d'état culturel adjoint au ministère d'éducation nationale, requesting the return of the marble sculptures to Turkey; and Lee's reply. There is also a copy of a letter to Wixom from Nezih Firatli, Curator at the Archeological Museum in Istanbul, in which he refuses to send requested photographs because he believes the Cleveland Museum has acquired smuggled Turkish prehistoric antiquities. The file concludes with 2 letters to Kitzinger from Hans Peter L'Orange.

Box 27, Folder 7

**Correspondence, 1968-1979**

**Scope and Content Note**

Ca. 40 letters, mostly between Kitzinger and Wixom concerning their collaborative study of the marbles. Letters refer to their continuing evaluation of the marbles, the letters received in response to Wixom's 1967 article, and the receipt of photographs of comparative materials. Also included are 2 letters from Firatli in which he declines to send photographs of comparative materials to Wixom in protest of the smuggling of Turkish antiquities, which results in the destruction of archeological sites.

**Scope and Content Note**

Four negatives removed to series XII (box 55, folder 2); images of the Shepard and Jonah Resting.

Box 27, Folder 8

**Notes: Statuettes, Jonah Iconography (general)**

**Scope and Content Note**

General; includes sections titled: Jonah clothed, Jonah in NT, Jonah-Christ, and Jonah: types.
Box 27, Folder 10  
**Notes: Statuettes, Jonah Iconography**

Scope and Content Note
With sections titled: Jonah swallowed, Jonah spat out, Jonah praying, and Jonah resting.

Box 27, Folder 11  
**Notes: Statuettes, Jonah Iconography**

Scope and Content Note
With sections titled: Jonah: earlier monuments, Jonah sarcophagi and miscellaneous Western monuments, and 4-part Jonah cycles.

Box 28  
**Cleveland Marbles: Research Files, by Topic**

Box 28, Folder 1  
**Sculpture in the round: Orpheus**

Scope and Content Note
Notes and bibliography; includes a section titled: statuettes with pillars, author alphabet.

Box 28, Folder 2  
**Sculpture in the round**

Scope and Content Note
Notes and bibliography, divided into 2 sections: general & miscellaneous; and fountains.

Box 28, Folder 3-4  
**Sculpture in the round: Individual Pieces**

Scope and Content Note
Notes, bibliography, photographs of individual works.

Box 28, Folder 5  
**Sculpture in the round: Individual Pieces; Remarque Venus**

Scope and Content Note
Photograph; letter to Erich Maria Remarque from Kitzinger. Six slides of the Remarque Venus removed to series XII (box 55, folder 3).

Box 28, Folder 6  
**Busts: Literature; Miscellaneous**

Scope and Content Note
Publication announcements of works on antique bust portraits; photocopy of article on Roman portrait sculpture; photocopy of the Cleveland Museum registrar file (?) description of the sculptures.

Box 28, Folder 7  
**Busts: Male**

Scope and Content Note
Notes and bibliography; one letter.

Box 28, Folder 8  
**Busts: Female**

Scope and Content Note
Notes and bibliography.

Box 28, Folder 9  
**Busts: In Series (incl. pairs)**

Scope and Content Note
Notes and bibliography, organized alphabetically by site.

Box 28, Folder 10  
**Busts: General**

Scope and Content Note
Notes and bibliography; 2 letters from and to Thomas Hoving.
| Box 28, Folder 11 | **Busts: Kitzinger Related Pieces**  
**Scope and Content Note**  
Notes, photographs and letter from Richard Stuart Teitz, Director of the Wichita Art Museum. |
| --- | --- |
| Box 28, Folder 12 | **"Trabea": general**  
**Scope and Content Note**  
Notes on various "trabea" topics including stolata femina, female costume, and toga costume. |
| Box 28, Folder 13 | **"Trabea": Specific Examples**  
**Scope and Content Note**  
Notes and photographs, arranged in alphabetical order of sites. |
| Box 28, Folder 14 | **Chapter on Costume of Busts**  
**Scope and Content Note**  
18 page typescript manuscript; footnotes. |
| Box 28, Folder 15 | **Chapter on Costume of Busts**  
**Scope and Content Note**  
Hand written draft of chapter with corrections on pages numbered 1-3 and 1-25. |

