

Inventory of the Papers of Prof Elfriede Knauer

Classical Art Research Centre, University of Oxford

Compiled by Dr Beryl Bowen

1. Susan B. Matheson, Polygnotos: An Ilioupersis Scene at the Getty Museum. Offprint from Occasional Papers on Antiquities, 2, Greek Vases in The J. Paul Getty Museum.
2. Madeleine Mertens-Horn, Bilder heiliger Spiele: Zur Deutung der sog. "Throne" aus Marmor in Rom und Boston. From Antike Welt, Zeitschrift für Archäologie und Kulturgeschichte, 28. Jahrgang 1997.
3. Adrienne Lezzi-Hafter, Anthesterion und Hieros Gamos. Ein Choenbild des Methyse-Malers. Offprint.
4. Source: Notes in the History of Art, Vol.XV No.1, Fall 1995. Special Issue: Representations of the "Other" in Athenian Art, c.510-400B.C. (Enclosed is a personal letter to E.R.K. from Jenifer Neils, one of the contributors).
5. Adrienne Lezzi-Hafter, Kinderfreund Hermes: zu einer kanne des Frauenbad-Malers. Offprint from Potnia Theron, Festschrift für Gerda Schwarz zum 65. Geburtstag, Wien 2007.
6. Adrienne Lezzi-Hafter, Clay, Gold, and Craft: Special Techniques in three Vases by the Eretria Painter and Their Apotheosis in Xenophantos. Offprint from Papers on Special Techniques in Athenian Vases, proceedings of a symposium held in conjunction with the exhibition 'The Colors of Clay: Special Techniques in Athenian Vases' at the Getty Villa, June 15-17, 2006, The J.Paul Getty Museum, Los Angeles.
7. Heide Mommsen, Meisterwerke des Töpfers Exekias: zur Erfindung und zum Erfolg. Offprint from Meisterwerke: Internationales Symposium anlässlich des 150. Geburtstages von Adolf Furtwängler, Freiburg im Breisgau, 30. Juni – 3. Juli 2003, Hirmer Verlag München.
8. Heide Mommsen, Amasis Mepoiesen: Beobachtungen zum Töpfer Amasis. Offprint from Athenian potters and Painters, The Conference Proceedings, Oxbow Monograph 67.
9. Heide Mommsen, Irrfahrten des Odysseus: zu dem Fragment Tübingen S./10 1507. Offprint from Praestant Interna, Festschrift für Ulrich Hausmann, Verlag Ernst Wasmuth, Tübingen.
10. Heide Mommsen, Zur Auswertung von Formfotos und Profilzeichnungen. Offprint.
11. Heide Mommsen, Siegreiche Gespannpferde. Offprint from Antike Kunst, 45. Jahrgang 2002.
12. Adrienne Lezzi-Hafter, Vasenforschung Heute. Winkelmanns-Vortrag Graz, 9. Dezember 1999. Typescript.
13. Heide Mommsen, Achill und Aias pflichtvergessen. Offprint from "Tainia", Roland Hampe zum 70. Geburtstag am 2. Dezember 1978. Publ. Philipp von Zabern, Mainz am Rhein. With this offprint is a personal letter from Heide Mommsen to Elfriede Knauer.
14. Heide Mommsen, Zur Deutung der Exekias-Amphora im Vatikan. From Ancient Greek and Related Pottery, 3rd Symposium, Copenhagen 1987.
15. Heide Mommsen, Griechische Vasen: Zur Technik der Bemalung. Information leaflet from the Württembergisches Landesmuseum Stuttgart, Antikensammlung. [1986] See also 57, 58.
16. Heide Mommsen, Griechische Vasen: Herkunft, Formen, Gebrauch und Herstellung. Information leaflet from the Württembergisches Landesmuseum Stuttgart, Antikensammlung. [1986] See also 57, 58.

17. Heide Mommsen, Der Maler von Philadelphia MS 3440. Offprint from *Potnia Theron*, Festschrift für Gerda Schwarz zum 65. Geburtstag, Wien 2007.
18. Heide Mommsen, Die Apollinische Trias auf den Exekiasfragmenten in Narbonne. Offprint from *Tekmeria*, Archäologische Zeugnisse in ihrer kulturhistorischen und politischen Dimension. Publ. Scriptorium.
19. Heide Mommsen, Zwei schwarzfigurige Amphoren aus Athen. Offprint from *Antike Kunst*, 32. Jahrgang 1989, Heft 2.
20. Joan R. Mertens, Timeas's Scarab. Offprint from the *Metropolitan Museum Journal* 24, 1989.
21. Joan R. Mertens, Some Thoughts on Attic Vase-Painting of the 6th Cent. B.C. Offprint from *Ancient Greek and Related Pottery*, 3rd Symposium, Copenhagen 1987
22. Joan R. Mertens, Review of the exhibition 'The Gods Delight: The Human Figure in Classical Bronze', (then at the MFAB, 1988). Offprint. Ink correction by E.R.K. in margin, p.451.
23. Joan R. Mertens, The Human Figure in Classical Bronze-working: Some Perspectives. Typescript of an article starting from the exhibition *The Gods Delight: the Human Figure in Classical Bronze* (then at the LA County Mus.), going on to discuss other materials. See No.22 for this exhibition.
24. Joan R. Mertens, a review of *CVA Deutschland 39*, Würzburg, Martin von Wagner-Museum, Band 1. Offprint from *Gnomon* 1979.
25. Joan R. Mertens, Attic White-Ground Cups: A Special Class of Vases. Offprint from *Metropolitan Museum Journal* Vol.9, 1974, pp.91-108.
26. Joan R. Mertens, a critical review of *Die Griechischen Vasen* by Erika Simon and Max and Albert Hirmer (Munich 1976). Offprint from *AJA* 81.
27. Joan R. Mertens, A Drawing by Chassériau. Offprint from *Metropolitan Museum Journal* 15, 1981, pp.153-156.
28. Joan R. Mertens, a review of *CVA New Zealand 1*. Offprint from *Gnomon* Band 3, 1981, pp. 786-789. With this offprint is a brief personal note to E.R.K. from J.R.M. (See also no.63).
29. Joan R. Mertens, A Hellenistic Find in New York. (Bronze vessels, jewellery, silver coins, loaned by C. Bastis). Offprint from *Metropolitan Museum Journal* Vol.11, 1976, pp.71-84.
30. Joan R. Mertens, Three Chalcolithic Figures from Cyprus. Offprint from *Metropolitan Museum Journal* Vol. 10, 1975, pp.5-8.
31. Joan R. Mertens, a review of *CVA USA 18*, LA County Mus. of Art. Offprint from *AJA* 82, pp.417-418.
32. Joan R. Mertens, a review of *Attisch weissgrundige Keramik* by Irma Wehgartner, (Heidelberger Akademie der Wissenschaften, Kommission für antike Keramik, *Keramikforschungen* 5), publ. Zabern, Mainz, 1983.
33. Joan R. Mertens, Leodamas and Hippolytos, typescript of an article about aspects of the New York Euphronios krater. Dated by E.K. ix.96.
34. Joan R. Mertens (and Carlos A. Picón). Ancient art at the Metropolitan: Recent acquisitions by the Greek and Roman Department. Offprint from *Apollo*, July 1996, pp. 27-32.
35. Joan R. Mertens, The jewelry of classical Greece. (Description of the exhibition *Greek Gold: Jewelry of the Classical World*, and some discussion of the subject). Pages from *Antiques*, The Magazine, December 1994, pp.786-793.
36. Joan R. Mertens, Typescript of the article item no.35 (*The Jewelry of classical Greece*), with attached personal note from J.R.M. to E.R.K.
37. Joan R. Mertens, handwritten letter to E.R.K., dated 27/vi/94.

38. Joan R. Mertens, handwritten letter to E.R.K., dated 5/vii/94, a critique of an article written by E.R.K., apparently on a painting by Lippi of the Annunciation (no more precise reference given).
39. Joan R. Mertens (and Carlos A. Picón), *Acquisitions in Focus: Greek and Roman Antiquities at the Metropolitan Museum*. Offprint from *Apollo*, July 1993, pp.40-44.
40. Joan R. Mertens, *In the Beginning: Some Reflections on Geometric Ornament and Figural Representation*. Typescript of a lecture to be given at a conference (no further details). E.R.K. notes that she received this in Feb. 1995.
41. Joan R. Mertens, *Small Bronze Sculpture from the Ancient World*, a paper from a Symposium organized by the Depts. of Antiquities and Antiquities Conservation at the Getty Museum, March 16-19, 1989, pp. 85-102. Publ. By the J.Paul Getty Museum, Malibu, California, 1990.
42. Joan R. Mertens, *Some New Vases by Psiax*. Offprint from *Antike Kunst*, 22.Jahrgang 1979, Heft 1, pp.22ff.
43. Joan R. Mertens, *An Archaic Bronze Oinochoe with a Panther Head in the Metropolitan Museum of Art*. Offprint from *BCH Supplément 38, Etudes d'Iconographie en l'Honneur de Lilly Kahil*, pp.377-381.
44. Joan R. Mertens, *Attic Vase-painting: A Brief Introduction*. Typescript of an article 'destined for publication in Japan' (Post-It note attached by J.R.M. to the first page, dated 16/iv 90(?)).
45. Joan R. Mertens, *An Early Greek Bronze Sphinx Support*. Copy of an article from the *Metropolitan Museum Journal* 37, 2002, *Essays in Honour of Clare Le Corbeiller*, pp.23-33.
46. Joan R. Mertens, 'Master' and 'Masterwork' in *Elucidating the Earliest Greek Art*. Typescript of a lecture to be given at a Symposium in Freiburg im Breisgau, Germany. Date received by E.R.K. noted as V/2003.
47. Joan R. Mertens, *An Attic Black-Figure Vase of the Mid-Sixth Century B.C. (Neck-amphora of Panathenaic shape by the Painter of Berlin 1686)*. Offprint from the *Metropolitan Museum Journal* 18, 1984, pp.17-27.
48. Joan R. Mertens, typescript of a lecture on the wall-paintings from *Boscotrecase* in the Metropolitan Museum. Given in Freiburg, Germany? (Prof. Strocka thanked, cf. Item 46 above). Date received by E.R.K. noted as 3/1988.
49. Joan R. Mertens, *A Black-Figure Hydria of Red-Figure Date. (IUAM 77.33)*. Copy of an article in the *Indiana University Art Museum Bulletin* 1979, pp.6-15.
50. Joan R. Mertens, a review of *Greek Art: Archaic into Classical, the publication of papers from a Symposium at the Univ. of Cincinnati Dept. of Classics, April 2-3 1982*. *Cincinnati Classical Studies, New Series* 5, publ. Brill, Leiden 1985. Review *AJA* 1986, pp.235-236.
51. Joan R. Mertens, *The Amasis Painter: Artist and Tradition*. Copy of an article from *papers on the Amasis Painter and his World*, Malibu, 1987, pp.168-183.
52. Joan R. Mertens, *Greek Bronzes in the Metropolitan Museum of Art*. *MMA Bulletin* vol.XLIII no.2, Fall 1985.
53. Joan R. Mertens, 'Master' and 'Masterwork' in *Elucidating the Earliest Greek Art*. Offprint from *Meisterwerke, Internationales Symposium anlässlich des 150. Geburtstag von Adolf Fürtwängler, Freiburg im Breisgau, 30.Juni – 3. Juli 2003*. Publ. Hirmer Verlag, München. (See Item 46 above for the typescript).
54. Joan R. Mertens, *The Baker Mirror in the Metropolitan Museum of Art: an Archaic View*. Offprint from *Genethlion*, pp.211-218. Nicholas P. Goulandris Foundation, Museum of Cycladic Art, Athens 2006.

55. Joan R. Mertens, The new Greek and Roman Galleries at the Metropolitan Museum of Art: An Array of Challenges. Typescript of a lecture given by J.R.M. at the Toledo, Ohio, Museum, (with added handwritten notes by the author). Attached Post-it Note to E.R.K. dated 9/vi/08. (In yellow envelope).
56. Heide Mommsen, Töpferstudien. In a copy of the proceedings of the Symposium des Deutschen Archäologischen-Verbandes, 'Vasenforschung nach Beazley', Tübingen, 24-26/11/1978, pp.14a-14c. (Publ. Mainz 1979). (This also contains articles by other scholars).
57. Heide Mommsen, Griechische Vasen: Keramik und Geschichte der mykenischen Kultur. Information leaflet from the Württembergisches Landesmuseum, Stuttgart, Antikensammlung. [Received by E.R.K. in May 1986]. See also nos.15 & 16.
58. Heide Mommsen, Griechische Vasen: Geometrischer Stil. Information leaflet from the Württembergisches Landesmuseum, Stuttgart, Antikensammlung. [Received by E.R.K. in May 1986]. See also nos. 15 & 16.
59. Heide Mommsen, Beobachtungen zu den Exekias-Signaturen. Offprint from 'Metis', Revue d'anthropologie du monde grec ancien, Vol.XIII, 1998. Also an enlarged copy with clearer reproduction of the signatures.
60. Heide Mommsen, Dionysos und sein Kreis im Werk des Exekias. Offprint from the proceedings of the 19./20. Trierer Winkelmannsprogramm 2002/03. Publ. Zabern, Mainz.
61. Heide Mommsen, Copy of entries on Attic Black-Figure vase-painters by H.M. in Der Neue Pauly, Enzyklopädie der Antike. [Received by E.R.K. in March 2006].
62. Heide Mommsen, Prometheus oder Atlas? Zur Deutung der Amphora München 1540. Copy from 'Athenian Potters and Painters Vol.II, ed. Oakley and Palagia, Oxbow Books. Handwritten dedication to E.R.K. from H.M. on cover-sheet.
63. Mary B. Moore, Review of CVA New Zealand 1 (OUP, 1979). Offprint from AJA 85, pp.350-352. (See also no.28).
64. Mary B. Moore, Andokides and a Curious Attic Black-Figured Amphora. Offprint from Metropolitan Museum Journal 36, 2001, pp.15-41. Hand-written dedication to E.R.K. from M.B.M. on first page, 'For Kezia with best regards, Mary'.
65. Mary B. Moore, Unmounted Horses on the Parthenon Frieze, especially West XII. Offprint from Antike Kunst, Vol.46, 2003, pp.31-43. Handwritten on first page, 'For Kezia from Mary'.
66. Mary B. Moore, The Princeton Painter in New York. Offprint from the Metropolitan Museum Journal 42, 2007, pp21-56. Handwritten on first page, 'For Kezia – with warm wishes – Mary'.
67. Mary B. Moore, A Note on a Horse Bit from the Collection of J. Pierpont Morgan in the Metropolitan Museum of Art. Offprint from Antike Kunst, Vol.48, 2005, pp.40-54. Handwritten on first page, 'For Kezia – all the best, Mary'.
68. Mary B. Moore, Satyrs by the Berlin Painter and a new interpretation of his Name piece. Offprint from Antike Kunst Vol.49, 2006, pp.17-28. Handwritten on first page 'For Kezia, with best wishes. Mary'.
69. Mary B. Moore, Athens 803 and the Ekphora. Offprint from Antike Kunst Vol.50, 2007, pp.9-23. Handwritten on first page, 'For Kezia, with best wishes, Mary'.
70. Mary B. Moore, Ships on a "Wine-Dark Sea" in the Age of Homer. Offprint from the Metropolitan Museum Journal 35, 2000, pp.13-38. Handwritten on first page 'For Kezia with best regards, Mary'.
71. Mary B. Moore, The Gigantomachy of the Siphnian Treasury: Reconstruction of the three Lacunae. Offprint from BCH Supplément IV, études Delphiques, pp.305-335.

72. Mary B. Moore, The Hegesiboulos Cup. Offprint from the Metropolitan Museum of Art, [MMA Journal?], 2008, pp.11-37. Handwritten on first page, 'For Kezia – with best wishes – Mary'.
73. Mary B. Moore, Lydos and the Gigantomachy. Offprint.
74. Mary B. Moore, Horse Care as Depicted on Greek Vases before 400 B.C. Offprint from the Metropolitan Museum Journal, vol.39, 2004, pp.35-67. Handwritten on first page, 'For Kezia – with best regards, Mary'.
75. Mary B. Moore, A Neck-Amphora in the Collection of Walter Bareiss. Offprint, with notation by E.K. on first page, 'Princeton 12.ii.73'. Inside the offprint is a typewritten letter from Mary Moore to E.K. suggesting a meeting. Also a sheet with some notes in E.R.K.'s hand.
76. Mary B. Moore, Exekias and Telamonian Ajax. Offprint. Dated on first page by E.R.K., 3.82.
77. Mary B. Moore, Giants at the Getty. Offprint from Occasional Papers on Antiquities, 3, Greek Vases in the J.Paul Getty Museum.
78. Mary B. Moore, The Passas Painter: a Protoattic "Realist"?. Offprint from the Metropolitan Museum Journal 38, 2003, pp.15-44. Handwritten on first page, 'For Kezia, with best wishes, Mary'.
79. Mary B. Moore, Exekias and the Harnessing of a Chariot Team. Offprint from Antike Kunst 29, 1986, Heft 2, pp.107-114.
80. Mary B. Moore, review of Irmgard Beck, 'Ares in Vasenmalerei, Relief und Rundplastik', 1984. Offprint from Gnomon 1985, pp.756-7.
81. Mary B. Moore, review of Heide Mommsen, 'Der Affekter' (Forschungen zur antiken Keramik, II), Zabern, Mainz, 1975 (Kerameus 1). Copy from The Art Bulletin [March 1977?], pp.122-124.
82. Mary B. Moore, review of Elke Böhr, Der Schaukelmaler (Kerameus 4), Zabern, Mainz, 1982. Offprint from Gnomon 55, 1983, pp.772-775.
83. Mary B. Moore, review of Gudrun Ahlberg-Cornell, Herakles and the Sea-Monster in Attic Black-Figure Vase-painting (Skrifter Utgivna av Svenska Institutet i Athen, XXXIII, Stockholm 1984, and Carina Weiss, 'Griechische Flussgottheiten in Vorhellenistischer Zeit' (Beiträge zur Archäologie 17), Würzburg 1984. Offprint from AJA 90, 1986, pp.108.
84. Mary B. Moore, review of Carlo Tronchetti, Ceramica Attica a Figure Nere. Grandi Vasi: Anfore, Pelikai, Crateri. Roma 1983. (Archaeologica. 32. Materiali del Museo Archeologico Nazionale di Tarquinia.5.). Offprint. [Gnomon?] pp. 92-93.
85. Mary B. Moore, review of CVA Deutschland 48, Munich 9 and CVA Deutschland 50, Frankfurt am Main 3, both publ. Beck, Munich 1982. Offprint from AJA 89, 1985, pp 186-187.
86. Mary B. Moore, Aegina, Aphaia-Tempel, VIII. The Attic Black-Figured Pottery. Offprint from AA 1986, pp.51-93., (publ. Berlin 1986).
87. Mary B. Moore, The Berlin Painter and Troy. Offprint, pp. 160-186. Handwritten on first page, 'With love, from Mary'. E.R.K. has added in pencil 'Fall 2000/ Getty'.
88. Mary B. Moore, Athena and Herakles on Exekias' Calyx-krater. Offprint from AJA 90, 1986, pp.35-39.
89. Mary B. Moore, An Early Protocorinthian Conical Lekythos-Oenochoe in the Metropolitan Museum. Offprint from Antike Kunst 52, 2009, pp.3-19. Handwritten on first page, 'For Kezia with best wishes, Mary'.
90. Mary B. Moore, Hoplites, Horses, and a Comic Chorus. Copy from the Metropolitan Museum Journal 41, 2006, pp.33-56. Handwritten on first page 'For Kezia – with warm wishes – Mary'.

91. Mary B. Moore, copy of the typescript of part of an article on Andokides – only the notes (some early pp. missing), captions to plates, bibliography and plates.
92. Jenifer Neils, Reconfiguring the Gods on the Parthenon Frieze. Offprint from *The Art Bulletin*, March 1999 Vol.LXXXI Number 1. Handwritten on first page 'Best wishes from Jenifer'. With the offprint is a handwritten letter from Jenifer Neils to E.R.K. Jenifer Neils, Who's who on the Berlin Foundry Cup. Offprint from *Journal of Roman Archaeology Supplementary Series* no. 39, 'From the Parts to the Whole' Vol.I, Acta of the 1^{3th} International Bronze Congress held at Cambridge, Massachusetts, May 28-June 1, 1996, pp.75-80. Handwritten on first page 'For the expert! Chaire, Jenifer'.
93. Jenifer Neils, The Euthymides Krater from Morgantina. Offprint from *AJA* 99, (1995) pp.427-44. Handwritten on first page 'For Kezia – with many thanks. Jenifer'.
94. Jenifer Neils, Hera, Paestum, and the Cleveland Painter. Offprint from 'Greek Vases: Images, Contexts and Controversies', proceedings of the Conference sponsored by The Center for the Ancient Mediterranean at Columbia University, 23-24 March 2002 (pp.73-83). Publ. Brill 2004. Handwritten on first page 'For Kezia from Jenifer'.
95. Jenifer Neils, The Morgantina Phormiskos. Offprint from *AJA* 96 (1992), pp. 225-235. Handwritten on first page 'Tibet silver this is not – but hope you find it interesting. Jenifer'.
96. Jenifer Neils, review of Gloria Ferrari, 'I Vasi Attici a Figure Rosse del Periodo Arcaico' (*Materiali del Museo Archeologico Nazionale di Tarquinia* 11 (Rome 1988). Offprint from *AJA* 94, 1990, pp.692-693. Handwritten on first page 'For Kezia – with best wishes from Jenifer'.
97. Mary B. Moore, review of D.A.Amyx, 'Corinthian Vase-Painting of the Archaic Period', 3 vols, publ. Berkeley 1988. The same offprint as no.97 (*AJA* 94, 1990, pp.691-692).
98. John H. Oakley, New Vases by the Achilles Painter and Some Further Thoughts on the Role of Attribution. Copy from 'Greek Art in View', Essays in honour of Brian Sparkes, publ. Oxbow Books, chapter 5, pp.63-77. Handwritten on first Page 'Hoping all is well, Best Wishes, John'.
99. John H. Oakley, Why study a Greek vase-painter? - a response to Whitley's 'Beazley as theorist'. Offprint from *Antiquity* vol.72, number 275, March 1998, pp.209-213.
100. John H. Oakley, "Through a glass darkly" I : Some Misconceptions about the study of Greek Vase-painting. Copy from Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12-17, 1998, pp.286-290 (Allard Pierson Series, Amsterdam 1999). (E.R.K. notes in pencil 'Received from author'.).
101. John H. Oakley, The Bosanquet Painter. Offprint from 'Athenian Potters and Painters', the Conference Proceedings, Oxbow Monograph 67, pp.241-248. (E.R.K. notes in pencil 'rec.17.8.98 from author'.).
102. John H. Oakley, Nuptial Nuances: Wedding images in non-wedding scenes of Myth. Copy from 'Pandora?', pp.63-73. (E.R.K. notes 'from E. Reedes [?], Pandora.').
103. John H. Oakley, Zwei alte Vasen – zwei neue Danaebilder. Offprint from *AA* 1990, pp. 65-70. Handwritten on first page 'Best wishes, John'.
104. John H. Oakley, A Calyx-Krater in Virginia by the Nikias Painter with the Birth of Erichthonios. Offprint from *Antike Kunst* 30, 1987, Heft 2, pp.123-130. Handwritten on first page 'Best wishes, John'.
105. John H. Oakley, Perseus, the Graiai, and Aeschylus' 'Phorkides'. Offprint from *AJA* 92, 01998, pp.383-391.
106. John H. Oakley, review of Norbert Kunisch, 'Makron', 2 vols. (*Kerameus* 10). Publ. Zabern, Mainz, 1997. Offprint from *AJA* 104, 2000, pp.135-136.

107. John H. Oakley, Some 'Other' Members of the Athenian Household: Maids and their Mistresses in Fifth-Century Athenian Art. Copy from 'Not the Classical Ideal – Athens and the Construction of the Other in Greek Art', part II, *Internal Others*, ch.9, pp.227-247, publ. Brill 2000.
108. John H. Oakley, 'The Death of Hippolytus' in South Italian Vase-Painting. Offprint from the *Rivista 'Quaderni Ticinesi di numismatica e antichità classiche'*, Lugano, 1991 – Vol.XX, pp.63-83. Handwritten on cover 'Good to see you in Washington! John'.
109. John H. Oakley, An Attic Black-figure Eye-cup with Ships around the Interior. Offprint from AA 1994[?], *Nachrichten aus dem Martin-von-Wagner –Museum Würzburg*, pp.16-23.
110. Related Pottery', *Proceedings of the International Vase Symposium Amsterdam 1984*, pp.165-172 (Allard Pierson Series Vol.5). (E.R.K. notes 'From the author, Munich 1985').
111. Martha Ohly-Dumm, Euphroniosschale und Smikrosscherbe. Copy noted by E.R.K. as from *Münchner Jb.* 3, 25, 1974 [pp.7-26]. A few passages or notes marked by E.R.K.
112. Martha (Ohly) Dumm, Schale mit Theseus und Sinis. Offprint from *Münchner Jahrbuch der bildenden Kunst, Dritte Folge Band XXII 1971* pp.7-22. Noted on cover by E.R.K. as from the author, Feb. 73.
113. Martha Ohly-Dumm, Neuerwerbungen, Glyptothek und Antikensammlungen. Offprint from *Münchner Jahrbuch der bildenden Kunst, Dritte Folge Band XXIV 1973* pp. 239-246. This offprint contains a business card with handwritten greetings.
114. [Dieter Ohly] Erinnerung an Dieter Ohly. Booklet printed 'Des Vereins der Freunde und Förderer der Glyptothek und der Antikensammlungen München E.V.', Jahresgabe 1980, containing the addresses from the Memorial meeting held for Dieter Ohly (d. June 19th 1979) on Feb. 6th, 1980 in the Glyptothek, giving accounts of his life and work (Klaus Vierneisel and Karl Schefold). With the booklet are several newspaper cuttings of his obituaries, some sent to E.R.K. by Martha Ohly-Dumm.

FOLDERS

115. File-folder 1. Labelled 'Photos. Schöpfen'. Photographs of an Etruscan [?] bronze ladle, with photo of detail from incised scene on a Praenestine cista, showing a ladle.
116. File-folder 2a. Labelled 'Spenser'. A. Versions (one with extensive notes) of an article by E.R.K. on 'Spenser's Albanese Sleeves and other sartorial trifles: some art historical observations on 'Faerie Queene' III, XI & XII. 'B. Several letters (copies) from E.R.K. to other scholars on the subject of the article, and letters to her in reply or about publication. C. Xerox copies of articles and illustrations relevant to E.R.K.'s subject. D. An article by E.R.K. on Olaus Magnus for The Spenser Encyclopedia. E. Small slips of paper with references.
117. File-folder 2b. Correspondence about E.R.K.'s article on Olaus Magnus for The Spenser Encyclopedia with one of the editors, Dr. A.C. Hamilton. References to Olaus Magnus' *Carta Marina* (1539). Printed bibliographies for the use of contributors to The Spenser Encyclopedia. Two reproductions of Renaissance maps (of Constantinople and Rhodes).

[E.R.K. published a volume on the *Carta Marina*: 'Die Carta Marina des Olaus Magnus von 1539. Ein kartographisches Meisterwerk und seine Wirkung', in 'Gratia', *Bamberger Schriften zur Renaissanceforschung* 10, (Göttingen 1981), 151pp. Also 'Die Carta Marina des Olaus

Magnus: Zur Geschichte und Einordnung der Karte als Kunstwerk' in: Das Danewerk als Objekt der Kartographie auf dem Hintergrund der europäischen Kartengeschichte, (Schleswig 1993), pp.21-48.]

118. File-folder 2c. Labelled 'Spenser orig. [inal?]. A. The top (typed) copy of E.R.K.'s article on 'Spenser's Albanese Sleeves...' (dedicated to Dietrich von Bothmer on his 65th birthday), with E.R.K.'s handwritten original. B. Xeroxed copies of relevant portions of 'The Faerie Queene' and 'A View of the Present State of Ireland'. C. The originals of the Plates to the article. D. Xeroxed copies of articles on Nonsuch Palace and its stucco decoration, (relevant to E.R.K.'s paper), and newspapers and magazines on Spenser and on aspects of Elizabethan life and art (mostly book reviews). F. Copy of a typed bibliography of books on aspects of Elizabethan life. G. Small slips of paper with handwritten references.
119. File-folder 2d. (Unlabelled). More material on the Spenser passages discussed by E.R.K. in her article 'Spenser's Albanese Sleeves...'. Including A. A slightly different version of the article (typed), with plates. B. Newspaper cuttings and Xerox copies of material relevant to E.R.K.'s article (in this folder many articles about Nonsuch Palace and its decoration, Nicholas of Modena, and links with European palaces such as Fontainebleau, references to stucco, tapestries, theatre and masques). C. A transparent folder with many slips of paper with references, some Xeroxed pages and a newspaper cutting. D. A folder of copies of publications by Martin Biddle, mainly on Nonsuch and St.Albans Abbey. E. A transparent folder labelled 'Altes Material', containing many slips and pages of handwritten references and notes and a number of letters about the article.
120. File-folder 3. Labelled 'Foundry Painter'. A. Transparent folder, labelled at bottom '402, 23 Boston', dealing with the kylix by the Foundry Painter, MFAB 98.933, ARV 2, 402, 23. It contains professional photographs, Xeroxed printed description, and E.R.K.'s handwritten notes in German. B. Transparent folder, labelled at bottom '405, i Tarquinia / Foundry' and added illegible notation. Containing Xerox copies (one from CVA Tarquinia), of photos of Tarquinia R.C.5291 (ARV 2, 405 i), kylix probably by the Foundry Painter, and handwritten notes in German by E.R.K. C. Transparent folder labelled at bottom '402, 24 Villa Giulia'. It contains professional photographs of the kylix by the Foundry Painter, Villa Giulia 50407, ARV2 402,24, and handwritten notes in German by E.R.K. D. Transparent folder labelled at bottom '403, 25 Leningrad'. Containing professional photographs of the kylix by the Foundry Painter, Leningrad 663, ARV2 403,25, and handwritten notes in German by E.R.K. E. Transparent folder, labelled at bottom '403, 26 Boston'. Contains professional photographs of MFAB 13.204, some Xeroxed photos, and brief handwritten notes by E.R.K. F. Transparent folder labelled at bottom 'Adria 403, 27'. Contains Xerox copy from CVA Adria, Mus.Civ., of photo of two joining sherds from a kylix by the Foundry Painter, Adria B.600, B.551, and an index card with ARV2 description. G. Transparent folder, labelled at bottom '403, 30 Leipzig'. Contains professional photographs of fragmentary kylix Leipzig T.542, from Tarquinia, an index card with ARV2 description, and an almost indecipherable Xeroxed photo from the Beazley Archive. H. Transparent folder labelled at bottom '403, 31, Tübingen'. Contains a professional photograph of the fragmentary cup-tondo, Tübingen E.27, ARV2 403, 31, an index card, and a copy of a printed description. I. Transparent folder labelled at bottom 'Bowdoin 13.26/ 403, 32'. Contains a Xeroxed copy of the fragmentary cup-tondo

Bowdoin 13.26 and its printed description, and an index card with ARV2 reference. J. Transparent folder labelled at bottom '403,33bis'. Cup-tondo with love-making scene. Labelled inside 'Munich, Bareiss, 23'. Contains only badly damaged Xeroxed copies of photo. K. Transparent folder labelled at bottom '403/Lerici 33ter'. Xeroxed copy of photo (cup-tondo). L. Transparent folder labelled at bottom '403, 34/ Christchurch N.Z.'. Xerox copies of photos of Foundry Painter cup Christchurch (N.Z.), Canterbury University College 17, and of Trendall's printed description, and index card with ARV2, 403, 34 description. M. Transparent folder labelled at bottom '403, 35 Todi'. Contains Xerox copy of Foundry Painter cup-tondo, Todi 463, ARV 2, 403, 35, and index card with ARV description. N. Transparent folder labelled at bottom '403,34bis'. Xeroxed photograph of cup-tondo only. O. Transparent folder labelled at bottom '403, 36/ Boston'. Professional photographs and Xeroxed copies of tondo of fragmentary Foundry Painter cup, MFAB 13.95, ARV 403, 36, plus printed description, index card as above, and a few handwritten notes in German by E.R.K. P. Transparent folder labelled at bottom '403, 37 Athen'. Xerox copies of photos of skyphos Athens 14705, ARV 2 403, 37, with some handwritten notes in German by E.R.K. on small slips of paper. Q. Transparent folder labelled at bottom 'Para 371, Brauron/Add.I 1651'. Index card with printed description and copy of photo of sherd from Brauron. R. Transparent folder labelled at bottom 'N.Y. loan alabastron/Metrop.' With copy of plate with sherds, and of a printed description. S. Transparent folder labelled at bottom 'Add.1651/ Para 371 oben: 'add'.' Copies of photos and printed description of cup 'probably by the Foundry Painter', Warsaw 147235. T. Transparent folder labelled at bottom 'Heidelberg / 21 bis'. Many professional photographs of the fragmentary cup, Heidelberg 73, 6, attrib. to the Foundry Painter, some showing added sherds in other museums or collections. Letters from E.R.K. to the Archaeological Institute in Heidelberg and replies, letter to Herbert Cahn from E.R.K., and copy to E.R.K. of letter from D.von Bothmer about his sherds. Handwritten notes by E.R.K. U. Transparent folder containing a Xerox taken from a publication of the Museum für Kunst und Gewerbe Hamburg, 'Aus Gräbern und Heiligtümern', a description by Wilhelm Hornbostel of a cup attributed to the Foundry Painter by D. Von Bothmer. V. Transparent folder labelled at bottom 'ARV 2, 420, 60 / Paris Gigantomachy/ Foundry Ptr./Ashmead'. Xerox copies, notes and drawings by E.R.K. of the cup Philadelphia MS 2445. W. Transparent folder. Copy of an advertisement in the Burlington Magazine, June 1982, showing a cup attributed to the Foundry Painter, with a note to E.R.K. from J.R.Guy. X. Transparent folder labelled at bottom '405,2 "connected with"/ 370, 14bis para: 'add'. Museum photographs of the cup London 95.5 -13.1, probably by the Foundry Painter, with a few handwritten notes by E.K. Y. Transparent folder labelled at bottom '404 0b. Bibl. Nat.'. Museum photograph of Cab. Med. L 719, 766, 593, ARV 2 404 above, 'probably by the Foundry Painter', index card and brief notes by E.R.K. Z. Transparent folder labelled at bottom 'Louvre G290/ 401,9. Contains a small copy of a sherd from the Metropolitan Museum (1979.314.i ?) sent to the Louvre to join another Foundry Painter fragment.

There follow in Folder 3 twelve more transparent folders which mostly hold only a Xeroxed photo of a pot or sherd and an index card with the ARV description, mostly 'Manner of the Foundry Painter'. Some have very brief hand written notes by E.R.K.

There is also a fawn folder with many index cards and handwritten notes by E.R.K.

Lastly, there is a Xerox of the pages relevant to the Foundry Painter from ARV2, and a blue transparent folder of Xeroxes of Foundry P. pots.

[For slides of Foundry Painter's pots see 205, and for b&w negatives, see 152].

