



Dumbarton Oaks

RESEARCH LIBRARY AND COLLECTION

ANNUAL REPORT 2013–2014

DUMBARTON OAKS
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Annual Report
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Trustees for Harvard University, Washington, D.C.

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frontispiece: R Street Gate to the Dumbarton Oaks Gardens.

Cover photograph: From the exhibit *Seldom Seen: A Selection of Prints, Drawings, and Decorative Art from the Dumbarton Oaks House Collection*: Mandarin Square; Chinese, silk tapestry weave, Ming Dynasty, 14th–17th century; HC.T.1923.04.(T). Mandarin (“bureaucrat”) squares, also known as rank badges, are tapestry-woven or embroidered badges with colorful animal or bird insignia that indicate rank. This Ming Dynasty badge is a silk tapestry weave representing two peacocks in stylized clouds, the insignia of a civilian officer, third rank.

www.doaks.org/publications/annual-reports

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From the Director

In the 2013–2014 fellowship year, Dumbarton Oaks, like an athlete in training for the Olympics, prepared for the completion of construction projects. By far the biggest was the renovation and expansion of the Fellowship House at 1700 Wisconsin Avenue.

In 2013, Oxford Dictionaries designated “selfie” as the word of the year. Since then, both the word and the action of capturing a self-portrait by smartphone have been ineluctable. The pervasiveness of the selfie as a meme (another term whose stock has risen steeply in recent years) should prompt us to consider differences between self-centeredness and self-knowing, as well as between narcissism and altruism.

A hot word in 2014 was “disruption,” especially in discussions of the economic unease suffered by companies not adapting swiftly enough to new technologies and market changes. Let me be philologically disruptive by pointing out that disruption is a pleonasm: “ruption” by itself would signify bursting. Disruption would be “bursting apart.” Nothing bursts together, unless we mean “together” in the sense of simultaneity—and that leads to *corruption*.

To put aside speculation about etymology and semantics, a happy reality is that Dumbarton Oaks was founded as a reaction and as an antidote to disruption. In fact, it was intended to achieve continuity. In the process, it was conceived as a paradisiacal haven where past cultures and values would be preserved as the world prepared to descend into all the horrific novelties of World War II in the twentieth century.

The donors wanted Dumbarton Oaks to serve as a home of the humanities, and as such it has functioned in equal measures for conservation and innovation. To achieve that delicate equipoise, we must constantly reexamine ourselves so that we can resolve what in

our activities and aspirations we should resolve to abandon, what to adapt, and what to reaffirm. For an institution, such self-examination presupposes the determination of institutional mission.

The concept and name of the mission statement have taken root only over the past half century, but missions themselves are as old as humankind. In my mind's eye, I can picture early hominids sitting around the fire, scratching out org charts in ashes on the floor or walls of their cave and setting as objectives hunting and gathering. For many organizations in the arts and humanities, the correlatives today would be tracking down big donors and collecting small amounts in annual dues and admissions.

At Dumbarton Oaks, we pursue a quadripartite mission, which obliges us to bear in mind constantly four categories of objects. First, we exist to maintain what we were entrusted to preserve by Robert and Mildred Bliss. That points to books, artworks, documents, buildings, gardens, funds, and, less tangibly but no less significantly, a spirit and values.

Second, and building upon the last remark, all of those resources were bequeathed with the goal of serving the world of learning, in a focused way within Byzantine, Pre-Columbian, and Garden and Landscape Studies in particular, and in a more inclusive way within the humanities writ more largely. The bequest offered the gift of Dumbarton Oaks, with its grounds, buildings, library, art collections, and other contents, and stated the Blisses' expectation and desire that it "be used for study and research in the Humanities and Fine Arts, with especial emphasis upon Byzantine art and the history and culture of the Eastern Empire in all its aspects." They envisioned "Dumbarton Oaks as a vital center of distinguished and productive scholarship, a useful ornament to Harvard University, and a continuing haven for seekers after Truth." The vitality presupposed building and rebuilding to accord with changes and developments across time: the Blisses also wrote of their expectation that the administration of the institution would maintain a commitment "to award scholarships in the above field of learning to deserving and qualified scholars and also to add to the library and to the collection and to provide for the publication of papers, monographs, and books in connection with the collections and research work done at Dumbarton Oaks or elsewhere."