**Series VIII. Various Topics (research files and correspondence), , 1962-1994 n.d.**

**Physical Description:** 1.3 linear feet  
**Scope and Content Note**  
This series includes research files on frieze sarcophagi, and silver; material about the Kankaria mosaic theft (newspaper and magazine articles, and correspondence); and files on inked inscriptions on Coptic textiles, and ivories. The notes and photographs of the frieze sarcophagi section (12 files) are organized by mainly iconographic topics. The silver research files (12) are organized by topic (sets of plates, hallmarks, Crown of Justin II, and Sassanian conferences) and then alphabetically by location. The file titled "Ink Inscriptions on Coptic Textiles" contains mostly correspondence about the interpretation of inscriptions of specific works. Files on ivories include correspondence and other material concerning a dissertation by Gretel Dechert, a student of Kitzinger, on 5-part ivory diptychs (3 files), and notes on ivories in Liverpool (G.I. 139) and Honolulu.  

| Box 29 | **Kankaria Mosaic, Honolulu Ivories, Coptic Inscriptions, and Frieze Sarcophagi, , 1967-1992 n.d.**  
| Box 29, Folder 1 | **Kankaria Mosaic Theft, 1980, 1989, 1992**  
**Scope and Content Note**  
| Box 29, Folder 2 | **Liverpool (G.I. 139) and Honolulu Ivories**  
**Scope and Content Note**  
Notes, dated 1983, on the ivories; and a typed sheet listing points of comparison (from Charles Little?). |
Inked Inscriptions on Coptic Textiles, 1967-1968

Scope and Content Note

Frieze Sarcophagi, research files, n.d.

General
Scope and Content Note
Notes divided into sections, some of which are labelled as follows: P... cyclical method, bibliography, stylistic problems, chronology, isocephelian friezes, shorthand ..., individual pieces, problem of zones, sources of composition (general), and historical background.

Subject Breakdown
Scope and Content Note

I: Formative Stage
Scope and Content Note
Notes and 1 photograph.

II. Orant: Rock, Lazarus (no OT on trough)
Scope and Content Note
Seven photographs of frieze sarcophagi with notes identifying the scenes and figures.

III: Orant: rock, Lazarus...
Scope and Content Note
Kitzinger file folder empty.

IV: Center Orant, or Deceased, end Scenes Other than Lazarus and Rock
Scope and Content Note
Thirteen photographs of frieze sarcophagi with notes identifying the scenes and figures.

V: Peter's Denial in Center
Scope and Content Note
Two photographs of frieze sarcophagi with notes identifying the scenes and figures.

VI: Loaves and Fishes...
Scope and Content Note
Seven photographs of frieze sarcophagi with notes identifying the scenes and figures.

VII: No Emphasis on Center
Scope and Content Note
Four photographs of frieze sarcophagi with notes identifying the scenes and figures.
Box 29, Folder 13  
**VIII: No Emphasis on Center**  
**Scope and Content Note**  
Seven photographs of frieze sarcophagi with notes identifying the scenes and figures.

Box 29, Folder 14  
**Two Zones**  
**Scope and Content Note**  
Eleven photographs of frieze sarcophagi with notes identifying the scenes and figures.

Box 29, Folder 15  
**Fragments**  
**Scope and Content Note**  
Twenty photographs of frieze sarcophagi with notes identifying the scenes and figures.

Box 30  
**Ivory Diptychs, and Silver, 1962-1966 n.d.**  
**Box 30, Folder 1-3**  
**Five-Part Ivory Diptychs**  
**Notes**  
**Scope and Content Note**  
Includes a section on the Barberini Diptych.

Box 30, Folder 2  
**Goldring correspondence 1962-1966**  
**Scope and Content Note**  
Mostly correspondence with Gretel Dechert Goldring, a Ph. D. student of Kitzinger, about her Ph.D. examinations, her application for a fellowship from the American Association of University Women Educational Foundation (AAUW), her thesis on 5-part ivory diptychs, and her 1964 trip to Europe to conduct dissertation research (25 letters). Additional correspondence (11 letters and telephone memos) were occasioned by Goldring's untimely death in 1965, and the ensuing search for her dissertation material. Also included is one section of notes (Kitzinger?) on the ivory book cover of the manuscript at the Munich, Staatsbibliothek, Cod. lat. 23630.