121. File-folder 4. Labelled 'Foundry Painter'. A. Transparent folder with small label ARV2 400, i, - museum photographs of the Foundry Painter's name-vase, Berlin F2294, ARV 2, 400,i. Also photocopied text, and some of E.R.K.'s notes with sketches. B. Transparent folder labelled at bottom la'401,2 München. Museum photographs of the Foundry Painter's cup, Munich 2650. C. Transparent folder labelled at bottom '401,3 London'. Professional photographs of the Foundry Painter's cup, London E 78, ARV2, 401,3, and handwritten notes by E.R.K. D. Transparent folder labelled at bottom '401, 4, Heidelberg 73.74, 401.5 Astarita'. Photocopied plates of sherds by the Foundry Painter, and a brief note and sketch by E.R.K. E. Transparent folder labelled at bottom '401,8 Paris'. Photographs of cup sherds, Louvre S1417, ARV2, 401,8, and handwritten notes and sketches by E.R.K. F. Transparent folder labelled at bottom '401,8 bis, ehem[als] Cahn'. Professional photographs of a fragmentary cup; E.R.K. has written on the back 'ehemals HC 102, Sonderliste IV (1971) NR.77'. G. Transparent folder labelled at bottom '401,9 Paris'. Professional (?) photographs of Louvre G.290, ARV2, 401,9., cup by the Foundry Painter, with hand-written notes by E.R.K. H. Transparent folder labelled at bottom '401,10 Kopenhagen'. Museum photographs of the Foundry Painter's cup, Thorvaldsens Museum , cat.no.111, ARV2,401,10, and a brief handwritten note by E.R.K. I. Transparent folder labelled at bottom 'Kassel T664, ARV2 402, 10bis'. Xerox copies of photos of this cup, Kassel 664, and its printed description, with a brief handwritten note by E.R.K. J. Transparent folder, labelled at bottom 'Cahn (ex Hecht, D.v.B [Dietrich von Bothmer])10,ter?. Photocopies of fragments of a cup (kylix).` K. Transparent folder labelled at bottom '401/2,ii Boston'. Museum photograph of tondo and photocopies of whole cup and published description of the Foundry Painter's cup, Boston 01.8034, ARV2,401/2, ii. L. Transparent folder labelled at bottom '402,12 Cambridge. CCC.' It contains Xeroxed pictures of the Foundry Painter's cup in Cambridge, UK, Corpus Christi College, ARV2 402,12. M. Transparent folder labelled at bottom ' Para. 370, 12 bis Toledo'. Contains professional photographs, many and detailed, of the Foundry Painter's cup, Toledo 64. 126, Para.370, 12bis. Also copies of the museum's Collections Record for the cup, and of correspondence between Kurt T. Luckner of the museum and Dietrich von Bothmer (about hair fillets and vomit!). Handwritten notes with sketches by E.R.K. N. Transparent folder labelled at bottom '402,13 Berlin 10'. Museum photograph of tondo, and Xeroxed pictures of the Foundry Painter's cup Berlin 3198, ARV2, 402,13. O. Transparent folder labelled at bottom 'Basel, Kambli / 402,14'. Photocopied pictures of the Foundry Painter's cup, Basel, Kambli, ARV2 402,14'. P. Transparent folder labelled at bottom 'Cahn (402,14, D.v.B). Xeroxes of two sherds from a cup. In the possession of Dietrich von Bothmer?. Q. Transparent folder labelled at bottom '402,15 Boston'. Museum photographs of the Foundry Painter's cup, Boston 10.195, ARV2 402,15. Also photocopies of the cup and its description in Caskey/Beazley, 'Attic Red Figure Vase-Paintings in the MFA Boston'. R. Transparent folder labelled at bottom '402,16 Fogg, Cambr.' Museum photographs of the Foundry Painter's cup, Harvard 27.149, ARV2, 402,16 [now in the Sackler Museum, Harvard], with some Xeroxed pictures and a copy of the publication of the cup by Wilhelmina van Ingen (Harvard Studies 46, 1935, pp.155ff. S. Transparent folder labelled at bottom 'Bloomington 75.19.i. /402,16bis'. Museum photographs (large) plus many good small photographs of details [taken by E.R.K.?], Xeroxed photos and 7 pages of handwritten notes, sketches (including inscriptions), and measurements, related to the cup in the Indiana Univ. Art Museum, Bloomington 75.19.i, ARV2 402, 16bis. T. Transparent folder labelled at bottom '402,17, Brüssel'. Many good medium-sized and small photos of the Foundry Painter's cup Brussels R 322, ARV2, 402,17 [taken by

E.R.K.?), 3 pages of notes with sketches and copies of inscriptions, a hand-drawn profile of the cup, a Xerox copy of the museum publication and a coloured postcard of the tondo. U. Transparent folder, unlabelled, containing many good photographs [copied?] of the Foundry Painter's cup, Embricos coll., London, ARV2 1651, 18bis, and Xeroxes of plates and text from the sale of the cup, Münzen u. Medaillen XXII, 1961 (no.159). V. Transparent folder labelled at bottom '402,20 Phila'. Many good photographs of the Foundry Painter's cup, Philadelphia 31.19.2, ARV2, 402,20, [taken by E.K.?], some Xeroxes of the cup, and several small pages of handwritten notes which include measurements, inscriptions and cup-profile. W. Transparent folder labelled at bottom 'DvB. N.Y. ich: Foundry/ 20bis'. This contains 3 photographs, and a scale drawing with brief notes (by E.R.K.), of a cup-herd assigned by E.R.K. to the Foundry Painter. A letter (1982) from the owner, Rolf Blatter, accompanied by a small professional photograph, tells E.R.K. that he acquired the herd by exchange from Dietrich von Bothmer's collection. X. Transparent folder labelled at bottom '402,21 Mch.' Many good photographs of the Foundry Painter's cup Munich 2641, ARV2, 402,21, with two pages of handwritten notes containing measurements and sketches. Y. Transparent folder labelled at bottom '402,22, Mch 2640'. Many good photographs of the Foundry Painter's cup, Munich 2640, ARV2 402,22, with some Xeroxed photographs and brief handwritten notes with measurements and sketches. At the back of Folder No.4 are a few loose pages and some photographs of the tondo of a fragmentary cup by the Foundry Painter. On the back of the photographs E.R.K. has written 'Nach Photo D.v.B.'

[E.R.K. published an article on the Foundry Painter's cup in Bloomington, Indiana (see S. above): 'A Red-Figure Kylix by the Foundry Painter: Observations on a Greek Realist', Indiana University Art Museum, Occasional Papers (Bloomington, IN 1987), 29pp. (No. 31 in E.R.K.'s bibliography in 'Coats, Queens and Cormorants: Selected Studies in Cultural Contact between East and West', Kilchberg, ZH 2009).]

122. File-folder 5. Labelled 'Sf [Schwarzfigurig] / ARV2, 1-425-53 (Duris) A. Loose at the front of this folder are a number of good photographs of black-figure ('SF') pots, one of a neck-amphora by the Affekter, and, most notably, several of a very handsome eye-cup decorated between the eyes with large male (mainly warrior) busts. The photographs of this cup are from the German Archaeological Institute in Rome, Inst. Neg. Nos. 77.2000 to 77.2004, and under the foot are painted museum(?) numbers, 63613 (?). There are also small museum photos from Berlin of a fine head-vase, F2202. B. Transparent folder, unlabelled, containing a number of museum photographs of late black-figure vases held together by a wrapper on which E.R.K. has written 'Bf. Ruspoli vases / Knauer copies'. The Ruspoli vases are all amphorae, one noted by E.R.K. as Leagros Group, others as 'near the Princeton Painter', another 'Antimenean'. Besides these, there is a photograph of a fine Exekias herd, Philadelphia 4873, ABV 145,16, and 3 photos from Berlin, Stiftung Preussischer Kulturbesitz, Staatliche Museen, Antikenabteilung, F3988 (pyxis), F1913 (olpe), and F1723 (herd). The rest of the vases in File-folder 5 are red-figure. C. Transparent folder labelled at bottom 'Louvre RS 460'. This contains many museum photographs, Xeroxes, and handwritten notes by E.R.K. (many on small slips of paper), of and about the very early red-figure painters – the Andokides Painter and the Pioneers (Euphronios, Euthymides, Oltos, Psiax) and early cup-painters. One group, with a wrapper marked 'Epidromos Ptr., ARV2 117ff.' contains gallery photographs and several foolscap pages of notes. D. Cream-coloured folder labelled 'Andokides 1-4', containing professional photographs of several of Andokides/Andokides Painter's belly-amphorae. E. Transparent folder, labelled at bottom 'Vergleichsmaterial / Duris'. This contains professional photographs, Xeroxes and a few handwritten notes on the following vase-painters: Kleophrades Painter (photos), Berlin P., Eucharides P., P. of Florence 3984 (photos), Myson, Harrow P., Syriskos P. and Siren P. (photos). F. Cream folder labelled 'Tyszkiewicz Ptr. 289-296'. This contains some Xeroxes of vases by

the Tyszkiewicz P., a sheaf of handwritten notes on small pieces of paper, a photocopy of an article by Gloria Ferrari Pinney, 'Pallas and Panathenaea', and museum photographs of the following: Boston 97.368 (calyx krater), Boston 66.206(stamnos), and Indiana 79.57 a-h (fragmentary psykter with a Gigantomachy). G. Cream folder labelled 'Onesimos 313-14'. Contains two foolscap pages of notes with sketches and inscription on a fragmentary cup in the Bareiss collection, a postcard of the tondo of a cup by O. In the Basel Antikenmuseum (122.1), photographs and sketch of a sherd, Freiburg S206, photograph and drawings of a sherd in the collection of Dietrich von Bothmer. H. Transparent folder labelled at bottom 'Dokimasia Ptr. 413,12'. This contains professional photographs of a new cup with a letter from Herbert Cahn asking about attribution, and a copy of E.R.K.'s reply giving her reasons for assigning it to the Dokimasia P. With this group are photographs of a cup by the Foundry P. in the Getty Museum, with handwritten notes by E.R.K. (von Bothmer assigns Cahn's cup to the Foundry P., R. Guy and E.R.K. to the Dokimasia P. (the correspondence dates to 1988). Also in this folder is a correspondence between Mrs. Frieda Tchacos of the Gallerie Nefer in Zurich and E.R.K. (from 1985), with a photo of a fragmentary cup which E.R.K. assigns to the Dokimasia P. (ARV 2, 412-15). Finally, several Xerox copies with pictures of other Dokimasia P. cups. I. Cream folder labelled 'Douris 425-53'. This contains, first, a letter of 1979 from Rolf Blatter asking E. R.K.'s opinion on a cup-herd of his with an 'oriental archer', and telling her how other scholars (R. Guy and D. von Bothmer) have assigned it. On the back of the photograph of the sherd and on a small sheet of paper are E.R.K.'s notes, ending 'ich: wohl Duris'. Also in this folder are professional (museum?) photographs of a fine lekythos with Athena fighting a ?giant; museum photos, a Xerox and notes by E.R.K. with sketches and inscriptions of a cup in Vienna, Kunsthistorisches Museum 3694, ARV2, 427, 3; detailed notes by E.R.K. on a cup in Berlin (F2288), with Theseus and Skiron; several Xerox copies of other cups (no notes); finally, in a separate paper wrapper labelled 'Manner of Douris', a museum photograph of a cup in the Virginia Museum of Fine Arts, inv.56-27-5, ARV2, 450, 24, and a Xerox of the tondo of another cup, 'NY Josephson (1971)' with a small accompanying sheet of notes including the words 'kein Triptolemos ptr.' and 'vergleichs Material'. J. Cream folder labelled 'Brygos 368-98'. Contents: A note from Herbert Cahn (n.d.) on a postcard-sized photo of a fragmentary cup-tondo with ?Anacreon singing to his lyre, with a dog with tail between legs (no ref.). In a wrapper labelled 'Brygan', copies of letters (1986) from E.R.K. to J.V.Noble asking for a photograph of a sherd which he had shown in a lecture, plus a good photo and negative of the sherd, showing a bearded head; whereabouts not known to E.R.K., though possibly in the Getty Museum with pottery from the Bareiss Collection. Next, paper-clipped together, photographs and Xeroxes of the white-ground oinochoe London D 13, ARV2 403,38, with a woman spinning, assigned by Beazley to the Foundry Painter; E.R.K. notes that Dyfri Williams assigns to the Brygos P. Next, in a paper wrapper labelled ' ARV2, 391a', small but good photographs of the rhyton in the shape of a bird, Leningrad 682, by the Painter of London D15. E.R.K. notes on the back of one photo 'Mertens 1979' but without further ref. Next, in a paper wrapper labelled 'ARV2, 399/ Ptr. Of Oxford Brygos', museum photographs of this cup, Oxford (Ashmolean) 1911.615, together with Xeroxes of the cup and of sherds belonging to this and other cups, sent to E.R.K. in 1989 by R. Guy. Next, in a wrapper labelled 'Brygos / 368-98', photographs and Xeroxes of a number of pots by the Brygos P; only the Xerox of ARV2, 385, 229, Athens, Acrop.20, has (brief) notes by E.R.K. ; the museum photographs in this wrapper are of the pots ARV2, 373,48 (kylix, Vatican), ARV2, 380,171 (skyphos, Vienna 3710), ARV2 382,185 ('once Goluchow, Czartoryski 119), and a sherd assigned by R, Guy to Brygos' school. Also in this folder, paper-clipped together, Xeroxes and photographs of pots by the Painter of the Paris Gigantomachy; the photographs, with a few notes by E.R.K. on the back, are of a kylix with drinking scenes, including youths playing kottabos, and a narrow band beneath the figure scene with silhouettes of cups and oinochoai (on

the back of the Xeroxes of this cup, E.R.K. has noted 'ascr. D.v.B., 2.1983'). Also, paper-clipped in a wrapper labelled 'Briseis / 406-12', Xeroxes of pots by the Briseis P., with a very brief note. Lastly, a few loose Xeroxed pages of cups, one of them a striking female-head vase annotated 'Douris, no question', and a page of E.R.K.'s sketches of heads from Brygos cups in the Louvre.

[The Triptolemos Painter: E.R.K. was an expert on this painter, and was preparing a monograph on him for a 'Kerameus' volume (sadly never completed). She published a substantial article on him, 'Ein Skyphos des Triptolemosmalers', 125. Berliner Winckelmannsprogramm 1973, 26pp.,(no.192 below), and also three other articles on pots by him. These three items are nos. 17, 48 and 55 in E.R.K.'s bibliography in 'Coats, Queens and Cormorants': Selected Studies in Cultural Contact between East and West',(Kilchberg, ZH 2009). See 151 below – many negatives of pots and sherds by the Triptolemos Painter. The Andokides Painter: E.R.K. produced a booklet on his vase in Berlin, see No.5 in her bibliography].

123. File-folder 6. Labelled 'ARV2, 452/ unascr.'. ['Unascr.' seems only to apply to one of the folders in this file-folder.]

A. Transparent folder, unlabelled. Two Xeroxes – a cup tondo by the Oedipus P. (Oxford, Beazley, ARV2 p.452, and a sherd by the Bryn Mawr P. (Oxford, Beazley. ARV p.457). [Now in the Ashmolean?]. B. Cream folder, labelled 'Antiphon ptr. 335-341'. Contents: i. Paper clipped together in a wrapper labelled 'Antiphongr. 341-50/ARV2, 347' museum photographs of a fragmentary cup, Leipzig T509, with ref. to ARV2 p.1647 (Addenda), where Beazley says that this may be by the Triptolemos P., not the Antiphon Group. ii. In a transparent envelope, museum photographs of a fragmentary cup in Berlin (no precise ref.). iii. Loose, one photograph, with note on back by E.R.K. 'nach v. Bothmer Foto' and 'Guy: Tript./ ich: Antiphon?', and several Xeroxes of cups by the Antiphon P., with two larger and several small sheets of notes by E.R.K. on the Antiphon P. and the Colmar P. C. Loose. Xerox copies of a fragmentary cup tondo by the Briseis Painter, annotated by E.R.K. '3.99 / Zurich'. D. Cream folder, labelled 'Makron 458-81'. Contents: i. A group of colour-photos of a kylix, with a letter (Oct.1991) from F. Williamson Price of the Royal Athena Galleries, asking for E.R.K.'s opinion on the attribution. E.R.K. notes on the letter 'nicht uncomfortable mit Kreis d. Makron...'. ii. Paper clipped together, professional photographs from Basel of a kylix with athletes, with a brief note by E.R.K. (in possession of H. Cahn?). iii. Loose, photographs and Xeroxes of pots by Makron or followers; the photographs are of the vases: skyphos by Makron with abduction and recovery of Helen (MFAB 13.186, ARV2, 458,1), kylix by Makron with the Judgement of Paris, (Berlin F2291, ARV2, 459,4), and a poor Polaroid of a cup labelled by E.R.K., 'Makron 479,330' and 'Charterhouse'. There are also two foolscap pages of notes by E.R.K. E. Transparent folder, unlabelled. Professional photographs of a calyx-krater then in the possession of McAlpine Ancient Art (annotated by E.R.K. 'Yale University Art Gallery'), with a winged goddess pouring wine for Poseidon. With these are letters (Feb. 1982) from the gallery and from E.R.K., with the attribution to the Aegisthus Painter. F. Transparent folder, unlabelled. A collection of pictures of pots by the Painter of Bologna 228, together with a photocopy of Beazley's list in ARV2. Most of the illustrations are Xerox copies, a few with their printed museum descriptions. There are museum photographs of one pot and two sherds: - Munich 2379 ARV2, 512,10 (column-krater); the two sherds, Tübingen S./10, 1601a,b, ARV2, 513,21. G. Transparent folder, unlabelled. This contains only a very brief note on the lekythos Berlin 30035, ARV2, 532, 57; a Xerox copy of Vienna 634, ARV2, 565,35 (Pig P.), and a coloured postcard of a volute-krater by the Niobid P., Bologna 269, ARV2, 599,8. H. Transparent

folder, labelled 'Berlin' (not relevant to contents). This contains brief notes with sketch on the neck-amphora by the Providence P., ARV2, 638, 46 (Munich 2335b); Xerox copies of the polychrome covered kylix, Karlsruhe P., ARV2, 741, Boston 00.356 and its published description; a black-and-white postcard of the lekythos by the P. of the Yale Lekythos, ARV2, 658,30; and photographs of a sherd with the head and shoulders of a warrior, labelled on the back by E.R.K., 'D.v.B. N.Y. / "REH Ir[?]. Jan.95". I. Transparent folder labelled 'Geneva Ptr.? / ARV2 614f'. Enclosed with paperclip in a paper sheath labelled '614f', Xerox copies of a number of a number of pots by, or connected with, the Geneva Painter, together with a small sheaf of notes with sketches; a Xerox of stamnos, Louvre G370, ARV2, 639, 54; A small professional photograph of a sherd with the upper part of a woman holding a phiale, labelled on the back by E.R.K. 'V.I.3362, / [ARV2] 634,4 probably by the Methyse Ptr.'; and a professional photograph and Xerox of a calyx-krater fragment labelled by E.R.K. 'Nähe Genfer Maler', with a letter from Klaus W.Berger, a PhD student at the Univ. of Würzburg (Oct.1989), asking E.R.K.'s opinion. J. Cream folder labelled 'Pan Ptr. 552,23'. This contains, first, an excellent set of professional photographs of the Pan Painter's stamnos in Rome, ex Ruspoli, ARV2, 552,23.

Also, a small sheaf of handwritten notes by E.R.K. Finally, in a transparent folder labelled 'Pan Ptr. fr. , ARV2 552,22', within the cream folder, many photographs and Xeroxes of the stamnos fragments, ARV2, 552,22, Louvre C10822, (Ransom of Hector) and a sherd in the possession of Dr. J. Chamay, of the Musée d'Art et d' Histoire, Geneva, showing Priam approaching Achilles. With these is correspondence between Dr. Chamay and E.R.K. (who had been told of the sherd some years before, and thought it might be by the Triptolemos P.). When she saw a good photograph, she assigned it to the Pan P., and identified it as belonging to the same stamnos as the Louvre fragments. There follow letters about the Chamay sherd to Martin Robertson and Hubert Giroux and replies from Prof. Giroux (with Xerox). Also, on the same subject, a letter from Robert Guy and one from Dietrich von Bothmer. This interesting correspondence took place between June 1988 and March 1989. K. Transparent folder (unlabelled). This contains good professional photographs (one in colour) of a skyphos (glauk) bought at Christie's, NY, by Mr. Curtis Brown, with a letter from him to E.R.K. of July 1994, giving some details and saying that he was going to lend it to the Dallas Museum. A note by E.R.K. says 'not by Trip'[tolemos P.]. L. Transparent folder. Unlabelled. This contains Xeroxes of pots by a number of painters: the Lewis P. (2 pots), Painter of the Brussels oinochoai (3 CVA pages), Penelope P. (1). Two sheets of photographs from publishers' advertisements: P. of Brussels R330, Splanchnopt P., Phiale P., and one photograph of a detail from an oinochoe, ARV2 1212,2 'Manner of the Shuvalov P.', in the National Arch. Mus., Athens (Athens 1218) (drunken Dionysos with satyr). And one small sheet of handwritten notes by E.R.K. M. A group of sheets held together by a paper wrapper labelled 'ARV2 807f./ Para 507, Lichas 3bis/ Guy: Clinic P.', and a paper-clip. This contains, first, a copy of a letter (Feb.1976) from Robert Guy to Dr. John Hayes at the Royal Ontario Mus. about fragments of a cup by the Clinic P., the greater part of which is in the Stovall Museum of Science and History, Univ.of Oklahoma, and an article about the cup from the Newsletter of that museum, (1,2, Winter 1987). With these are two museum photographs of the Nolan amphora Lichas 3bis (Antikenmuseum, Basel), on the back of which E.R.K. has crossed out her attribution to the Dokimasias P. and added 'Guy: Klinikmaler', and a letter of Jan. 1979 to E.R.K. from Margot Schmidt at the Basel museum about the amphora. Within the outer wrapper, but separated by a yellow paper wrapper labelled 'Stieglitz Ptr./ 827-30, are some photographs of a kylix handle in Bryn Mawr, P.955, and of a kylix labelled by E.R.K. 'Ptr. of Philadelphia 2449, (Follower of Makron). Then a Xerox of fragments by the Telephos P., and Xeroxes of sherds by the Stieglitz P. in the Ashmolean, Oxford, Beazley coll. N. Held together by a white paper wrapper and a paperclip, and labelled 'Amphitrite Ptr /(Guy?) ARV2 830-34', two small professional photographs of a sherd bearing the label 'DEPPERT 77', noted on the back by

E.R.K. 'Bothmer, N.Y. / Amphitrite Maler/ D.v.B. 7.2.78', and a foolscap page of notes and sketches by E.R.K., dated 30.9.77. O. White wrapper labelled '837-57/ Saboureff Ptr.' enclosing a Xerox of a cup labelled 'ARV2 838,27' and two small sheets of notes by E.R.K. P. White wrapper labelled 'Boot Ptr. (?)/ ARV2 821-23.', enclosing two professional photographs of sherds from cups, one labelled by E.R.K. 'nach D.v. Bothmer/ "inside only Triptolemos Ptr. 366,76ff"', the other '30.1.77/1/17A nach v. Bothmer Foto/ Guy Boot ptr. (1.77), and with these notes and sketches by E.R.K. Q. Loose at back of folder, Xerox of a cup by the Tarquinia P., Louvre G264, ARV2 869,54 (The Pistozenos Ptr. and his group), and a Xerox of an article from AA 1981 by Takashi Seki on 'Eine Neue Schale mit Bogenschützen' which E.R.K. has annotated 'ich: Pistozenos MI.'

124. File-folder 7, labelled 'Flying Angel Ptr.'

A. In a paper wrapper labelled 'HeidlbG/Flying Angel/ 280,3 / 281,36', four photographs of sherds with youths. B. In a transparent paper envelope, professional photographs from Heidelberg of the sherds in A. above, inv. nos. Kr. 120, 121, 122. C. Loose. Index cards for many of the Flying Angel P. pots listed by Beazley in ARV2, 279-282. Some are unannotated, but several have E.R.K.'s notes and sketches appended: e.g. Heidelberg 120,121 & 122 (the sherds illustrated in A & B above); Brussels A2483-5, ARV2,280.,10, with two museum photographs. Also a group of photographs of details from vases in the Villa Giulia, Rome (ARV2, 279,3; 279,4; 280, 13; 280,16. D. Transparent folder labelled 'Flying Angel'. This contains more index cards for pots from Beazley's lists, most with E.R.K.'s appended notes and sketches: ARV2, 279,3; 279,4; 280,13;280,16 (Villa Giulia – see C above for photographs); ARV2,279,1 (notes); ARV2, 279,6 (notes); ARV2, 280,8 (Xeroxed picture and notes); ARV2, 280,9 (Xeroxed picture and notes); ARV2, 280,15 (notes); ARV2, 280,17 (picture only); ARV2, 280, 21 (notes); ARV2, 281,29 (picture only); ARV2, 281, 28 (picture, brief note); ARV2, 281, 34, & Add.I 1641 (notes); ARV2, 281,34 (picture only); ARV2, 281,37 (notes). E. Transparent folder, unlabelled. More index cards as in C & D above.: ARV2, 279,2 (picture only); ARV2, 279,5 (picture and notes); ARV2,280,11 (picture only); ARV2, 281, 26 (notes); ARV2, 281,30 (notes); ARV2, 281. 35 (picture & sketch); ARV2, 281, 39ter, & Add.I, 1642 (Photograph and notes). There are also three photographs of ARV2, 280,10 (Brussels A2483-5), and a number of small sheets with notes. F. Transparent folder, unlabelled. Professional photographs from Sotheby's of a column-krater from their sale of 9 Dec. 1985 (Lot156), with E.R.K.'s letter requesting them. Also a Xerox of MFAB 98.878.

125. Cream folder, labelled 'Unidentified' (Folder 8)

A. Transparent folder labelled 'Stuart Tray, N.J./ Oionokles od. Providence Ptr.' It contains two professional colour photographs of a Nolan amphora, sent to E.R.K. by Stuart Tray. E.R.K. compares it to ARV2,648,35. B. Transparent folder labelled 'ARV2, 1588, Kallias I, no.8 (Guy)/ ich: später Providence M.' Colour photos sent by D.v. Bothmer to E.R.K. (Dec. 1988), and her reply. A note by E.R.K. of Jan.1989 says (as on folder label) 'ich: später Providence Ptr.' C. Xerox of an oinochoe, with E.R.K.'s note 'ich: Kleophon Maler / Nähe?'. D. Loose, with white paper wrapper and paper-clips, professional photographs of sherds from Gordion (1981), and photographs and notes on a pyxis-lid in the possession of H. Cahn (HC 632 (young warrior). E. Loose, with paper-clip and note 'Unzugeschrieben', photographs of sherds in Florence. F. Loose, with paper wrapper labelled 'Florenz' and paper-clip, photos of sherds,

mostly the same as in E. above, with E.R.K.'s notes and sketches. G. Transparent folder labelled 'Six's Technique/ Undetermined'. This contains Xerox copies of a sherd with a ?female head and shoulder in 'a modified Six's technique,' found with other Greek sherds (Xerox) in excavations at Tell-el-Hesi (Israel), with description by the excavators ('Trowel and Patish', newsletter No.1, January 1984), and a few handwritten notes by E.R.K. H. Transparent folder, labelled outside 'Tarquinia, Magaz[zino] Bruschi, ohne Nr.' This contains two good photographs of a Red Figure kylix sherd seen by Gloria Pinney in the Magazzino Bruschi at Tarquinia, together with a long letter (Feb. 1976) from Ms. Pinney describing the sherd and attributing it to the Triptolemos Painter (also giving details of other, inventoried, pots about which E.R.K. had inquired). I. Transparent folder, unlabelled, containing museum photographs of a red-figure column krater (Archäologisches Institut der Universität Tübingen, Inv. 67.5806). E.R.K. has written on the back of these photographs 'Earlier Mannerist', and on one of them in pencil, 'Durch U.Hausmann/ Juli 1977'. There is also a small sheet with a handwritten note by E.R.K., headed 'Rom 1980'. J. Loose, three amateur photos of pots in the Louvre and ?New Zealand, a museum photograph of a lekythos in the Virginia Museum (78.82) attributed 'near the Meidias Painter', a Xerox of a sherd in Copenhagen (Nat. Mus. Inv.1913) and a printed advertisement for 'Antike Kunstwerke aus der Sammlung Ludwig' with an interesting stamnos-painting. K. Not in a folder, but held together by a paper-clip, a letter to E.R.K. from the red-figure sherds(photos) found in excavations at Poggio Colla in 1998. With this is a reply from E.R.K., attributing the sherds to the Painter of the Paris Gigantomachy, and saying that Dietrich von Bothmer agreed with her.

126. File-folder 9, labelled 'Oionokles Ptr.'

A. Blue folder, labelled 'Oionokles Ptr, 646-649. [ARV2]. This contains, first, a transparent folder with detailed typed description of a RF chous, S.82.AE.30, from the Bareiss Collection, now in the Getty Museum, a set of small photographs, (amateur, but clear), and some large professional photographs. Following this are Xerox copies of many of the Oionokles Painter's pots as listed in Beazley, ARV2 and Addenda, and many small and larger sheets of handwritten notes by E.R.K. There are also museum photographs of some of the pots: ARV2, 646,1 (Nolan amphora, NY 41.162.21); ARV2, 646,6 (Nolan amphora, NY 09.221.41); ARV2, 648,39 (lekythos, NY 41.162.15); ARV2 649, 40 (lekythos, NY 28.57.11); and ARV2, 647,18 (Nolan amphora, Louvre G 210; also ARV2, 646,3 (Nolan, Berne 12215). The other items in the folder are mainly Xeroxes of articles on chous, many with notes and annotations by E.R.K. There is one letter to E.R.K. from the Univ. Of Sydney (11.11.83), from Richard G [reen?], with drawings of Chous shapes.

[E.R.K. published an article on the Getty chous: '....A Chous by the Oionokles Painter', Greek Vases in the J. Paul Getty Museum 3, Occasional Papers on Antiquities 2 (Malibu 1986), pp.91-100 (No. 29 in E.R.K.'s bibliography in 'Coats, Queens and Cormorants...')].

127a. File-folder 10a., labelled 'Guy, Diss. 1982'. This contains a Xerox copy of Robert Guy's D.Phil. thesis, Oxford 1982, 'The Late Manner of Douris and his Early Classic Followers'.

127b. File-folder 10b. Contains a copy of Robert Guy's MA thesis (Cincinnati 1974), 'The Triptolemos Painter'.

127c. File-folder 10c. This contains a detailed correspondence between E.R.K. and Robert Guy, dating from 1973 to 1983.

128. File-folder 11, labelled 'Italische Vasen/ Antikenabt. Berlin'. This contains, A. In an envelope, a copy of a letter from E.R.K. to Sir John Beazley, dated 15/8/63, explaining that she is checking and putting in order the South Italian vases in Berlin, which had only recently been unpacked after the war, and asking his advice on some of them. She encloses museum photographs of one of these, a cup F.2949. Also in this envelope is a typed list of the Berlin South Italian vases, and a few handwritten notes by E.R.K. B. Copies of the museum accession sheets for the S. Italian vases, the latest being of 1969. C. Photocopy of part of an article about pottery dating to the Republican period in Rome and Latium, from 'Roma Medio Repubblica, aspetti culturali di Roma e del Lazio nei Secoli IV e III a.c.', Roma 1973, with a bibliography. D. Some vase-lists and lists of A.D.Trendall's books. E. Museum photographs of the following S. Italian vases in Berlin: F3157, volute krater; F3161, sherds from pelike; F3290, hydria; F, 3319, oinochoe(2); F3345, bowl, detail; F 3353, shallow dish (2); F3441, rhyton (4); F4124, volute krater (2); 30917, sherd; and two photographs of a small, poorly painted skyphos with a running or dancing woman on each side (inv. no. is partly visible on one photo – F 83223 (or 85223?)). There is also a coloured postcard of a volute krater in Bologna, Mus. Civ. Archeologico, Room vi.

129. File-folder 12 (Unlabelled). Contents deal mainly with the Painter of the Woolly Satyrs, ARV2, 613-614. A. Fragmentary krater in the Art Museum, San Antonio, Texas (not listed in ARV2). An exchange of letters between E.R.K. and Carlos A. Picon, Curator of Ancient Art in that museum (no detailed discussion of the pot); a note from Debra Schafter to E.R.K. about the sceptres on the pot; Xeroxes of the pot; also a letter to E.R.K. from Dietrich von Bothmer about ARV2, 614, 1(a) (see below). B. Xeroxes, some with handwritten notes by E.R.K., of some of the pots by the P. of the Woolly Satyrs listed by Beazley: ARV2, 613,1, Xeroxed photos only; ARV2, 613,2, notes and Xeroxes, and notes on smaller sheet of paper; ARV2, 613,3, notes only; ARV2, 613,4, notes on smaller sheet; ARV2, 613,5, notes on smaller sheet; ARV2, 614,7, notes and Xeroxes, and notes on smaller sheet; ARV2, 614,8, notes and Xeroxes, and notes on smaller sheet; ARV2, 614, 10 – 13, Xeroxes, and notes on smaller sheet; ARV2, 614, 1(a), Xerox and D.v.B.'s drawing (see letter under A.). C. List of papers from the 6th British Museum Classical Colloquium (1985) on 'Italian Iron Age Artefacts in the B.M.', and an offprint of the papers of a symposium, 'Vasenforschung nach Beazley', Tübingen, 24-26.11.1978, inscribed 'Mit herzlichen Grüßen, ihre Elke Olshausen'. D. Copy of an article by John Boardman, 'Heroic Haircuts', Class. Quarterly N.S.XXIII,2, Nov.1973. E. Three Xeroxes of pots by the Niobid P. and Berlin P. in the Louvre. [N.B. Most of the Xeroxed pictures in this folder are of poor quality – suitable for recognition, but not for detailed study.]

130. File-folder 13, labelled 'Museumsbeobachtungen'. Contains: A. A cream folder with a few typed
A page with lists of pots and bibliography; this seems incomplete, and was perhaps for an article .

B. exercise book with pink cover, with notes taken by E.R.K. in the following Museums (starting in Sept.1962): Rome, Villa Giulia and Vatican, Mus. Gregoriano Etrusco; Tarquinia; Cagliari; Mus. S.Antioco (?); Orvieto, Mus. Faina (and again later); Chiusi ; Florence; Berlin; New York, MMA; St.Louis, MO; Cleveland, OH; Spina (1964) ; Rome, Terme; Naples. Mus.Naz. Then, in the back of the book: Villa Giulia; Philadelphia, Univ. Mus. and Art Mus.; Baltimore, Walters Art Gall. and Art Mus.; Washington D.C., Nat. Gall. and Smithsonian; Dumbarton Oaks; Denver, CO, Art Mus. (DAM); Kansas City, MO (1964); Chicago, Art Inst.; Copenhagen, Thorvaldsen Mus. (1972). C. More detailed notes, with some sketches, on loose sheets of paper. Small and very small sheets, from 1967 to 1990, from the following museums: Washington D.C., Freer coll.; Baltimore; Thessaloniki; Delphi; Palermo; Volterra; Berlin; Cordoba, Mus.Arch.; Huelva, Mus.; Taranto; Louvre; Orvieto; 'V.G.' [Villa Giulia?]; Copenhagen, Thorvaldsen Mus. Larger sheets of paper, from 1966 to 1971: Rome, Conservatori, Capitoline, Terme, Palazzo Doria; Vatican; Naples, Nat. Mus.; Vienna; Athens, Nat.Mus.; Paros; Volos; Thebes; Tegea; Sparta; Olympia; Delphi; Corfu; Eretria; Thessaloniki; London, BM.

These notes, which are hand-written and mostly in German, are brief records of a wide range of objects of various dates (up to at least the Renaissance), which interested E.R.K. and were relevant to her research.