Third, the bequest of Dumbarton Oaks was made to Harvard University. To quote from the bequest once again, Dumbarton Oaks was designed to be “maintained by Harvard University as a place of residence for such instructors, scholars and students, whether graduate or undergraduate, and for such artists or other persons connected with the study of the Fine Arts and the Humanities and the diffusion of knowledge.” At present, our institution claims as formal logo an old-fashioned and even stodgy blazon of two shields, one the Blissés’ family crest and the other the Harvard seal, surrounded by the motto “Trustees for Harvard University.” One of my tasks as director is to figure out how to tie together Dumbarton Oaks and Harvard University to the greatest mutual advantage. Along the axis from Cambridge to Washington, we have stays by faculty members, class visits, awards to facilitate student attendance at symposia and lectures, and summer internships.

Finally, we are supposed to serve the public through the museum, gardens, and Friends of Music. This purpose too goes back to the desires of the donors, who wanted their collection of art and gardens to be accessible to the public, and who established an annual series of concerts.

From my admittedly biased perspective, we are doing an amazingly good job in all four of the endeavors with which we have been tasked. Despite retaining our partly involuntary status as Georgetown’s best-kept secret, we have become better known than in decades, and we serve a larger and more diverse body than ever before. That brings advantages to the world—and it benefits us too.

Our long, methodical, and enthusiastic project to shift housing for fellows from 30th Street to 1700 Wisconsin Avenue will create a residential component to round out the research portion of the campus that was completed in 2007–2008. Although aiming to project ourselves outward through ventures as traditional as producing and collecting paper-and-ink publications, and as innovative as digital libraries and online exhibitions, we remain very much a community in which face-to-face interactions among students of all ages and hands-on use of scholarly materials are essential. In sum, Dumbarton Oaks endeavors to fulfill the most promising possibilities of the twenty-first century while continuing steadfastly to uphold the best of the traditional humanities—and of humaneness.



Director's Office

Executive Committee Meeting

The Executive Committee met at Dumbarton Oaks on April 24, 2014, to review the institutional activities and projects that took place over the past year. The committee toured the new Fellowship House under renovation at 1700 Wisconsin Avenue, and visited the garden art installation, *The Pool of "Bamboo Counterpoint,"* at Lover's Lane Pool. On the installation site, the committee met with the artist, Dr. Hugh Livingston, and heard from Jan Ziolkowski and John Beardsley on their plans for a new interdisciplinary Urban Landscape Studies program, funded by a recently awarded Mellon Foundation grant of \$850,000, which will be disbursed over four years.

New Fellowship House and Programs

Renovations of the new Fellowship House, at 1700 Wisconsin Avenue, progressed throughout 2013 and 2014, with a view to accommodate fellows in the fall of 2014. The building achieved LEED Gold Standard and allows for a modest, but strategic, expansion of existing programs at Dumbarton Oaks.

Among the new programs is an Early-Career Musician Residency for artists of exceptional promise. The program continues the tradition of musical excellence at Dumbarton Oaks, which began with commissioned pieces by Robert and Mildred Bliss (including Igor Stravinsky's "Dumbarton Oaks" Concerto) and has continued since 1946 with the annual Friends of Music concert series. The recipient of the inaugural Early-Career Musician Residency is the composer



Fellowship House at 1700 Wisconsin Avenue.

Caroline Shaw. In 2013, Shaw became the youngest winner of the Pulitzer Prize for Music for her composition “Partita for 8 Voices.” The completion of the new Fellowship House, and the inauguration of the music residency program, was celebrated with two concerts by Roomful of Teeth, a vocal ensemble that counts Shaw as one of its members and that won a Grammy for its recording of “Partita for 8 Voices.” Shaw was in residence at Dumbarton Oaks in the fall of 2014.

Institutional Visits and Events

On March 7, 2014, the trustees for the Harvard Art Museums, led by director Thomas W. Lentz, toured the Dumbarton Oaks Museum and the Rare Book Library.