Box 30, Folder 3  
**Goldring Ph. D. Thesis Materials**  
**Scope and Content Note**  
Goldring's dissertation outline; outline for a talk on 5-part ivory diptychs presented at Harvard University, Fall 1964; photocopy of a typescript manuscript for a talk given to the AAUW (in 1965?); 14 black-and-white photographs of ivories with oblique views, and views of backs and sides (identified as Volbach 113, 121, 133, and 114).

Box 30, Folder 4-8  
**Silver, 1963-1978 n.d.**  
**Box 30, Folder 4**  
**Silver: Sets of Plates**  
**Notes**  
**Scope and Content Note**  
Notes.

Box 30, Folder 5  
**Silver: Hallmarks**  
**Scope and Content Note**  
Notes.

Box 30, Folder 6  
**Silver: Crown of Justin II**  
**Scope and Content Note**  
Notes; 2 letters, one from Philip Grierson, 1963.
Box 30, Folder 7  Silver: Crown of Justin II
Scope and Content Note
Photocopy of: Borgia, Stephano, De cruce Vaticana : ex dono Iustini Augusti in parasceve maioris hebdomadae, publicae venerationi exhiberi solita, commentarius ... (Romae) Ex Typographia Eiusdem Sacrae Congregationis, 1779.

Box 30, Folder 8  Silver: Sasanian Silver Conferences, 1969-1978
Scope and Content Note
The file contains material for three Sasanian silver conferences. 1971 includes a list of participants, program, summary of the 1969 conference, statement of purpose, and abstracts of 2 papers; 1973 includes the program, and correspondence (4 letters); 1978 includes a list of speakers, and 2 letters. Also included is data about 368 silver art objects, labeled Sasanian; a paper about the scientific analysis of coins and metallic works of art.

Box 31  Silver Treasures, Research Files, 1990-1994, n.d.
Box 31, Folder 1  Silver Treasures, by location
Scope and Content Note
Notes, arranged by site in alphabetical order, excluding the individual sites listed below. Including Nagy Szent Miklas (gold).

Box 31, Folder 2  Silver Treasures, Individual Pieces
Scope and Content Note
Notes, photocopies from publications, newspaper clipping, and correspondence (2 letters).

Box 31, Folder 3  Silver Treasures, Cyprus
Scope and Content Note
Notes, divided into the following section: first treasure; second treasure; David Plates: general, individual, iconography, and style.

Box 31, Folder 4  Silver Treasures, Kaiseraugst, and Mindenhall
Scope and Content Note
Notes and newspaper clippings.

Box 31, Folder 5  Silver Treasures, Sevso
Scope and Content Note

Box 31, Folder 6  Silver Treasures, Sutton Hoo
Scope and Content Note
Notes and illustrations.

Box 31, Folder 7  Silver Treasures, Water Newton
Scope and Content Note
The file contains notes, newspaper clipping, and photocopies of hand written catalog descriptions of the individual objects in the hoard.

Box 31, Folder 8  Silver Treasures, Sion Treasure
Scope and Content Note
The file includes a newspaper clipping; a photocopy of an article by Nezih Firatli; notes with sections labelled: bibliography, objects in Turkey, silver stamps, find place, book covers, open work; patens, column and capital, column base, and polycandela.
Series VIII. Various Topics (research files and correspondence), 1962-1994 n.d.

Finding aid for the Ernst Kitzinger papers, 1931-1935

970036

Series IX. Various Matters (professional activities and other writings), 1942-1943, 1956, 1961-1986

Physical Description: 0.5 linear feet

Scope and Content Note

This series documents Kitzinger’s engagement in various matters including proposed publication projects (on Mount Athos and the "Notes and Ideas" of Wilhelm Koehler); his activities as a reader for the journal Speculum, and a book reviewer for the journal Reprint Bulletin; the nomination of colleagues to the Medieval Academy; and the inclusion of Kitzinger articles in the 1st and 2nd editions of Readings in Art History. There is also correspondence on exhibitions: the Year 1200 exhibition, 1970; the Stobi symposium, 1977; and Kitzinger’s objection to the inclusion of invaluable objects in the travelling exhibition of Treasures of Early Irish Art, 1977-1978. Also included is a translation of a Russian article reviewing vols. 9-15 of the journal, Dumbarton Oaks Papers; and correspondence concerning the unacknowledged appearance of passages from an Kitzinger publication in the published work of another scholar.