131. File-folder 14, labelled 'Fotos, grossform. Antike Kunst'. A large number of photographs, including many professional ones; also coloured museum postcards. These are organized between cream sheets with handwritten titles, and are black-and-white unless otherwise stated: A. Vorgeschichte (Prehistory). One good black-and-white photo of a horse, a prehistoric cave-painting; also it's negative. Details on back of photo. B. Orient. A few photographs of painted ancient Egyptian sarcophagi, including some fine colour photos sent by the Royal-Athena Galleries with covering letter; three photos of Persepolis relief sculptures; one of B.M. Assyrian tiger-hunt reliefs; one Hittite relief (colour, postcard); several ancient Chinese objects in the Beijing Historical Museum; two coloured greetings cards with Japanese and Indian pictures; one photo of the mosque of Sultan Suleyman I in Istanbul; a few others unidentified (some Turkey?). C. Schmuck. A few good photos of ancient Greek and ?Coptic necklaces (one, from near Olbia, in colour). D. Antike Bronzen, Klein- u. Gross-. Mostly small-ish: coins, plaques (in a folder labelled 'aus Bulgarien od. Rumanien'), figurines, Etruscan situlae, an Etruscan statuette and lamp (colour). Possibly larger (no indication of size), a few heads, a helmet, two bronze horses (Roman). One coloured postcard of the Zeus/Poseidon of Artemision. One view of sculpture at Nemrud Dag. E. Kreta/ Mykene. Modern coloured postcards from Athens, Nat. Mus.; a few Mycenaean, most showing frescoes from Thera. F. Antike Terrakotten. Four photographs, two professional, two rather blurred, of Greek relief terracotta's, and one coloured postcard with two figurines of nurses with babies. (And one small note by E.R.K.). G. Antikes Relief, griech. u. Röm. Greek: a Selinus metope (frontal chariot), part of the Siphnian Treasury frieze, reliefs from Sparta, Nike balustrade (coloured postcard), Nereid Monument, photo of well-head at Kaisariani, Attica, with ancient sculpture. Roman: a number of reliefs, including one from Trajan's Column (cast), several from marble bases or altars. Also a copy of an article in the B.M.Yearbook by Ruth Olitsky Rubinstein 'A Bacchic sarcophagus in the Renaissance'. H. Antike Plastik, griech. u. Röm. Greek: Nineteen coloured postcards of marble sculpture from the Athenian Acropolis (sixteen of archaic sculpture, two of the Parthenon frieze, one of a head of Alexander the Great). Four coloured postcards from the Nat. Mus., Athens – three bronzes, one lekythos. One coloured postcard of a marble copy of the head of the Athena Lemnia in Bologna. Two postcards from Olympia –

terracotta Zeus and Ganymede, and Paionios' Nike. Roman: A bronze head of Gaius Caesar in the Capitoline Museum. Several pieces of marble sculpture, including a head of Julius Caesar in the Rijksmuseum, Leiden. A group of photos of the statues in gilded bronze from Cartoceto, from 'I Bronzi Dorati da Cartoceto, un Restauro, (Firenze 1987)'. A group of photos (including four coloured postcards) of the bronze statue of Marcus Aurelius on the Capitol in Rome, and two postcards of equestrian statues in the Nat. Arch. Mus., Naples; with these are two small pages of handwritten notes and one larger sheet. And two newspaper articles on the Riace bronzes ('Frankfurter Allgemeiner Zeitung' 1981). Also four photo negatives of two helmeted heads of Athena. I. Antike Kleinkunst. Two photos of late Roman ivory panels in the cathedral treasury, Monza. A cameo with Honorius and Maria, in Paris. A coloured postcard of the Drvaspa Rhyton, in the Cleveland Mus. of Art. J. Antikes Mosaik. One colour picture from Pella, a few Roman mosaics (including coloured postcards from Corinth and Piazza Armerina). K. Griechenland, Architektur, Landschaft. Four photos: Oitilon (Mani), Sparta, Pylos (Nestor's Palace). L. Italien, Architektur, Landschaft. Two photos – Selinus and Segesta. M. Antike Technik. One photo, of a loom made by a Lapp. N. Antike Architektur. Coloured postcards of Herodium and Masada; two photos of a temple at Thugga (Tunisia). O. Antike, verschiedenes (various). A corslet in Leningrad. Ivory lion and bronze helmet with cow's ears and horns. Several photos of scenery and people, labelled 'Afghanistan 1974'.

[E.R.K. published an important article on the bronze equestrian statue of Marcus Aurelius: 'Multa egit cum regibus et pacem confirmavit: the Date of the Equestrian Statue of Marcus Aurelius', in *Römische Mitteilungen* 97, 1990, 227-306, reprinted in 'Coats, Queens and Cormorants' pp.137-170, No.34 in her bibliography in that volume. See also Nos. 7 and 47, and, for the Cartoceto bronzes, No. 46.]

132. File-folder 15, labelled 'Fotos, grossform., M.A.Kunst I & Renaissance'. This contains a large number of photographs, many of which are museum or professional photos, and most of which are black-and-white. Labelled cream sheets of paper divide them into groups by date or type.

A. Byzantinisches. Relief-sculpture in stone, ivory book-cover, illuminated ms. and wall-painting (colour), mosaics including Daphni and Sta. Cecilia, Rome (colour). B. Ma. Handschriften und Tapisserien. Kleinkunst. Mediaeval illuminated mss. (two in colour), one detail of tapestry from the chateau de Montal (Lot, France), and one Renaissance brass tombstone-plaque (Burford, England). C. M.A. Architektur u. Architektur plastik. Another mixed group consisting mainly of photographs of Romanesque church architecture, sculpture and stained glass (Apulia, Bourges, Strasburg, Maurismünster); one tapestry (Gerona, colour), two illuminated mss. (colour), and one Renaissance print. D. Renaissance architektur u. Plastik. Four photographs, three from Apulia. E. Italien. Malerei. A large group of excellent professional photos of generally well-known paintings and frescoes by Italian artists from Giotto to Tiepolo. The last painting in this section, Tiepolo's in the Nat. Gallery, Washington, labelled on the back 'A scene from Roman History', has with it a note by E.R.K. and three copies of a catalogue entry headed 'Queen Zenobia addressing her soldiers', which discusses the interpretation of the scene, mentioning a suggestion by E.R.K., 'Agrippina Addressing the Legionaries'. F. Italien. Plastik, Relief. Four photographs, two of which, from Otranto, Apulia, also appear in Section D. The final group of photographs in this folder, G. Sleeved Coat, are in an envelope for the periodical 'Expedition'. No notes accompany these photos, which are probably for an article by E.R.K. (see below; and cf. Items

117 -119 above). They are of people wearing sleeved coats, in art of all kinds from many dates and regions (ancient Greek to modern). (Cf. File-folder 17, No.135).`

[E.R.K. published an article, 'Towards a History of the Sleeved Coat: a Study of the Impact of an Ancient Eastern Garment on the West', in 'Expedition' (Philadelphia) 21,1, 1978, 18-36; this is No.20 in her bibliography in 'Coats, Queens and Cormorants...'. Her interest in this continued: see, e.g., 'Ex oriente vestimenta – Trachtgeschichtliche Beobachtungen zu Ärmelmantel und Ärmeljacke,' in: Aufstieg und Niedergang der Römischen Welt II Principat 12,3 (Berlin/New York 1985), 578-741 (No.27 in the bibliography in 'Coats....')].

133. File-folder 16, labelled 'Fotos, grossform. M.A. u. Ren. Kunst II'. [Mediaeval and Renaissance]. As in the previous file, labelled cream sheets of paper divide the groups of photographs.

A. Französisches. One coloured reproduction, of a 14th century illuminated ms. illustration by Guiron le Courtois. B. Nordisches. A small group of photos of Leningrad, and several of fish drying on racks!. One colour photo of L.Cranach's 'Ten Commandments' in the Reformationsgeschichtliches Museum, Wittenberg. C. Deutsche Plastik. Photographs of four statues or statuettes. D. Niederl. Malerei, Fläm. Malerei. A large group of excellent professional photographs (black-and-white) of Dutch and Flemish paintings, mainly portraits and mythological or religious scenes, a few landscapes (Ruysdael). Many by Rembrandt and Rubens. Two have brief notes by E.R.K. attached. There is also a set of postcards of drawings by Pieter Brueghel and engravings from his works. E. Span. Malerei. A small group (seven) of excellent photographs of paintings by El Greco, Velasquez, Murillo and Goya, and one mediaeval ?manuscript work. F. Französ. Malerei. Plastik. (But no sculpture here now). Eight excellent photos of paintings by artists including Fouquet, La Tour, Poussin, Lorrain, Manet and Renoir. G. Deutsche Malerei. This group includes Swiss and Austrian artists, and ranges from Gothic to Kokoschka. Again mainly scenes with human figures and portraits, a few landscapes. H. Englische Kunst. One photograph, of Holbein's portrait of Edward VI. I. Italien. (Bau-)Plastik. Two museum photographs of details of a wooden ?door in the Vatican galleries. The carved words 'OPUS ANTONII DEFLORENTIA' appear in one of the photos. J. Mittel- u. Südamerika. Amateur photographs of Maya sites and Peru (a few of Macchu Picchu). K. Islam. Nine good photographs of Persian sculptured figures and illuminated mss. scenes (miniatures). One of the miniatures has a note by E.R.K. attached, referring to the dress of some of the persons depicted. L. Mittelasien. Amateur photographs of a wall-painting of the 7th cent. A.D. from ? Vorrachsa (a site west of Bokhara), and of the Begram Treasure in Kabul, Afghanistan. One photo of a sculptured head of a Buddha (from a statue), in the museum in Kabul, and one of a Gandhara relief. Also here are three photographs of a head of Buddha (from a statue), in basalt, with a covering letter to E.R.K., telling her where the writers acquired it and asking her opinion as to its genuineness, and , if genuine, as to its origin. The letter, sent from Königstein in 1979, is signed only with initials: 'B + S'. M. Ostasien. Four photographs of Chinese or other Far Eastern art. N. Oddities. Eight miscellaneous photographs, copies of most of which appear also in other sections.

[The majority of the photographs in this file-folder illustrate details of dress, a subject of great interest to E.R.K. See the end of 133 above, and 135, 136 below. See also 198 below.]

134. File-folder 17, labelled 'Fotos, Duplikate/z. Vorschenken'.

A. (Loose in the folder), a mixed group of good black-and-white photographs (mainly professional) of paintings of different subjects and periods, plus two Roman reliefs. B. In a stiff cardboard folder labelled 'Tafel-Vorlegen' (in biro) and '+ Abb. – Legenden' (in pencil). A large group of photographs (some professional, almost all good), of objects of wide-ranging dates, origins and materials. The objects include ceramics, mosaics, figurines, reliefs, silver-gilt vessels, wall-paintings, icons, illuminated mss., prints and paintings. Dates range from the 5th century BC to the 20th century, and origins include Classical Greece and Italy, Scythia, Byzantium, Armenia, Ottoman, Persian, Chinese, up to a late 19th century photograph of Kaiser Wilhelm II and two modern views of men in Tunisia. Some of the photos have figure numbers ('Abb.---') on the back, and all are clearly relevant to E.R.K.'s research into dress, especially coats with long sleeves. Some, but not all, of these photographs are duplicates of those in File-folder 15 (133), G. 'Sleeved Coats'.

135. File-folder 18, unlabelled. A. Mantel, ein Ärmel an.... This cream folder contains two small sheets of handwritten notes referring to two representations of a person wearing a coat with one arm in, the other out. B. Pferde/ Partherschuss. (Cream folder). This contains a Xeroxed article from 'Boenheim. Waffenkunde' section 10, Das Pferdezeug und der Pferdeharnisch, with many drawings of horse-armor and harness, and two other Xeroxed articles, Klaus Widdra commenting on Xenophon, and M. Nicodème Kondakov on 'Un détail des Harnachements Byzantins' in Mélanges offerts à M. Gustave Schlumberger, Paris 1924, pp.399ff. There are also a few newspaper cuttings, and a few photographs of examples of men on and with horses in art, including one of a Dürer drawing of a man [who doesn't look like a Parthian] turning round in the saddle to shoot an arrow. Finally, there are many small sheets of paper with handwritten notes by E.R.K. on horses and their equipment. C. A cream folder labelled 'Riemenzungen' [belt-buckles?]. A Xerox of an article by E.Künzl, 'Cingula di Ercolano e Pompei' from Cronache Pompeiane III 1977, another copied item about a Chinese bronze buckle, three photographs showing men wearing belts (from Rome, Armenia and Turkestan), and a number of handwritten notes and references by E.R.K. D. A pink folder labelled 'Seide' [silk]. This contains a Xeroxed copy of an article by Dr. O. Schrader in Linguistisch-historische Forschungen zur Handelsgeschichte und Warenkunde, Jena, 1886 and a sheaf of notes on small sheets of paper by E.R.K. E. A cream folder labelled 'Stiefel' [boot]. This has two photographs with representations of boots (a Greek mosaic, and metal pendants in the form of boots from Iran), and a sheaf of notes by E.R.K., with sketches, on small sheets of paper. F. A cream folder labelled 'Mongolen'. This contains a number of newspaper articles about the Mongols or reviewing books about them, two Xeroxes showing mediaeval dress in Bohemia, from Hans Weigel, 'Trachtenbuch', and a few small sheets of notes by E.R.K. G. A cream folder labelled 'Stradioten'. This has Xeroxes referring to the Stradioti, the fullest being E. Barbarich, 'Gli Stradioti nell'arte militare italiana', from Rivista di Cavalleria Anno VII, vol.XIII(1904), pp. 52-72. Also brief handwritten notes by E.R.K. H. A cream folder labelled 'Tätowierung' [tattooing]. A Xerox copy of the entry on tattooing in the 'Reallexikon der Indogermanische Altertumskunde', and a sheaf of handwritten notes by E.R.K. on small slips of paper. I. A cream folder labelled 'Stilicho'. This contains three Xeroxed articles: a. From 'The Art of Afghanistan' by Jeannine Auboyer (Hamlyn, 1968), showing two statuettes found at Hadda, near Jalalabad, wearing swords (E.R.K. has written 'Stilicho', and 'Schwert' on the cover). b. A review by William Trousdale of 'The World of the Huns: Studies in their History and Culture' by Otto J. Maenchen-Helfen, U.Cal.Press 1973, in Speculum, A Journal of Medieval Studies, Vol.LI, no.4, October 1976. c. Extracts from R.Delbrueck, 'Die Consulardiptychen u. Verwandte Denkmäler', Berlin 1929, with

three plates, one of an ivory plaque with Stilicho in relief. Also a considerable sheaf of E.R.K.'s notes, handwritten on small sheets of paper.

136. Kodak cardboard box labelled 'Glass – slides and photos'. This contains photographs of Roman glass from Aquileia, Syria and Palestine, and glass vessels from a Chinese tomb (details written by E.R.K. on the back of the photos). (No slides in this box now).

137. SLIDES. In a transparent plastic slide-box, labelled 'MAPS', approx. 62 slides of maps and plans, of the following regions: North Africa (Morocco, Algeria, Tunisia), the Mediterranean, the Middle East, the Silk Roads, Pakistan, the Far East (including many plans of the Angkor area in Cambodia), Indonesia, Australia, the Americas. [See 218a for more maps, of the areas around the Silk Roads.]

138. SLIDES. In a cardboard slide-box, labelled 'Scipio, all sorts', approx. 100 slides of tapestries and a few drawings, most of which are derived from Giulio Romano's painting of the Battle of Zama, or are of other episodes involving Scipio in the Punic War. [See also 218 d & e for more slides.]

[E.R.K. published two long articles on this subject (see nos. 67 and 69 in the bibliography in 'Coats...', which were then published as a monograph (No.71), 'The battle of Zama after Giulio Romano: a Tapestry in the American Academy in Rome' (Rome 2008)].

139. SLIDES. In a cardboard slide-box labelled 'Verhüllung' ['covering?'], approx. 95 slides, mainly showing figures in various types of dress. The objects shown include Greek vases and stelai, Roman statues and reliefs (Augustus to Constantine), a few Byzantine, and from the Near and Far East, Persepolis reliefs, Sassanian (including two views of Takht-i-Suleiman), Parthian, Sogdian, Gandharan, Silk Road and Chinese. The latest objects in date are the coronation robe of Heinrich II (11th cent.), and a detail from a fresco in the Capella degli Scrovegni, Padova (Giotto, late 13th cent.). Many of the illustrations are concerned with religion and religious ritual (as well as individual slides, there are several of the Roman cult of Isis, worship of Zarathustra, and life of Buddha). There is also a group of colour slides of the site of Naqsh-i-Rustem, Iran.

The majority of the slides are of relief sculpture, including architectural sculpture, but there are also statues, figurines, and a few vases, frescoes, coins and other metal objects. All the slides are labelled by E.R.K. as to subject and provenance.

[For the cult of Isis, see E.R.K.'s article, 'Urnula Faberrime Cavata, Observations on a vessel used in the Cult of Isis' (Stuttgart/Leipzig 1995), 74pp. No.43 in the bibliography in 'Coats.....'; also see 160 below.]

140. SLIDES. In a cardboard slide-box labelled 'Verhüllen', approx. 70 slides separated by paper slips labelled by E.K. (There are some paper slips without slides too – perhaps the slides have been removed or the slips misplaced).

The slides with paper labels are as follows:

'Sogdian' : two slides of ossuaries.

'Chinese, Sogdian': three slides of a Sogdian funerary couch found in China, and two of a Chinese funerary couch.

'Islam': two slides of an Ottoman illuminated ms. dated 1558.

'Leerer Thron, Gandhara': one slide of relief sculpture.

'Röm. Verhüllte Hände' : one slide of a Byzantine ivory diptych .

'Verhüllter Md./ Sogdisch': three 'Sogdian' slides – an ossuary (drawing) and a painted vase (identical to those mentioned above, and in box 140), and three Byzantine slides – fresco, ms., and ivory.

'Himmelsmantel': slide of Mithras with bull.

'Kandys + Persisch': detail of Alexander mosaic.

Kabq [?]-i-Zardusht': slide with view of grave terrace at Naksh-i-Rustem, Iraq (see no.140).

'Leerer Thron, Indisch': 3 slides of two objects; an empty throne is visible on them.

'Leerer Thron, ??': nine slides, all showing thrones : a Greek vase and Roman coins and reliefs

'Leerer Thron Christi': four slides of early Christian art, showing Christ's empty throne.

'Geburt Gandh.': five slides of Gandharan relief sculpture with the birth of Buddha.

'Verh. Haupt ,??': a 1st cent. silver plate from Aquileia.

'Isis, verh. Hände': slide of an Egyptian painted sarcophagus.

'Ravenna': 3 slides of mosaics from San Vitale.

'Ach...., Krone, Gandhara': two slides of sculptured crowned heads.

'Afrasiab': 1 slide of a wall-painting.

'Nimbus': detail of mosaic from Ostia.

'Bekrönung': relief sculpture from Nemrud Dag.

'China - ...[?]' : 3 slides of Chinese figures.

'Verhüllte Hände': 7 slides, Sassanian, Iranian and Byzantine,

'Verhüllter M...[?], Zoroastorisch, Sasan.': 1 slide of relief sculpture.

'Parsen': Parsee? Two slides of modern Zoroastrian ritual.

'Königsgrüber': slide of Persepolis with visitors.

'Sogdisch/[?]' : two slides of Sogdian art.

'Tuch auf Thron': 3 slides.

'Verhülltes Haupt': (or 'Vorhang?') : seven slides of Christian art.

'Ass. Flügelsonne': one slide with a drawing from an Assyrian cylinder seal.

The slides are annotated by E.R.K. There are several 'loose' paper labels.

[Many of the slides in this box and in 140 above and 142, 143, 144 below, are relevant to E.R.K.'s work – cf., e.g., the following long article: 'Verhüllte Hände, verhüllter Mund, verhülltes Haupt: Beobachtungen im iranischen Kulturbereich', Beitrag zum 'Arbeitsgespräch Verhüllung,' Herzog August Bibliothek Wolfenbüttel 9-10, Oktober 2002. No.63 in the bibliography in 'Coats.....' and reprinted there, pp.347-384.]

141. SLIDES. In a brown cardboard slide-box, labelled 'Halsketten; Sigismund; Kanellopoulos Mantel/Hut; Cuffia; Tegila; Sternkarte (Dürer)', approx. 70 slides (though a number of duplicates).

'Halsketten': 26 slides of ancient necklaces from Greece, South Russia, Italy and Roman Egypt, some on figures or heads in sculpture, on coins and paintings. With these are two slides of ear-rings from Troy.

The remaining slides in this box are not now separated into categories. There are many loose papers with labels in the box, some of which probably belong to these slides, e.g. 'tegila', 'cuffia', 'Sigismund', 'Greek hats', but it is often not obvious which slides belong to which category. Most, if not all, of the remaining slides are of Renaissance date – 14th and 15th century -, and are of paintings (frescoes), drawings and illuminated mss from Germany and Italy. The painters include Gozzoli, Pintoricchio, M. Schongauer, C. Engelbrechtsz, and Dürer (drawings); the scenes are mostly full of people in rich clothing and elaborate and wonderful head-gear.

Most of the slides are annotated by E.R.K., but there are several (of Renaissance date) which are not identified.

142.i. SLIDES. In a brown cardboard slide-box labelled 'NY Kaftan / Moscevaja Balka', slides of kaftans, leggings and other textiles.

a. MMA 1996.78. 2a & 2b. 21 slides, mainly in colour, of a pair of leggings. Most are details of the woven patterns in the material.

b. MMA 1996.78.i. 40 slides, colour and black-and-white, of the kaftan which goes with the leggings. The slides are roughly equally divided between views of the complete (restored) kaftan and details of the garment showing the woven patterns in the material.

In both a. and b., the slides are fully annotated by E.R.K.

c. 9 slides, colour and black-and-white, of a kaftan. The slides are labelled 'Rossi & Rossi, Chinese and 'Sogdian' silk' and some have the date 1999 added, but no further details are given.

d. 'Porters, 20th c.' One black-and-white slide showing porters carrying loads on their backs. They are wearing long robes (kaftans?) and leggings. E.R.K. gives the reference 'A Treasury of Early Iranian Photography, Teheran 1992'.

e. Moshchevaya Balka. Approx. 42 slides, black-and white and coloured, of finds from the 8th-9th century burial ground of Moshchevaya Balka on the North Caucasian Silk Road. The majority of the slides are taken from A.A. Ierusalimskaya & B. Borkopp, 'Von China nach Byzanz: Frümittelalterliche Seiden aus der Staatlichen Ermitage St.Petersburg, München 1996 (catalogue of an exhibition at the Bayerischen Nationalmuseum, München, 1996-1997)'. Two are from A.A. Ierusalimskaya, 'Die Gräber der Moshchevaya Balka', and two from 'Cultural Contacts between East and West in Antiquity and the Middle Ages', the catalogue of an exhibition in Tokyo (from Russia) in 1985. All the slides are annotated by E.R.K. The finds include a silk kaftan, a linen kaftan with silk and fur, a kaftan of 'Sogdian silk', many fragments of silk, linen and fur from garments, some labelled by E.R.K. 'Byzantine?' or 'Sogdian'. There are caps of silk, linen and leather, a helmet of wood, leather and silk, a child's shoe in leather with silk trim, a leather glove, stockings in linen, linen trunks with a belt, linen stockings with garters. Also a fragment of Buddhist painting with paint and ink (on silk?), a bow, bow-case, quiver and arrows, a pottery jug and bowl, and fragments of the documents of a Chinese merchant of the 8th century. In addition, there is a fragment of woollen tapestry from Chasanb,[?], labelled by E.R.K. 'Egypt? Iran?'.

142.ii. SLIDES. In a brown cardboard slide box labelled 'Caftan/New York', approx. 50 slides, mainly black-and-white, copied from books. There is a group of about 9 slides, some coloured, with maps of the Silk Road and the Caucasus area, but the rest are comparative material for the New York caftan, labelled 'CRAI slides, mantel', 'Bamyan', 'Sogdian silk', 'Skythisch', 'Sasani', 'Parthisch', 'Coptic' and 'Reitermantel', this last with modern copies of riding coats of Persian style.

143. SLIDES. In a brown cardboard slide box labelled in ink 'Verschränkte Arme, / Windtowers / Maskenschultern', approx. 86 slides, in categories as follows:

A. Verschränkte Arme: approx. 45 slides (a few duplicates), both colour and black-and-white, with illustrations of people with folded arms. These range from a Greek marble funerary lekythos and a late Roman silver dish through Buddhist statuettes from N. India and Nepal, and Parthian and Iranian stone and rock reliefs, to Byzantine and Renaissance manuscript illuminations (the largest group) and a few Renaissance paintings and sculptures. The latest illustration is of a painting by P.O. Rünge (1808). All the slides are annotated by E.R.K. B. Windtowers (or wind catchers): approx. 15 slides. There are 6 slides of frescoes and stucco from Roman houses in Rome, Boscotrecase, Boscoreale and Pompeii showing buildings with towers which look like wind towers, 3 slides of ventilators in Cairo, and 6 slides showing

wind catchers and structural drawings of same, in the desert in Persia. These last are taken from the book 'Living with the Desert', by E. Beazley and H. Harverson (Warminster 1982). [E.R.K.'s article on wind towers, 'Windtowers in Roman Wall-Paintings? "The Wind Blows where it wills"(John 3:8)', can be found in 'Coats, Queens and Cormorants...' pp.171-189, bibliography no.35]. C. Maskenschultern: approx. 22 slides, most in colour, showing figures with human or animal masks on the shoulders of their robes or armour. There are two slides of Greek art – detail of an amphora by Exekias and a piece of bronze upper-arm armour. Also, a 6th cent. A.D. clay sculpture from Turkestan, several drawings from Sogdian wall-paintings of the 7th and 8th centuries, 6 slides showing T'ang tomb-guardian figures of the 7th cent, one ?icon from Cyprus, 5 slides showing Renaissance sculpture and paintings, and two of a garment made in India for the Thai market in the 18th century.

As usual, the slides are carefully annotated by E.R.K.

144. SLIDES. In a brown cardboard slide box labelled in pencil 'Gandhara', approx. 130 slides. Apart from 4 slides of maps of Gandhara, the slides are mainly of Gandharan relief sculpture in stone (including a few of architectural sculpture) showing scenes from the life of Buddha. There are also a few slides of sculpture in the round, including several heads. Roughly half of the slides are in colour, many of these taken by E.R.K. or her husband, and sometimes of poor quality because of conditions in the museums. The black and white slides, carefully annotated by E.R.K., are largely taken from H. Ingholt, 'Gandharan Art in Pakistan' (NY 1957); There are also several from J.M. Rosenfield, 'The Dynastic Arts of the Kushans' (Berkeley 1967). As well as the objects from museums in Pakistan, there are a few examples from several Western museums, including the British Museum, the Museum of Oriental Art in Rome, the Freer Gallery in Washington D.C., MFA Boston, MMA NY, Cleveland and the Univ. of Pennsylvania.

145a. SLIDES. In a brown cardboard slide box labelled in biro 'Victor Festschrift', approx. 90 slides, roughly half in colour and half black and white. The slides are all concerned with costume, most particularly with sleeved coats, often with one sleeve slipped off – a special interest of E.R.K. The objects shown date from ancient Greek to modern, and there is a great range of materials, including stone, terracotta, bronze, silver, ivory, mosaic, cloth, illuminated mss., prints, photographs. These obviously illustrated a paper or article written by Dr. Knauer. The slides are separated into groups by slips of paper with the following headings: Dian; Achaemenid; Central Asia; Mantel Europa; Mantel China; Griech[isch]; Gestreifter Rock; Islam; Koptisch; Hängeärmel Rus; Skythisch; Sogdisch; Thrakisch; Tibet; Tunesien; Parthisch; Maskenschultern, Keule. A few slips of paper have no slides with them.

145b. SLIDES. In a brown cardboard slide box labelled in ink 'Victor Material', approx. 40 slides, mainly black and white, several in colour. This seems to be an 'overflow' from the material in box 147a, and includes a few duplicates of the slides in that box as well as other material again concerned with dress. The slides are separated into groups by slips of paper with the following headings: Orlat [necropolis N. of Samarkand]; Kanishka, Mathura; Guimet couch; Katanda; Solomon Coll.; Pjanjikent[?] rhyton; Tibet Mantel; Dunhuang Xianbei Mantel; Dalversin [tepe] Hephtuliken [?]; Mersiken [?]; Uomo d'oro; Dian Kampf; Kaniska Münze; Khalchayan Fries; Dian Schnalle; Solomon Coll.; Leggings; Leggings [??] Afghanistan; Sibirischer Altar; China; Central Asia Kizil [Xinjiang] Streifen Röcke; Xian rhyton; Frauenmantel Makedonien; Leggings MMA. [See slide box 143 (a) for the MMA leggings, and

files 133G and 136A for photos and notes, also 117, 119 and 120 for sleeves]. Most of the objects in these slides are historic and from the Central Asian area, and most categories contain only one or two slides. There are many loose slips of paper without slides. [218f &g – related?]

On the lid of box 146b is a 'Post-it' note with a note in biro: 'Victor Material/ ein ob....., wenn Artikel akzeptiert/ 7.04'.

[See 'Coats, Queens and Cormorants' pp.401-434, bibliography no.66, 'Quisquilliae Sinicae'].

146. SLIDES. In a brown cardboard slide box labelled 'A-BL' in pencil, approx. 130 slides, separated by slips of paper or card, labelled by E.R.K., as follows:

Adysian: finds from kurgans of 13th-15th c. and a ceramic jug of 8th-9th c.

Achaimen: silver rhyton and coin of 5th-4th c., and Persepolis sculpture.

Afghanistan: Surkh Kotal, views and sculpture, other sculpture including from Begram.

Ai Khanum: map, architectural remains, sculpture, papyrus fragment.

Alchi (Ladakh): view of monastery, colour slides of Buddhist murals.

Altai: slide of drawing of coat from Siberian tomb, 5th-4th c.

Amazonia Dia. Bloomington: terracotta[?] sculpture of Amazon on horseback, in Indiana U. Art Mus.

Amorini + roundel: Sasanian silver gilt plate, 4th c., Freer Gallery, D.C., and Christian clay ampoules from Monza-Bobbio.

Amorini on utu[?]/support: Gandharan Buddhist relief sculpture.

Amorini with swags: Gandharan akroterion.

Animals as arch supports: Gandharan relief and architectural sculpture.

Antike: Greek rf. vase-fragment, stelai and coin, Lycian tomb-painting, Roman mosaics, illuminated ms.

Ostasiatisches i. Antiken/ Westen importiert: Chinese vase from Ostia, Indian mirror-handle from Pompeii, two vases from Rome and Canterbury. Also an ?Alexandrian bronze lamp from nr. Bangkok.

Apsaras: approx. 12 slides, most showing flying figures: 2 Panathenaic amphorae, a ?marble relief fragment from Istanbul (inv.5449), an arch from Lambaesis with relief of a hand holding a garland aloft. The rest are Buddhist: a sculpture of a flying figure bearing a basket of fruit [?], and a wall painting, both from Tag-e Bostan (5th c.), three views of Chinese relief sculpture in the Freer Gallery, Washington D.C., dated 8th c., 'eleven-headed Kuan-Yin', and, also in the Freer, a relief of the death of Buddha from the stone railing of a stupa at Barhut (2nd c B.C.); a relief of a seated Buddha with supporters, from the Mathuru Museum; finally, 2 slides of poor quality, one with a fragmentary painting on silk, from Dunhuang, in the Musée Guimet, Paris, and a drawing of a ?Chinese cave-painting.

Armenian: slides of three examples of relief sculpture from Armenian churches, two showing horsemen.

Artificial Flowers: one colour slide of a silk bouquet unearthed in Sinkiang province.

Atlantes: A number of slides showing Roman relief sculpture with 'atlantes', men in a squatting or semi-kneeling posture supporting architectural elements, dating from about 100 B.C. to about the 3rd c. A.D., on stelae or sarcophagi (one wall-painting). Then several slides showing Gandharan stone sculpture and one bronze, of atlantes in a very similar posture to the Roman examples (approx. 1st-4th c. A.D.). Some of these, but not all, are labelled by E.R.K.

Ausspeien: A group of slides of sculpture showing lion-heads with garlands or foliage coming out of their mouths, or snake-like creatures with lion-heads: the oldest are an Etruscan bronze candelabrum in the Villa Giulia, Rome (difficult to see detail on slide), and a Urartian bronze candelabrum-leg. The rest are: a Kushan ivory chair-leg, an ivory relief from Begram in Kabul, two Hindu stone heads, from Butkara and Besnagar, and detail of a bronze censor, taken by E.R.K. in Baiyum Guan Daoist temple. There is also a low-relief sculpture from Pagan with decorative foliage – ref. Th. H. Thomann, 'Pagan' 1923, fig.[?] 36. The slides are fully annotated by E.R.K.

Bactrian coins: six Bactrian tetradrachms with heads of rulers from Demetrios to Mithradates III (from Franke-Hirmer pl. 212).

Balalyk-Tepe (Uzbekistan): 6 slides showing copies of a wall-painting of a banquet, from Balalyk-Tepe; and one slide of a detail of a Sogdian ossuary in Tashkent museum. References given on the slides.

Bamyan: Colour slide of view of the Great Buddha niche at Bamyan (before destruction).

Bäffchen [?]: One slide showing an ivory relief (or stone sculpture?) with a bishop approached by a row of bowing people. No annotation.

Baptistère: Three slides showing details of a bronze bowl, two of them from David Storm Rice, 'Le Baptistère de Saint Louis', Paris 1953. The bowl dated c.1300 A.D., Syria.

Barhut: detail of the stone relief from the railings of a stupa at Barhut with the death of Buddha, in the Freer Gallery, Washington D.C. (32.26). (See 'Apsaras' for another view).

Beinlinge[?]: A colour-slide detail from a mural from Temple 9, Bözäklik, nr. Turfan, showing Sogdian merchants. Ref. given on slide.

Beribboned animals: 3 slides showing riding-horses with ribbons tied round each leg. One is a stucco panel from a Sasanian palace near Veramin, Iran, in the Philadelphia Museum, the second a drawing of a Sogdian wall-painting from Afrasiab, the third a detail of silk in Bamberg, showing the personification of a city.

Bienenwaben Muster [honeycomb]: three slides, of metalwork, wall-painting and embroidery, from Aquileia to the Silk Road.

Bimaran reliquary: a slide of a reliquary of the 1st c A.D., in the British Museum.

Blattförmiger Schulterschmuck: a slide of a detail from a fragmentary banner-painting from Dun Huang, late 9th c. A.D.

147. SLIDES In a brown cardboard slide box labelled 'BL – Cr' in pencil, approx.90 slides separated by slips of paper or card and labelled by E.R.K. as follows:

Blütenkelch: 8 slides.

Blütens.-Rosetten: 3 slides.

Bodhisattvas, Buddhas, standing, Gandhara: 1 colour slide of detail of a Bodhisattva, in MFAB.

Brustschmuck: 11 slides showing female figures, most with naked upper torsos, adorned with elaborate necklaces and chains. Most are from Asia Minor and the Silk Roads.

Buddhist: 4 slides.

Burma: 2 slides, a map, and a plan of the Ananda temple at Pagan.

Bust from flower: 1 slide, detail of relief sculpture from temple .

Byzantin.: 1 slide, of mosaic from Aquileia.

Byzanz.: 5 slides, of objects not obviously connected with each other.

Byzant. Ms.: slide of the Last Judgment in a Greek ms.

Canopy: 1 slide.

Central Asian Physiognomies: 7 slides, of sculpture, painting, embroidery.

Celestials / Barbaras: 1 slide.

China, sculpture: 5 slides.

Chinesisch: 5 slides.

China – Celtic Art: 7 slides – 5 Chinese (2 duplicates), 2 Celtic.

Chinese sculpture: 13 slides.

Classic Themes in Steppe Art: 3 slides.

Columns + Jewels: 1 slide.

Coptic Textiles: 3 slides.

Cremation of Buddha: 3 slides.

(Several slips without slides placed at back of box).

148. SLIDES. In a brown cardboard slide-box, labelled 'Cu – Fr', approx. 77 slides, separated by slips of paper or card labelled by E.R.K. as follows:

Diadem, parth: 4 slides.

Dian: 2 slides.

Dian, costume, slides: 9 slides.

Dian – Kultur: 2 slides.

Dian, Köpfen, slides : 3 slides.

Dicker Kranz: 2 slides.

Enemy Underfoot: 8 slides [perhaps 1 or 2 misplaced].

Evangelisten symbole: 1 slide.

Face of Glory: 7 slides (one duplicate).

Flame Halo: 5 slides (2 are duplicates of slides in the previous group).

Flower Shower: 6 slides.

Flügelhelm + Diadem: 5 slides.

Flying Galopp : 6 slides.

Frühchristlich: 14 slides.

At the back, 3 slides of Buddhist art that are now unclassified.