On March 23, 2014, the trustees of the J. Paul Getty Trust, led by director and chief executive officer James Cuno, visited Dumbarton Oaks to attend a presentation by Jan Ziolkowski on the institution’s history and mission and to tour the galleries with museum director Gudrun Buehl and her curatorial staff. In addition to Cuno (who was the former director of the Fogg Art Museum at Harvard University),

the board of trustees also includes Neil L. Rudenstine, the president of Harvard University from 1991 to 2001.

On May 2, 2014, Dumbarton Oaks hosted the reception for the 42nd Annual Conference of the Art Libraries Society of North America (ARLIS/NA), which took place on May 1–5, 2014, in Washington, D.C. During the reception, three hundred conference guests were able to explore the institution, including the gardens, library, archives, and museum.

Director's Learned Societies Meetings

On June 11–15, 2014, Jan Ziolkowski chaired the meeting of the International Jury for the START and Wittgenstein Awards in Vienna, Austria. The meeting was dedicated to interviews with the short-listed START candidates, to the selection of the Wittgenstein Award recipient, and to discussions with representatives of the Austrian Science Fund (FWF), which supports Austrian science and research at the international level.

On May 6–9, 2014, he attended the 50th Anniversary Celebration of Medieval Latin in Erlangen in Munich, Germany, where he gave a plenary lecture on “The Brothers Grimm and the Creation of Medieval Latin in the Nineteenth Century.”

Director's Visiting Scholars

The director occasionally invites distinguished scholars to come to Dumbarton Oaks to conduct their own research and to contribute to the intellectual life of the institution, through their presence in the academic community and through a seminar or informal talk. Peter Brown, Philip and Beulah Rollins Professor of History, Emeritus, at Princeton University, was a visiting scholar at Dumbarton Oaks from November 1–8, 2013. Amy Hollywood, Elizabeth H. Monrad Professor of Christian Studies at the Harvard Divinity School, visited in March 2014. Professors Brown and Hollywood gave informal talks to the fellows on their current research topics: Brown is examining attitudes toward wealth and poverty in the later Roman Empire; and Hollywood is exploring the place of the mystical—often redescribed as enthusiasm—within modern philosophy, theology, and poetry.

Harvard University Class Visits

Undergraduate

On April 18, 2014, Professor Dimiter Angelov visited Dumbarton Oaks with students from his course on Byzantine Civilization. The students—Alexandra Tartaglia, Brett Davis, Daniel Lupatkin, and Diptarka Hait—met with Gudrun Buehl and Jonathan Shea, a post-doctoral teaching fellow in Byzantine history. They researched and presented on objects from the Dumbarton Oaks Collections, including the marble rounder with the emperor, the pendant reliquary of Saint Demetrios, an ivory pyxis, and six seals of Romanos Lekapenos and Constantine VII Porphyrogenetos.

Graduate

On February 27 and 28, 2014, Dumbarton Oaks hosted five PhD candidates from the History Department at Harvard University. Claire Adams, Nathanael Aschenbrenner, Shane Bobrycki, Patrick Meehan, and Jake Ransohoff presented their research on medieval and Byzantine topics, toured the library, visited the collections, and engaged with the curators, research librarians, and fellows at Dumbarton Oaks. They also attended, with Margaret Mullett, the *Heaven and Earth: Art of Byzantium from Greek Collections* exhibition at the National Gallery of Art.