Box 32, Folder 1
Mount Athos Project, 1983-1984

Scope and Content Note
The file contains material regarding an apparently unrealized project to publish a comprehensive and fully documented survey of the various monuments of Mount Athos, architectural and artistic, based on the research of Paulos M. Mylonas. The file contains a status report, correspondence (3 letters), list of committee members, and the curriculum vitae of Mylonas.

Box 32, Folder 2
A. Banck Article, 1963

Scope and Content Note
The file contains a translation, from Russian, of an review article, by A. V. [Alice?] Banck, on articles which appeared in Dumbarton Oaks Papers, vols. 9-15. The article was published in Vizantiiskii Vremennik, 22 (1963), 260-279.

Box 32, Folder 3
L. W. Barnard, 1975-1977

Scope and Content Note
The file contains correspondence (ca. 19 letters) regarding L. W. Barnard's use of passages from “The Cult of Images Before the Age of Iconoclasm” without acknowledgment in a 1974 article in Byzantion. Also included is a photocopy of the Byzantion article.

Box 32, Folder 4
Hans Belting, 1986

Scope and Content Note
The file contains an Kitzinger letter of nomination of Hans Belting as a Corresponding Fellow of the Medieval Academy. Correspondence (15 letters) with co-sponsors Ihor Ševčenko, Walter Horn, Meyer Schapiro, and Kurt Weitzman.

Box 32, Folder 5
Philip Grierson, 1971

Scope and Content Note
The file contains material for the Nomination of Philip Grierson as a Corresponding Fellow of the Medieval Academy, including the nomination statement and correspondence with supporters (6 letters), and Grierson’s curriculum vitae.
Box 32, Folder 6  
**Book of Kells at Irish Exhibition, 1977-1978**  
**Scope and Content Note**  

Box 32, Folder 7  
**Wilhelm Koehler, 1942-1962**  
**Scope and Content Note**  
The file contains correspondence (6 letters) about a plan for the Bollingen foundation to publish Wilhelm Koehler's *Notes and Ideas* in German under the auspices of the Zentralinstitut für Kunstgeschichte in Munich, with Kitzinger to select material from Koehler's files on Anglo-Saxon and Irish illuminated manuscripts. The file also includes notes of conversations with Koehler, dated 1942, 1943, and 1956.

Box 32, Folder 8  
**Scope and Content Note**  
The file contains a letter inviting Kitzinger to be a consultant-reviewer in the field of Christian byzantine and medieval civilization for Oceana Publications, Inc., a publisher of reviews of reprints. Also included is a copy of the consultant contract and correspondence containing reviews of several offprints (9 letters).

Box 32, Folder 9  
**Readings in Art History, 1967, 1975**  
**Scope and Content Note**  
The file contains correspondence (8 letters) concerning the inclusion of Kitzinger articles, "The Hellenistic Heritage in Byzantine Art," and "The Byzantine Contribution to Western Art in the Twelfth and Thirteenth Centuries," in the first and second editions, respectively, of *Readings in Art History*.

Box 32, Folder 10  
**Speculum, regarding articles submitted, 1967-1976**  
**Scope and Content Note**  
The file contains correspondence with the Medieval Academy of America (ca. 20 letters) concerning Kitzinger's evaluation of articles submitted for publication in the Academy's journal, *Speculum*.

Box 32, Folder 11  
**Stobi Symposium, 1977**  
**Scope and Content Note**  
The file contains materials relating to the Stobi Symposium, held at Boston University, 26 February 1977, including the program, a symposium announcement, notes for a talk or introduction, and 2 letters.

Box 32, Folder 12  
**Year 1200, Metropolitan Museum of Art exhibition, 1970**  
**Scope and Content Note**  
The file includes correspondence including a letter from Thomas Hoving inviting Kitzinger to be on the advisory committee for the exhibition and Kitzinger's response, and the symposium program.