149. SLIDES. In a brown cardboard slide box labelled 'Mas – Pa' in pencil, approx. 90 slides, separated by slips of paper or card labelled by E.R.K. as follows:

Vase from Merv: 2 slides.

Mischwesen (incl. Sea Centaurs): 18 slides.

Mongolian : 1 slide.

Mummies: Tarim: 6 unlabelled colour slides of the same mummy.

Mummies: Cherchen: 1 slide.

Nagelräder: 4 slides (wheeled carts).

Nagyszentmiklos: 9 slides (2 duplicates).

Nagy S.M. vgl.: 1 slide.

Noin-Ula: 2 slides of poor quality.

Nomadentracht: 1 slide.

Northern Wei, Stickereien [embroidery]: 1 slide.

Nordic Migration Period: 2 slides.

Palermo: 11 slides.

Palmyra: 19 slides.

Parthische rhyta: 10 slides.

Parthisches: 5 slides.

150. In a fawn plastic index-card box, approx. 385 postcards, the majority coloured, divided as follows:
Attic Red Figure: approx. 157 postcards, almost all with ARV ref. added on back by E.R.K.

Geometric and Proto-Attic: 13 postcards.

Corinthian: 20 postcards (including 2 Italo- or Etrusco-Corinthian).

East Greek: 6 postcards.

Black Figure: approx. 97 postcards, mainly of Attic BF, but with a few Laconian, Boeotian, Pontic and Caeretan.

White Ground: approx. 23 postcards.

South Italian: approx. 32 postcards (almost all of Red Figure pots).

Etruscan: approx. 15 postcards.

Among the postcards there are a few photo-negatives.

Two small groups now placed on top of the box are:

Unattributed: approx. 23 Attic Red Figure pots.

Lipari: A folder and a few loose cards from the Museo Archeologico Eoliano on Lipari.

151. A cardboard box without lid, holding large numbers of black-and-white negatives. These are of works of art of all the kinds which interested E.R.K., and include many photographs of works by the Triptolemos Painter (many sherds). [See 123 above].

152. In a file- folder labelled 'Migration of Motifs along the Silk Road' / Engl. + Germ. 1984-88', several copies in English and two in German of E.R.K.'s paper on this subject, delivered to at least three American institutions (Virginia Museum, AAR, Oriental Club of Philadelphia) and at least one in Germany (Berlin).

153. In a file-folder labelled 'Silk Road – Coat Lecture 1988', an introduction to the lecture to the Textile Art Society of Philadelphia, entitled 'Cut your coat along the Silk Road', followed by the text of 'Migration of Motifs....'.

154. In a file- folder labelled 'Presentations/ Archeolog. Club', the texts of three talks given to the Archaeological Club of the University Museum of the Univ. of Pennsylvania. The first , in 1982, is on the Yün Kang Caves near Datong in North Shansi, China,(only the first page is present). The second, dated 2.XI. 1986, is a discussion of the facade friezes of Modena Cathedral (see also No.159). The third, in 1989, is on 'Windtowers in Roman Wall paintings', a subject on which E.R.K. published an article (re-published in Elfriede Regina Knauer, 'Coats, Queens and Cormorants' (2009): 'Wind Towers in Roman Wall-Paintings? "The Wind Blows where it wills " (John 3:8)' pp.171-189., bibliography no.35.

155. In a file- folder labelled 'De Grummond / DICTIONARY', a long correspondence between Nancy Grummond, editor of 'An Encyclopedia of the History of Classical Archaeology' and E.R.K. between 1982 and 1995, culminating in the galley proofs of E.R.K.'s two entries : 'The Cartoceto Bronzes', and 'Marcus Aurelius Equestrian Statue'. [See 132H for photographs of these sculptures. E.R.K. also published a long article on the Marcus Aurelius statue: 'Multa egit cum regibus et pacem confirmavit. The Date of the Equestrian Statue of Marcus Aurelius', re-published in Elfriede Regina Knauer, 'Coats, Queens and Cormorants' (2009), pp. 137-169, and bibliography there no.34.]

156a. In a file-folder labelled 'Islamisches Marmorgefäss', more than 30 Xerox copies of articles and museum-catalogue entries referring to Islamic stone water-jars and their stands, along with some of E.R.K.'s handwritten notes.

156b. In a file-folder labelled 'Kilga, Fotos', many black-and-white photographs and several negatives showing the marble stands (kilga), and a considerable number of E.R.K.'s handwritten notes.

[E.R.K.'s article on the stands: ' Marble Jar-stands from Egypt', MMA journal 14, 1980, 67-101; reprinted in 'Coats, Queens and Cormorants...pp.15-60, bibliography no.22. See also 167 below.]

157. In a file-folder labelled 'Lit.(Xerox) zu MODENA', approx. 8 Xeroxed articles about Roman tombstones and sarcophagi, mainly from Noricum and Pannonia. [These are relevant for E.R.K.'s study of the sculptured frieze on the facade of the Cathedral of Modena, re-published in 'Coats, Queens and Cormorants' (2009): 'Tribuerunt sua Marmora provinciae. Beobachtungen zu antiken Vorbildern von Wiligelmus' Geneses- Fries an der Domfassade in Modena und zu den sogenannten Metopen', pp. 103-135, bibliography no.32.] There is also an empty file-folder labelled 'Fotos MODENA'. [See also No.156]..

158. In a file-folder labelled 'Isis, fotos/1994/5', many black-and-white photographs of Isis or scenes and attributes referring to her cult. Some of these are Egyptian: sarcophagi, sculptures and wall-paintings, but quite a number are Roman. [See note to 141 above, and 43 in the bibliography in 'Coats.....'].

159. In a file-folder labelled 'Vicolo della FRUSTA/1985', the text of a chapter on the topography of the Janiculum entitled 'Ruminations on Mrs. Heyland's Will', Chapter 11 in a book about the hill published by Bernard and Norma Goldman of Wayne State University, Detroit. The folder also contains earlier versions of the chapter, and detailed correspondence between E.R.K. and the Goldmans, and also between E.R.K. and Helen North and Sophie Consagra about an earlier possibility of publication.

[See the bibliography in 'Coats....', no.33].

160. In a file-folder labelled 'SALVINI Festschr./1984', copies of an article by E.R.K. in 'Scritti di Storia dell'Arte in Onore di Roberto Salvini (Firenze 1984). [The article, 'Einige trachtgeschichtliche Beobachtungen am Werke Giottos', is re-published in E.R.K.'s 'Coats, Queens and Cormorants', pp.91-101.] ...

161. In an unlabelled file-folder, material relating to the Yün Kang caves. (Cf. No.156). There are many black-and-white photographs of the caves and their sculptures, also many negatives, not all of which correspond to the prints. Also many Xerox copies of a plan of the caves, and of the Silk Roads. There are copies of a select bibliography of the caves, and the first page of E.R.K.'s paper presented to the 'East Asian Colloquium', February 10th 1983, with the title 'The Fifth Century A.D. Buddhist Cave-Temples at Yün-Kang in North China – A look at their western connections'.

162. In a file-folder labelled 'Kongress Dublin/FIEC/ Rhyton – P.Bernard/1984' (and added 'X-Arme'), a copy of the text of the lecture given by P.Bernard, entitled 'Ai Khanoum et la Diffusion de l'Hellenisme en Asie Centrale et dans l'Inde du Nord-ouest'. Secondly, the text of a reply given by E.R.K. dealing mainly with rhyta and their origins and dissemination.

Thirdly, the first page of a talk on the same subject given by E.R.K., headed 'Meeting of the Archaeological Club, 8.XII.1985'.

There are also many handwritten notes by E.R.K., with lists of rhyta giving their origins and other details.

The 'X-Arme' refers to a Xerox copy of a painting by Nicolò di Pietro, showing the young St. Augustine with folded arms.

163. In a file-folder labelled 'Perspective', several typed copies of an article and lecture (almost identical) by E.R.K. on aspects of perspective in vase-painting. Dated 1973.

There are also many of E.R.K.'s handwritten notes on the subject, and several Xerox copies of relevant illustrations from CVA. Plus two museum photographs of sherds in the Ella Riegal Memorial Museum at Bryn Mawr.

Finally, there is a copy of a review in Polish of E.R.K.'s 'Ein Skyphos des Triptolemosmalers'.

164. In a file-folder labelled 'Hut/Mantel / Material', many Xeroxed articles about, or with illustrations of, hats from mediaeval and Renaissance Europe and from Asia including China.

Also, many coloured postcards of paintings and frescoes by Fra Angelico, Perugino, Orcagna and Benozzo Gozzoli (b+w), a mosaic in San Marco, Venice, and two examples of hats and costume from the American Mus. of Natural History. There are also several good black-and-white photographs taken by the Knauers in a Chinese embroidery factory, showing hats being made and decorated.

Finally, there is a fawn folder labelled 'Kulturgesch./ Anthropol.' and 'Falken', containing a couple of newspaper articles and photos of falcons or hawks, a Xerox copy of an article on Turkish falconry, and a few of E.R.K.'s handwritten notes.

165. In a file-folder labelled 'Schleudermaschinen', with 'Lehmann' written above in red, probably later, there are groups of Xeroxed articles on two subjects: One group of articles with some copied illustrations deals with mediaeval trebuchets, as the folder-title suggests. The other group, again copied articles and illustrations, is concerned with the rods or staff-like objects protruding from the tops of minarets, and with the 'kilgas' or jar-stands in mosques and museums, about which E.R.K. published an article (see no.158 above).

There is also correspondence about the rods and kilgas between E.R.K. and Dr. Michael Rogers of the B.M. and Dr.L.A.Ibrahim of the American University in Cairo.

Despite the title 'Lehmann', there appear to be only two or three pages of an article by Phyllis Williams Lehmann, and some of E.R.K.'s handwritten notes referring to it.

166. In a file-folder labelled 'Vogelkopf Deichsel', a few handwritten notes by E.R.K. with refs. to bird-heads or birds and griffin-protomes on chariot-poles, and on helmets.

167. In a file-folder labelled 'Vogelkopf helme', there are a few Xeroxed pages of an article with a reference to 'the bird-headress of Vaisravana', from 'East and West', New Series, Vol,23 – nos.1-2 (March-June 1973), and a number of handwritten notes by E.R.K. on bird- or feathered- or winged helmets.

168. In a file-folder labelled 'Orient. Schilde/ Setzschilder', four Xeroxed articles on ancient or mediaeval shields or on armour generally, two Xeroxes of early red-figure cups, and handwritten notes by E.R.K.

169. In a file-folder labelled 'Mäntel (Kapuzen) etc.', several Xeroxed articles on fifteenth century and later coats and cloaks, some with hoods [Kapuzen], which are either Persian or other Near Eastern, Moorish, or other European (esp. Polish) influenced by Eastern peoples. There is also a small sheaf of E.R.K.'s handwritten notes.

170. In a file-folder labelled 'Leierstimmen', a number of Xeroxed articles on Greek lyres and their tuning, and how they were played. Several illustrations from Greek vase-painting, including one museum photograph of a white-ground lekythos in Berlin.

There are many handwritten notes by E.R.K. and two copies of a typescript headed '-5- (notes),/Excursus to note 17', discussing methods of tuning, and apparently referring to the handwritten title at the top of the page, 'B.Aign, Die Geschichte der Musikinstrumente des ägäischen Raumes bis um 700 v.Chr., Kassel 1963,rev.H.Hickmann, Gnomon, 38,1966,804-09'.

There are also two foolscap sheets of notes by E.R.K., listing the subjects of Douris' pots.

171. In a file-folder labelled 'Projekte 1', many folders with references and notes, on subjects of interest to E.R.K. and clearly intended for future work. On most of the topics, E.R.K. is researching connections between East and West. The topics are, in alphabetical order:

a. Ahaenobarbus - Hirsch. A small amount of material on 'sea-animals', e.g. sea-horse as on the thiasos frieze of the 'Altar of Domitius Ahenobarbus' (Munich, Glyptothek).

b. Antike Vorbilder f. 15/16. Jh. Tracht (auch Theater). Four small sheets of notes.

c. Apsaras. Four small sheets of notes, and a Xerox of a 4th century Sicilian vase. [Slide-box 148 has slides of Apsaras].

d. Blattförm. Schulterschmuck. A sheaf of small sheets of notes, with sketches, and three Xerox sheets with 5th cent. Greek, Buddhist, and Renaissance Italian theatre examples. [There is one slide under this heading in Slide-box 148].

e. Diadem. Many small sheets of notes with some sketches, and some Xeroxed pages with illustrations of Buddhist examples from central Asia. [In slide-box 150, there are 4 slides of a Parthian diadem, and five under the heading 'Flügelhelme + Diadem'].

f. Felsgeburt. Four small sheets of notes.

g. Flammulon. Some notes and sketches by E.R.K. and a few Xeroxed pages on battle-flags and standards.

h. Flügelhelm / Federkrone. Many small pages of notes by E.R.K. on this subject, along with several Xeroxes showing helmets or crowns. These are mainly from central Asia (Kushan), but there is one of an early 17th cent. European example. There are also two professional photographs of Florentine paintings (Gentile da Fabriano and Benozzo Gozzoli), one of part of an Asian painting (unlabelled), and a coloured postcard of a Pietà by Botticelli. [See also 169 above].

- i. Gesten/ Grussformeln. A Xerox copy of part of an article by Kurt Stegmann von Pritzwald on the meaning of certain types of greeting. The parts copied deal with Greece and Rome.
- j. Giebelwechsel. One note.
- k. Glöckchen. A few small pages of notes by E.R.K. on small bells as part of costume. [See also 'Juggler' below].
- l. Gotische/ Iranische Wenzelskappe. Many small sheets of notes by E.R.K. with sketches, showing examples of historical crowns or helmets. There are also two coloured postcards, one of which shows a 14th cent. Czech painting of King Wenceslas with crown, and some good black-and-white photographs of an early Christian mosaic of the Seasons which is in Thebes Museum.
- m. Jagdleopard. Three small sheets of notes.
- n. Juggler. Many small sheets of notes with references to jugglers, clowns and fools of mediaeval and Renaissance date in Europe, many of them wearing small bells as part of their costume. [See Glöckchen above]. There are also some references to Asiatic examples, including dervishes. And there is a long Xeroxed article by Geo Widengren, (1953), 'Harlekintracht und Mönchskutte, Clownhut und Derwischmütze', with many illustrations.
- o. Knoten. Two small sheets of notes.
- p. Dürer / Sternkarte. A reproduction of Dürer's star map of the Northern Hemisphere (a woodcut in the National Gallery, Washington). [Perhaps the headgear of Asophus, the representative of Asia, interested E.R.K.].

172. In a file-folder labelled 'Projekte 2a', there are a number of folders with the following titles:

- a. Tegila [tegilja]. A small sheaf of notes by E.R.K. and a number of Xeroxes showing the quilted coat worn by mediaeval Russian horsemen. There is also a letter to Prof. Morton Benson in the Slavic Languages and Literatures Dept. , Univ. of Pennsylvania, and his reply about the origins of the word 'tegilja' and also the words 'kantusch' and 'kazakin'.
- b. Waffen / Kriegswesen. This folder contains Xeroxed copies of parts of three articles about mediaeval armour and weapons. E.R.K. has written 'Ballisten' on one of these. [See 167].
- c. Zelte. Three small sheets of references to tents.
- d. Zopf. This folder contains many small sheets of notes, with some sketches, about the wearing of plaits, either of the beard or the hair, with many examples of mediaeval date from Europe, including Russia, and from further east, including China. These are accompanied by three photographs, and several Xeroxed extracts from articles about plaits, including some about the German 'Fellowships of the Plait'. There is also one slide of a furniture-leg with a cow's head with a plaited beard, in the Bardo Museum, Tunis (unfortunately not very clear!).

The remaining items in file-folder 174 are two Xeroxes. One is just a few pages on clubs (Keule). The other is of the first part of the Katalog der Leibrückkammer of the weapons collection of the

Kunsthistorisches Museum, Wien (covering the period from 500 to 1530 A.D.). It describes the displays, and has many illustrations.

173. In a black file-folder labelled 'Geschichte in Gestalten' 1959-72', a pink folder containing a long series of letters between E.R.K. and the editors and publishers of this lexicon, going up to 1981 (dealing with details of publication, dates, etc.) and a blue folder containing copies of the articles that E.R.K. wrote for the lexicon, as follows:

Naramsin, king of Akkad; Aeschylus; Ambrosios, bishop of Mailand; Ammianus Marcellinus, historian; Antipater, Macedonian general; Antonios, Egyptian hermit; Argisti I, king of Urartu; Aristophanes; Cassius Dio, senator and historian; L.Quinctius Cincinnatus; Duketios, king of the Sikels; Empedocles; Eunus, leader of the Sicilian slave revolt; Gratianus, Roman emperor; Gudea of Lagash; Hecataeus, historian; Herodotos; Jason of Pherai; Konon, Athenian admiral; Livia Drusilla, wife of Augustus; T.Livius, historian; Manetho, Egyptian priest and historian; Pindar; Plotinus, philosopher; Pythagoras, Greek scholar; C.Sallustius Crispus, historian; Salmanassar III, king of Assyria; Saussatar, king of the Mitanni; Corn. Tacitus, historian; Teuta, Illyrian queen; Theramenes, Athenian politician; Thrasyboulos, Athenian general and politician; Timoleon, Corinthian general; Zeno, philosopher.

[The reference to this lexicon is no.2 in the bibliography in 'Coats.....']

174. In a file-folder labelled 'Kaschnitz / 1959-61', correspondence between E.R.K. and various academics about the re-publication of a book by the late Prof. Guido von Kaschnitz-Weinberg, 'Mittelmeerischen Grundlagen der antiken Kunst' (with which E.R.K. was asked to help). There are a few pages of corrections to the text, but the letters are mainly about the business of publication. [Prof. Guido von Kaschnitz was E.R.K.'s supervisor for her Ph.D. dissertation].

175. In a file-folder labelled 'Mantel, Abb.[ildungen]', a number of good black-and-white photographs, and a few coloured reproductions, showing figures wearing coats and tunics. These illustrations are mainly from Europe at the time of the Renaissance, but also include some Persian and Indian examples. [Dress, and coats in particular, was of great interest to E.R.K.– see, e.g., nos.133G,136A, 140 &143 (slides), 153, 162, 166,171,180,210(slides)].

176. In a file-folder labelled 'Bärtiger Sphinx', one museum photograph of a ? S. Italian red-figure krater in the Antikensammlung of the Kunsthalle in Kiel, with a large bearded sphinx on one side, accompanied by three small sheets of E.R.K.'s notes.

177. In a file-folder labelled 'Sternkarte', copies of Dürer's star-map of 1515, with copies of one or two other star-maps and Xerox copies of relevant parts of the following books or articles:

E. Panofsky, 'Albrecht Dürer' vol. 2, 3rd edn, pp.44, 45.

Deborah Jean Warner, 'The Celestial Cartography of Giovanni Antonio Vanosino Da Varese' in *Journal of the Warburg and Courtauld Institutes*, Vol.34, 1971, pp.336, 337.

Heinrich Suter, 'Die Mathematiker und Astronomen der Araber und ihre Werke', Leipzig, 1900, pp.62, 63.

Samuel G. Barton, 'Dürer and Early Star Maps', in *Sky and Telescope* No.71, pp.6-13.

There are also several small sheets of E.R.K.'s notes. [See also No.173p].

178. In an unlabelled file-folder, a number of black-and white photographs and Xerox copies from books, of manuscript illuminations, and a sheaf of small sheets of E.R.K.'s notes with sketches. Many of the notes are labelled 'Bäffchen', which seems to refer to the two tassels or ribbons worn at the neck by some of the men.

179. In a file-folder labelled 'Baptistère II / Xerox Rice', a Xerox copy of 'The Baptistère de Saint Louis', a Masterpiece of Islamic Metalwork', by D.S. Rice, published by Les Editions du Chene, Paris, 1953, pp.1-26, plus Notes and Plates. [See next entry].

180. In an unlabelled file-folder, a large number of notes by E.R.K. Many of these are bibliographical, listing relevant books with brief reference to their content. However, many have notes on, and sketches of, costume, coats and especially head-gear, and many also have the heading 'baptistère', referring to the Mamluk basin known as the 'baptistère de Saint Louis' [see 179 above].

As well as the notes, there are about 35 photographs and postcards. The photographs, (black-and-white), taken from books, are of good quality. They include a group of drawings from the 'baptistère de Saint Louis', as well as several relief sculptures from Daghestan and many 14th century Italian paintings by Florentine and Sieneese artists. [Note E.R.K.'s article, re-published in 'Coats, Queens and Cormorants' pp.91-101, 'Einige trachtgeschichtliche Beobachtungen am Werke Giottos'].

Also in this folder are several Xerox copies of articles or extracts from books on late mediaeval / early Renaissance Italian painting and costume and on Islamic art of the same period.

181. In a file-folder labelled 'Baptistère / Giotto' there are many small sheets of E.R.K.'s notes, mainly referring to books and articles on Islamic late mediaeval art. There are some photographs, duplicates of those in file-folder 182, and Xerox copies of extracts from books and articles.

182. This file-folder labelled 'Am. Acad. 1994' contains correspondence related to E.R.K.'s Residency at the American Academy in Rome in the last third of 1994, and several copies of the Newsletter of the Academy.

183. A file-folder labelled 'Haarschneiden / Ohlshausen' contains the text of a talk given by E.R.K. at the Archaeological Club, Philadelphia on November 2nd, 1980. It is entitled 'Eros with the razor?', and upholds the generally accepted interpretation of the object in Eros' hand on an early cup by Douris (no.13 in ARV) as a sandal, against the view put forward by Ohlshausen that it is a razor.

184. A file-folder labelled 'Projekt Destiladera'. E.R.K. is interested in the vessel held by Felicità ('un lambicco') in the poem 'Adone' by Giambattista Marino (Bk.X, stanzas 70ff), which she believes to be 'a porous stone or clay jar.....widely used to purify water'. There are two typed foolscap pages headed 'Knauer notes 77' and 'Knauer notes 78', and many small pages of hand-written notes and references by E.R.K. which clearly belong to an article on the subject, and two pages of hand-written script headed 'Lambicco oder Destillatore?', zu G.B. Marinos Adone, X, 71f. / Kurt von Fritz zum 80 Geburtstag.'

Also in the folder are a number of Xeroxes relevant to the subject:

1. Giambattista Marino, 'Adone', Volume primo, Canto X, stanze 1-86.
2. Dora and Erwin Panofsky, 'Pandora's Box, The Changing Aspects of a Mythical Symbol', Addenda.
3. Carlo Battisti Giovanni Alessio, Dizionario Etimologico Italiano, Firenze 1951, marked by E.K. at 'lambire'.
4. Salvatore Battaglio, Grande Dizionario della Lingua Italiana, sections marked by E.K. at 'boccia' and 'distillare'.
5. There is also a quotation copied by E.R.K. from Corrado Corradino, 'Il secentismo e l'Adone del Cavalier Marino, Torino 1880, p.43.

_[cf.156 above, 'Islamisches Marmorgefäß'.]

185. A file-folder labelled 'Helm, Athena / Myron.' This contains the typescripts of two papers given by E.R.K.: 1. 'Caps and Helmets', dated 'Philadelphia 1976'.

2. 'A volute krater by the Painter of the Woolly Satyrs', given to the Archaeological Club, Philadelphia, 1.xi. 1987, in which E.K. refers to an article published by her in 1986.

E.R.K. discusses examples in Early Classical sculpture and vase-painting (starting in the first paper with the Athena identified as from the sculptural group of Athena and Marsyas by Myron), of helmets worn over caps which sometimes have ear-flaps.

Along with these papers, there is a transparent folder with a very large number of E.R.K.'s handwritten notes, and (loose) several good museum photographs and some Xeroxes of vases and sculpture with warriors. Also the following Xeroxed articles or extracts:

1. Martin Robertson, A History of Greek Art, pp.120-140 'Ripe Archaic Art'; pp214-270, 'Revolution in Painting'; pp.594-595, 'Late Archaic and Early Classical'; and Notes.
2. Rachel Hachlili, A Neck-Amphora in the Israel Museum (Scripta Classica Israelica Vol.III, 1975, pp. 26ff.

3. Dietrich von Bothmer, *Amazons in Greek Art*, Oxford 1957, ch.X, 'Attic Red-Figure: Early Classic and Classic'.

4. John P. Barron, 'New light on Old Walls, The Murals of the Theseion', *JHS* Vol.XCII, 1972.

5. Ernst Berger, 'Der Basler Athenakopf aus der Sammlung Ludwig', *AK2*, 1974.

6. O. Benndorf and G. Niemann, *Das Heroon von Gjölbashi-Trysa*, Wien 1950 (a few pp. and plates).

[Painter of the Woolly Satyrs, more material in 129 above.]

186. A file-folder labelled 'Keule'. This bulging folder holds:

1. An extremely large number of E.R.K.'s small hand-written note-sheets, with references and many sketches of war-clubs and sceptres (these have been placed, unsorted, together in an envelope for convenience and safety). The majority of these refer to clubs or sceptres of Mediaeval and Renaissance date, mainly European. There are, however, references to much earlier examples, and to Asiatic ones. Many of the examples are from paintings and sculpture, but a number are actual examples from museum collections of armour and weapons.
2. A number of good photographs, postcards and slides with illustrations of clubs and sceptres. These have also been placed in an envelope for safety and convenience. [See also 174].
3. A large number of Xeroxed pages from a wide variety of publications (with title-pages or annotations). The majority of these have illustrations, but some are taken from chronicles or historical works which refer to clubs or sceptres (and E.R.K. has marked these references).
4. A transparent folder labelled 'Lappenkeule / not used 1990', containing a few slides and photographs, notes and Xeroxed pages.

187 a. and b. Two folders, one orange labelled 'Material', and one blue labelled 'Korr., Nachträge, Fotos, Text', with collections of material on the subject of 'Caritas Romana', the story of Pero suckling her imprisoned father Cimon (or Micon) to keep him alive. The material ranges from Roman 'Samian Ware' sherds to European paintings of the 17th century A.D. There are many good museum photographs, some of which are mounted as if in preparation for an article. The blue folder also contains many letters between E.R.K., mainly requesting copies of photographs, and museum curators replying to these requests.

[E.R.K. published an article, 'Caritas Romana', in *Jahrbuch der Berliner Museen* 6, 1964, 9-23. This is no.4 in the bibliography in 'Coats....']

188. A fawn folder containing the original and a copy of a lecture given by E.R.K. to the Classical Archaeology Graduate Students' Association of the Univ. of Pennsylvania on Feb. 2nd, 1976: 'Some Aspects of the Classical Heritage in Afghanistan'. There is also a corrected partial text; also many black-and-white negatives and several enlarged photographs.

[E.R.K. published an article with this title in 'Expedition' (Philadelphia) 18,3, 1976, pp.14-25. This is no.18 in the bibliography in 'Coats.....'.]

189. In a transparent folder, correspondence between E.R.K. and Dietrich von Bothmer from about 1973 to about 1997. Much is personal, but there is some discussion about Greek vases.

190. In a transparent folder, correspondence between E.R.K. and Robert Guy from about 1984 to about 1991, with much about sherds and their attribution. Also a few letters between Herbert Giroux and E.R.K.

191. In a transparent folder, correspondence about the Berlin amphora by the Andokides Painter – D.von Bothmer, A. Greifenhagen, Carl Georg Heise. Mainly about getting photographs, permission to publish, and contract with the publisher. Also, in a brown envelope, letters thanking E.R.K. for copies of the resulting booklet.

[See no. 5 in the bibliography in 'Coats.....': 'Die Berliner Andokidesvase', Einführung, Werkmonographien zur bildenden Kunst in Reclams Universal-Bibliothek etc., Nr.103 (Stuttgart 1963), 32pp, re-issued 1971].

192. Two Xeroxed copies of E.R.K.'s article, 'Ein Skyphos des Triptolemosmalers', 125. Winckelmanns programm der archäologischen Gesellschaft zu Berlin, publ. Walter de Gruyter, Berlin 1973, pp.5-26, figs. 1-23. These are not in a folder. (Now placed in a brown envelope).

193. A summary of E.R.K.'s projected monograph on the Triptolemos Painter, explaining the background and giving an indication of the problems involved and the work needed to complete this. [This short summary was compiled by E.R.K. as part of her application for a residency at the Bellagio Center – see next entry].

194. A blue folder with the label 'Bellagio Study and Conference Center / Information for Resident Guests'. This contains correspondence about E.R.K.'s application for a residency at the Center, including letters of recommendation and also information about the Center. (It also contains Professor G. Knauer's application, with his summary of projected work).

195. A transparent folder containing a large number of E.R.K.'s hand written notes and references, mainly on small slips of paper. These contain references to red-figure vases, and quite a number have 'Tript.' at the top of the sheet. So probably this folder is part of E.R.K.'s work for her monograph on the Triptolemos Painter.

196. A cream folder labelled 'Hermonax', containing a number of Xeroxed articles, a few of E.R.K.'s notes, and some good photographs.

A. In a pink folder, the following Xeroxes:

1. 'Looking at Greek Vases', ed. T. Rasmussen and N. Spivey, (CUP 1991), preface and chs. 4, 5, 6, 9, 10.
2. 'Dining in a Classical Context', ed. W. J. Slater, (UMP, Ann Arbor, 1991), Introd. and Sections 1, 4, and 5.
3. 'New perspectives in Early Greek Art', ed. Diana Buitron-Oliver, (Center for Advanced Study in the Visual Arts, Symposium Papers XVI, Nat. Gall. of Art, Washington, 1991), Dyfri Williams, 'The Drawing of the Human Figure on Early Red-Figure Vases' (pp. 285-301).
4. 'Pornography and Representation in Greece and Rome', ed. Amy Richlin, (OUP 1992), sections on 'Pornography and Persuasion on Attic Pottery' and 'Eros in Love: Pederasty and Pornography in Greece'.

Also in the pink folder are a few slips of notes by E.R.K., almost all with 'Tript.' at the top of the sheet, and several good photographs of the figure decoration on the neck of the fragmentary volute-krater by Euthymides, ARV2, 28.10 – Herakles and the Amazons on one side, and a symposium on the other. On the back of one photograph, E.R.K. has written 'xii.92, from neg. of J. Neils.'

B. Loose in the outer cream folder:

1. A Xeroxed article, 'The Career of Hermonax' by Franklin P. Johnson, from *AJA Suppl.* 1947.
2. Two offprints from 'Archäologische Sammlung der Universität Zürich', sent to E.R.K. by the author, Cornelia Isler-Kerenyi, 'Hermonax in Zürich I: Ein Puzzle mit Hermonaxscherben' and 'Hermonax in Zürich III: Der Schalenmaler'.
3. A professional photograph of a red-figure chous with a dancing satyr and a lyre-player (Dionysos?).
4. A set of museum photographs of a cup by Hermonax in the Faina Collection in Orvieto, ARV2, 492.158, *AJA* 1947, pl. 57, 2. [There is a Xerox of this plate in the transparent folder C below].
5. Museum photographs of a cup sherd in the Louvre, by Hermonax, ARV2, 492.151 (C 11948), in an envelope with the letter from E.R.K. requesting the photos (for an article intended for the festschrift for Dietrich von Bothmer) (1995).

C. In a transparent folder labelled 'KNAUER / Hermonax/ 483-492':

1. Museum photographs of a sherd by Hermonax in Vienna, ARV2 491, 136, and a sherd in the Museo Oliveriano, Pesaro, Inv. 3002B, with a letter from D. von Bothmer of 1985, agreeing with E.R.K.'s assignment of the Pesaro sherd also to Hermonax.
2. Also of 1985, copies of E.R.K.'s attempts by letter to get permission to study the Faina and Pesaro sherds, and detailed handwritten notes by her on these two sherds and on the Vienna sherd mentioned in 1. above, along with good museum photos of the Pesaro and Vienna sherds.

[No article on Hermonax appears in E.R.K.'s bibliography in 'Coats, Queens and Cormorants'].

197. In a cream folder labelled 'Tübingen / Vasensymposion / 1978':

1. A copy of the proceedings of the Tübingen meeting, 'Vasenforschung nach Beazley'.
2. A copy of the programme for the 'Colloquia on Greek Vases' held in London and Oxford as part of the Beazley Centenary in 1985.
3. A typescript of an article by Martin Robertson, 'Beazley and after', and a Xerox of the version published in *Münchner Jahrbuch* 27, 1976.
4. Copies of three obituaries of Beazley, two in German and one in English.
5. Amusing messages (from 1911!) about bets with Beazley, copied in the ?SCR at Christ Church from the 'betting book', by E.R.K.'s husband, Prof. G. N. Knauer, in 1969. [Removed and put with Beazley material.]

198. A typescript of a lecture given by E.R.K. to the Princeton chapter of the Archaeological Institute of America on March 7th, 1978, and to the Classical Archaeology Graduate Group at the Univ. of Pennsylvania, on September 28, 1978, on 'Fashions from the East: Towards a history of the Sleeved Coat'.

[E.R.K. published an article on this subject in the periodical *Expedition* (Philadelphia), 21,1, 1978, 18-36]. This is no. 20 in her bibliography in 'Coats.....'. See also 133ff, 153.]

199. The typescript of a talk on 'Ancient Jewelry' given by E.R.K. to the Faculty Tea Club on March 3rd 1977, and to the Cosmopolitan Club on January 31st, 1978. [See also no.15 in her bibliography].

200. A Xerox copy of 'Nota del Principe di Canino', from 'Catalogo di scelte antichita etrusche trovate negli scavi 1828/29, Viterbo 1829'.

201. In a transparent folder, material relating to E.R.K.'s work on the Carta Marina of Olaus Magnus:

1. The typescript of a lecture given by E.R.K. on May 30th 1980 in the Bibliotheca Herziana of the Max Planck Istitute in Rome: 'Die Carta Marina des Olaus Magnus von 1539. Beobachtungen zur Wirkungsgeschichte, besonders in Rom.'
2. The typescript of the article 'Beobachtungen zur Carta Marina des Olaus Magnus (Ernst Zinn zum 70 Geburtstag).
3. Correspondence about getting E.R.K.'s work on the Carta Marina published.

[See No. 23 in E.R.K.'s bibliography, and Nos. 116 & 117 above. Also 209, slides.]

202a and b. Material relevant to E.R.K.'s research on the iconography of Leda and the Swan. 204b. has many good photographs of examples in many materials from Roman times to the 19th century. These include paintings of Christ's Passion by Tiepolo.

203. a-d. Material in three transparent folders and one brown envelope, relating to a course on 'The Development of Greek Vase-painting' given by E.R.K. to students at the Univ. of Pennsylvania in the spring term of 1979. The course was 'a graduate proseminar' within the Dept. of the History of Art.

The contents of the brown envelope, 203d, are student assignments from that course.

204. Page proofs (?) of a book entitled 'Der Kunstfreund 1', mainly about Renaissance art, with E.R.K.'s name, 'Von Elfriede R. Knauer', and with the publisher's name at the foot of the title page, 'Verlag Carl Ueberreuter, Wien – Heidelberg'. Below this, in E.R.K.'s hand-writing, '(1966)'.

This does not appear in E.R.K.'s bibliography in 'Coats, Queens and Cormorants'.

205. SLIDES. Two boxes of slides labelled 'rotfig. Maler 1' and 'rotfig. Maler 2':

A. 'Vaseproduktion': 10 slides taken from J.V.Noble, 'Techniques of Painted Attic Pottery', 2 from J.D.Beazley, 'Greek Vases Lectures' (Oxford 1989), and one coloured slide taken by E.R.K. from a postcard of a BF cup in the Badisches Landesmuseum, Karlsruhe. All these show potters or aspects of pot-making.