Interdisciplinary Symposium

The Botany of Empire in the Long Eighteenth Century

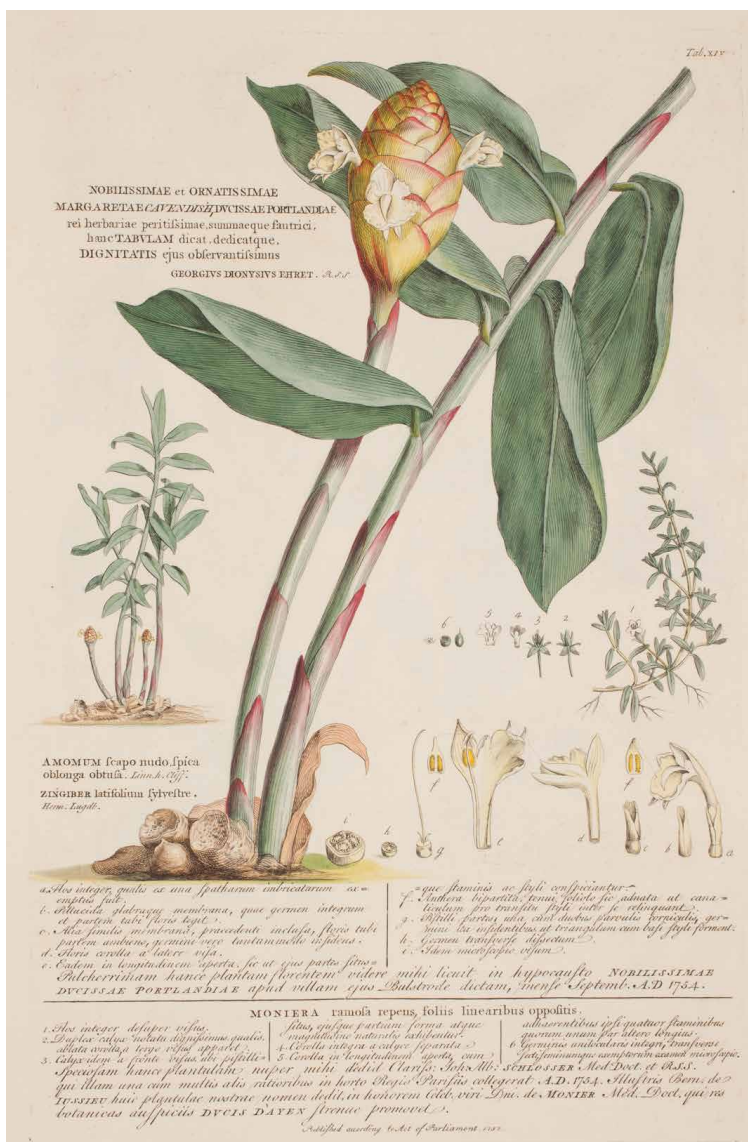
This two-day symposium, held on October 4–5, 2013, brought together an international body of scholars working on eighteenth-century botany against the background of imperial expansion. Perspectives from eighteenth-century history, art history, history of science, and the history of the book converged in an interdisciplinary conversation that broadened the European and Atlantic map to include developments in South Africa, China, Japan, and the Middle East. The symposium was organized by executive director Yota Batsaki and special projects librarian Sarah Burke Cahalan.



Speakers at the interdisciplinary symposium “The Botany of Empire in the Long Eighteenth Century” on October 4–5, 2013.

The eighteenth century saw widespread exploration, a tremendous increase in the traffic of botanical specimens, and the significant taxonomic innovations of Linnaeus. Papers investigated the global trajectories of tea, ginseng, and opium, and they followed the careers of different botanical explorers who sometimes incarnated and sometimes challenged the notion of the eighteenth-century naturalist as an agent of empire. State-run botanical investigations embarking from European ports were contrasted with the multiethnic and multilingual contexts of botany in the Ottoman and Qing empires. Case studies included a Mongolian text of *materia medica*; an illustration of native plants in William Bartram’s garden against the background of post-revolutionary Philadelphia; and a map of the Cape locating new plant and animal discoveries in their specific ecosystems. The main themes of discussion centered on the role of formal and informal networks in plant discovery and transfer; the impact of large-scale economic botany; and the visual strategies that underpinned the scientific truth claims of botanical illustration.

The symposium coincided with the fiftieth anniversary of the Rare Book Reading Room. In the summer of 2013, two Harvard



A flowering ginger plant, from Georg Dionysius Ehret, *Plantae et papiliones rariores* (1748–1759).

interns, Deirdre Moore and Jasmine Casart, worked under the guidance of Sarah Burke Cahalan to curate a physical and an online exhibit of botanical publications from the Dumbarton Oaks Collections, which accompanied the symposium.