Physical Description: ca. 4,500 images

Scope and Content Note

The series contains approximately 3,400 photographs, and 1,100 post cards and reproductions (approximately 265 images per box). It begins with photographs and plates used for two publications: Byzantine Art in the Making (1977), and The Mosaics of St. Mary's of the Admiral in Palermo, (1991; in Italian 1990). The last and largest section comprises study photographs accumulated over the course of Kitzinger's career. The photos are organized by medium and location. Divisions include: San Marco mosaics; wall mosaics; mosaic panels; wall painting; manuscripts; panel painting; sculpture; architecture; ivories; sculpture (Western medieval); minor arts: ceramics, coins, enamels, glass, glyptics, textiles, copptic textiles. The last two boxes contain large format photographs, which follow the same organization as the regular format photographs. 8 linear feet.

See also the research files: series VI. Floor Mosaics; series VII. Cleveland Marbles; and series VIII. Various Topics (research files on frieze sarcophagi and silver).

Box 32
Box 32, Folder 13-21
Publication Photographs
Byzantine Art in the Making
Scope and Content Note

Box 33
Box 33, Folder 1-13
Publication Photographs; Study Photographs: Panel Painting (PP)
Byzantine Art in the Making
Scope and Content Note
Photographs for figures 91-223

Box 33, Folder 14
The mosaics of St. Mary's of the Admiral in Palermo, 1991
Scope and Content Note
Color plates from Kitzinger's book.

Box 33, Folder 15
Box 33, Folder 16-19
PP: Greco Icon
PP: cities A - Re; Rome; and S - W.
Scope and Content Note
Negative (8" x 10") of icon in S. Maria in Trastevere removed from folder 17; transparency (5" x 8") of St. Peter icon at Mt. Sinai removed from folder 18; and negative of panel painting at Tivoli removed from folder 18 to series XII (box 55, folder 4).

Box 34
Box 34, Folder 1
Study Photographs: Wall Mosaics (WM)
WM: Demus Mosaics Press Kit
Scope and Content Note
Two press kits for Otto Demus, the Mosaics of San Marco in Venice.

Box 34, Folder 2-20
WM: Albenga; Athens; Carinola; Casaranello; Cefalu; Centcelles; Chios, Nea Moni; Constantinople; Cyprus; Damascus; Daphne; Durrês; Florence; Germigny-des-Prés; Grottaferrata; Hosios Lukas; Jerusalem; Milan; and Monreale.
Scope and Content Note
Negative of Virgin and Child of apse mosaic at St. Sophia in Constantinople from folder 9; and 12 negatives of Monreale from folder 20 removed to series XII (box 55, folder 5).

Box 35
Box 35, Folder 1
Study Photographs: Wall Mosaics (cont.)
Box 35, Folder 2-3
WM: Moscow, Murano, Palermo, and Porec
WM: Palermo: Capella Palatina, Martorana

Box 35, Folder 4-7
Ark: Ravenna: S. Apollinare in Classe/Nuovo; Arch. Chapel, Orthodox Baptistery; San Vitale; Galla Placidia

Box 35, Folder 8
WM: Rome: S. Cecilia-S. Marco; S. Maria in Domenica; S. Maria in Trastevere; S. Maria Maggiore; S. Pietro in Vincoli; St. Peter's; S. Marie Antiqua (Wladimir de Grèveisen).

Box 35, Folder 3-5
Scope and Content Note
Negative of Joshua scene in S. Maria Maggiore removed from folder 12; negative of mosaic fragment at St. Peter's removed from folder 14; and 5 (8" x 10") negatives of S. Maria Antiqua removed from folder 15 to series XII (Box 55, folder 6).

Box 36
Study Photographs: Wall Mosaics (cont.); Mosaic Panels; and Wall Painting (WP).

Box 36, Folder 1-4
Ark: Rome: S. Prassede; S. Stefano Rotondo; S. Teodoro; S. Veniaziano.

Box 36, Folder 5-7
Ark: Salonica; Salamis, Serres, Sinai, and Spoletto; Venice.

Box 36, Folder 8
WM Reproductions

Box 36, Folder 9
Mosaic Panels; Floor Mosaics

Box 36, Folder 10
WP: unidentified (Greece, mainland?)

Box 36, Folder 11-16
WP: cities A - R.

Scope and Content Note
Negative (8" x 10") of the Transfiguration at S. Nicholas in Kastoria removed from folder 14 to series XII (box 55, folder 8).