- a. Kleophrades Painter stamnos. ARV2, 187.62. 4 coloured slides taken in the museum by E.R.K.
- b. Berlin Painter. 3 coloured museum slides of ARV2, 197.8, (Martin von Wagner-Museum, Würzburg L.500) and one coloured slide of ARV2, 198.15, taken by E.R.K.
- c. Bologna, Mus.Civ.66.78, RF column-krater, taken by E.R.K.
- d. Flying Angel Painter, detail of pelike fragment in Heidelberg, ARV2, 280.22, and detail of column-krater fr., Heidelberg, ARV2, 281.36 (? query added by E.R.K.). Both slides taken by E.R.K.
- e. Bowdoin Ptr.: 3 identical b&w slides of a lekythos (?taken from J.D.Beazley, Greek Vases in America, 70, fig.43, ?now in the Fitzwilliam Museum, Cambridge, ex. Ricketts-Shannon Coll.).
- f. Terpaulos Ptr.: 1 coloured slide taken in the museum (Cerveteri) by E.R.K. Oinochoe shape 2, ARV2, 308.2.
- g. Bothmer collection, NY: 8 slides (7 colour, 1 b&w), of the tondo of a fragmentary cup. Labelled by E.R.K. 'Guy: Tript.[olemos P.]; ich: Antiphontic'.
- h. Bothmer collection, NY: 1 b&w slide of a sherd from the tondo of a cup, labelled by E.R.K. 'Guy: Boot Ptr.'
- i. Bothmer collection, NY: 1 b&w slide of a sherd from the tondo of a cup, labelled by E.R.K. 'Guy: Follower of Brygos'.
- j. Brygos Ptr.: 1 colour slide, taken by E.R.K., of the tondo of a cup, Tarquinia RC6846, ARV2, 369.4, (Phoenix and Briseis).
- k. Brygos Ptr.: 2 museum colour slides of the cup, Martin von Wagner-Mus., Würzburg L479, ARV2, 372.3, Komos.

- l. Ptr.of Philadelphia 2449, ARV2, 815,i. Follower of Makron. About 70 coloured slides of this cup, taken by E.R.K., showing only 7 different views - 1 complete exterior, 1 complete interior, 1 complete female flute-player, the rest details of this figure, taken at various exposures.
- m. Makron: 1 colour slide of interior of a cup in Charterhouse, taken by E.R.K.
- n. Makron: 3 colour slides (same view, different exposures), of a sherd with fine bearded head, in coll. of D. von Bothmer, labelled by E.R.K. 'ich: Makron'.
- o. Kopenhagen Ptr. : museum colour slide of stamnos L.515 in the Martin von Wagner-Mus., Würzburg, ARV2,256.5.
- p. Amphitrite Ptr. : 5 colour slides (2 views) of the cup-herd 'Deppert 77' in D. von Bothmer's coll.
- q. Altamura Ptr.: 7 colour slides, (similar views) of the neck-amphora with twisted handles, Philadelphia 5466, ARV2, 593,50.
- r. Hermonax: 2 museum colour slides of the neck-amphora Martin von Wagner Museum der Univ. Würzburg L.504, ARV2, 487,55.
- s. Methyse Ptr.: museum colour slide of a volute-krater in the Minneapolis Institute of Arts, ARV2, 632f.
- t. Niobid Ptr. : museum colour slide of a detail (Boreas and Athena) of the pelike L.511, Martin von Wagner-Mus., Würzburg, ARV2, 604.47
- u. Phiale Ptr. : museum colour slide of the stamnos Warsaw 142465, ARV2,1019.82
- v. Polygnotos Group : 2 colour slides taken by E.R.K. of details of a calyx-krater, Tarquinia 4197, ARV2 1057.96, 'Dionysos and Basilinna'. With these is a slide taken by E.R.K. of a 'Gnathiakrater' in the Beneventum Museum.
- w. Eretria Ptr. : a colour slide taken by E.R.K. of a kantharos in Bologna, Mus.Civ. 467, ARV2, 1251.40.
- x. Timokrates Ptr.: colour slide (poor quality) taken by E.R.K. in the museum, of a lekythos by this painter, with a cup by the Penthesilea Ptr. also visible. Elvehjem Museum 734-44, Madison, Wisconsin.

'rotfig. Maler 2': B.

- a. At the front of this box are two colour slides of Black Figure pots taken by E.R.K. in the Metropolitan Museum in NY. One, unlabelled, is of a hydria with dancing women on the shoulder and a horseman and hoplite in the main panel. The second shows two cups, labelled by E.R.K. as ABV 61,12 and ABV 179,8
- b. Euergides Ptr. : A b&w slide taken from a book, of a fragmentary cup, Acrop. Coll.166, ARV2, 92,64
- c. Kleophrades Ptr.: a colour slide taken by E.R.K. of a calyx krater in the Fogg Mus. [probably now in the Sackler], Cambridge, Mass., 1960,236, ARV2, 185.3i.
- d. Berlin Ptr.: a b&w slide taken from J.V.Noble, Techniques..., of a detail (Kitharoidos-head) from an amphora in the MMA, NY, 56.171.38, and two colour slides (poor quality) taken by E.R.K. in MMA NY, of the stamnos ARV2, 207.141 and the oinochoe ARV2, 210, 186.
- e. Getty Mus. 16.5.79: 10 colour slides (some duplicates) of a fragmentary psykter formerly in the collection of Dietrich von Bothmer, showing athletes.
- f. Flying Angel Ptr.: 13 colour slides, 2 showing details from the amphora Paris 2.6.78, ARV2, 279.5; 4 with details from the amphora Munich 8726, ARV2, 280.8. The remaining 7 slides show details from a fragmentary vase, Athens, Agora 3.7.78, ARV2, 281.30: satyrs and a wine-vat, also the head of a young man.

- g. Foundry Ptr.: 11 colour slides (7 different views) of the cup, Villa Giulia 50407, ARV2, 402,24, with cavalymen and hoplites. (E.R.K. has labelled one of the slides of the tondo 'Triptolemos Ptr.', but all the rest are labelled 'Foundry Ptr.', so this must be a slip of the pen).
- h. Foundry Ptr.: 16 colour slides (some duplicates) of the cup ARV2, 403.26, in Boston, MFA, with satyrs and maenads. Slides probably taken by E.R.K. or G.N.K., mostly good quality.
- i. Foundry Ptr.: 6 colour slides, good quality, of cup fragments, Leipzig T542, ARV2, 403.30.
- j. Foundry Ptr.: 4 good colour slides (3 views) of the tondo of the fragmentary cup, ARV2. 403,36, in Boston, showing a satyr.
- k. Foundry Ptr.: 4 good colour slides of the cup, Toledo 64.126, showing a komos. On the slides, E.R.K. has written 'attributed by v[on] Bothmer'.
- l. Foundry Ptr.: In the slide-box behind a marker labelled by E.R.K. 'Foundry, Heidelberg, NY', are two slides with a detail of the Toledo cup, and two of a sherd in Heidelberg showing a small part of a man holding a shield. On the Heidelberg slides, E.R.K. had written 'Foundry Ptr. / Heidelberg' and (in a different pen), 'NY DvB'.
- m. Foundry Ptr.: 1 colour slide of the oinochoe London D 13, ARV2, 403, 38 (on a white ground, a woman spinning).
- n. Douris: 8 excellent colour slides of the cup Vienna, Kunsthistorisches Museum 3694, ARV2, 427.3.
- o. Douris: 1 black and white slide of the cup Louvre G121, ARV2, 434.78.
- p. Pig Ptr.: 7 colour slides taken by the Knauers in the museum, of the column krater Lipari 15019, ARV2, 562.6, from Tomb 2083. The slides are rather dark, but usable.
- q. Leningrad Ptr.: 1 black and white slide taken from J.V.Noble, Techniques.... of a detail of the hydria with scenes in a pottery, ARV2, 571.73.
- r. Providence Ptr.: A colour slide taken in the museum of the Nolan amphora ARV2, 638.43, Fogg Mus., Cambridge, Mass. [now probably in the Sackler Mus.] This photo also shows the cup by the Foundry Ptr., ARV2, 402.16.
- s. Providence Ptr.?: A colour slide taken in the museum of the bell krater Lipari 9622, Tomb 991, showing a winged female figure running to the right.
- t. Group of Berlin 2415: A black and white photograph of the oinochoe Berlin F2415, ARV2,776.1, 1699, showing Athena modelling a horse.
- u. Near the Tarquinia Ptr.: A rhyton, taken in the Kurashiki Museum, Japan, ARV2,866.73. (2 slides).
- v. Achilles Ptr.: 1 colour slide taken in the museum, of white-ground lekythoi, the two nearest being by the Achilles Ptr. MMA, NY, ARV2, 999. 180,181.
- w. 'Unascribed': 3 colour slides of the same sherd (different exposures), Firenze 4.6.76. Red figure, with the head of a youth and drapery of a woman behind.
- x. Benevento, Museum: 3 colour slides taken in the museum. One is of an Italic bell krater, the other two of a 4th cent. Attic bell krater with Apollo and the Muses.
- y. At the back of this box are three colour slides showing a marble sphinx stele in MMA NY (1), and a Corinthian capital in the grounds of Pocono Manor, Pennsylvania.

205b. Early BF/RF slides found separately.

- a. Nikosthenes Ptr. One slide of a BF neck-amphora with 2 boxers – ABV 226,i.
- b. Andokides Ptr.: 2 black-and-white slides of the bilingual amphora Boston 99.538, ABV 254/ARV2, 4.12, and 3 colour slides of the bilingual amphora Bologna, Mus.Civ.6.6.78, ARV2, 4.10.
- c. Euthymides: One slide of the neck-amphora Warsaw 14, 2332, ARV2, 27.8, and 4 slides of 187,62,

(all colour).

- d. Euphronios: 2 slides of the (former) NY calyx-krater, MMA 1972.11.10. Now Villa Giulia.
- e. Kleophrades Ptr. : One colour slide of a detail from the calyx-krater Tarquinia RC 4196, ARV2,185.35
- f. Oltos : One colour slide of a detail from the cup Tarquinia RC6848, ARV2, 60.66

206. SLIDES. A box labelled 'Foundry Painter'. [See folders 120 & 121 above].

- a. 14 excellent colour slides of a cup with arming scenes, in Bloomington. These are labelled 'Foundry Ptr. (E.R.K.)' and '(Brygos Ptr.)', ARV2 75.19.1.
- b. 4 colour slides of sherds from a cup, ARV2, 401.8.
- c. Colour slide of a sherd in the Louvre, ARV2, 401.8. Labelled (by E.R.K.), 'Foundry Ptr.?'. [From a different cup from previous? E.R.K. has filed it separately].
- d. 2 slides of the same sherd, labelled 'NY DvB' and 'Ich: Foundry Ptr.'.
- e. 4 colour slides (3 views) of a fragmentary cup in the Louvre with athletics scenes, ARV2, 401.9.
- f. 17 good colour slides (15 views) of the cup, Brussels R322, ARV2 402.17. Hoplites arming.
- g. About 50 colour slides (many duplicates) of the cup, ARV2,402.20, showing fighting scenes with hoplites, an archer and a centaur.
- h. One colour slide of a sherd labelled by E.R.K. 'DvB "Centre Island NY Private"', ARV2, 402bis.
- i. 7 colour slides of the cup, Munich 2641, ARV2, 402.21 (Lapiths and centaurs fighting).
- j. 9 colour slides of the cup, Munich 2640, ARV2, 402.22 (Lapiths and centaurs fighting).
- k. 17 colour slides (some duplicates) of the cup, ARV2, 402.23 (MFAB). With these is a black and white slide from a book, of a different cup (no details given by E.R.K.).
- l. 3 colour slides (same view) of the tondo of a fragmentary cup, labelled by E.R.K. 'Foundry Painter, after photo by DvB'. A bearded man preparing to wash himself (or just having done so).
- m. 3 colour slides (same view) of the cup Philadelphia Univ. Mus. 2445, ARV2, 420.60, 'Ptr. of the Paris gigantomachy'. E.R.K. labels also [Dyfri?] 'Williams: Foundry Ptr.'

207a. SLIDES. A box labelled 'ISIS'.

This contains about 90 slides relating to Isis, divided by paper slips and elastic bands into 3 groups. Each group contains slides showing objects relating to Isis in various materials – stone sculpture, bronze, gold and silver, frescoes and sarcophagi. Most are late Egyptian, with many Greco-Roman or Roman (frescoes from Pompeii and Herculaneum). Some of the same objects appear in more than one

group. One of the groups, of about 14 slides, is labelled 'Verhüllung/2002', the other two groups, of about 34 and 43 slides, are unlabelled.

See Nos.139,140 and 158 above for related Isis material, and No.43 in the bibliography in 'Coats, Queens and Cormorants'.

207b. A box labelled 'Isis 2'.

- a. Labelled 'Isis/Schlange' – 5 slides of Greco-Roman terracottas from Egypt.
- b. 'Sarapis im Kranz' – 2 slides of Greco-roman terracottas from Egypt.
- c. 'Isis fresco/Herculaneum, Neap[el]' – 8 slides of three different frescoes from Herculaneum, now in Naples, Mus. Naz.
- d. 'Hörneraltäre, Necropole' – 3 slides (1 duplicate) of objects in the Museum in Alexandria.
- e. 'Bronze Perdrizet' – 6 slides of a bronze statuette of a priest of Isis, taken from Perdrizet, Bronzes Grecques'(1911).
- f. 'Aula Isiaca' – 6 slides of frescoes from the Aula Isiaca on the Palatine, Rome
- g. 'Stabiae' – but the 4 slides are of frescoes from Herculaneum.
- h. 'Iseum Campus' – 3 slides of relief sculpture from the Iseum of the Campus Martius, Rome.
- i. 'Tunic Sakkara' - 2 slides of a cultic garment from Sakkara, in the Cairo Museum.
- j. 'Ras-el-Soda' - 3 slides of objects from the Iseum at Ras-el-Soda, and one view of the site.
- k. 'Den Haag' - 1 slide, detail from a papyrus in a Museum in The Hague, Netherlands.
- l. 'Marciana coin' – detail from an aureus showing Marciana, Trajan's sister.
- m. 'Didyme' – 3 slides of the sarcophagus of Didyme in the Museum Minia.
- n. 'Teüris' – 2 slides with details from the sarcophagus of Teüris, 2nd cent. A.D. [many details from this in the first 'Isis' box also].
- o. 'Vatican relief' – 2 slides of same view.
- p. 'Sarapis münzen + Füllhorn' – 4 slides of coins and 1 of a ?terracotta with busts of Sarapis-Ammon and Isis.
- q. 'Brehm'- 3 slides of cobras (2 from Brehm, 'Tierleben').
- r. 'Priest's garment, Beinlich' – 1 slide with drawing from H.Beinlich,'Die 'Osirisreliquien'.
- s. 'Stelae, priests, Cleopatra's Egypt' – 3 slides of stelae, and 2 drawings from the Temple of Horus at Edfu.
- t. 'Holzrelief/ Isis + 2 pots' - 1 slide with detail of a board from a coffin (Ptolemaic).
- u. 'Glienicke' – 2 slides of the same relief.
- v. 'Iseum, Pompeii' – 8 slides with views and models of the Iseum at Pompeii, and 2 with drawings of the stucco reliefs.
- w. 'Sarapis terracotta with bib' – 1 slide, terracotta in Bergamo.
- x. Silver situla, Pompeii' – 2 slides of silver situlae from in or near the Temple of Isis, Pompeii.
- y. 'Roscher'- 1 slide of a bronze of Isis and Sarapis as human-headed snakes.
- z. 'Puteal, marble, formerly Roman market'- 7 slides of same view, from AA1941, figs.116,117.
- aa. 'Egypt. Pendant/Nefer' – 3 slides with views of a gold and jewelled serpent pendant in a sale at the Galerie Nefer, Zürich, spring 1993, lot 47.
- bb. 'Isis ring/Nefer'- 1 slide of a Greco-Roman gold ring engraved with a figure of Isis, in a sale at the Galerie Nefer, Zürich, spring 1993, lot 80a.
- cc. 'Isis canopus[?]/ Leiden'- 1 slide of a marble hydria in the form of Isis, in the Brooklyn Museum.
- dd. Museum, inv.nr.8164.
- ee. 'Wall ptgs. from Temple of Isis, Pompeii'- 6 slides (2 duplicates) of details of frescoes (Naples Mus.).

- ff. 'Canopus coins/ Cologne Univ.'- 3 slides with coins of Nero, Hadrian and Antoninus Pius, minted in Alexandria, now in Cologne.
- gg. 'Isis statue from Pompeii'- 2 slides (from the temple of Isis).
- hh. 'Isis terracotta, Thermoutis, Coll. Fouquet' – 1 slide.
- ii. 'Isis/Sarapis relief with canopus, Leiden'- 1 slide.
- jj. 'Isis/Osiris=Agathodaimon stela, Alexandria'- 1 slide.
- kk. 'Neithas cobra, Tutankhamen' – 1 slide, golden cobra.
- ll. 'Pitcher coins, from Wild' – 1 slide with Alexandrian coin of reign of Augustus (from R.A.Wild, Water in the Cultic Worship of Isis and Osiris.)

See 207.a for other references to E.R.K.'s material on Isis.

208. SLIDES. A box labelled 'Marc Aurel u. Verwandtes/ Pferde/ Cartoceto'. About 100 slides, separated as usual by labelled slips of paper. First come about 30 slides for comparison with the equestrian statue of Marcus Aurelius on the Capitol and with the Cartoceto gilded bronzes – the head of Marcus in stone sculpture and on coins, other heads, e.g. of Julius Caesar, Caius Caesar, and Livia, representations of horses, e.g. on the Alexander Mosaic from Pompeii and from Persepolis. The remainder of the slides in this box (about 64, but many duplicates) are of the Cartoceto gilded bronzes. They are mostly in colour, and all taken from the publication 'Bronzi Dorati da Cartoceto, un Restauro'. (See 131 above for references to Marcus Aurelius and Cartoceto, and E.R.K.'s bibliography in 'Coats...., nos.34, 7,47, and, for Cartoceto, no.46).

209. SLIDES. Two cardboard slide-boxes labelled 'Olaus 1' and 'Olaus 2'. These contain about 80 and about 86 slides respectively, relevant to E.R.K.'s work on the world-map of Olaus Magnus. See file-folders 116 and 117 above for the reference to E.R.K.'s book on Olaus Magnus' map, and also 201 above.

210a. SLIDES. A cardboard slide-box labelled 'Mantel I'. [See no.198 above.]

This contains about 70 slides (a few duplicates), mainly in colour, relevant to E.R.K.'s work on coats. There are many labelled slips of paper in the box, but most have become separated from their slides, which fall roughly into the following groups:

- a. Tarim mummies: 2 slides, taken from P. Mallory & V.H.Mair 'The Tarim Mummies', London 2000.

Two colour slides scenes from the Yun Kang caves.

- b. Seventeen slides, mainly in colour, of terracotta figurines (mostly Chinese, Tang). Dates range from the 6th to the 8th century A.D.
- c. Two colour slides of paintings showing Uighurian princes, 9th cent. A.D.
- d. Five slides of Islamic manuscript illuminations (Indian, Syrian, Persian, Ottoman).
- e. Five slides of Armenian relief sculpture.
- f. Eight slides of Renaissance woodcuts of horsemen.

- g. Ten slides of Renaissance paintings (including Pintoricchio, Piero della Francesca, Gozzoli).
- h. Four slides of tunics, two ancient and two 19th century.
- i. Four slides (two duplicates) showing a drawing (woodcut?) of a battle around a church, with many horsemen and foot-soldiers. Renaissance? Labelled by E.R.K. 'L. Schönfeldin' (?).
Almost all the slides are taken from books, and are carefully annotated by E.R.K.

210b. SLIDES. A cardboard slide-box labelled 'Mantel II.

This contains about 100 slides, mainly of illustrations showing men of the countries along the Silk Road wearing coats or kaftans. Most of the slides are B/W, and taken from books, and all are carefully annotated by E.R.K. As usual, they are separated into groups by labelled slips of paper.

- a. A group of 14 slides (in colour) taken from Max Tilke, 'Orientalische Kostüme in Schnitt und Farbe', Berlin, 1923. These illustrate both men's and women's coats or dresses, Georgian, Kalmuk, Persian, Indian, Daghestani, Chinese and Parsee.
- b. 3 slides, kaftan and leggings in MMA NY.
- c. 13 slides illustrating openings for ventilation in or under the arms of coats.
- d. Two slides of mediaeval illustrations of coats with openings for the arms at the top of the sleeves.
- e. Frogs. Six slides showing elaborate fastenings across the chest of coats
- f. One slide showing a detail of the coat of one of the Tarim mummies.
- g. Mamluk. A colour slide of an illuminated ms. in the BM, 'A 14th cent. Arabic Cavalry Manual'
- h. Maps. Ten slides of maps of the Silk Roads.
- i. Six slides of buttons or clasps.
- j. Mittelalter arm opening. A slide of a fragment of a caftan from a grave at Kuban, Ukraine.
- k. Mosaics. Three slides of late Roman mosaics.
- l. Ottoman. Three illustrations of Ottoman dress and one slide of an actual Ottoman coat.
- m. Parthian. One slide of a rock-relief from Shirinow.
- n. Persian. Two slides of illuminated mss.
- o. Rus. One slide of a detail of an icon from Novgorod.
- p. Sasanian. Ten slides, mainly of rock-reliefs.
- q. Scythian. Ten slides of gold cups and comb (7 taken by E.R.K. in Kiev Museum, poor quality).
- r. Selcuk. One slide of a stucco painted figure.
- s. Sogdian. Two slides.
- t. Thrakien. One slide of a Thracian silver greave.
- u. Tibet. Two slides, a scroll painting and a clay figure.
- v. 'Tressen/ Renaissance'. Six slides of men with long hair, from the Renaissance to Ben Franklin.
- w. Tunisia, El Kef. A slide from M. Tilke (see a.) of a shirt with hood.
- x. Turfan. Two slides with drawings of murals(?).

210c. SLIDES. A cardboard slide-box containing approx. 40 slides, mostly B/W, and taken from books.

This box is labelled 'Caltem' [?] lectures / 2000'. The slides are separated by many small pieces of paper and card, which don't always seem to refer to the slides behind them. Apart from one classical Greek relief sculpture and a few Coptic examples, these are all of objects from Central Asia and the Silk Road area, and all seem to belong to the subjects of 'Mantel 1 & 2' (210a and b above). They all show examples of dress, especially coats, and are perhaps an overflow from 210a and 210b.

211. SLIDES. A cardboard slide-box labelled 'Am.Ac.Rome'/camels/Glas/Keule/ Knemides/Köpfen.

This contains about 90 slides, mostly in colour. Many are taken from books, some are E.R.K.'s own, and almost all are meticulously labelled by E.R.K.

- a. Camels. By far the largest group, about 47 slides. Most of the slides show terracotta Tang camels, generally just with burdens, though there are a few with riders. There are a few also in other materials : a pair of gold ornaments (Han, 206B.C.- A.D.220); a pair of Chinese pierced bronze belt-plaques, c.2nd – 1st cent B.C.; a silver ewer with a winged camel, 7th cent. A.D.; a 16th cent. German woodcut; and, lastly, three slides of a plectrum-guard on a lute, with inlaid mother-of-pearl camel and rider, 8th cent. A.D.
 1. 6 slides of Chinese terracotta horses and riders and an object from Oxus with a horse-protome.
 2. A terracotta seated woman from Xi'an, a Tang period silk caftan, a slide of skeins of silk in a Chinese silk factory; 4 slides of a woollen tapestry with a Parthian and a centaur.
- b. 4 slides showing two horsemen of the 15th century, Francis I of France and Bartolomeo Colleoni; both hold staves. Are these the 'Keule' listed on the slide-box?
- c. A mixed group of about 11 slides, showing: a Tang 'leather prop for hairdo'; a Siberian tiger; Gandharan terracotta of a deity riding on a lion; two ewers with animal heads on the spouts; a Chinese terracotta guardian deity; and two modern Chinese views.
- d. One slide of a Titian painting.
- e. Two slides of gold vessels from the Silk Road
- f. 15 slides (some duplicates) of glass vessels, most European, late Roman or Frankish, but there are perhaps 3 showing Chinese vessels.
- g. Heads: four slides showing: a German horseman with a head impaled on his spear (print); a fragment of linen-wool tapestry with rows of heads (Coptic); silver fittings from a horse's harness in the form of heads, from a 4th cent. B.C. hoard from Bulgaria.

The camels are relevant to E.R.K.'s book, 'The Camel's role in Life and Death' (see bibliography in 'Coats, Queens and Cormorants'.)

212. SLIDES. A cardboard slide-box labelled 'Manship / Maskenschrein / Mills / Nike Helm 1'.

- a. 'Manship'. This is a group of about 30 black-and-white slides (several duplicates). Of these, 18

show Roman sculptures (many copies of Greek originals) in the Capitoline Museum. They are taken either from H. Stuart Jones, 'The Sculptures of the Museo Capitolino', Oxford 1912, or from 'Helbig 1966, 2'. Several of them include snakes. Most of the rest show three sculptures by the American sculptor Paul Manship (1885-1966) (many duplicates) –details on the slides. His sculpture 'Eve' (with serpent) is apparently of the most interest to E.R.K.

The final slide is of a Kushan sculpture of a dancing woman (goddess?) in high relief, her pose recalling that of some of the Roman sculptures.

- b. 'Masken schrein '. A small group of slides (some duplicates) from the catalogue of the exhibition 'Rediscovering Pompeii', New York 1990, cat.163, an oecus with garden scenes and masks (excellent colour photographs).
- c. Mills. Nine slides with drawings of Roman mills in Rome and the empire.
- d. Nike/Helm. A large category, subdivided as follows:
- i. Twenty slides, colour and black-and-white, of the fragmentary volute-krater by the Painter of the Woolly Satyrs in the San Antonio Museum of Art, Denman College.
 - ii. Sixteen black-and white slides (several duplicates) of the volute krater by the Painter of the Woolly Satyrs in New York, MMA 07.286.84.
 - iii. A group of 13 slides of the Athena in the Liebig Haus, Frankfurt (?copy of Athena and Marsyas by Myron), with other copies of Athena's head, at Princeton and in Ince Blundell Hall, England.
 - iv. Three original Greek helmeted heads : archer from east pediment of Temple of Aphaia, Aegina; 'Mourning Athena' stele, Athens, Acropolis; bronze Athena from Peiraeus.
 - v. A Corinthian stater of c.430 BC, with helmeted Athena head.
 - vi. View of a dinos of the Polygnotos Group , BM 99.7-21.5 (ARV2, 1052.29).
 - vii. Two slides of the base of an Attic two-handled mug in Princeton, which has a painting of a helmeted horseman, and a colour slide of the cup itself.
 - viii. Three details of an Apulian volute-krater in Ruvo.
 - ix. Fifteen slides (many duplicates) with details of a stele found in the Taman Peninsula (helmeted heads), with a map of the Straits of Kertch.
 - x. Six colour slides (taken by E.R.K.) of the Canopus at Hadrian's Villa, Tivoli, with detail of a helmeted warrior. relief.

213. SLIDES. Cardboard slide box with approx. 94 slides, labelled 'Nike Helm 2' / 'Nilmosaik' / 'Satteldecke'.

i. 'Nike Helm 2': 39 slides, all Greek of the early 5th to later 4th centuries BC. Sculpture in the round and in relief, of helmeted heads, mainly of Athena; the rest of red-figure vases with warrior scenes. The vases include the large volute-krater in MMA NY by the Painter of the Woolly Satyrs (ARV2 613.1), and the fragmentary volute-krater in San Antonio, Denman College (15 slides), by the same painter. There are also 4 identical colour-slides of a fine early classical(?) hydria (kalpis) with a single figure of a warrior, with no annotation. Cf. 185 above, 'Helm/ Athena/Myron'.

ii. Nilmosaik: 19 slides, colour and B/W, of the Palestrina Nile mosaic, taken from G.Gullini, 'I Mosaici di Palestrina', Rome 1956.

iii. Satteldecke: about 36 slides, most B/W (2 coloured, of the Alexander mosaic). Mainly of sculptures showing horsemen (Persepolis, Alexander sarcophagus, Trajan's column). There are also a few slides of fragments of material from saddle-cloths. None of the slides are labelled.

214. SLIDES. Cardboard slide-box labelled 'Ge – Lo'. [See 146-149 above for other boxes of alphabetized slides.] Approx. 126 slides, B/W and coloured, separated by labelled slips of paper (many extra slips with no slides between them). Almost all from books, and fully annotated by E.R.K.

The headings are as follows:

Gemmen: 1 slide, gem from Oxus Treasure.

Griech. Grabstele: 2 slides of stele of Phila in BM.

Greek: 1 slide of a chous.

Guirlanden: 8 slides of relief sculptures of garlands or swags with figures, on late Roman sarcophagi and on Gandharan architectural fragments.

Griech. in China: 2 slides of Chinese bronze inlaid mirrors.

Gupla [? Gupta] : 1 slide of Indian head decoration, in MFAB, very dark photo.

Hatra: 8 slides of sculpture.

Helm: 2 slides of helmets, one from Aquileia, the other from Japan.

Imperial cult: 3 slides of priests of the imperial Roman cult.

Indian: 3 slides of Indian relief sculpture.

Iran: 5 slides of a bronze tripod from Hasanlu.

Islam/islamisch: 5 slides of illuminated mss.

Jewellery [?]: 5 slides of late Roman heads, 2 being of female heads from Palmyra.

Juwelen Säulen: 4 slides of Byzantine art, with columns.

Juwelen Thron: 5 slides showing couches.

Kaftan, Surya: 2 slides, 1 Armenian, the other Kashmiri.

Khalchajan: 4 slides of art from Khalchajan.

Kurten/India/ Silk Road/ Camel: 4 slides, 2 of a Tang camel, one of a terracotta[?] figure in MMA NY, and the 4th a ground-plan of a site, ? Khiwa.

Kashmir: 1 slide, a bronze Buddha in MMA NY (poor photograph).

Keltisch: 6 slides of celtic art, including the Gundestrup bowl.

Keule: 2 slides of figures holding clubs or staffs.

Khirbet Tamur, Jordan: 2 slides.

Kizil, Kaftan: 2 slides.

Kizil, Perlkreis: 4 slides.

Köpfen: 1 slide, relief sculpture of a horseman.

Koptisch: 2 colour-slides of a textile fragment in Newark Museum.

Kushan / Mathura: 8 slides of Kushan art, including the Kunishka reliquary; 2 slides are of the Bimran reliquary, labelled 'Gandhara'.

Kushan: 8 good colour-slides of gold coins from Huvishka; 11 other slides of Kushan art, mainly high-relief sculpture of human figures, some labelled 'Kushan' and 'Gandhara'. Many of the illustrations are from J.M.Rosenfield, 'The Dynastic Arts of the Kushans', Berkeley 1967.

Leerer Thron: 5 slides, Roman and Gandharan.

215. SLIDES. Cardboard slide-box labelled 'Pe – Sog'.

Slides almost all from books, and fully labelled by E.R.K. Categories separated by slips of paper or card, headings as follows:

Peopled scroll: 2 slides of architectural relief sculpture, 1 late Roman, the other Gandharan.

Perspective: 5 slides, 3 Roman, 1 Byzantine, 1 Chinese (Yun Kang).

Rom, Toreutik: 1 slide of detail of a silver dish from Aquileia.

Romanisch: 1 slide, tympanon of St. Etienne, Beauvais (from R.Ghirshman, 'Iran, Parthians and Sassanians', London, 1962.).

Sakars: 12 slides; 3 from Urumqi Museum, the rest from an exhibition [?] called 'L'uomo d'oro'.

Saken/Sarmaten/Sarmatisch [2 labels]: 7 slides, including silk embroidery, figurine, cooking pot.

Kurgan Issyk [Kazakhstan]: 13 slides, many of the Saka warrior's decoration from Kurgan Issyk.

Sasanian: 6 slides, including one separately labelled 'Silberschale mit Tänzern'.

Sasan-Stuck: 12 slides.

Sasanian Fels-reliefs/Hairstyle: 1 slide of a detail of a rock-relief of Bahram II, and 1 of a one-faced linga from Pakistan.

Sasanid / Turfan: slide of a wall-painting.

Säulensockel: 1 slide with a view of Palmyra.

Sarkophage: 3 slides of details of a Roman sarcophagus in the Getty Mus., 72.AA.152

Scythian: 1 slide of a gold pectoral, and 3 of other gold reliefs.

Seidenstrasse: 4 slides, including 1 from Vergina and one from Kerch.

Shami: 2 slides of a Parthian noble from Shami.

Silk: 5 slides with illustrations of silk from a 9th cent. Gospel.

Sogdian: 7 slides, some unlabelled.

Sogdische vase, Merv: 4 slides.

Sogdian / Chinese Funerary couches/ Boston etc. 6 slides.

Sogdian/Chinese Funerary couches/Chicago: 7 slides. [these are difficult to see, and not fully annotated].

Sogdian silver: 2 slides.

Centr.-Asia, Metalware: 11 slides; mostly silver dishes/bowls, but also 4 slides of wall-paintings.

Sogdian/Chinese subao : 3 slides.

216. SLIDES in cardboard slide-box labelled 'St – Ti', separated by slips of paper or card with headings. Most slides fully annotated by E.R.K.

V. Sarianidi (No identifying slip): 15 colour-slides (6 duplicates) taken from V. Sarianidi, 'The Golden Hoard of Bactria', NY 1985. Gold objects including crown, hairpin, coin, clasps, shoe buckle, pendant, dagger-handle. [paper slip added].

Tabo (Ladakh): 19 slides, mixed b/w and coloured, taken from D. Klimburg-Salter, 'Tabo. A Lamp for the Kingdom', (Milan, 1997,) showing Buddhist frescoes.

Textiles: (a category with several sub-headings).

Barber : 13 colour slides taken from E. Barber, 'The Mummies of Ürümchi' (NY 1999).

Cleveland: 2 examples of silk clothing from China and Tibet in the Cleveland Museum of Art.

Lyon: 1 slide of silk from Antinoë in the Musée des Tissus.

6 slides taken from ' Archaeological Treasures from the Silk Route' (Shanghai 1998). [Paper slip added].

A mixed group of about 18 slides, mostly coloured, showing textiles and frescoes from the Silk Road. They are all taken from books, including among others Sinkiang Museum, 'Silk Road Tour 2' (1986); 'Along the Ancient Silk Roads', (MMA 1982); W.F.Volbach, 'Early Decorative Textiles' (London 1969).

Mathura: 2 colour slides of wall reliefs [exact position in box unknown; paper slip added].

Tibet: 18 slides, almost all coloured, of art and views of Tibet. Most of them taken by E.R.K. They include painted sculptures, wall-paintings, terracottas and stone sculpture, and 5 slides which show Tibetan women and a burial ritual.

Tiepolo: 1 slide of a Tiepolo painting taken from Christiansen 'G.B.Tiepolo 1696-1796' (NY 1996).

Aquileia: 1 slide of a fragmentary mosaic. [Exact position in box unknown, paper slip added].

(There are many slips in this box now without slides).

217. SLIDES in cardboard slide-box labelled 'Tr – Yu', separated as in previous boxes.

Torques: 2 slides showing the same sculpture of a male wearing an elaborate torc, identified as Zeus-Haddad, from Khirbet Tannur (from N. Glueck, 'The story of the Nabataeans, Deities and Dolphins', (NY 1965).

Tripartite Architecture: 9 slides with relief sculptures or architecture with the 3-part division of the heading. Late Roman, Byzantine, Gandharan, and other Eastern examples, all taken from books.

Separated from the previous group by a folded strip of paper with notes and sketch by E.R.K., 14 slides, mixed b/w and coloured, which may actually belong to the previous group or be closely related (on the strip of paper seems to be the word 'Triptychon', which refers to a slide of a travelling shrine). A mixed group of slides ranging from ancient Greek and Roman to Gandharan and other Silk Road areas.

Turfan: 1 slide of a coloured leaf from a book from Kocho, Temple K.

Vermeer: 4 slides (two details) from Vermeer's 'Allegory of Faith', with two details from a painting by Poussin, 'Rebecca and Elieser', and two slides of prints.

Vogel[illegible]: 8 slides, mainly colour, showing objects with decoration including exotic birds [phoenix, or peacocks?], from different places on the Silk Roads.

Vogel + Vorhang : 9 slides of objects, ancient Greek to c.4th cent. A.D. (Kushan/Gandhara) with decoration showing curtains (and birds?).