The Botany of Empire in the Long Eighteenth Century

Organized by Yota Batsaki and Sarah Burke Cahalan

October 4–5, 2013

Daniela Bleichmar, University of Southern California, “Botanical Conquistadors: Plants and Empire in the Hispanic Enlightenment”

Colin McEwan, Dumbarton Oaks, “Humboldt’s Gifts and a Bountiful Harvest from the Tropical Lowlands of Western South America”

Romita Ray, Syracuse University, “Ornamental Exotica: Transplanting the Aesthetics of Tea Consumption”

Shigehisa Kuriyama, Harvard University, “The Geography of Ginseng and the Strange Alchemy of Needs”

Bianca Maria Rinaldi, University of Camerino, “Metaphors of Empire: Chinese Gardens in Western Travelers’ Accounts”

Deniz Çalış-Kural, Istanbul Bilgi University, “Bricolage of Flowers and Gardens: Agents of Early Modernization in Ottoman Istanbul”

Anatole Tchikine, Dumbarton Oaks, “Echoes of Empire: Redefining the Botanical Garden in Eighteenth-Century Tuscany”

Rachel Koroloff, University of Illinois, Urbana-Champaign, “In Imperio Rutheno: Johann Amman’s *Stirpium Rariorum* . . . (1739) and the Foundation of Russia’s Botanical Empire”

Sahar Bazzaz, College of the Holy Cross, “The Politics of Secular Pilgrimage: Paul-Émile Botta’s Red Sea Expedition 1836–39”

Sarah Easterby-Smith, University of St. Andrews, “On Diplomacy and the Botanical Gift: France and Mysore in 1788”

Carla Nappi, University of British Columbia, “Making ‘Mongolian’ Nature: Medicinal Plants and Qing Empire in the Long Eighteenth Century”

Amy Meyers, Yale Center for British Art, “William Bartram’s Drawing of a New Species of *Arethusa* (1796): Portrait of a Life”

Miranda Mollendorf, Harvard University, “Allegories of Alterity: Flora’s Children as the Four Continents”

Ian Glenn, University of Cape Town, “François Le Vaillant: Accidental Botanist?”



Fellowships, Project Grants, and Research Stipends

Dumbarton Oaks was pleased to receive 246 fellowship applications in 2013–2014, an almost 20 percent increase from the record-breaking number of applications received in 2012–2013. Thirty-five fellowships were awarded: seventeen in Byzantine Studies, ten in Garden and Landscape Studies, and eight in Pre-Columbian Studies. All fellowship applications were received and processed through an online application management system. One visiting scholar in Byzantine Studies, one visiting scholar in Garden and Landscape Studies, one director's visiting scholar, and one Harvard Exchange visiting scholar contributed to the academic community by being in residence for a portion of the academic year. Dumbarton Oaks also awarded nine project grants, twenty-one postdoctoral research stipends, and ten short-term predoctoral residencies.

Byzantine Studies

Fellows

Ivan Drpić, University of Washington, “Art and Epigram in Byzantium, 1100–1450”

Dimitris Kastritsis, University of St. Andrews, “Byzantines, Ottomans, and Others in the Last Century of Byzantium (1354–1453)”

Ekaterina Nechaeva, American Academy in Rome, “Defection and Freedom: Long-Term Cross-Border Movements of Individuals in the Late Antique World”

Foteini Spingou, University of Oxford, “Anonymous Poems and Epigrams from *Marcianus gr. 524*: Edition and Translation”

Tolga Uyar, Centre National de la Recherche Scientifique, “Art and Society in the Land of Rûm: Thirteenth-Century ‘Byzantine’ Paintings in Cappadocia”

Elena Velkova Velkovska, Università di Siena, “The Byzantine Liturgical Gospel between Constantinople and Jerusalem”

Junior Fellows

Nathan Leidholm, University of Chicago, “Political Families in Byzantium: The Social and Cultural Significance of the Genos as Kin Group, ca. 900–1150”

Jordan Pickett, University of Pennsylvania, “Water after Antiquity: The Transformation of Roman Water Management in the Late Antique Eastern Mediterranean”

AnnaLinden Weller, Rutgers University, “Imagining Pre-Modern Imperialism: The Letters of Byzantine Imperial Agents Outside the Metropole”

Summer Fellows

Maria Doerfler, Duke University, “The Death of Strangers and the Life of the Community in Eastern Christian Thought”

Mircea Dulus, Central European University, “The Homilies of Philagathos of Cerami: Byzantine Culture at the Court of King Roger II and William I”