Box 37
Study Photographs: Wall Painting (cont.)

Box 37, Folder 1-3
WP: Pskov, Mirozh Monastery.

Box 37, Folder 4-5
WP: cities s - z.

Box 37, Folder 6-7
WP: Rome 6-9th cent.: churches C - L; S. Maria Antiqua

Box 38
Study Photographs: Wall Painting (cont.); Architecture

Box 38, Folder 1
WP: Rome 6-9th cent.: churches M - S

Box 38, Folder 2
WP: Rome after 9th cent.

Box 38, Folder 3-4
WP: Rome: Catacomb Paintings and other earlier Wall Paintings

Box 38, Folder 5-7
ARCH: cities A - T

Scope and Content Note
Six negatives of S. Maria Maggiore removed from folder 7 to series XII (box 55, folder 9).

Box 38, Folder 8-9
ARCH, Old Postcards: cities A - W

Box 38, Folder 10-11
ARCH, Reproductions: cities A - V

Box 39, Folder 1-10
Study Photographs: Illuminated Manuscripts (MSS)
| Box 39, Folder | MSS: cities A - P; Papyri; Reims, Rome; Rome: Vatican; and Rosano - W
| Scope and Content Note |
| Two negatives of the *Quedlinburg Itala* manuscript, and 1 negative of Bern ms. 120 Peter of Eboli, removed from folder 1; 1 negative of the Bristol Psalter f. 115v Adoration of the Magi, 1 negative of Cotton Genesis 4th Day of Creation, and 2 negatives of the Chludov Psalter f. 44 and 45 removed from folder 3; 3 negatives of papyri in Florence (2 are Mus. Archeol. 919) removed from folder 4; 1 (8" x 10") negative of papyri in Munich ("pap.gr....128") removed from folder 4 to series XII (box 55, folder 10). |

| Box 39, Folder | MSS, Reproductions |
| Study Photographs: Sculpture (SCULP) |
| SCULP: cities A - R; Rome |

| Box 39, Folder | SCULP: Architectural Sculpture, 4th-76th cent.: Capitals |
| SCULP: Reproductions: cities A - W |
| Scope and Content Note |
| Negative from Florence, Mus. Arch., C panel removed from folder 4; 1 negative from Hypogoe des Dunes in Poitiers removed from folder 6 to series XII (box 55, folder 11). |

| Box 41, Folder | SCULP, Cleveland Marbles |
| Scope and Content Note |
| Jonah Swallowed; Jonah Spat Out; Jonah Praying; Jonah Resting; Shepherd; Group Photos; Busts 65.242-7. |

| Box 42, Folder | SCULP: Coptic |
| Scope and Content Note |
| Woodwork; cities A - B; C - L; contact prints from E.K. negs.; reproductions. |
| Four negatives removed from folder 1 to series XII (box 55, folder 12). |

| Box 42, Folder | SCULP: Coptic |
| Scope and Content Note |
| Egypt 1937, E.K. photos. |
| Eleven negatives from Red and White Monasteries in Sohag removed from folders 6-14 to series XII (box 55, folder 13). |

| Box 42, Folder | SCULP: Metal |
| Scope and Content Note |
| See also "Silver" and "Minor Arts." |

| Box 42, Folder | SCULP: Wood, Aqsa Mosque |
| SCULP: Reproductions: cities A - W |

| Box 43, Folder | Study Photographs: Sculpture (cont.); Ivories; Silver |
| SCULP: Western Medieval |
| Scope and Content Note |
| Negative of Head of St. Denis removed from folder 1 to series XII (box 55, folder 14). |
| See also: box 2, folder 10, wooden coffin of St. Cuthbert (53 photographs). |
Box 43, Folder 2-5  **Ivories: cities B - Z; Reproductions**  
Scope and Content Note  
Negative of ivory tondo in the Vatican removed from folder 4 to series XII (box 55, folder 14).

Box 43, Folder 6-8  **Silver: A - London**  
Scope and Content Note  
Except Mildenhall and Water Newton.  
Negative of plate in Art in Roman Britain, "Alnwick"; removed from folder 6 to series XII (box 55, folder 14).

Box 44, Folder 1-10  **Study Photographs: Silver**

Box 44, Folder 1-2  **Silver: London**  
Scope and Content Note  
Mildenhall Treasure; and Water Newton Treasure.