Wunderwesen: One slide of a gold vessel with phoenixes in its decoration, 2nd-1st cent. B.C.

Westl. Funde in China: 3 objects from western Asia or the Mediterranean found in Chinese or Korean graves.

Wassertreppen: 6 slides showing kilgas and water-features in Rome, and 1 detail of a theatre-seat from Aquileia.

Yingpan: 18 slides, some b/w, some coloured, of Yingpan Man and his clothes, many taken from 'Archaeological Treasures from the Silk Road', (Shanghai 1998).

Zahnschnitt: 1 slide, detail of Gandharan sculpture in Univ. Mus., U.Penn.

218 Small plastic boxes with slides:

- a. Orange box labelled 'Maps': 13 slides, col.&b/w, with maps of the areas of the Silk Roads.
- b. White box labelled 'Carpaccio': 16 colour slides (several duplicates) of V. Carpaccio's painting with a hunt on the lagoon in the background. (c.1490 A.D.). 10 slides of paintings by other artists (e.g. Pietro Longhi) of hunting on a lagoon. 9 slides showing Chinese fishermen with cormorants, three taken by E.R.K. All except the last 3 taken from books.
- c. Small white box with translucent lid (no label): About 55 slides, the majority coloured, with portraits of Italian Renaissance date. Most are Italian (Florentine and Venetian), a few northern (e.g. Dürer). Most are busts, and almost all are of women, with fine garments, jewellery and hair. Artists include Titian, Raphael, Ghirlandaio, Lorenzo Lotto, Jacometto Veneziano, Filippo Lippi. Slides are taken from books or exhibition catalogues, especially 'Virtue and Beauty' (Washington 2001), L.Lawner, *Lives of the Courtesans* (NY 1987), and 'Renaissance Venice and the North, Crosscurrents in the Time of Dürer, i Bellini and Titian' (NY 1999). [See 210a, section g, for more slides of Renaissance paintings.] [Label added]
- d. A white box labelled 'Scipio Slides': 25 slides, mainly coloured, of Renaissance paintings showing Scipio. Sometimes he appears as a single figure or with other heroes, but a number of slides show scenes from the Battle of Zama. [See item no.69 in E.R.K.'s bibliography on p.13 of 'Coats, Queens and Cormorants', and 138 above for more slides, mainly of tapestries based on Giulio Romano's 'Battle of Zama'.]
- e. An orange box labelled 'Scipio contin.' with about 25 slides. The first 13 (some duplicates) again show Renaissance paintings and also some coins, with Scipio. The remaining slides show elephants, and battles other than Zama with elephants.
- f. In a small white box with transparent lid, labelled I 'Queen/Mother' and 'Ftsg'[?], about 30 slides, mixed colour and b/w. Most of these seem to show goddesses/ women, seated on a throne or chair or on a dragon, in many different materials – stone, brick, tile, wood, fresco, bronze, gold and textile. There are examples from 2nd cent. Rome (coin), Spain (Phoenician), Phrygia, Palmyra, Dura-Europos and Bactria, but more from Central Asia and China, including among other sites, Panjikant (Uzbekistan), Tun Huang, Yün Kang and Shandong.
- g. In a white box with translucent lid, labelled 'Queen/ Victor / 60', approx.52 slides taken from books, mainly b&w. All show seated female figures, some identifiable as the goddess Cybele. There are Greek and Western Asiatic examples, the earliest being from Catal Hüyük, and Bactrian, Kushan and Chinese, some of the last labelled by E.R.K. as 'Queen Mother of the West'. As in 218f above, there are many different materials and objects. [218f & g may be related to 145a & b, labelled 'Victor, Festschrift' and 'Victor, Material'.] (See 145 a & b above, and items 66 and 68 in E.R.K.'s bibliography in 'Coats, Queens and Cormorants' p.13.)
- h. In a translucent white box, about 13 mixed slides: 2 Egyptian. 3 Graeco-Roman, 4 Buddhist (stupas), and 4 various other. [Found loose.]

219. Three cardboard boxes, approx. 22cm x 13.5cm x 8.5cm, containing E.R.K.'s notes and bibliography on small sheets of paper.

a. A box, about half-full, labelled 'Class. Arch./S-Z'. This has notes and bibliography mainly for Greek vases, with categories ranging from 'Symposion' to 'Zähne'. There are quite a number of references for the Triptolemos Painter, 'Tript'.

b. and c. Boxes labelled respectively 'O/W Alphabetisch / A-M' and 'O/W Alphabetisch / N-Z'.

Both these boxes are full of E.R.K.'s small sheets of paper with notes and bibliography, with many small sketches. The contents of the boxes refer mainly to aspects of life and art along the Silk Roads; there are a few references to Hellenistic, Roman and Byzantine art. Box c has a second set of file-cards, A-Z.

THE TRIPTOLEMOS PAINTER. See 253a-n, (slide-boxes), for colour slides of most of the Triptolemos Ptr. pots and sherds listed in sections 220 to 234 and 238 to 240 below.

220. File-folder. At the front are folders with hand-written lists of pots, a Xerox copy of the ARV2 section on the Triptolemos Painter, a few sheets of correspondence, and a Xerox copy of an article by A-C. Bioul from the 'Bulletin de l'Institut Historique Belge de Rome', fasc.LIII – LIV (1983-84), 'Une oenochoé attique à figures rouges de Bruxelles: scène quotidienne ou rituelle?' [Inv.A 3754].

The rest of the contents of this file-folder consist of transparent folders dealing with individual pots by the Triptolemos Painter, with Xeroxes, notes by E.R.K., and good photographs, mostly from museums:

220 a. ARV2 , 362.14 (Munich 2314, Panathenaic amphora.

220b. ARV2, 362.14bis (Freiburg?), amphora.

220c. ARV2, 362.15, Cambridge 37.24, small neck-amphora.

220d. ARV2, 362.16, Brussels R308 , Nolan amphora.

220e. ARV2, 362.17, Naples 3097 ,Nolan amphora.

220f. 'Neu' / 'Guy', Paris, Cab.Med., fr.385.

220g. ARV2, 362.18, Ferrara, Mus. Schifanoia, 265, amphora type B.

220h. ARV2, 362.19, Copenhagen, NY Carlsberg 2695, pelike.

220i. ARV2, 362.20, Leningrad , NB 3425, pelike.

220j. ARV2, 362.21, Mykonos, Dugas, Délos XXI, pl.3,7, pelike.

220k. ARV2, 262.32, Cracow 1320, pelike fr., attrib. Guy. (Listed under the Syriskos Ptr.)

220l. Paralip. 364.21bis, Munich, Bareiss 347, pelike.

221. File-folder. Continuation of the transparent folders of 220 above: Triptolemos P. continued.

221a. ARV2, 362.23 Oxford 1914.734 , hydria.

221b. ARV2, 362,24, Berlin F2178, hydria.

221c. ARV2, 363.25, Vienna, Liechtenstein, K135, oinochoe'

221d. ARV2, 363.25a, Louvre G568, oinochoe.

221e. ARV2, 363.25b, London, Spink, oinochoe, attr. R. Guy to late Triptolemos Ptr., listed by Beazley under 'Painter of the Leningrad Herm-mug', ARV2, 311.1.

221f. ARV2, 363.26, Geneva, Boehringer, oinochoe.

221g. ARV2, 363.26bis, Beverly Hills, Summa Galleries, Cat.1 no.17, oinochoe.

221h. ARV2, 363.27, Berlin 2189, oinochoe.

221i. ARV2, 363.27a, Florence, CVA R. Mus.Arch. III.1, pl.14, frr.223, 10,15, 16, jug?.

221j. ARV2, 363.28, Taranto, fr. Fm Locri, 'oinochoe'.

221k. ARV2, 363.28a, Leningrad 1898.42, listed by Beazley under 'Ptr.of the Leningrad Herm-mug', ARV2, 311.2. mug.

221l. ARV2, 363.29, Louvre CA2575, white-ground alabastron.

221m. ARV2, 363.29bis, Providence, R.I., 25.087, alabastron.

221n. ARV2, 363.31, Rome, Villa Giulia fr.

221o. ARV2, 363.32, Amsterdam 2278, fr.

221p. ARV2, 363.32a, Larissa on the Hermos B 106, Larissa am Hermos III pl 59.2, fr.

222. File-folder. Continuation of the transparent folders above. Triptolemos P. continued.

222a. ARV2, 364.49, Vatican (Mus.Greg.2 pl. 86,2), cup.

222b. ARV2, 364.50, Vienna 3692, cup.

222c. ARV2, 364.51, Leipzig inv. 781.03.G., cup.

222d. ARV2, 364.51a, Athens, Agora P12688, cup fr. (attr. Guy).

222e. ARV2, 364.51bis, Florence , CVA Firenze I, RMA III,I, pl.9 , cup frr. (attr. Guy) (Beazley ARV2, 421.80).

222f. ARV2, 364.52, Berlin F 2298, cup.

222g. ARV2, 364.53, Braunschweig 534, cup fr.

222h. ARV2, 365.54, Louvre G311, cup.

- 222i. ARV2, 365.55, Adria B 481, cup fr.
- 222j. ARV2, 365.56, Florence PD 478, cup fr.
- 222k. ARV2, 365.57, Heidelberg 81, cup fr.
- 222L. Louvre, ex. D.von Bothmer, NY,1979.517.2 cup fr. (attr. Guy?)
- 222m. ARV2, 366.75bis, Brauron, Mus.No.98, cup fr., attr. Guy.
- 222n. Brauron, Mus.No. 361, cup fr. (unpubl.), attr. Guy.
223. File-folder. Continuation of the transparent folders above. Triptolemos P. continued.
- 223a. ARV2, 364.49bis, NY? (D.von Bothmer) 1976.181.3 , cup frr. attr. Guy. E.R.K. 059b
- 223b. ARV2,365.58, Louvre G250, S1313, cup frr.
- 223c. ARV2, 365.59, Berlin F 2286, cup frr. This folder contains notes from R. Guy, showing joining sherds from other museums.
- 223d. Princeton Univ. Art Mus. L. 1988.55 (on long-term loan), cup frr. E.R.K. 059a.
- 223e. Getty 84 AE 206 B131., cup frr. attr. D.von Bothmer. E.R.K. 059c.
- 223f. ARV2, 365. 58bis, D.von B., NY 21.2.78, cup frr. (plus sherd ex H. Cahn) attr. Guy. E.R.K. 059d
- 223g. Munich, M. Waltz? ex Ascona, Rosenbaum, plus sherd ex D. Von B. , attr. Guy (D. Buitron attr. Douris). E.R.K. 059f.
- 223h. San Antonio, Texas, Denman Coll. 14a & b. cup frr., attr. Guy. E.R.K. 059g. [See also 223i].
- 223i. Cup-sherd San Antonio 14a, not belonging to 14b [?] E.R.K. 059h?
- 223j. ARV2, 365. 62/3 [?], transparent folder containing photographs of sherds, including one with the lower halves of ?girls dancing. [See Slide box Tript.9, as Leipzig T 531]
224. File-folder. Continuation of the transparent folders above. Triptolemos P. continued.
- 224a. ARV2, 365.64, Naples 2645, cup.
- 224b. ARV2, 365.65, Louvre Cp 11312, cup fr., plus NY 1980.2.8 cup frr.
- 224c. ARV2, 365.66, Louvre Cp 11361, cup fr., plus Louvre Cp 11313? (ARV", 367.96). E.R.K. 059e?
- 224d. ARV2, 365.67, Leipzig T 565, cup fr. [No professional photo].
- 224e. ARV2, 365.68, Adria B 113, cup fr.
- 224f. ARV2, 365.69, Adria B 576 & Bc 67, cup frr.

224g. Cup, in sale at Sotheby's, London, 13/14 Dec. 1982, Lot 233, unsold then, and 'with R. Symes, London'. E.R.K. 069a?

224h. Cup frr. with Robin Symes, [address in file], attr. Guy. Colour photos. E.R.K. 069b.

224i. NY. 3.12.87 (D.von B.), cup fr. E.R.K. 069c.

224j. ARV2, 366.70, Adria B 1319, cup fr.

224k. ARV2, 366.71, Adria B 692, cup fr.

224L. ARV2, 366.72, Freiburg (ex Technau?) cup fr.

224m. ARV2, 366.73, Braunschweig AT 536. Cup fr.

224n. ARV2, 366.74, Cairo 26200, from Naukratis, cup fr.

224o. Leningrad B6470, cup fr., Peredolskaya 'Brygos', cup fr. Attr. Guy.

224p. ARV2, 366.75, Athens, Agora P19574, cup fr.

224q. ARV2, 365.61, Louvre G 138. No photographs. A few notes.

225. File-folder, containing transparent folders, as above. In this file-folder, few of the pots are listed in ARV2. Triptolemos P. contd.

225a. ARV2, 363.35, Leipzig T504, cup. Good museum photos. Lists a few other Triptolemos Painter cups for comparison, and also includes Xeroxes of the tondos of cups by Douris (for border patterns).

225b. ARV2, 363.36, Paris, Cab. Méd. 657, etc., cup frr. Long notes by E.R.K. and R. Guy. E.R.K.035c on external paper wrapper.

225c. Summa Galleries, Beverly Hills, 1st catalogue, fall 1981, then to the Hunt Collection. Cup with dog-training [?] scenes. Good gallery photos, notes by E.R.K. with refs. to R. Guy. E.R.K. 035b? On external paper wrapper.

225d. NY D.von B., 'M. Bruno 83', cup frr., colour and many b/w photos. Long notes by E.R.K. and an explanatory letter from D.von B. E.R.K. 035d on external paper wrapper.

225e. D. von B. cup fr. with long-jumper (hand only) and trainer. Xeroxes only. Letter from D.v.B. says attr. to Triptolemos Painter by Dyfri Williams. E.R.K. 035e ? on external paper wrapper.

225f. Boston, Coll. of E.D.B.Vermeule, plus one sherd from D.V.B.'s collection, good photos, cup frr. Attr. Guy.

226. File-folder containing transparent folders, as above. Triptolemos Painter contd.

226a. ARV2, 363.37bis, Para.364., Brescia, 'MR 372'. Cup fr. Mus. photos.

226b. ARV2, 364.38, Florence PD301, cup fr. Good photos.

226c. ARV2, 364.39, Toronto 959.17.148, cup fr. Mus. photos.

226d. ARV2, 363.37, Oxford 1966.472, cup fr. Mus. photos.

226e. Athens, Areios 3, A5357, cup fr. E.R.K. 037a.

226f. Athens, 'Apotheke Areos 3', A 5457, cup fr. E.R.K. 037b. Attr. Guy [?]

226g. Denman Coll., San Antonio, TX, cup fr. Attr. Guy. Note from Guy. E.R.K.037c?.

226d-g are held together by an external paper wrapper with '37a-c' in pencil, and, in red ink, 'Schale/ Stopped maeander/ linksläufig/Doppelter Standing'.

226h. NY, D.von B., 2.78, cup fr., '366.90ter', attr. Guy. E.R.K. 037d (on external paper wrapper).

226i. ARV2, 389.26, Acrop. 285, cup fr. Attr. Guy. E.R.K. 037f (on external paper wrapper).

226j. A fragmentary cup (restored, and tondo almost intact), labelled on the back of the photographs 'Tchakos/Nefer , Zürich, 31.7.1985'. Women bathing. On the transparent folder, 'Schale (Badende), Zürich, Nefer (ascr. R.G.)'. Many good black and white photographs, one coloured. A number of E.R.K.'s notes, and references to comparisons, and notes on the exaleiptron held by the woman in the tondo. E.R.K. 37c (on external paper wrapper).

226k. Cup fr. in Florence, labelled on the photographs '18.3.85/1/16a, 19a, 20a'. Good photos, and many notes by E.R.K. Attr. Guy. On the outside of the transparent folder, 'Guy, Tript./Florenz 12.77.' On the external paper wrapper, '37g' and 'Schalenfr./ Stepped maeander links läufig/ Inside only'.

226l. Louvre G 319, cup fr., in ARV2, 440.178, as by Douris, plus fr. added from D.von Bothmer, attr. Triptolemos P. by R. Guy. Good b&w photos, notes by E.R.K. and R.G. Within this folder is a second transparent folder with another fr. attr. to the Tript. P. by Guy, Louvre C 11441, ARV2, 802.28 ('Followers of Douris'). On the external paper wrapper, '39c [?]', and 'Schalenfr./ Stopped maeander (links läufig)/ein Standing'.

227. File-folder as above. Triptolemos Painter contd.

227a. ARV2, 363.33, Louvre S1410, S1423; ARV2, 363.34, Louvre S 1411, S 1413, S 1415, Tript. P. Early. Cup fr. Mus. photos. Two transparent folders within one paper wrapper on which is written '032c' and 'frühe Schalenfr./ Clavicles'.

227b. ARV2, 363.34 bis (D.v. Bothmer, cup fr..). The transparent folder labelled at top right 'N.Y. D.v.B./Schalenfr.'. B.&w. photos, some notes by E.R.K. A yellow 'Post-it' note on the transparent folder with 'ändern in 034b – Zen'.

227c. Cup fr. with hoplites, with photos from Guy labelled (by E.R.K) 'Schweizer Markt'. A 'Post-it' note on the transparent folder with '362,32a/3y[?]/f/ (Bologna Schale) [a comparison?]. On the external paper wrapper, 032a ?, and 'Schalenfr/ one reserved circle outside/ one reserved circle inside'.

227d. This transparent folder holds only two Xeroxed sheets. One shows a cup fr. with a youth's head, the sheet being labelled by Guy 'JRG, priv./ earliest Triptolemos Painter'. (The other, wrapped round the first, is a newspaper article of 1989, 'Der armenische Holocaust: politisch verharmlost. Ein heikler Streit um einen Gedenktag in den Vereinigten Staaten'). [??]

227e. A transparent folder labelled 'NY D.v.B./Schalenfr. (Guy) – Tript.' Inside, 'HAC 1977'. A sheet of notes by E.R.K. with a sketch of a small cup sherd with part of a man's head and upraised arm.

227f. NY, D.v.B. GP81, Tript. (attr. Guy). A cup sherd showing the head and shoulder of a young man wearing a wreath, with his head turned to his left. Good photo, very brief notes.

227g. NY, D.v.B. (labelled 'Metrop. Mus.' on back of photographs), a cup sherd showing the upper parts of two fighting warriors. Good photos, very brief notes (incl. from R. Guy). Guy says that a picture of this sherd is in the Beazley Archive under 'unattributed'. On external paper wrapper, [E.R.K] 034b.

227h. An unlabelled transparent folder containing two colour photos of a frag. cup with warriors on the outside; on the back of these E.R.K. has written 'von D.v.B. 8.93'. On a folded paper inside the outer folder, E.R.K. has written 'cf. 034b'.

There are two loose sheets of paper between 227h and 227i, with notations by E.R.K. incl. 364.50 and 364.51.

227i. 'ARV2, 364.41bis', N.Y., D.v.B., attr. Guy to Tript. Cup fr. with athlete and ? hoplitodromoi. Good photographs, some notes and drawings. On the external paper wrapper, E.R.K. has written '034 C ?' and 'Schalenfr./ Doppelter Standring outside,/not clear what inside.'

227j. Florence PD 329, cup sherd with man's leg. Brief notes, good photos. Attr. Guy. On the external paper wrapper, E.R.K. has written '034d ?' and 'Schalenfr./ Standlinie (A) nicht durchlaufend/ Doppelrei[?]'.

227k. Detroit 79.163 (formerly in the gallery of Bruce McAlpine in London). A fine cup with tondo of a youth sacrificing at an altar. Attr. independently by Dyfri Williams and D.v.B. to Tript. Painter. Good photographs (one coloured), and many notes with references to other cups. The transparent folder is labelled 'ex McAlpine / Schale'. On the external paper wrapper E.R.K. has written '034e' and 'Inside only/ Two reserved circles'.

227l. Bologna, Mus.Civ., Pellegrini 437 (Giardino Margherita 35). Attr. Guy. A cup with tondo showing a girl helping a reclining ?satyr. Good photographs, a considerable number of notes. On the external paper wrapper, E.R.K. has written '034f?'.

228. File-folder as above. Triptolemos Ptr. contd.

228a. ARV2, 364.40, Adria Bc. 62 bis, CVA pl.17,5. Cup fr. with young athletes (javelin throwers). Tript. Painter. Good b & w photographs, notes by E.R.K. with references to other pots.

228b. ARV2, 364.41, Lucerne market, then Christie's London, then R.L.Banks Esq., then?? Good b&w photos from the Beazley Archive, labelled 120/2809, 120/2810, 120/2811. Cup with hoplitodromoi, and

in tondo youth holding kantharos over altar. Notes by E.R.K., including refs to other cups. The transparent outer folder also has E.R.K.'s sticker 'Versuchsweise/ 063,35a'.

228c. ARV2, 364.42, Oxford 1947.262. Cup with hoplitodromoi and trainer on both sides, in tondo bearded trainer. Good b&w photographs, one damaged. E.R.K.'s notes with refs. to other cups. On the transparent outer folder, E.R.K.'s sticker 'vorläufig/039a'.

228d. ARV2, 364.43, Leipzig T513 plus Erlangen sherd 732,365. Cup with, outside, warriors fighting, and tondo with youth 'trying his sword in the scabbard' (Beazley). Good b&w photos. Detailed notes by E.R.K.. On the transparent outer folder, E.R.K.'s sticker 'versuchsweise /034a'.

228e. ARV2, 364.44, Leipzig T534a & b. Cup sherds showing the lower parts of fighting warriors. Good b&w photographs. Detailed notes by E.R.K. including refs to other cups. There is also a Xerox from R. Guy of a frag. cup by Douris, and a note by E.R.K. with a ref. to Guy's attribution in his thesis.

228f. ARV2, 364.45, Berlin F 2295. Cup with fighting scenes which include a horseman, a warrior apparently hurling a stone, and, in the tondo, a warrior and a 'Scythian' archer side by side. Copious notes and refs. by E.R.K., including on dress and other details of iconography. A Xerox of part of a book by Tonio Hölscher, 'III. Die Perserkriege in der Vasenmalerei'. ('Griechischer Historienbilder des 5 und 4 Jahrhunderts v.Chr.'). Good b&w photographs. The material divided between two transparent folders, one inside the other. On the outer folder, E.R.K.'s sticker 'vorläuf. 363 36 bis,b'.

228g. ARV2, 364.46, Edinburgh 887.213, and ARV2 364.48, Villa Giulia fr. Cup with fight between Greeks and Persians. Many notes and good b&w photographs. Note from R. Guy on the Villa Giulia frr. (only one of two photographed). The folder for 364.48 is enclosed within that for 364.46. On the transparent outer folder, E.R.K.'s sticker '364,46 + 48/ vorl. 036bis c.'

228h. ARV2, 364.47, Strasburg 851, cup fr., upper part of young warrior. Brief notes and a good museum photo. On the outer folder, E.R.K.'s sticker, '364.47 vorläuf. zu o36 bis d'.

228i. Athens A 5318, inv. 0.167, 0.169, 0.198. Cup frr. with a youth leaning on a stick. Attr. Guy. Some notes by E.R.K., good photo. On outer folder, E.R.K.'s sticker '064, 40a'.

228j. Athens A5469y, inv. 0.199, cup fr., part of head of a young man wearing a cap. Attr. Guy. Brief notes, quite good photo. On outer folder, E.R.K.'s sticker '064, 40b.

228k. Malibu, Getty 90.AE.35. Many frr. of a cup attr by R. Guy to the Triptolemos Painter. A few notes, and museum photographs of the sherds laid out in their approximate positions before restoration. A note by E.R.K. says that R. Guy will publish for the Getty. Subject said to be the spy Dolon.

229. File-folder as above, Triptolemos Painter contd.

229a. ARV2 1648 (Add.I), 36 bis, Toledo Mus.of Art 1961.26. Cup with boxers, javelin throwers and trainers. Detailed notes by E.R.K., and good museum photographs. Some comparisons with other painters. On the external paper wrapper, E.R.K. has written: ' ~ 036 bis a /schalenfrr./Continuous Maeander/(linksläufig/ 1 Standlinie/ Exergue.'

229b. NY, MMA 1978.347.5. Attr. R. Guy. Cup fr. with fountain-house scene. Sketches of fragments, not very clear, and Xerox of one fr. No photographs. Some notes on the fr., and many notes with refs to other fountain-house scenes. On the transparent folder, E.R.K. has written 'Schalenfr., NY D.v.B./Brunnenhaus/ (Guy)=Tript.' On the external paper wrapper, she has written: '036 bis e./ Schalenfr./Two reserved circles outside./Maeander inside, not clear which type'.

229c. ARV2, 468.143, Cab. Méd. fr.560 (part), 561, 711, plus 700 (Guy), listed by Beazley as early Makron. Good museum photos, a note from R. Guy, notes and sketches of the fr. by E.R.K. On the transparent folder is E.R.K.'s sticker with refs to ARV2 and to Guy. On the external paper wrapper, E.R.K. has written: 'Continuous maeander/ linksläufig/ Doppelter Standring/ Exergue' and in pencil '~036 bis f'.

229d. Two good coloured photographs of a fr. cup-tondo with a seated man, with ?sponge and aryballos hanging on the wall behind him. Photos sent to E.R.K. by D. von Bothmer. No museum ref. no. No notes, but a letter from E.R.K. to D.v.B. saying she thinks probably by Tript.P. (not early Makron, as previously thought), and comparing Cab. Méd. 560 etc. (see 229c above). On the external paper wrapper, E.R.K. has written: '~ cf. 036 bis f' [i.e. 229c].

229e. ARV2, 467.132. Rome, Torlonia 148, R.I. 1879,34. A cup with athletes, attr. by Beazley to Makron. D. von Bothmer thinks by Tript.P. In a separate transparent folder within the Torlonia folder, three sherds in New York with athletes, RH S81, attr. by Dyfri Williams to the Tript.P. Good photographs, also E.R.K.'s notes and sketches, and a letter from D.v.B. Guy and E.R.K. think perhaps by Tript.P. On the external paper wrapper, E.R.K. has written: '036 bis g?'.

229f. Para. 364.36 ter (Guy). Cup fr. in NY, no numbers, outside, legs of athletes, tondo, young athlete moving away from altar with strigil in l. hand. [This appears as Para. 364.36 bis]. Brief notes and sketches. E.R.K.'s sticker on the transparent folder reads: 'Para 364, 36 ter [bis crossed out]/ v. Bothmer'. On the external paper wrapper she has written: 'Para 364, 36 ter/ Guy'.

230. File-folder, as above. Triptolemos Painter and 'dubitanda'.

230a. ARV2, 788.i, London E99, cup, from Camiros. Youths with lyre, youths and men. Very good photographs, some notes by E.R.K. Her labels on the transparent folder read: 'Ptr. of London E99, 788,i' and '= Triptolemos Ptr. Guy'.

230b. ARV2, 788.ii, Paris, Petit Palais 330, 'Ptr. of London E99', youths and men, in tondo boy with writing and gymnasium equipment. Fairly good photographs, some notes by E.R.K., also a Xerox of the Petit Palais CVA entry. E.R.K.'s labels on the transparent folder read 'London E99/Petit Palais 788,2' and '=Triptolemos Ptr. , late, Guy'.

230c. ARV2, 788 'Near the Ptr. of London E99', cup with men and youths, the latter dressed for travelling. Copy of part of a letter from R. Guy with information about the cup, and some notes by E.R.K. A good set of photographs, including of individual figures. E.R.K.'s labels on the transparent folder read: 'Ptr. of London E99, 788,1,2,[3]/ Godalming, Charterhouse/ Schale (Guy)=Tript.'

The above three, assigned by Beazley to the Ptr. of London E99 and 'Near these', are all attributed by R. Guy to the Triptolemos Painter.

230d. New York, MMA 1975.175.3 & Karlsruhe, Badisches Landesmuseum 69/35d, 22 sherds from a kantharos, attributed by R. Guy and D. von Bothmer to the Triptolemos Ptr. early in his career. Good photographs of the individual sherds (with some joins), and two rather grey plates with all the sherds. There are also annotated Xeroxes and tracings of the sherds, and some descriptive notes by E.R.K. Also a copy of the pages of the 1985-1986 MMA Annual Report of the Trustees which record the gift of the sherds, and copies of a letter of D.v B. to Prof. M.Maass in Karlsruhe and one from R. Guy to D.von B. Finally, a note from Diana Boutron on kantharos shapes. The transparent folder is unlabelled.

230e(1), Virginia Museum of Fine Arts, 79.100, a ram's-head rhyton, with a symposion round the neck, including lyre-players and white-haired elders. One of the figures is labelled 'Theseus', so this is a mythological scene. There are extensive notes by E.R.K., and letters from her to Dr. Margaret Ellen Mayo of the Virginia Museum, one of which especially, of Oct.22, 1979, contains detailed comments on the rhyton. There are also Xeroxes of details of the figure-scene, and a fine set of Museum photographs. The transparent folder is labelled simply 'Rhyton, Richmond'.

230e(2). A second transparent folder with additional material relevant to the Virginia rhyton, and, especially, a copy of Robert Guy's publication of the rhyton in 'Arts in Virginia' (AIV), Vol.21, No.2, winter 1981.

The following five examples are held together by a paper wrapper on which E.R.K. has written 'Schwache Kandidaten /Zuchreibung/zB. 364,44 = Duris':

230f. Princeton 85-61.4, cup fr. attributed by R. Guy to the Triptolemos Ptr. There are Xerox copies of the sherds, but no photographs. A sheet of descriptions by R. Guy, and one of notes by E.R.K. Also, a Xerox of an article by Margret Honroth, 'Eine Frühe Duris-Schale in Stuttgart' (Festschrift für Ulrich Hausmann). No sticker on the transparent folder.

230g. A cup-sherd with the upper part of a youth. Said to be in Grosseto, but could not be found when E.R.K. visited. Professional photo. Attr. Guy. E.R.K. notes 'Weak but possible'. A sticker on the folder reads 'Roselle/Grosseto/Guy'.

230h. Rim-fr. from a cup, with part of a basket and the head of a youth. In NY, D.v. Bothmer's coll.[?] No museum no., but a circular sticker on the inside of the cup with '75' in pencil. Good photographs. On the outside of the transparent folder, two stickers, on which E.R.K. has written (top): 'N.Y. D.v.B./ Schalenfr./ (Guy) = Tript.' And, (bottom): '365,56bis/ Bothmer, NY (2.78)'. Attr. Guy.

230i. A cup fr., NY, D.von Bothmer, no number. This shows on one side the feet of a person seated on a chair. A brief note by E.R.K., and good photographs.

230j. Cup fr. showing, in the tondo, a bearded man with a himation over his left shoulder, and, outside, the legs of a clothed male with staff seated on a stool, facing a clothed man standing on a low dais. Then in the Nefer Gallery (Tchacos). Good colour photos from the gallery. A sketch and note by E.R.K. compares a cup fr. in Athens by Douris; she thinks the Nefer fr. may be by 'the very young Tript. Ptr.'

Also in this group is a folder containing two small notes and sketches by E.R.K. of a possible satyr's chest. No photo or Xerox.

230k. 'Dubitanda'. Cup frr. Showing a youth holding a strigil and ?aryballos, and a dog. NY, D.v.B. A tracing from R. Guy says 'unpublished' [1974]. A good photo of the tondo, on the back of which E.R.K. has written 'nach D. von Bothmer/ "Inside only, Triptolemos Ptr./ 366, 76ff"'.

In the same folder, professional photographs of sherds from a psykter in the Getty Museum (no number), ex-von Bothmer. No separate notes, but on the backs of the photos E.R.K. has noted that R. Guy attr. to the Tript. Ptr., Beazley: unattr., Langlotz: nr. Antiphon Ptr., and E.R.K. 'Antiphon?'.

230l. 'Dubitandum'. N.Y., D. von Bothmer. Cup frr., with , in the tondo, part of a seated youth. On the outside, hoplitodromoi?. R. Guy attr. to the Tript. Ptr., but E.R.K. is dubious, and on a small note-sheet, E.R.K. writes '[R.G.] stimmt mit meinem Zweifeln überein'. Quite good photographs, and some notes by E.R.K. A sticker on the transparent folder reads: 'N.Y. D.v.B./ (Guy) = Tript. /Dubitandum'.

230m. Guarini Coll., Pulsano, Taranto [1985]. Lekythos with scenes of love-making. B. Fedele & L.Todisco, *Antichità della Collezione Guarini*, no.4, p.48, pl.XLIX, from Oria (Brindisi). Good photographs, and some notes by E.R.K.

231. File-folder labelled 'Tript. General'

ARV2, 360.1, Leningrad 637, calyx krater, with Danae and the shower of gold one side, and the chest with Danae and baby Perseus on the other. There are many good photographs, and a large number of notes by E.R.K. dealing with this pot and its subject matter. [Was this originally in 232?]

Also in the folder, correspondence between E.R.K. and museum curators, and an offprint of the pages in CVA BM9 which deal with London E99 (Tript.) and some related cup-potters and painters. [See 230 a-c].

232. File-folder, Triptolemos Ptr. contd. Labelled ' 360.1 – 361.3 & stamnos fr. Ohly.'

232a. The Triptolemos Painter's name-vase. ARV2, 361.2, Louvre G187, stamnos. Side A, Demeter and Persephone with Triptolemos. Side B, D & P with ? Plouton. See also Add. 1, 1648, and Para. 364. Good photographs, Xeroxes of other pots with the same subject, many notes by E.R.K. on the pot and the iconography. Also Xeroxes as follows: relevant pages of the Louvre CVA; A. Raubitschek, 'The Mission of Triptolemos'; Agnès Labrosse-Ducharne, 'Les représentations de l'Autel dans la céramique Attique du VI au IV siècle AV.JC.' (three pages, one with drawings); a review in *Gnomon* 67.1, 1995, of Tetsuhiro Hayashi, 'Bedeutung und Wandel des Triptolemosbildes vom 6. – 4. Jh.v.Chr.'

232b.1. ARV2, 361.3, Louvre C10834 and Florence 19 B 41, stamnos frr. Marpessa. (plus ARV2, 363.30, Louvre fr. C 10837). Multiple notes, Xeroxes and scale drawings of the frr., with

important contributions from D.von Bothmer and especially R. Guy. Good b&w and excellent colour photographs. Also a Xerox of a short article by Beazley, 'Marpessa', in the Langlotz Festschrift, 'Charites'.

232b.2. ARV2, 361.3 contd. Many more photographs of the Louvre and Florence frr. of the Marpessa stamnos, including photos of the Florence restoration. A Xerox of the LIMC entry on 'Marpessa'.

232b.3. ARV2, 363. 30, Louvre fr. 10837. Fr. with a hand, which Guy assigned to 361.3. [See 232b.1&2].

232c. Munich, Sammlung Ohly, stamnos fr. with the head of a woman wearing a sakkos. A scale drawing of the sherd, and brief note by E.R.K.

233. File-folder, Tript. Ptr. contd., labelled '361.4 – 361.7'.

233a. ARV2, 361.4, Heidelberg 124 , Kraiker pl.17,+ 361.12, Villa Giulia, fr. of a column-krater, with upper parts of a fighting Lapith and Centaur (join identified by R. Guy). Notes by E.R.K., some profile drawings, many good photographs, and a copy of part of a letter from R. Guy about the join.

The folder also contains correspondence between E.R.K. and museum curators in Florence and Rome.

233b. ARV2, 361.5, Louvre C 10835, stamnos fr. with men and women. Notes and drawings by E.R.K., Xeroxes and museum photographs. Also a letter from Hubert Giroux concerning the fr., and referring to fr. of Louvre C 10834 [see 232b above].

233c. ARV2, 361.6, Louvre C 10826, stamnos fr. with men and women. Notes and sketches by E.R.K., Xeroxes and museum photographs. Also a photo from H. Giroux of two additional fr., and a note from R. Guy.