Meaghan McEvoy, University of Oxford, “The Politics of Incompetence? The ‘Feeble’ Theodosian Emperors and Why They Matter”

Inmaculada Pérez Martín, Centro de Ciencias Humanas y Sociales, Madrid, “Byzantium’s Reception of Michael Psellos’ *De Omnifaria Doctrina*, as Shown by Its Manuscripts”

Marka Tomic Djuric, Institute for Balkan Studies SASA, “Displaying Liturgical Poetry: The Church of Marko’s Monastery near Skopje”

Warren Woodfin, Queens College, City University of New York, “Byzantium and the Kipchaks: Material and Military Contacts”

Nektarios Zarras, University of the Aegean, “Image and Narration in Byzantium: New Testament Cycles in Palaiologan Monumental Painting”



Academic-year fellows with the directors of study, 2013–2014.

Visiting Scholar

Anthony Cutler, The Pennsylvania State University,
February 3–28, 2014

Project Grants

Isabella Baldini, Università di Bologna, “Archaeological Researches on Byzantine Kos”

Ann Christidou, Central European University, “Recording Material Culture at the Shen Meri Church, Labovo: An Unexplored Religious Center of Byzantine Albania”

Jodi Magness, University of North Carolina, Chapel Hill, “The Huqoq Excavation Project”

Tina Niemi, University of Missouri, Kansas City, “Human Occupation and the Environment”

Andrew Smith II, The George Washington University, “Bir Madhkur Project, Wadi Araba, Jordan”

Günder Varinlioğlu, Koç University, “Archaeological Survey of Bogsak Island and Its Environs”

One-Month Research Stipends

Alan Cadwallader, Australian Catholic University, “Saint Michael of Chonai: The Stories, Their Layers, and Historical Contexts”

Horváth Gyöngyvér, Moholy-Nagy University of Art and Design, “Kurt Weitzmann’s Ideas on Visual Narratives, His Role as a Research Organizer and His Legacy”

Rafah Jonejati, McGill University, “A Documentary Review of Early Christian Mosaics of Syria: Can Birds Be Seen As Martyrs?”

Gierdre Mickunaite, Vilnius Academy of Arts, “Maniera Graeca in Europe’s Catholic East: Function and Perception of Byzantine Art in Lithuania”

Andras Nemeth, Biblioteca Apostolica Vaticana, “Byzantine Remaking of the Past: The Historical Excerpts under Constantine VII and after His Death”

Daphne Penna, Rijksuniversiteit Groningen, “Investigating the ‘New’ Basilica Scholia: The Case of Constantine Nikaeus”

Vitaly Permiakov, Holy Trinity Orthodox Seminary, “The Baptismal Rite in the Church of Jerusalem in Georgian Recension: Translation and Commentary”

Francesca Tasso, Raccolte Artistiche Castello Sforzesco, “Collecting Ivories in the Eighteenth and Nineteenth Centuries: The Trivulzio Family Collection and the Grado Chair”

Short-Term Predoctoral Residencies

Elizabeth Agaiby, Maquarie University

Laurent Cases, Pennsylvania State University

Maren Heun, Friedrich-Schiller Universität Jena

Michele Orru, Università degli Studi di Cagliari

Carolyn Twomey, Boston College

Nikolaos Zagklas, Universität Wein

Garden and Landscape Studies

Fellows

Stephen Bending, University of Southampton, “Pleasure Gardens and the Use of Pleasure in Eighteenth-Century England, France, and America”

Daniel Bluestone, Boston University, “Dwelling in Landscape”

Sarah Cantor, University of Maryland, “The World of the Senses: Gaspard Dughet and Seventeenth-Century Landscape Painting in Rome”

Kristof Fatsar, Corvinus University of Budapest, “Professional Networking and Knowledge Transfer of Gardeners in Europe Using an Early Nineteenth-Century Example”

Kathleen John-Alder, Rutgers University, “Purposeful Study, Meaningful Order, and the Aesthetics of the Total Environment”

Junior Fellows

Rachel Koroloff, University of Illinois, Urbana-Champaign, “Seeds of Exchange: Russia’s Apothecary and Botanical Gardens in the First Half of the Eighteenth Century”