Box 44, Folder 3-8  **Silver: M - Z**  
Scope and Content Note  
Includes Naples; New York: David Plates; New York; Norwich; and the Sevso Treasure.

Box 44, Folder 9-10  **Silver, Reproductions**  
Oversize 1**  
**Study Photographs: Silver**  
Scope and Content Note  
St. Petersburg, Hermitage Museum: silver roundel.

Box 45, Folder 1-10  **Study Photographs: Ceramics; Coins; Enamels; Glass; and Glyptics**

Box 45, Folder 1-2  **Ceramics; and Ceramics, Reproductions**

Box 45, Folder 3-5  **Coins; and Coins, Reproductions**

Box 45, Folder 6  **Enamels**

Box 45, Folder 7-8  **Glass; and Glass, Reproductions**

Box 45, Folder 9  **Glyptics**

Box 45, Folder 10  **Minor Arts, Reproductions (except textiles)**

Box 46, Folder 1-10  **Study Photographs: Metal; Textiles; Coptic Textiles**

Box 46, Folder 1-4  **Metal**

Box 46, Folder 5-6  **Metal, Reproductions**

Box 46, Folder 7  **Textiles (except Coptic)**

Box 46, Folder 8-9  **Textiles, Coptic**  
Scope and Content Note  
See also: box 2, folders 2 - 7, Horse and Lion Tapestry (98 photographs).

Box 46, Folder 10  **Textiles, Reproductions**

Box 47, Folder 1-5  **Study Photographs and miscellaneous: Large format**  
Scope and Content Note  
Includes 1 drawing.

Box 47, Folder 1  **Drawing for Wilhelm Pinder's seminar**  
Scope and Content Note  
Michelangelo's Pieta; see box 10, file 6.
Box 47, Folder 2-4
Wall Mosaics: I mosaici di Monreale, 1960
Scope and Content Note
Color plates.

Box 47, Folder 5
Panel Painting
Scope and Content Note

Box 48, Folder 1-10
Study Photographs: Large format (cont.)

Box 48, Folder 1-2
Wall Mosaics
Scope and Content Note
Palermo, Capella Palatina; Rome, S. Maria Maggiore

Box 48, Folder 3
Floor Mosaics
Scope and Content Note
Lullingstone, Roman Villa; Houston, Menil foundation.

Box 48, Folder 4-5
Wall Painting
Scope and Content Note
Rome: S. Clemente, S. Lorenzo f.l.m. (?), S. Callisto, Cometerium Majus, S. Maria Antiqua (early photos.); Istanbul, map.

Box 48, Folder 6-7
Manuscripts
Scope and Content Note
Reproductions and photos; New Haven, Yale Univ., Beinecke, "Pattern Sheets".

Box 48, Folder 8
Sculpture
Scope and Content Note
Berncastle, cross; Budapest, incised ornament; Pella, W. church; Rome, Arch of Constantine.

Box 48, Folder 9
Textiles, Coptic
Scope and Content Note

Box 48, Folder 10
Metal
Scope and Content Note
Aylesford b...; Copenhagen, brooch; London, Battersea shield; Milan, Golden Altar; Stockholm, 3 robe clasps from Gotland.

Series XI. Slides, n.d.
Physical Description: 1.5 lin. ft. 2,032 slides
Scope and Content Note
The slides are organized in two sections: first by medium and location; and second by lecture topic. The Mosaics sections comprise over 800 slides; there is also extensive coverage of Dura-Europos.
Series XI. Slides, n.d.

Finding aid for the Ernst Kitzinger papers, 1931-1935
<table>
<thead>
<tr>
<th>Box 55, Folder 4</th>
<th>From Series X, box 33, folders 17 and 18</th>
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</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 neg. 8 x 10 in.: Panel Painting: S. Maria in Trastevere.</td>
<td></td>
</tr>
<tr>
<td>1 neg. 35 mm.: Panel painting: Tivoli</td>
<td></td>
</tr>
<tr>
<td>1 transparency. 5 x 8 in.: panel Painting: St. Peter, Mt. Sinai.</td>
<td></td>
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<th>Box 55, Folder 5</th>
<th>From Series X, box 34, folders 9 and 20</th>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 neg. 4 x 5 in.: Wall Mosaics: Constantinople, St. Sophia, Virgin and Child.</td>
<td></td>
</tr>
<tr>
<td>12 negs. 35 mm.: Monreale.</td>
<td></td>
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</tbody>
</table>