233d. ARV2, 361.7, Basel, Antikenmuseum. Stamnos, side A, a fight, Achilles [?] and Hector; side B, the embassy to Achilles. Xeroxes of the Plates and description of the pot in CVA Basel 3. Xeroxes of two articles on the stamnos: Cornelia Isler-Kerenyi, 'The Wrath of Achilles Stamnos', and Margot Schmidt, 'Der Zorn des Achill, ein Stamnos des Triptolemosmalers' from *Opus Nobile, Festschrift Jantzen*, 1969. Many good b&w photographs, some professional, and several Xeroxes from the Beazley Archive of similar representations of this subject. Some notes and profile drawings by E.R.K.

233e. ARV2, 1648 (Add.1), 6 bis, Basel, Cahn 42. Stamnos fr., A. Death of Aegisthus, B. Women at a laver. Notes and drawings by E.R.K., Xeroxes and many photographs, a few coloured (many of the b&w photos very good). Interesting correspondence from H. Cahn, R. Guy and D.von Bothmer (the last with photos of the sherd then in his possession). Also a copy of an extract from A.J.N.W.Prag, 'The Oresteia'.

234. File-folder, Tript. Ptr. contd., labelled '361.8 – 362.13a = Florenz/Midas, + 362.13b = NY/ Ariadne'

234a. ARV2, 361.8, Leningrad 641 (St.1712). Stamnos, A. Zeus, Hera and Nike, B. Nike between two men. Notes and drawings by E.R.K., many photographs, two from the museum, the rest, of details, probably taken by E.R.K. Also Xeroxes from the Beazley Archive of two other stamnoi with similar scenes (labelled by E.R.K. 'Syleus Ptr.' and 'Syriskos Ptr.').

234b. ARV2, 1648, [361.]8 bis. Basel, Cahn 26, very worn neck-fr. of volute krater, with symposion (reclining man with skyphos, and in front of him, part of reclining youth). Notes and profile sketch by E.R.K., good photographs, and Xeroxes from Beazley Archive of comparative material.

234c. Bareiss, Greenwich 329, neck-fr. of volute-krater with symposion. Reclining man with vine-frond (Dionysos?) holds out a kantharos to a youth with a phiale. Good photos, notes and profile drawing by

E.R.K. and correspondence between E.R.K. and W. Bareiss, H. Cahn and J.Frel. Identified by R. Guy. On the transparent folder, 'Voluten Krater 361.8bis, a' and 'Beazley Archive/ (Guy) = Tript/Bareiss – Getty'.

234d. ARV2, 361.9, Lund, University, from Cerveteri. A column-krater, restored, with A. Triptolemos and B. Jumper and trainer. Detailed notes by E.R.K. and good photographs.

234e. ARV2, 361.10, Oxford 1937.1005. Fragmentary column-krater with A. Athletes and B. komos. Some notes by E.R.K., and Xeroxes of comparative material. Good Museum photographs.

234f. ARV2, 361.11, Rome, Villa Giulia 50532. Column-krater with komos on both sides. A few notes, some Xeroxes, including of comparative material, good photographs (one professional).

234g. Column-krater fr., Munich, M. Waltz, dealer, [in 1985]. Copy of a letter from R. Guy says the sherd was bought in August 1985 by G.M. Denman of San Antonio, Texas. Young woman's head to left, raised right hand of figure behind. Brief notes by E.R.K., good photograph from M. Waltz. Attr. R. Guy.

234h. ARV2, 361.11b, column-krater? fr. with lower half of satyr and part of skirt of a woman facing him. Copy of *Hesperia Art Bulletin* XLIX with photo (no.8). E.R.K. unable to trace its whereabouts after purchase. Attr. R. Guy.

234i. ARV2, 361.11c, Rome, Villa Giulia, column-krater fr. with parts of a male and a female figure. Brief notes by E.R.K., good photographs. Copy of letter from R. Guy who attr. it to Tript. Ptr., and thinks it might belong with 361.11b.

234j. ARV2, 362.13, Rome, Ruspoli, later in sale catalogue of Christies, NY, June 14th, 1996, no.82. A column-krater, with satyr on one side chasing maenad on the other. Good professional photographs, long correspondence between E.R.K. and owner/dealers as she tries to track it down. Copy of Christies sale catalogue entry.

234k. Florence, fragmentary column-krater with on one side, part of a wildly dancing man, on the other, a bound Silenos. [There is confusion about the accession number: it is PD 420 on the museum photographs, and appears as this in E.R.K.'s notes, but Beazley lists as Florence PD 420 a frr. column-krater by the Boreas Ptr. with satyr and maenads on side A, and youths on B – ARV2, 538.28]. The folder contains good photographs, notes by E.R.K. which include refs. to other examples of this subject (Silenos being brought to Midas), with Xeroxed illustrations. Also the typescript of a lecture given by Robert Guy, 'Column-kraters by the Triptolemos Painter'. (Guy attr. the Florence frr. to late Tript. Ptr., and it is listed in E.R.K.'s notes as ARV2, 362.13a).

234l. Sotheby's sale, July 8th, 1991 (listed by E.R.K. as ARV2, 362.13b). Column-krater, side A, trainer between two youths, by the Tript. Ptr., side B, youth outside a ?tomb, very poorly done, assigned to the Flying Angel Ptr. There are good photographs, both b&w and colour. Brief notes by E.R.K., but detailed description and comments by R. Guy.

235. A brown file-folder labelled 'Tript. Kontaktabzüge', containing contact-prints of E.R.K.'s photographs of pots and sherds by the Triptolemos Painter, with written records. There are also some contact-prints of her Silk Roads material. No negatives, apart from two large negs of Silk Roads objects. At the back of the file, in an envelope, some notes by E.R.K. on Silk Road material.

236. A faded pinkish brown envelope-folder containing Xeroxed illustrations of pots and frr. by the Triptolemos Painter, in the order in which Beazley lists them in ARV2. With them are a number of profile drawings, a small number of brief notes, and a few items of correspondence (R. Guy and Martin Robertson). The folder has a label 'Tript./versch[iedene?] Material/6.85/Rom'.

237. A small green card-file box, containing many references to books and articles about the Tript. Ptr. himself or about the iconography of his scenes and details of e.g. dress, hair, weapons, etc. in them.

238. File-folder, Tript. Ptr. contd., labelled 366,75bis – 90.....

238a. Transparent folder labelled '365,60/Tarquinia', and with stickers saying '365,60/366,75' (in pencil), and '364,39a?', also in pencil. ARV2, 365.60, Tarquinia RC 1914, cup (at the top of one of the Xeroxed sheets, E.R.K. has written 'Juni 76 in Villa Giulia'). Notes and profile drawings by E.R.K., some of the notes with refs. to comparisons of pots by other painters. Xeroxes, some from the Beazley Archive, and many quite good photographs. Tondo, youth playing flute. Outside, boy between youths; boy between youth and man.

238b. ARV2, 366.75 bis, & p.1648, Brauron, from the sanctuary. Cup fr., part of tondo with man stringing bow. A few notes by E.R.K., with refs to other ex. of subject, a profile drawing, Xeroxes, and a good photograph. Transp. folder labelled '366,75bis (1648)/Brauron'.

238c. ARV2, 366.76, Athens, Agora P 4688, cup fr. with part of head of a youth. Brief notes, profile drawing, and good photograph, actual size.

238d. ARV2, 366.77, (Para, Add.I, 512), Leningrad 6469, cup fr. with seated youth. Profile drawings and brief notes, two good photographs.

238e. ARV2, 366.78, Tübingen E 42, cup, tondo with young discus-thrower. (The cup is plain outside). Xerox and description from CVA Tübingen 5. Brief notes by E.R.K., hand-written description from Prof. O.von Vacano. Good photographs.

238f. ARV2, 366.79, Leipzig, cup fr. Tondo with youth pouring oil from aryballos into his hand. Brief notes by E.R.K., correspondence with E. Paul (mainly general). One good photograph.

238g. ARV2, 1648, 79bis, Louvre CP 11907 (plus 3 unnumbered frr. of maeander identified by R. Guy). Cup fr. with parts of two athletes in tondo. Brief notes by E.R.K., good museum photograph.

238h. In a transparent folder with only a sticker '079 ter' in pencil, Xeroxed illustrations of several tondos with scenes similar to that on 238g. Letter from D.von Bothmer referring to these. No photos.

238i. ARV2, 366.80, Louvre CP 10913 (plus CP 12240, identified R. Guy), cup fr., tondo with standing figure in himation and young athlete squatting on ground. Brief notes and profile drawing by E.R.K. and a good museum photograph.

- 238j. ARV2, 366.80 bis (= ARV2, 389.35, Manner of the Brygos Ptr.), Louvre CP 11477. Cup fr., tondo with lower parts of two men, one clothed (athlete and trainer?). Attr. R. Guy. Brief notes and profile drawing by E.R.K., good photograph. Transparent folder has E.R.K.'s number 080a in pencil, as well as ARV nos.
- 238k. ARV2, 366.81, NY, MMA (ex Bothmer) 14.105.7. Cup fr., tondo with youth tying up his penis. Notes and profile drawing by E.R.K., good photograph.
- 238L. ARV2, 366.82, Munich 8956 (130), plus 130 a, sherd identified by R. Guy. Cup fr., tondo, with upper part of standing youth in himation, holding a staff. Brief notes and profile drawing by E.R.K., Xeroxes and a good photograph.
- 238m. ARV2, 366.83, Boston, MFA 13.81. Cup, with, in tondo, youth with stick, moving right, himation over one arm. Brief notes and profile drawing by E.R.K., good museum photograph.
- 238n. ARV2, 366, 84, Florence II B 9, CVA Florence Mus. Arch. 1, pl.II 150, p.13. Cup fr., tondo with flute-player in himation. Brief notes by E.R.K., museum photograph and copies.
- 238o. ARV2, 366.85, Tarquinia RC 1916 (from Tarquinia). Cup, decorated in tondo only: youth with long staff, standing by a laver, a pair of boots hanging above it. Two Beazley Archive Xeroxes, good photographs. Profile drawing and brief notes by E.R.K.
- 238p. ARV2, 366.86, Louvre G245, cup fr., decorated in tondo only. Young lyre-player standing between a herm and a large column-krater. Brief notes and profile drawing by E.R.K. Good museum photograph.
- 238q. ARV2, 366.87, Athens, Akropolis 256, cup fr. Parts of a herm and a person in himation facing it. Brief notes and profile drawing by E.R.K. Good museum photograph.
- 238r. ARV2, 366.88, Tarquinia RC 1918 (from Tarquinia). Cup, figure –dec. In tondo only. A man holds a kylix over an altar. Behind him, a column of a building. Brief notes by E.R.K., cup profile from G.Pinney's publication, museum photo (and others). Also a Xerox from the Beazley Archive, of a tondo by the Eucharides Ptr. with a similar scene (ARV2, 231.88).
- 238s. Cup fr. in transparent folder with E.R.K.'s pencil label '088a'. A fine cup fr. with head and left shoulder of a bearded man wearing a himation, and with a garland on head. Brief notes and profile drawing. Several identical photos, labelled 'NY DvB, "seen in Geneva spring 84"', and a Xerox from R. Guy, with 'Princeton, private' in his writing, received Sept.1986.
- 238t. ARV2, 366.89, Astarita Coll. 574 (ARV says 'Naples', but E.R.K. has written 'Jetzt Rom/ Vatican'). Cup fr., with, in tondo, youth standing at a block with the head of a bull lying on it. The lower part of his right arm is lost (Beazley says 'may have held a chopper'). Brief notes and drawings by E.R.K., good museum photograph.
- 238u. ARV2, 366.90, Munich 2672, cup fr., tondo, 'youth taking his shield down'. Brief notes including ref. to R. Guy's thesis, and profile drawing by E.R.K., Museum photographs.
- 238v. Loose in this file-folder, a Xerox from 'Töpferkunst und Meisterzeichnung' by Matthias Steinhart (Attic oil and wine vessels from the Sammlung Zimmermann), (1996), pp.108-110, no.23, a cup with

figure-decoration in the tondo only, a young boy helping a man to arm himself. Ascribed to the Tript. Ptr., and bought from H. Cahn (MuM AG Auktion 60, 21.9.82, Nr.31).

239. File-folder, Tript. Ptr. contd., labelled 366.91 – 367.97 bis.

239a. ARV2, 366.91, 'Basle Market (M.M.)'(Beazley – then with H. Cahn.) Now in Getty Mus.? See E.R.K.'s correspondence in this folder. Cup, decorated only in tondo. Youth in himation, holding stick. Brief notes by E.R.K. (mainly measurements and description), one good photo ('nach Ohly'), a few others.

239b. ARV2, 367.92, 'Once Munich'. Cup fr., tondo with satyr, wearing a garland, running to left, holding a pelta with panther-skin 'apron'. One small sheet with note by E.R.K., photograph from Beazley Archive? ('durch D. Kurtz').

239c. ARV2, 367.93, Tarquinia RC 2982, cup, decorated in tondo only. Man and woman making love on a couch. Letter and typed sheet from G. Pinney. Copious notes by E.R.K., cup-profile, and many photographs, including 2 museum ones. Also 2 small but good photographs of cup- fr. [Same cup?]. Tondo with vomiting male reveller, and outside, lovemaking. No museum number, but in pencil on back, 'v. Bareiss, April '76'.

239d. ARV2, 367.94, Tarquinia RC 2983, cup, decorated in tondo only. Man and woman making love on a couch. The top of the man's head is bald. Many notes by E.R.K., profile, notes from G. Pinney as in 239c. Several photographs, including two museum ones.

239e. Cup fr. then with Robin Symes (London dealer). The tondo – fr. shows the head of a man facing left. He wears a garland, and the top of his head is bald. Brief notes, good photographs including colour ones apparently actual size. Attr. R. Guy. A label on the folder says 'Cup fr. London / Robin Symes Ltd. / (Guy) : Tript.' A second label has E.R.K.'s number '094a'.

239f. ARV2, 367.95, Merseyside County Museums, Liverpool (formerly Norwich). Cup fr , tondo, with a youth's head, garlanded, looking left. Brief notes, profile drawing, museum photograph.

239g. Berlin 1970.9 – the skyphos published by E.R.K., 'Ein Skyphos des Triptolemosmalers', 125. Winckelmannsprogramm der Archäologischen Gesellschaft zu Berlin, publ. Berlin 1973. Many small notes, and many good professional photographs. Also a colour photo of sherds from the pot which were then in the possession of the dealer Robin Symes (sent from D.v. Bothmer with the injunction 'Don't talk about this!'). On the folder is E.R.K.'s label '367, 96a'. There is a copy of E.R.K.'s publication loose in this box. [For slides of this pot, see Slide box Tript. 11, and Slide box Tript. 12.]

239h. ARV2, 367.97, Paris, Cab. Med. 839. Skyphos, type A: side A, herm, side B, youth at altar. Copious notes, profile drawing, good photographs.

239i. ARV2, 367.97 bis, Para.365, Riehen, Basel, Dr.H.Hoek. Skyphos type A. On each side, a young warrior in ambush, A. with eagle shield-device, B. with shield-device of centaur with boulder. Some notes by E.R.K., profile drawing, 2 professional photographs, several copies.

240. File-folder, Tript. Ptr. contd., labelled '367,98 – Para.(end of p.) [and other details]

240a. ARV2,367.98, Adria B454 & B63, from Adria. [E.R.K. 'Beazley Archive 00']. Skyphos frr. from rim. Upper part of herm, with head facing right. Very brief notes, profile drawing, many photographs (one professional).

240b. ARV2, 367.99, Adria B556, from Adria. Skyphos fr. with rim. Upper part of a youth in himation, facing right. Brief notes, profile drawing, one professional photo, several copies.

240c. ARV2, 367.99a.[E.R.K.'s addition]. Grosseto, from Roselle, Inv. R. 35897.. Skyphos [?] fr. with rim, upper part of youth wearing himation, facing left. Brief notes, profile drawing, one professional photograph. Attr. R. Guy (copy of a letter from him in folder). Label at top of folder reads 'Grosseto, from Roselle/ (Guy)- Tript.'

240d. ARV2, 367.99b ,[E.R.K.'s addition],skyphos frr. with rim, upper part of man in himation, leaning on stick, facing left. In collection of D.v.B.? Attr. Dyfri Williams. Brief notes, profile drawings. Many identical photographs.

240e. ARV2, 367.100, Adria B495, from Adria. Skyphos fr. with part of foot. Lower part of man in himation, with stick, facing left. Brief notes, profile drawings, one professional photo, some copies.

240f. ARV2, 367.100a,[E.R.K.'s addition] Athens A 5366 & A 5391. Skyphos frr. including complete base. On one side, lower part of a man in himation walking right; on the other, traces of another himation-clad man, and part of a large column-krater with first two letters of a 'kalos' inscription. Brief notes, profile drawings, several good photographs, and copy of a letter from Prof. J.-J. Maffre with a copy of the relevant page of his publication of unedited skyphoi frr. in 'Ancient Greek and Related Pottery' (Amsterdam 1984).

240g. ARV2, 367.101, Eleusis 1593. Skyphos frr. with rim. Upper part of a herm facing left. Brief notes, profile drawings, one professional photograph and 2 others.

240h. ARV2, 367.102, and 1648. J.V.Noble Coll., Maplewood, from Vulci (With sales history from mid-19th century). Skyphos Type B (glaux). On one side, seated young athlete, on the other, another using a pick to loosen the earth. Brief notes, profile drawings, two good photographs.

240i. ARV2, 367.102bis.[E.R.K.'s addition]. Princeton, Art Mus. (promised anonymous gift), L.1993.55. Later, John B. Elliott Collection, 1998.412. Skyphos type B (glaux). On one side, young athlete beginning his jump, holding jumping weights; on the other, he is actually jumping. Some notes by E.R.K., profile drawings, two museum photographs.

240j. ARV2, 367.103, Salerno 1131, from Fratte. Skyphos type B (glaux). On one side, youth with sponge, on the other, young man with walking-stick, wearing himation. Notes, one museum photograph (both sides), many others. E.R.K. 'Beazley Archive 00'; photo now in archive (Sept.2015).

240k. ARV2, 367.104, Berlin F2594, from Nola. Skyphos type B (glaux). On each side, a herm before an altar[?]. Some notes, profile drawing, photographs. See 240s below.

240L, ARV2, 367. 105, Munich 2551,from Sicily. Skyphos type B (glaux). Side A, satyr threatening, B, satyr retreating. Some notes, profile drawing, good photographs (3 professional).

240m. ARV2, 109 & 110, p.1648 'fragments of two cups are not far from his earlier work': 1.Oslo, Blindheim Colln. Cup frr.(2), tondo, head of seated youth with lyre; A.(youth seated) with lyre, and

youth with stick facing him, right hand raised. 2. Copenhagen inv.1213, Para.365, cup fr., upper parts of a youth leaning on his stick, and of a youth playing the flute. Beazley adds 'the fragments go together, appear to be by one hand, and might even be from one cup.' E.R.K. has a number of notes, profile drawings, and many photographs.

240n. ARV2, 367 bottom, 'recall the Triptolemos Painter', Louvre CP 11314, cup fr., tondo, bare legs and the end of a cloak. Brief notes, profile drawing, museum photograph.

240o. ARV2, 367 bottom, 'recall the Triptolemos Painter', Palermo V 693, inv.2149, lekythos, woman spinning. CVA pl.22, 4-5. A few notes, 2 good photographs.

240p. ARV2, 1648, Beazley 'near his earlier work', Louvre G 241, oinochoe (shape 5), youth holding an apple, and monkey reaching out towards it. A few notes, one good photograph. [Cf.240t below.]

240q. Beazley, Para.365 top, cup fr. from Vari, Arch. Delt. 20, 1965, Xr.115. Tondo, upper part of youth moving quickly to his left; outside, lower body of naked youth moving quickly to his right, holding a basket in his left hand and a psykter (?) in his right. Notes and profile drawing by E.R.K., and a copy from Arch. Delt. of a photo of both sides of the fr. One good photograph of the outside. (And much correspondence about getting permission to view the sherds!)

240r. Beazley, Para.365 top, fr. from Delos. BCH 1963, 865. Inv. A 62.787. Cup (or rhyton?). Part of a symposion – two men reclining on cushions, chatting. Copies of notes from R. Guy. Several notes by E.R.K., and refs. to rhyta, with copies of some pages from H. Hoffmann, Attic Red-figured Rhyta (Mainz 1962). (Attr. to rhyton D.v.B – see letter from E.R.K.).

240s. A transparent folder headed 'Skyphos/Tript. D.v.B./31.III.98'. The folder contains only some of E.R.K.'s notes (mainly measurements), and a sheet for profile drawing, but no photograph. The description sounds very like 240k. above (ARV2, 367.104, Berlin F2594), a herm on each side.

240t. A transparent folder containing very good colour photographs of a mug in the collection of Dr. Tom Guensburg in Rockford, Illinois [2003]. A youth stands, leaning on a stone ?table, stretching out his right hand towards a ?monkey which is walking on its hands. [For the monkey, see 240p above]. Attr. Michael Padgett, confirmed R. Guy. Some correspondence between E.R.K., M. Padgett and T. Guensburg, with comments on the ?monkey by E.R.K.

241. A file-folder labelled 'Material zu Bln. Skyphos + allg.' This contains a large number of E.R.K.'s notes, handwritten and in German, on many aspects of the Triptolemos Painter's work. One section is devoted mainly to the Berlin skyphos 1970.9, published by E.R.K.. Other notes refer to other works by the painter, and to iconographic details, with references to relevant publications.

242. A file-folder without label. This contains three transparent folders with Xerox copies of articles or extracts from books which E.R.K. needed. The fullest folder, which has the label 'Tript.allgem.' (as well as an older label which seems no longer relevant), contains type-written extracts from work by E.R.K.

(headed 'Appendix'), and R. Guy, and a copy of a letter from D.von Bothmer to the Beazley Archive with corrections to ARV2 Addenda, as well as copies of published work by others.

243. A file-folder without label. This contains only one transparent folder , with a label inside 'Maffre, Marathon Street / Korrespondenz'. In this folder is the correspondence between E.R.K. and Prof. J-J. Maffre referred to on the label, as well as letters to and from other scholars, mainly about obtaining permission to see and study sherds by the Triptolemos Painter in Athens.

244. A reprint of E.R.K.'s publication, 'Fragments of a cup by the Triptolemos Painter' (Greek, Roman and Byzantine Studies, Vol.17, Autumn 1976, No.1, publ. Duke Univ.), which combines fr. in Freiburg and Bryn Mawr (ARV2, 365.62 & 63). Also a collection of folders and loose sheets relating to this publication and to E.R.K.'s publication of the Berlin skyphos 1970.3. There are many poor-quality Xerox copies of illustrations among this material, but there are also folders with many excellent b&w photographs of these pots and related others, including a few (then) unpublished. [See 239g for the Berlin skyphos 1970.3].

The transparent folders now under the numbers 245 – 249 were loose in the storage box, and have been placed fairly arbitrarily in the coloured envelopes for ease of reference.

245. A collection of transparent folders with sherds by, or possibly by, the Triptolemos Painter.

245a. ARV2, 367.108 (1648), Astarita 750, now Vatican. Cup fr. Some notes, profile drawing, museum photograph.

245b. ARV2, 367.112 (Para.365), Astarita 752, now Vatican. Cup fr. Some notes, profile drawing, but no photograph.

245c. Bryn Mawr P 930 (Para. 364). Cup fr. No notes. Museum photograph.

245d. Boston, collection of E.D.B. Vermeule. Cup fr. of tondo showing youth with hare. Some notes and sketches, two good photographs (Guy?).

245e. Getty, Malibu, Inv. 78 A E 249A. Hydria fr. Notes, profile drawings, two rather muddy photographs.

The remaining sherds are, or have been, in the collection of Dietrich von Bothmer.

245 f. Folder labelled 'Cup fr.(3)/ Malibu, D.v.B./19.8.1982.' Cup fr., a thyrus? Visible on one sherd. Two photographs (from Dr.J.Frel).

245g. Folder labelled 'Cup fr. Tript./ Malibu, DvB/ 19.8.82.' Cup fr. On the outside, lower parts of several people wearing ? chitons and himatia. At the front of this folder is a piece of paper bearing a question mark. Two photographs (as previous, from Dr. J. Frel.

- 245h. Unlabelled folder containing a note by E.R.K. headed 'D.v.B. NY ...D. Williams?' and good photographs of a cup-sherd with the naked leg of a youth or man. Dated '4.XII.85'.
- 245i. Unlabelled folder containing a note by E.R.K. headed 'D.v.B. NY "BM1979"'. There are good photographs of a small sherd with part of the head of a bearded man. Dated '4.XII.85'.
- 245j. Unlabelled folder containing notes and profile drawing by E.R.K., and a good photograph of a fr. of a cup (with rim) showing the head, shoulders and chest of a youth stretching out his arms in front of him (long-jumper?). Dated 'D.v.B. 26.X.85'.
- 245k. Unlabelled folder with note by E,R,K, headed 'D.v.B. NY 4.XII.85' and 'Summa 83' [ref. to Summa Gallery]. Good photo of cup-fr.(with rim) with the arm of a javelin-thrower.
- 245L. Unlabelled folder containing note with sketches by E.R.K. and headed 'D.v.B. NY 5.12.85' and "Jan.72" ref. to a label on the outside of the cup-sherd shown in two good photographs.
- 245m. Unlabelled folder with note and sketches by E.R.K., headed 'D.v.B.....26.X.1985'. and ref. to a label on the cup-sherd shown in good photographs. The tondo(?) appears to show a clothed male beside an altar.
- 245n. Unlabelled folder with note and sketches by E.R.K. headed 'D.v.B. ...26.X.1985' and ref. to a label on the cup-sherd. Good photographs showing feet, one frontal and one oblique.
- 245o. Unlabelled folder with note and sketches by E.R.K. headed 'D.v.B. NY 5.12.85'. Good photographs show a cup-sherd (with rim), with the head and right arm of a young javelin-thrower.
- 245p. Unlabelled folder with notes and sketches by E.R.K. The main sheet is headed 'D.v.B. NY Schalen-fr., 3.4.1984 + 26.X.85', and a ref. to a label on the sherd. The cup-sherd (with rim) shows the upper part to the hips of a naked girl flute-player and the arm of another figure shaking castanets.

Remaining folders in this group:

- 245q. This folder contains a letter to E.R.K. from Michael Padgett of the Princeton Univ. Art Museum, listing a number of vases which he thinks may be by the Triptolemos Ptr., and enclosing Xeroxes of a cup with Lapiths and Centaurs fighting, which was in the 'Swiss Market 1991'.
- 245r. A folder labelled '6.89/ Im Tript. Mat. unterbringen', containing notes by E.R.K. about Louvre fragments, with a list of some Tript.P. examples, and a brief note headed 'Guy 12.3.78' about Paris frag. G 319.
- 245s. Copies of communications from R. Guy of 1975 and 1982.
- 245t. A folder labelled 'General', containing a copy of H.Giroux's revue of 'Paralipomena', a short letter from Giroux, and an extract from M. Robertson's Oxford inaugural lecture 'Between Archaeology and Art History', referring to the Triptolemos Ptr. (1962).
- 245u. This folder contains a copy of the lecture by E.R.K. to the Columbia Univ. Seminar on Classical Civilization in October 1963, (with some corrections to E.R.K.s English), with a covering letter from Mrs. Frances Lloyd-Jones. Also a Xerox copy of L.Rebillard's article 'Exékias apprend à écrire' : Diffusion de l'écriture chez les artisans du céramique au VI s. av. J-C.'

245v. A mixed bag of notes and references, including: a Xerox copy of the record of certain vases in the Beazley Archive; a letter from R. Cromeey with E.R.K.'s notes attached; letters from John Boardman (brief) and Dyfri Williams (detailed) with E.R.K.'s reply to DW; a letter from Mary Moore with a print-out of a catalogue entry for the frr. Calyx-krater P 18279 from the Athenian Agora; a loose page of notes by E.R.K. and a few other loose sheets. Also a photograph of krater-sherds of running girls, L. Kahil, *Ant.Kunst XX* (1977), pl.18, 1,3, 'L'Artémis de Brauron, rites et Mystère' pp.86-98. [See 248 below for detailed discussion of Louvre G138 – especially the names, with a copy of the introduction to R.Cromeey's 'Prosopography of Athenian Vases'.]

245w. A fawn open folder with Xerox copies, some good, some poor, of photos of pots by the Triptolemos Painter.

245x. A transparent folder labelled 'Hampe Ismene Theorie', with material related to R. Hampe's alternative interpretation of the subject of the Berlin skyphos published by E.R.K. (Berlin 1970,3) including the text of Hampe's article in *Antike Kunst* 1975, 1. [See Slide box Tript.11 for the Berlin skyphos.]

245y. A transparent folder with photographs of sherds sent by D.v B., and a letter to him discussing the style of the sherds, which E.R.K. thinks probably not by the Triptolemos Ptr.

Loose at the end of this collection of folders are two large professional photographs of a cup labelled MMA 53.11.4, ARV2 406,7 [Briseis Ptr.], with scenes of Theseus visiting Amphitrite (tondo) and returning to Athens.

246. Folders with pots and sherds definitely or probably by the Triptolemos Painter.

246a. A cup, plain outside, and with a scene in the tondo of a young warrior arming, helped by a boy. The transparent folder holding the information is labelled 'schale ex Borowski' and 'Borowski V71 – 244'. Notes and correspondence indicate that it was in an auction held by H. Cahn in June 1982, and then entered the Sammlung Zimmermann in Lahr/Baden. It is not listed in ARV. Detailed notes and a profile drawing by E.R.K., and excellent professional photographs. [See 246L below].

246b. A transparent folder with 'to do' notes and correspondence about museum visits.

246c. The transparent folder holds professional photographs, both colour and b&w, of a cup, plain outside, and with a tondo showing a youthful archer stringing his bow. The cup appeared in an auction by H. Cahn in 1997 (auction leaflet). A letter to E.R.K. from Peter Conrady of Villa Grünthal, Röthenbach, dated Feb.1997, perhaps indicates that he had bought the cup. It does not appear in ARV, but see ARV2, p.1648, for a fragment with the same subject in Brauron. [Ref. in 246L below].

246d. This folder, confusingly, contains information on two pots. A. It is labelled [ARV2] 363. 29ter, (E.R.K.'s number), which perhaps refers to the fragment Brauron 641, of which there is a Xerox. And B. There are photos from H. Cahn of a cup attributed by R. Guy to the Triptolemos Ptr., with running and jumping warriors (hoplitodromoi?) on the outside, and in the tondo a running youth holding a shield and a helmet. The letter from Cahn indicates that this cup was bought by Peter Conrady of Nürnberg. [See 246c above].

246e. In a folder labelled 'Fragm. Alabastron/ Brauron Museum', Xeroxes and a museum photo of a fragment with a young woman facing to her left. It is numbered 628 (and a Xerox of it also appears on the same sheet as Brauron 641 . [See 246d above and 247a below]

The next few folders are held together by a sheet of paper labelled by E.R.K. ' Schalenfr./ Inside only/ Stopped maeander/ linksläufig'. [246f-k].

246f. In a folder labelled 'D.V.B. NY/ REH Jr/ Triptolemos Ptr./ Jan.95', two cup fr. with youth in himation moving to his left, and a person (only short cloak's folds visible) leaning on a staff. Sketches and brief notes by E.R.K, and good colour photo from von Bothmer.

246g. Folder labelled '403,33 Adria' : two large sherds (fitting together) from a cup-tondo with the upper part of a bearded man wearing a himation on one sherd, and on the other, at a lower level, the top of the head of another figure. Across the join appears a knotted rope [?] hanging on the 'wall'. This is attributed by Beazley in ARV to the Foundry Ptr. , but a note by E.R.K. says 'Dyfri [Williams] (via Padgett,/ 15.4.94 briefl.)/ Tript./ Cf. Toledo, [ARV2] 363.36bis'. Beazley describes the subject as 'Athlete seated on the ground and trainer.'

246h. This folder contains only a colour photo of a cup-fr. (of 2 or 3 sherds), with the head of a bearded man wearing a garland, looking to his right. On the back of the photo is written 'Almagia(12/93) – J.Orr, Toledo', and, at the bottom in E.R.K.'s writing, 'from Padget, v.94'.

246i. A folder containing one sheet in R. Guy's writing with drawings and notes on sherds in the Getty Museum from the Bareiss collection.

246j. A blue transparent folder holds Xeroxes and photos of two cup-sherds in Princeton, 85-61.4, attributed to the Tript. Ptr. along with other sherds donated to the Art Museum in 1985.

246k. This contains only a letter from Michael Padgett to E.R.K. and a note by E.R.K. 'Where is centaur cup by Tript. (Padgett/ v.94)'.

246L. A folder with some notes by E.R.K. and Xeroxes including copies of catalogues with entries for 4 pots by the Triptolemos Ptr.: 3 cups and a Panathenaic amphora.

Loose in the box: 1. A coloured postcard of a frag. cup attributed to Makron in the Princeton Univ. Art Museum, with some notes by E.R.K. attached. 2. A white envelope with 6 good b&w museum photographs of the fragmentary restored ?stamnos Florence Inv. 151620. 3. A small orange envelope with museum photographs of two cup sherds in the Sackler Museum of Harvard Univ., attr. to the Tript. Ptr., inv.nos. 1995.18.103 and 1995.18.168., with heads of a youth and a bearded, garlanded man.

247. More rather mixed material, mainly about the Triptolemos Ptr.

247a. Xeroxes, b&w museum photos and 2 colour slides of the fragmentary cup, Brauron 689. The white-ground interior has a young woman holding a ?garland, at an altar. There is also a colour slide of the RF alabastron fr. Brauron 628, and a small colour photo, unlabelled, of a fine sherd of a ?calyx krater with a symposiast in the upper zone. [For Brauron 628, see 246e above].

247b. Xeroxes of a fragmentary cup-tondo in which a warrior with drawn sword leans over a hairy animal [a ram?]. Also a page of notes by E.R.K., and, paper-clipped to the rest, the address of a Dr. Stephan Gottet in Bremgarten, and a ref. to R. Guy.

247c. Good professional photographs, and Xeroxes, of a cup with ?hoplitodromoi outside, and in the tondo, a hurrying youth carrying a shield and helmet. See 246d above for information about this cup. There are also letters from Dr. Carina Weiss and D. v. Bothmer, and a colour photo from the latter of cup-fr. with a striding armed warrior.

247d. This transparent folder holds a letter from D.von Bothmer, some brief notes by E.R.K., and b&w photographs of the tondo of a cup with an ?erotic scene of two young athletes. D.v.B. says that it belongs [in1991] to a collector-friend of his.

247e. A. A note of July 1995 from Michael Padgett to E.R.K. with a Xerox and two colour photos of a large fragment (made up of several sherds) of a young athlete apparently scraping oil from his strigil, watched by his trainer. Padgett says that it belongs to a Swiss collector who wishes to remain anonymous. E.R.K. , in a reply to M.P., says that she thinks that it is from a hydria, or possibly a stamnos, and on the transparent folder she has placed a sticker '362.24a', referring it to ARV2, a hydria in Berlin.

247e. B. In this folder are Xeroxes of a column-krater, on the Swiss market in 2001. The scene on the main side looks identical to that on the sherd 247e.A. above. E.R.K.'s sticker on the transparent folder reads 'Triptolemos Ptr./ ascr. Padgett/Guy/ Swiss private'. [The same vase, now complete/restored.]

247f. A folder containing letters from Dyfri Williams and Eberhard Paul.

247g. More letters from D.von Bothmer, and a Xerox of the Getty's acquisitions 1990, with no.23, 126 fr. of a kylix with scenes from the Trojan War, attr. Guy to the Tript. Ptr. [no pictures].

247h. Held together by a clip, a sheaf of letters dating between 1973 and 1996, labelled by E.R.K. 'Mostly Triptolemos Ptr.' The largest volume of correspondence is between E.R.K. and D.von Bothmer, but there are also several letters to and from H. Cahn. and a few letters to and from other scholars.

247i. A green note-pad with many notes by E.R.K. [now placed in a brown envelope].

248. A considerable amount of material on the cup, Louvre G138 (ARV2, 365.61) and a little on Louvre G148. Many Xeroxes, and detailed discussion of the names appearing on the cup (much of this is from R.[Bob] Cromey, of Virginia Commonwealth University, who was working on prosopography). A number of notes by E.R.K.