Aline de Figueirôa Silva, Universidade de São Paulo, “Public Gardens in the History of Landscape Design of Northeastern Brazil in the Nineteenth and Early Twentieth Centuries”

Summer Fellows

Abigail Dowling, University of California, Santa Barbara, “Land and Natural Resource Management in Northern France, 1302–1329: The County of Artois under Countess Mahaut”

Sandro Jung, Universiteit Gent, “Topographical Designs for British Illustrated Pocket Diaries, Changing Landscape, and the Nation”

Fei Mo, University of Sheffield, “Going Native: American Gardens and the Modernization of Residential Landscapes in Shanghai (1843–1949)”

Visiting Scholar

Joseph Disponzio, New York City Department of Parks and Recreation/Columbia University, April 3–May 3, 2014

Project Grants

Jason Ur, Harvard University, “The Erbil Plain Archaeological Survey”

One-Month Research Stipends

Felicia Else, Gettysburg College, “Water and the Medici: A Proposed Study of Art, Festivals, and Politics”

Deborah Green, University of Oregon, “‘I Have Come to My Garden’: Ancient Jewish Constructions of Space and Gender”

Thomas Mical, University of South Australia, “Landscapes of Power in Baroque Greenwich”

Luke Morgan, Monash University, “The Monster in the Garden: Reframing Renaissance Landscape Design”

Heather Morrison, State University of New York, New Paltz, “Imperial Gardens and Viennese Botanists: The Travel and Collecting Practices of a 1783 Botanical Expedition”

Ana Rodrigues, Universidade Nova de Lisboa, “Unknown Gardens: Literary Sources to Portugal”

Boris Sokolov, Russian State University for the Humanities, “Russian Poliphilo: Comprehensive Translation and Interdisciplinary Research of *Hypnerotomachia Poliphili*”

Short-Term Predoctoral Residencies

Betsy Anderson, University of Washington

Claire Eager, University of Virginia

Sara Mahdizadeh, University of Sheffield

Pre-Columbian Studies

Fellows

Élodie Dupey García, Universidad Nacional Autónoma de México, “Color and Culture among the Pre-Hispanic Nahuas”

Junior Fellows

Nicholas Carter, Brown University, “That Strength Which in Old Days Moved Earth and Heaven: Kingship in the Maya Terminal Classic Period”

Zachary J. Chase, University of Chicago, “Performing the Past in the Ritual, Mythological, and Historical Landscapes of Huarochirí, Peru (ca. 1400–1700)”

Jamie Forde, University of Colorado, Boulder, “The Conquest of the Hill of the Sun: Indigenous Domestic Life at Prehispanic and Colonial Achiutla, Oaxaca, Mexico”

Alejandra Rojas, Harvard University, “Flora Incognita: Picturing Nature in the New World”

Franco Rossi, Boston University, “The Brothers Taaj: Orders and The Politics of Expertise in the Late Maya Court”

Summer Fellows

Cristiana Barreto, Universidade de São Paulo, “Figuring the Body in Ancient Amazonia”

Bérénice Gaillemin, Université Paris Ouest Nanterre, “A Critical Perspective on Central Mexican Writing and the Phonetic Principle”

Project Grants

Ana Lucia Arroyave, Universidad de San Carlos de Guatemala, “Revitalizing Guaytan”

Ana Nieves, Northeastern Illinois University, “Early Horizon and Early Intermediate Period Rock Art of the Nasca Valley”

One-Month Research Stipends

Catalina Andrango-Walker, Virginia Tech, “The Influence of Pre-Columbian Art on Cultural and Religious Transformations in the Andes”

Tamara Bray, Wayne State University, “At the End of Empire: Inca-Caranqui and the Northern Frontier”

Lena Bjerregaard, Ethnologisches Museum, Berlin, “Pre-Columbian Textiles”

William Duncan, East Tennessee State University, “The Roots of Violence: Identifying Links between the Northern and Southern Lowlands among the Postclassic Maya”

Gabrielle Vail, New College of Florida, “Deities and Mythologies from the Northern Maya Lowlands”

Short-Term Predoctoral Residencies

Brian Cockrell, University of California, Berkeley

Katherine Davis, Harvard University

Anna Cohen, University of Washington

Donald Slater, Brandeis University

William R. Tyler Fellowships

William R. Tyler Fellowships are two-year fellowships for advanced Harvard graduate students in the art history, archaeology, history, and literature of the Pre-Columbian/early Colonial or Mediterranean/Byzantine worlds or in Garden and Landscape history. The 2013–2014 academic year saw five Tyler fellows in residence at Dumbarton Oaks—two in Garden and Landscape Studies, two in Byzantine Studies, and one in Pre-Columbian Studies.