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<tr>
<th>Box 55, Folder 6</th>
<th>From Series X, box 35, folders 12, 14 and 15</th>
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</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 neg. 4 x 5: Wall Mosaics: Rome, S. Maria Maggiore, Joshua.</td>
<td></td>
</tr>
<tr>
<td>1 neg. 35 mm.: Wall Mosaics: Rome, St. Peter's, mos. frag. in museum.</td>
<td></td>
</tr>
<tr>
<td>5 negs. 8 x 10 in.: Wall Mosaics: S. Maria Antiqua (Grèneisen).</td>
<td></td>
</tr>
</tbody>
</table>

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<tr>
<th>Box 55, Folder 7</th>
<th>From Series X, box 36, folder 4</th>
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</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 slide: Wall painting: Staraya Ladoga.</td>
<td></td>
</tr>
<tr>
<td>1 neg, 3.5 x 5: Wall painting: Saggara.</td>
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<th>Box 55, Folder 8</th>
<th>From Series X, box 36, folder 14</th>
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<tr>
<td>Scope and Content Note</td>
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<tr>
<td>1 neg. 8 x 10 in.: Wall painting: Kastoria, S. Nicholas, Transfiguration.</td>
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<tr>
<th>Box 55, Folder 9</th>
<th>From Series X, box 38, folder 7</th>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>6 negs. 35 mm.: Architecture: S. Maria Maggiore.</td>
<td></td>
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</table>

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<thead>
<tr>
<th>Box 55, Folder 10</th>
<th>From Series X, box 39, folders 1, 3, and 4</th>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>2 negs. 4 x 5 in.: Manuscripts: Quedlinberg Itala.</td>
<td></td>
</tr>
<tr>
<td>1 neg. 4 x 5 in.: Manuscripts: Bern ms. 120, Peter of Eboli.</td>
<td></td>
</tr>
<tr>
<td>1 neg. 5 x 7 in.: Manuscripts: London, Bristol Psalter, f. 115v, Adoration of the Magi.</td>
<td></td>
</tr>
<tr>
<td>1 neg. 4 x 5 in.: Manuscripts: London, Cotton Genesis, Third Day of Creation.</td>
<td></td>
</tr>
<tr>
<td>2 negs. 4 x 5 in.: Manuscripts: Moscow, Chludov Psalter, ff. 44 and 45.</td>
<td></td>
</tr>
<tr>
<td>2 negs. 5 x 7 in.: papyri, Florence, Mus. Arch., no. 919 and papyrus from Ony...</td>
<td></td>
</tr>
<tr>
<td>2 negs. 8 x 10 in.: papyri, Munich, Pap. gr. ...128; Florence, Mus. Arch., no. 919.</td>
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<tr>
<th>Box 55, Folder 11</th>
<th>From Series X, box 41, folders 4 and 6</th>
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<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>1 neg. 3.5 x 4.5: Sculpture: Florence, Mus. Arch.</td>
<td></td>
</tr>
<tr>
<td>2 negs. 35 mm.: Sculpture: Poitiers, Hypogie des dunes.</td>
<td></td>
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<tr>
<th>Box 55, Folder 12</th>
<th>From Series X, box 42, folder 1</th>
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<tr>
<td>Scope and Content Note</td>
<td></td>
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<tr>
<td>4 negs. 2.25 x 2.25 in: Egypt, Coptic sculpture, 1937.</td>
<td></td>
</tr>
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Box 55, Folder 13

From Series X, box 42, folders 6-14
Scope and Content Note
11 negs. 2.25 x 2.25 in.: Sculpture: Sohag, red and White monasteries.

Box 55, Folder 14

From Series X, box 43, folders 1, 4 and 6
Scope and Content Note
1 neg. 3.25 x 4 in.: W. Med. Sculpture: Head of St. Denis.
1 neg. 2.5 x 3.25 in.: Silver: “Alnwick” (plate in Art in Roman Britain)
1 neg. 5 x 7 in.: Ivory: Rome, Vatican.