249. Odds and Ends!

249a. Colour photographs of sherds from 4? cups, sent to E.R.K. by D.von Bothmer in June 1997. They are in a small white envelope with pencil note by E.R.K. 'v. D.v.B. / Juni 97'. [Now placed inside a brown envelope].

249b. Black and white photographs of 6 sherds (multiple copies of some of them), in a small white envelope with pencil note by E.R.K. : ' Duplicates of kantharos, Triptolemos Ptr.. Metropolitan Mus. of Art 1986.99.1 a-p (joins 1973.175.3 & Karlsruhe L.1986.53 a-e)'. [Now placed in a brown envelope].

249c. In an orange-brown envelope labelled by E.R.K. 'Dokimasia ptr.?' colour photos of a number of cup-sherds, 'Once European Market', with a note from Michael Padgett asking E.R.K.'s opinion. On the back of the sheet with the photos, E.R.K. has written 'Ich, 23.I.78, not Triptolemos, perhaps Dokimasia, but I'm not sure.'

249d. In a transparent folder, a letter from Herbert Cahn with Xeroxes of a large amphora-fragment. This shows a woman [goddess?] with staff in left hand and right arm outstretched.

249e. In a transparent folder labelled by E.R.K. 'Tript.? (Beazley)/ Leipzig T509, ARV2 1647', Xerox of cup-frr. In the tondo, most of a youth with 'fire-fan or brush'(Beazley), outside, legs of several youths. On the Xerox, E.R.K. has written 'viell. früh. Tript.'

The remaining folders, 249f-i, contain Xeroxes sent to E.R.K. by A. Lezzi-Hafter.

249f. A transparent folder labelled by E.R.K. 'Cahn von A.Lezzi-Hafter, 3.99' contains a Xerox of several large sherds, with parts of a winged goddess and an altar. At the top of the sheet is written 'HC 635/d.113'.

249g. An unlabelled transparent folder with a letter from A.Lezzi-Hafter dated 21.7.99 and two b&w photographs of part of a cup in several frr. The tondo has a ?young man with a wine-skin bending over a ? pithos, and on the outside there remain several feet and part of a shield. A. Lezzi-Hafter includes two drawings that she has made.

249h. An unlabelled transparent folder containing a Xerox of a large sherd with a bearded male head. E.R.K. has written 'rec. 19.vii.01 via email from A.Lezzi-Hafter from photos dated 19.vi.1995./ Once offered to S. Gottet, not purchased, present whereabouts unknown. Note faxed on 19.vii.01 by R. Guy. / A. -Herm, B- Dionysos(?)'

249i. A transparent folder labelled by E.R.K. 'Scyphos frr./ whereabouts unknown'. This is apparently from the same pot as 249h, and shows the upper part of a herm. On the Xerox, E.R.K. has written 'rec . 19.vii.01 via email from A. Lezzi-Hafter, ascr. by R. Guy./ B-Dionysos(?) [249h], - A-Herm.'

249j. The following, found loose, have been placed in a green folder: 2 packets of photographs, a yellow one, 'Fototec', labelled by E.R.K. 'Tript.', with photos from A.lezzi-Hafter, the other, a buff envelope, from the Soprintendenza Archeologica della Toscana; some loose Xeroxes of cups and a Tript. Ptr. Panathenaic amphora; and an article from the Harvard U. Art Museums Review, Fall 1995.

250. A box of b&w negatives, dating 1973-1978. There are large numbers of sherds, and a great many details of the scenes on vases. (The packets listed below are held together by elastic bands.)

250a. 1973-1976. On most of these packets, E.R.K. has written a ref. to the Triptolemos Ptr.: 1975/1-4,8,- Bothmer & Bareiss. 1976/ 3-10: No.3 – Adria; No.4 – Adria, Ferrara, Volterra, Florence; No.5 – Florence, Arezzo, Salerno; No.6 – Salerno, Naples; No.7 – Vatican, Villa Giulia; No.8 – Villa Giulia, Tarquinia; No.9 – Basel; No.10 – Tübingen & ??.

250b. 1977/ 1-32. Most of these packets, though not labelled 'Triptolemos Ptr.' by E.R.K., clearly hold negatives of his work. No.1 – D.von Bothmer, 'Tript.'; Nos.5-6 – Louvre; No.7 – Louvre, Bibl.Nat, Petit Palais; No.8 – Brussels, Amsterdam, Leningrad; Nos. 9-12 – Leningrad; No.12 – Leningrad, Vienna; Nos.13 -14 – Villa Giulia, Tarquinia; No.15 – Villa Giulia, Florence. No.16 – Basel, 'Borowski, Cahn'; No.18 – Basel, Strasburg, London; No.19 – London, Godalming; No.20 – Godalming, Oxford; No.21- Oxford, Cambridge, Edinburgh; No.22- Edinburgh, Oslo, Lund; No. 23- Copenhagen; No.24- Copenhagen, Dresden, Leipzig; No.25 – Leipzig; No. 26 – Leipzig, Munich; No.27 – Munich; No.28 – Munich, Toronto, Toledo OH; No.29 – Toledo OH; No.30 – Toledo OH, Bloomington IN; No.31 – Bloomington, NY MMA; No. 32 – NY MMA.

250c. 1978/ 1- 37. Some of these are marked 'Triptolemos Ptr.'. No.1 – Philadelphia, NY MMA; Nos.2-3 – NY MMA; Nos. 11 – 18 – Paris, Louvre; No.19 – Louvre, Milan, Bologna; Nos.20-31 are all marked 'beschädigt' ['damaged'] by E.R.K. Nos. 20-21 – Rome, Vatican; No.23 – Athens, Agora; No.24 – Athens, Agora, Nat.Mus.; No. 25 – Athens, ?, Benaki, Delos; No.26 – Delos; No.27 – Mykonos Mus. No.28- Athens, Nat.Mus., Eleusis, Brauron, 'Triptolemos Ptr.'; No.29 – Brauron, Munich, 'Triptolemos'; Nos.30-31 – Berlin; No.33 – Heidelberg; Nos.34-37 – NY MMA, 36-37 Triptolemos'.

251. A large black file-book containing correspondence between E.R.K. and various scholars and museums mainly between 1973 and 1978, with a few items in the 1980's. Most of these letters deal simply with requests for museum visits and photographs, but many also contain personal conversation. Some also contain discussion of individual vases and sherds. The longest group, and perhaps the most interesting, is between E.R.K. and Dietrich von Bothmer.

252. In a shoe-box, a large number of small black & white photographs (12.5x 9 cm), of very many of the Triptolemos Ptr.'s vases, arranged in the order of Beazley, ARV2, plus a number of 'post-Beazley' attributions, many by R. Guy. For most entries, there are many photographs, of details as well as of complete pots.

253. Triptolemos Painter, slides and photographs. The slides are in the order of ARV2. They are in colour unless otherwise noted. There is some duplication, and some slides look amateur, some professional. All are carefully labelled by E.R.K.

253a, (slide box Tript.1), ARV2:

360.1 – 26 slides. Calyx krater, Leningrad 637, from Cerveteri. Danae: A. the golden rain; B. the chest.

361.2 – 27 slides. Stamnos, Louvre G 187, from Vulci. A. Triptolemos with Demeter and Persephone; B. Plouton(?) with Demeter and Persephone.

361.3 – 16 (Louvre), 12 (Florence). Louvre C 10834, Florence 19 B 41. A. Marpessa. B. Men and youths.

361.4 – 5 slides. Heidelberg 124, fr. (Dionysos, Ares).

361.5 – 11 slides. Louvre C 10835, fr. (Men and women).

253b, (Slide box Tript.2), ARV2:

361.5 contd. – 6 slides. Louvre C 10835 (see above).

1648. 6bis – 22 slides. Basel, Cahn, 42. Stamnos fr. A. Death of Aegisthus. B. 3 women at a laver.

361.8 – 17 slides. Leningrad 641. Stamnos. A. Zeus, Hera and Nike. B. Nike and two men.

1648. 8bis – 8 slides. Basel, Cahn, 26, volute-krater fr. On neck, symposion.

361.9 – 11 slides. Lund, from Cerveteri, Column-krater. A. Triptolemos, Demeter and Persephone. B. Jumper and trainer. 'Restored'.

361.10 – 13 slides. Oxford 1937.1005, from Sicily. Column-krater. A. athletes. B. komos.

361.11 – 6 slides. Villa Giulia 50532. Column-krater. A. komos (2 men and a naked woman). B. komos (youths dancing).

253c, (Slide box Tript.3), ARV2:

_361.12 – 4 slides. Villa Giulia, fr. column-krater. A. Centauromachy (heads of a Lapith and a centaur).

362.13 – 13 slides. Rome, Ruspoli, from Cerveteri. Column-krater. A. maenad. B. satyr.

362.14 – 5 slides. Munich 2314, from Vulci. Panathenaic amphora. A. Athena with stylus and tablets. B. acontist.

362.15 – 5 slides. Cambridge 37.24. Neck-amphora (small). A. woman spinning. B. youth.

362.16 – 12 slides. Brussels R 308, from Orvieto. Neck-amphora (small). A. warrior and woman. B. youth.

362.17 - 7 slides. Naples 3097, from Nola. Neck-amphora (small). A. warrior arming. B. youth.

362.18 – 7 slides. Ferrara, Museo Schifanoia, 265. Amphora, type B. A. Dionysos, B. satyr. 'Very much restored'.

362.19 – 5 slides. Copenhagen, Ny Carlsberg, 2695, from Orvieto. Pelike. A. Triptolemos. B. Theseus and Poseidon.

362.20 – 4 slides. Leningrad inv. NB 3425. Pelike fr., from South Russia. 'Uncertain subjects': A. god with goddess (Nike?) and one seated. B. (young hero and woman).

362.21 – 16 slides. Mykonos, from Rheneia (originally from Delos). Pelike, side A, 9 slides, man courting boy. Tript. Ptr., Side B, 7 slides, Flying Angel Ptr., komos.

362.21bis, Paralip. 364 – 21 slides.

253d. (Slide box Tript.4), ARV2:

_362, 22 – 6 slides. Villa Giulia 48339, from Cerveteri. Pelike, A. man, B. youth. 'Wretched'.

362, 23 – 4 slides. Oxford 1914.734. Hydria. (Picture on shoulder). Music lesson (teacher and youth, seated, with lyres).

362, 24 – 14 slides. Berlin 2178, from Vulci. Hydria. (Picture on shoulder). Athlete and youth.

363, 26bis, 16 slides (many duplicates). Mexico City, Sammlung Sa???? (ex Summa [Gall.]) . Oinochoe, two satyrs facing each other, one with pointed amphora and drinking-horn. Attr. Guy? [E.R.K. has written 'Guy' on each slide, as well as 'ex Summa' and the ref. to a Mexico City collection].

363, 29 – 6 slides. Louvre CA 2575. White ground alabastron. A. woman with alabastron; B. woman with box.

363, 32 – 4 slides (one view). Amsterdam inv.2278, fr., head and shoulders of a youth. 'Perhaps from a Nolan amphora'.

363, 33 – 4 slides. Louvre S 1423, S 1410, plus, two frr. Cup (early). I. Discus-throwers. A. athlete with akontion and jumper. B. two athletes.

363, 34 – 2 slides. Louvre S 1413, S 1415, and S1411, two frr. Cup (early). I.athlete scraping his leg. A. athlete with akontion, jumper, trainer. B. athletes (feet of one remain).

363, 34bis? – 8 slides. New York, von Bothmer. Cup frr. Attr. Guy?

363, 35 - 5 slides. Leipzig T 504. Cup. I. Hoplitodromos. A. hoplitodromos and trainer. B. jumper and trainer.

363, 36bis (1648, Toledo) – 32 slides. Toledo, Ohio. Cup (early). I.boxer kneeling, binding his hands. A. boxers, B. akontists.

363, 36ter (Para. 364) – 24 slides, (6 views). New York, von Bothmer. Cup frr. I. Youth moving away from ?altar. A-B. athletes (legs and feet remain).

253e. (Slide box Tript. 5), ARV2:

_363,37 – 3 slides. Oxford, Beazley, two frr. (cup). I. Athlete, A. Boxers.

Para.364, 37bis – 6 slides (2 views). Brescia, cup frr.

364,39 – 14 slides (3 views). Toronto (ex Curtius). Cup fr. A.(trainer).

364, 40 – 2 slides. Adria B c 62 bis, fr., from Adria. A. (akontists),

364, 41bis – 5 slides. New York, von Bothmer, cup frr., hoplitodromoi? Other athletes? Attr. Guy.

364, 42 – 16 slides. Oxford 1947.262. Cup. I. Trainer. A-B. hoplitodromoi.

364, 43 – 4 slides. Leipzig T 513, from Orvieto. Cup (early). I. Youth trying his sword in the scabbard. A-B. fight.

364, 44 – 3 slides. Leipzig T 534, from Orvieto. Cup (early). A. fight. B. (warriors, horse).

364, 45 – 34 slides (some duplicates). Berlin 2295, from Orvieto. Cup ('still early'). I. Hoplite and archer. A-B. fight.

364, 46 - 12 slides. Edinburgh 1887.213, from Italy. Cup ('still early'). Fights: I. Greek and Persian. A-B. Greeks and Persians.

253f. (Slide box Tript.6), ARV2:

364,47 – 2 slides. Strasburg 851, cup fr. A. fight.

364, 48 – 1 slide. Villa Giulia, cup fr. A. fight (?hoplite, archer).

364, 49 – 16 slides, and, with tag 364,49 Ffsg[?] – 33 slides. Vatican, from Cerveteri. Cup. Warriors leaving home: I. Warrior and seated man. A-B. warriors and men.

364, 49bis – 35 slides (some duplicates), and, with tag 364, 49bis Ffsg[?] – 9 slides. New York, von Bothmer. Cup fr. I. Woman at altar. A-B. women and men. Attr. Guy. 5468

253g. (Slide box Tript.7),ARV2:

364, 50 – 7 slides. Vienna 3692, from Cerveteri. Cup (early). I. Youth with helmet and shield. A. Herakles and Antaios. B. Theseus and the bull.

364, 51/52bis – 3 slides. Florence, ARV2, 420,69 (ptr. of Paris Gigantomachy) – Guy attr. Triptolemos Ptr. Cup fr. Symposion.

364, 52 - 53 slides (26 in cardboard mounts, 27 in plastic). Berlin 2298, from Vulci. Cup. I. Porter carrying sack past a herm. A-B. Symposion. (and band with drinking vessels in silhouette below scene)

365, 54 – 21 slides. Louvre G 311. Cup (early). I. Boy dancing and youth playing flute. A-B. komos.

365, 55 – 6 slides. Adria B 481, fr., from Adria. I. Komast. A-B. komos.

253h. (Slide box Tript.8), ARV2:

365,55 (contd.) – 2 slides. See above.

365,56 – 7 slides (2 views).Florence PD 478, cup fr. I. Man. A-B. komos?

365, 56bis – 4 slides (1 view). New York, von Bothmer, cup fr. A or B. head of youth and basket. Attr. Guy.

365, 57 – 4 slides (3? Views). Heidelberg 81, cup fr. I. (male), A. komos?

365, 58 – 17 slides. Louvre G 250. Cup. I. Satyr and maenad. A-B. Dionysos and maenads.

365, 58 (contd.) 4 slides of fr. in Villa Giulia, attr. R. Guy. (woman and man – komos?).

365, 58bis – 11 slides, ex. D.v. Bothmer, attr. R. Guy. Cup fr. (komos).

365, 60 – 14 slides. Tarquinia RC 1914, from Tarquinia. Cup (early). I. Komast (youth playing flute). A. boy between 2 youths, one offering him a hare. B. boy between youth and man.

365, 61 – 16 colour slides, 10 b&w. Louvre G 138. Cup. I. Dionysos and a boy (Oinopion). A. Procession of youths and men. B. Marshal and spectators (a man and youths).

253i. (Slide box Tript.9), ARV2:

365, 61 (contd.) – 9 slides. See above.

365, 61, Flsg.[?] – 13 slides. See above.

365, 62/63 – 1 b&w slide, ascr. D. Williams. Leipzig T 531. Cup fr. Lower halves of three girls (?) in short chitons, dancing.

365, 64 – 11 slides (some dupl.). Naples 2645. Cup with school scenes.

365, 64bis, + 1648 foot, Para.365 – 6 slides (sherds, Oslo and Copenhagen). Youth seated with lyre, youth facing him with stick, right hand upraised (upper parts only) (Oslo, Blindheim); upper parts only of youth leaning on stick, and youth playing flute (Copenhagen, Inv.1913, from Tarquinia).

365, 65- 1 slide (sherd, Paris). Louvre C 11312, cup fr., legs of two males in himatia.

365, 65 (contd.) – 22 slides (a few dupl.), (sherds in New York, MMA, 1980.ii.8). Cup fr., related to Louvre C 11312.

365, 66 – 4 slides (sherds, 2 views). Louvre, fr. I. Maeander. A. thighs of one person in himation.

365, 67 – sherd, 1 slide. Leipzig T 565. Cup fr. A. Head of flute player.

365, 68 – sherds, 4 slides, (2 views).Adria B 113bis, cup fr. from Adria. I. columns. A. fr. male, on left.

365, 69 - sherd, 2 slides (1 view). Adria B 576 & B c 67, cup fr., from Adria. A.(naked youth, seated youth.)

366, 70 - sherd, 1 slide. Adria B 1319, cup fr., from Adria. A. (male).

366,71 - sherd, 2 slides (1 view). Adria B 692, cup fr., from Adria. A. (middle of naked male bending to right).

366, 73 – sherd, 3 slides (2 views). Brunswick 536, cup fr. A (youth).

366, 74 – sherd, 3 slides (1 view). Cairo, fr. (lipped cup). A.(head and shoulders of boy in himation).

366, 75 – sherds, 3 slides (2 views). Athens, Agora P 19574, from Athens. Cup fr.(lipped cup), A. (youth).

366, 75ter – sherd, 1 slide, attr. R. Guy. Brauron, cup fr., outside, upper part of reclining male symposiast with outstretched right arm and skyphos in left hand.

366, 76 – sherd, 1 slide. Athens, Agora P 4688, cup fr., I. (arm of one standing to right, head of youth in himation seated to left).

366, 77 – sherd, 2 slides (1 view). Leningrad Inv. 6469, from Berezan, cup fr. I. seated youth.

'zu 366,77', Leningrad 6470, Peredolskaya 72, sherd, 1 slide, attr. R. Guy. (see above). Lipped cup fr., outside, upper part of satyr looking to his left, with outstretched left arm, right arm raised.

253J. (Slide box Tript.10), ARV2:

366, 78 – 8 slides, (2 dupl.). Tübingen E 42. Cup (early). I. discus thrower.

366, 79bis (1648) – Louvre, cup fr., decorated on inside only. Two athletes. Beazley says very close to 36bis (cup, Toledo, Ohio). See Slide box Tript. 4, 363, 36bis.

366, 80 – 3 slides (2 views). Louvre C 10913, cup, I. athlete and youth.

366, 80bis – 1 slide, attr. R. Guy. Louvre. I. lower parts of two figures.

366, 81 – 6 slides (2 dupl.). New York, MMA, 14.105.7, cup fr., I. youth tying up his penis.

366, 82- sherds, 2 slides. Munich, cup fr., I. youth in himation.

366,83 – 2 slides. Boston, MFAB, 13.81, cup, I. youthful komast.

366,84 – 4 slides (1 view).Florence II B 9, cup, I. Youth playing the flute.

366,85 - 4 slides (1 dupl.). Tarquinia RC1916, from Tarquinia. Cup, I. Youth leaning on stick, looking towards a laver at right. Bath equipment and a pair of shoes 'hanging' at left and right.

366,86 – 2 slides. Louvre G 245. Cup fr., I. youthful komast with lyre. 2 other frr.join.

366,87 – 2 slides (1 view). Athens, Acr.256, from Athens. Cup fr., I. male at herm.

366,88 – 4 slides (1 dupl.). Tarquinia RC 1918, from Tarquinia. I. man with cup praying at altar.

366,89 – 3 slides. Naples, Astarita 574. Cup fr.,I.Youth standing at a block with the severed head of a bull lying on it.

366,90 – 2 slides. Munich 2672, cup fr. I. Youth taking his shield down.

366,90bis – 8 slides (5 views). Basel, Borowski v 71-244 [in 1977], Cup. I. boy bringing youth his armour.

366,90ter – sherds, 3 colour slides, 2 b&w,(2 views), attr. R. Guy. New York, Bothmer [in 1978]. Cup fr., I. lower half of figure in himation facing to the left.

366,91 – 1 slide (+ 3 spoiled). Basel, market. [Now Getty, Malibu?]. Cup, I. youth in himation, holding hooked stick. Table? at left.

366,93 – 4 slides (1 dupl.). Tarquinia, from Tarquinia. Cup. I. love-making (man and woman on couch).

367,94 – 2 slides. Tarquinia, from Tarquinia. Cup. I. love-making (woman and bald man, on a couch).

367,95 – sherd, 2 slides. Norwich, cup fr. I. (head of youth to left).

367,97 – 5 slides (1 dupl.). Paris, Cab. Med. 839, from Nola. Skyphos. A. herm. B. youth at altar.

367,97bis – 4 slides (1 dupl.). Skyphos. A. crouching warrior.

367,98 – sherds, 3 slides (1 view). Adria B 454 & B 63, from Adria. Skyphos fr. Herm (upper part.)

253k.: (Slide box Tript.11): ARV2:

__367,99 – sherd, 3 slides (2 views). Adria B 556, from Adria. Skyphos fr. head and shoulders of youth in himation.

367,100 – sherds, 3 slides (2 views). Adria B , from Adria. Skyphos fr., base, and above it, lower legs of male in himation, with stick.

367,101 – sherds, 5 slides (2 views). Eleusis 593, from Eleusis. Skyphos fr., herm (upper part).

367,102 – 15 slides (6 views). NY City Mus., Noble colln. (Beazley – Maplewood). Skyphos, A. athlete using the pickaxe, B. athlete seated on the ground watching him.

367, 103 – 5 slides (3 views). Salerno 1131, from Fratte. Skyphos. A. athlete. B. youth in himation.

367,104 – 12 slides (6 views). Berlin 2594, from Nola. Skyphos. A. Herm. B. Herm.

367,105 – 2 slides. Munich 2551, from Sicily. Skyphos. A. satyr with drinking horn and wineskin, (Beazley – ‘threatening’). B. satyr with wineskin, retreating.

1648,2 bottom, Copenhagen 1913 – 6 slides (4 views). Cup fr., upper parts of youth leaning on stick and youth playing flute. (See Slide box Tript.9, 365, 64bis & 1648 foot.)

367 bottom, Louvre C11314 – 1 slide, ‘recalls Tript. Ptr.’ Cup fr., early. I. male (bare legs and end of a cloak.)

1648, Louvre G241 – 4 slides, ‘Nr. early Tript. Ptr.’ Oinochoe. Youth holding an apple, and a monkey.

__1647 middle, Leipzig T 509 (?), 2 slides. Cup fr. I. Youth running with fire-fan or brush. Outside, feet and lower legs of males. [E.R.K. writes ‘Triptolemos Ptr.? on slides.]

Para. 365, Delos- 13 slides (7 views). Cup fr. I.? symposiast reclining on couch and turning to look behind him, where an outstretched hand can be seen.

Berlin 1970.9 – 31 slides, (23 views). Publ. E.R.K. Skyphos. Menelaus and Helen. [See 239g.]

253L. (Slide box Tript.12):

Berlin 1970.9 (contd.) – 1 colour, 12 b&w slides (7 views). (See above).

München, Waltz – 10 slides – cup fr., outside, warriors fighting, tondo, woman holding helmet & shield.

D.v.B., NY , (Rosenbaum/Waltz) [?] – 8 slides (2 views), one small cup-sherd. Attr. Guy?

London E99, ARV2, 788.1 – 2 slides . Cup with lyre-players and standing men. Beazley 'Ptr. of London E99', Guy 'Tript.Ptr.'.

Paris, Petit Palais 330, ARV2, 788.2- 4 slides, cup, youths and men. Beazley 'Ptr.of London E 99', Guy 'Tript. Ptr.'

'Incertum', Basel, Cahn 632 – 2 slides,(1 view), pyxis lid, young warrior running.

Athens, unascr. – 1 slide, cup sherd with head and shoulders of a youth. Attr. Guy.

ARV2, 83, Louvre C 11389, (Douris) – 1 slide, cup sherd. Guy attr. to Tript. Ptr.

ARV2, 389, 26, Athens, Acrop. 285 (Brygos) – 5 slides (3 views), cup sherd (tondo), komast. Guy attr. to Tript. Ptr.

ARV2, 364, 41bis, Dietrich von Bothmer or NY, MMA[?], cup fr. with part of tondo. Foot and part of leg(?) visible. 5 slides (2 views). Attr. Guy.

Florence PD420, col. Krater fr., satyrs and woman – 5 slides (3 views). Attr. Guy.

Virginia Museum, Richmond, 79.100, - 4 slides. Ram's head rhyton, symposion on neck. [See 230e(1) and (2) above for more information on this rhyton].

Brauron 98 + 361, - 11 slides (4 views). Cup fr., symposion. Attr. Guy,'ARV2,366.75ter'. [1 slide in Box9]

ARV2, 366,75bis, 1648, Brauron – 8 slides (3 views). Cup fr., in tondo archer stringing his bow.

Bologna, Mus. Civ., Pellegrini 437 – cup, in tondo girl and symposiast. Attr. Guy.

Athens, from Marathon St., Areios 3. Prof. Maffre. A9457or 5457–8 poor quality slides, 2 views. Cup fr., feet. Attr. Guy. [For brief correspondence with Prof. Maffre, see 243 above.]

Athens, from Marathon St., Areios 3. Maffre. A 54698. 5 poor slides of a worn cup fr. with part of a head (face) looking right. Attr. Guy.

Athens, from Marathon St., Areios 3. Maffre. '0.119 no.1+0.118' – 6 poor slides (2 views). Cup fr., feet, apparently of 1 standing and one figure lying down. Attr. Guy.

Grosseto – 2 slides (1 view). Cup fr., head and shoulder of youth in himation. Attr. Guy.

SEE Slide box 14 for more sherds from Marathon St.

253m. (Slide box Tript.13):

New York, MMA [?] (Seen by E.R.K. on '5/10/87').* 4 slides, cup fr., outside, standing youths; in tondo, a male figure on a couch.

New York, Dietrich von Bothmer (seen by E.R.K. on '5/10/78'). * 20 slides, 7 views, cup fr. with a pair of youths boxing, 2 other youthful heads, and part of a painted inscr. 'o pai...'. [* Possibly a date confusion here –E.R.K. has written the dates on the slides; the second is very clear, the first scrawled .]

Boston, E. Vermeule, cup fr., slides dated '14.5.79' by E.R.K. 11 slides (7 views), outside, hoplites fighting, in tondo a youth, about to wash[?].

New York, D.von Bothmer, two small cup sherds (3 slides), one sherd with a sticker with no. 75. On the cardboard dividing card, E.R.K. has written in pencil 'zu Vermeule?', and on one of the slides, '21.2.78 NY', 'Guy: Triptolemos Ptr.' and 'DvB unattr., zu cup Vermeule, Boston'. The other slides (identical) have the date '5.10. 78'.

New York, slide dated 21.2.78. One small cup sherd with meander. Also on the slide, E.R.K. has written 'DvB unattr.' and, at the top, 'Guy: Triptolemos Ptr.' On the dividing card, she has written 'Guy, Tript. NY' and 'Vermeule?'.

New York, MMA, 18 slides (1 dupl.) dated '15.12.78' and 'Brunnenhaus'. 17 sherds, cup fr., with scenes from a fountain-house. Young men and women. In the tondo, a young woman standing in front of a lion's head spout, holding a ?mirror, a vessel (?hydria) on the ground under the spout.

New York, D. von Bothmer. 17 slides (9 views); several slides with the printed date '1986 JANUARY'. E.R.K. has written on each slide 'NY DvB. "M. Bruno 83", or 'Triptolemos Ptr., ascr./D.v.B. "M. Bruno 1983"/N.Y. Cup fr., in the tondo a male figure from shoulders to calves, wearing a himation and holding a stick or switch (trainer?). In front of him a sponge and ?aryballos (he may be holding these by a cord). On the outside, only feet and the hem of a himation are preserved : perhaps an athletics scene?

Getty Museum (on the dividing card, E.R.K. has written in pencil 'Getty Mus/ Mal[ibu] Cal[ifornia]/ 7/25/83'). 11 slides (9 views), cup fr. Of the tondo, a good section of meander border, two human feet and possibly the leg of a piece of furniture. Outside, the lower part of several figures in long robes, a fragment with part of the head of a bearded man, and another with part of a thyrsus.

Bologna, Mus.Civ., Pellegrini 437. 1 slide. A restored cup, in whose tondo is a serving girl helping a sick man who reclines on a couch. On the slide, E.R.K. has written 'Guy: Triptolemos Ptr.'.

Paris, Louvre G319, Cup fr., 3 slides, outside only (see ARV2 440, 178, Douris). Lower parts of 2 seated male figures, with a smaller figure standing between them. Ascr. Guy.

Paris, Louvre C 11441, ARV2 802,28. 1 slide. Cup fr. with, outside, the upper part of a youth in a himation, arms extended to left and right. Ascr. Guy.

New York, Bothmer/MMA. 4 slides (2 views). Cup fr. with, outside, the upper parts of a pair of fighting warriors, one falling to the ground. Ascr. Guy '1981/82'.

New York, D.v. Bothmer. GP81. 4 slides (1 view). Cup fr. with, outside, the head and shoulder of a youth in a himation. He has a red/purple garland round his head. On the slides E.R.K. has written 'Triptolemos Ptr. (Guy)' and on two of them, '7/4/82'.

With a separate dividing card, 5 slides identical to those in the previous entry, GP81. On the card and on the slides, E.R.K. has written 'Schalenfr. D.v.B., N.Y./ Guy: Tript. Ptr. [The two sets of slides were not together, but it seemed sensible to place them next to each other.]

'Summa' and 'Richmond' (two dividing cards). 7 slides, stamped 'Aug.81'; on each, E.R.K. has written 'Summa, private'. [Summa was an art gallery in Beverley Hills, California.]. Cup, with, in the tondo, a naked youth being bitten on the thigh by a dog. The outside has naked youths with walking sticks, and one (friendly!) dog. One of the youths carries a strigil, and there is a sponge and aryballos 'hanging' in the background. On each slide, E.R.K. has written 'Tript., ex'. [?]

New York, D.von Bothmer. 2slides (1 view). Stamnos fr. with the upper part of a garlanded male head. E.R.K. has dated the slides 12/12/82, and "Triptolemos Ptr." (her inverted commas).

New York, D.v on Bothmer. 4 slides. Cup fr. Outside, upper parts of youths in the palaistra – one holds a jumping weight, another aims a javelin. E.R.K. has dated the slides 12/12/82, and on each has written 'D[yfri] Williams: Tript./ ich?/ Guy?'.

Pulsano, Taranto. Coll. Guarini, lekythos inv.154. 8 slides. A couple making love on a couch. E.R.K. dates the slides 19.4.85.

Swiss Market (1987). 9 slides (7 views), taken from a colour photograph. Cup fr., with outside, fighting scenes, and in the tondo, a satyr running to his right, looking left, and carrying a large wineskin. Ascr. Guy.

253n. (Slide box Tript.14): Berlin 1970.9. 4 slides, professional quality. Skyphos, Menelaus and Helen.

London E99, ARV2, 788,1. 'Ptr. of London E99'. 5 slides. Cup: tondo, youth at laver; on each side, three figures, youths and men, the central youth with lyre. Guy attr. Triptolemos Ptr.

Godalming, Charterhouse [in 1985]. ARV2, 788, 'Nr. Ptr. of London E99'. 8 slides. Cup: tondo, youth and man; outside, on each side, youths and men, youths leaving home. Guy attr. Triptolemos Ptr.

New York, D.von Bothmer [in 1985]. 2 slides (1 view). Cup sherd with head and shoulder of a bearded man in himation, wearing a garland. D.v.B. attr. Triptolemos Ptr. E.R.K.writes 'Oct. 1985'.

Zürich, Nefer Gallery [1984]. 7 slides, (5 views). Cup: tondo, naked woman preparing to wash herself at a low bowl; outside, naked women preparing to wash at a large laver. Attr. to Triptolemos Ptr.

London, Robin Symes [1985]. 3 slides (1 view). Cup fr., tondo, naked youth crouching, standing youth in himation.

London, R. Symes [1985]. 4 slides (1 view). Cup, tondo, fr. Head of a reveller, a balding, bearded man wearing a garland.

Rome, Villa Giulia, 4 slides (1 view). Krater fr., with ?parts of a naked figure and a clothed figure, and some locks of hair?. Triptolemos Ptr., attr. R. Guy.

Athens, from Marathon St., Areios 3. (Prof. Maffre). A 9318 or 5318. 12 slides, 4 fairly good ones (2 views), a youth in himation, leaning on a stick, a ribbon round his head. Tript. Ptr., attr. Guy.

Athens, from Marathon St., Maffre. A5366 + A5341. 3 slides. Skyphos frr., base, and outside, a figure walking to right, only hem of robe and feet surviving, and the lower part of a ?column krater standing on the ground. ?Attr. Guy.

Athens, from Marathon St. A 5357. 3 slides (2 views). Cup frr., one handle and part of tondo. ?A figure standing before a herm.

Getty Mus., Malibu. 'Dolon Cup'. 15 very poor slides from photos by D.von Bothmer, of a very fragmentary cup. [1987]

New York, D.von Bothmer (1987). 4 very poor slides from photos by D.v.B. Cup frr. Labelled Triptolemos Ptr.

? Hecht? 3 slides. Cup fr., part of tondo with a figure leaning on a stick standing before a seated youth with himation draped over his head. Labelled Triptolemos Ptr. and 'Douris nähe'.

New York, MMA 1986.99.1 a-b (joins 1973.175.3 and Karlsruhe L. 1986.53 a-e). A few kantharos sherds. Labelled Triptolemos Ptr.

New York, D. von Bothmer. 7 slides (1 view). Skyphos frr., bearded man (from head to waist) with himation draped over his head, leaning forward. Dyfri Williams attr. to Triptolemos Ptr. On each slide E.R.K. has also written 'REH Aug. 1973'.

254a & b:

Two brown cardboard boxes with strengthened corners, c.22x15cm (8.5x 6"). One is labelled 'Beasley' (sic), the other 'Tript. Gross' and 'Tript. Grossform.' Both contain large numbers of black-and-white prints, mostly 18x12.5 cm 9 (7x5"), of vases and sherds mainly by the Triptolemos Painter. They are all labelled by E.R.K., and are divided by slips of paper with their ARV2 references. Most of the photographs are of good quality.

254c: A red cardboard Agfa envelope labelled by E.R.K. 'TRIPTOLEMOS/ADRIA/79/17, 79/18'. Photographs of the same size as the previous ones, mainly of sherds from Adria.

254d.: A red cardboard Agfa box-envelope, unlabelled, containing photographs of mixed sizes (the smaller ones c.12.5x9cm. (5x3.5")). The larger ones are from the Ruspoli collection, some of the rest are by the Flying Angel Painter. All have refs. by E.R.K. on the back.

254e.: A mixed group of prints (not all of pots) in a brown paper envelope labelled 'eremitage u.a.'

254f.: A mixed group of prints (not all of pots), in a brown paper envelope labelled 'Tript./ nicht ?/nach Rom'.

254g.: Two Agfacolor red folders with a few prints of sherds. One is labelled 'D.v.B. Scherben NY'/ 5.9.82/7/ Re...?', the other 'NY Metrop/ 17.10.

255: A brown cardboard box with strengthened corners, smaller than 254a&b (c.22x14cm, c.5.5x8.5"). This is labelled 'Class. Arch./A-S' by E.R.K., and contains a wealth of small index-card size sheets of paper with references to many aspects of Classical art, mostly relevant to Greek vases and their subject – matter. This box contains headings from 'Altare' to 'Stil'.

Last edit 28 April, 2017