Deniz Turker Cerda, Garden and Landscape Studies, “Ottoman Victoriana: Istanbul’s Last Ottoman Palace-Complex of Yildiz, 1876–1909”

Saskia Dirkse, Byzantine Studies, “Asceticism, Orality, and Textual Transmission in the Spiritual Meadow of John Moschus”

Aleksandar Sopov, Garden and Landscape Studies, “Ottoman Horticultural Science and Practice, 1453–1669”

Nawa Sugiyama, Pre-Columbian Studies, “Ritualized Animals: Understanding Human-Animal Interactions at Teotihuacan”

Julian Yolles, Byzantine Studies, “Latin Culture in the Crusader States (1099–1187)”

Director’s Visiting Scholar

Peter Brown, Princeton University, November 1–8, 2013

Harvard Exchange Visiting Scholar

Amy Hollywood, Harvard University, March 2014

Internship Program

Dumbarton Oaks hosted ten summer interns in 2013. Eight Harvard undergraduate and graduate students, as well as two students from other universities, worked on a variety of institutional projects, ranging from rare book exhibitions and garden excavations to translations of medieval Latin texts. Expanded in recent years, the internship program is coordinated by the director’s office and draws on many different departments, including the library, archives, museum, publications, and gardens. Students contribute to specialized projects, gaining valuable work experience and skills while enjoying the historic campus and resources at Dumbarton Oaks.

Summer Interns and Projects

Byzantine Seals Project

Joe Glynnias, Harvard University

Dumbarton Oaks Medieval Library

Sasha Benov, Harvard University

Elliot Wilson, Harvard University

Garden and Landscape Studies/Dumbarton Oaks Gardens

Rosabella Alvarez-Calderon, Harvard University

Katherine Hayes, University of Virginia

Matthew O'Donnell, Northern Virginia Community College

Oral History Project

James Curtin, Harvard University

Joshua Wilson, Harvard University

Rare Books

Jasmine Casart, Harvard University

Deirdre Moore, Harvard University

The Dumbarton Oaks/Harvard Exchange

The Harvard Exchange is designed to give Dumbarton Oaks fellows the opportunity to visit Harvard University during the term of their appointment in order to present their work to a broader range of colleagues and to meet with university faculty and staff. The contacts made at Harvard, and the experience of the exchange, are often invaluable for the development of fellows' work at Dumbarton Oaks. A Harvard faculty member may, in turn, visit Dumbarton Oaks to give a talk for the benefit of the academic community. Fellows are selected for the exchange by the director of Dumbarton Oaks in consultation with the directors of studies.

In 2014, Ekaterina Nechaeva, a fellow in Byzantine Studies, visited Harvard, where she gave a formal talk, "Defection and Freedom: Long-Term Cross-Border Movement of Individuals in the Late Antique World" (hosted by the Standing Committee on Medieval Studies) and participated in an informal roundtable, "Border Crossing" (cosponsored by the Medieval Studies and Medieval History Workshops).



Fellowship Reports

Byzantine Studies

Fellows

Ivan Drpić, University of Washington, “Art and Epigram in Byzantium, 1100–1450”

During my fellowship, I worked on revising and expanding my doctoral dissertation into a book manuscript. The book explores the relationship between art and epigrammatic poetry in the last centuries of Byzantium, with a focus on the realm of personal piety and its artistic and literary manifestations. I examine the corpus of epigrams, or verse inscriptions, on art objects produced ca. 1100–1450. Proceeding from a close reading of these complex, yet often neglected and misunderstood texts, and from a detailed analysis of a range of objects with verse inscriptions (including icons and icon veils, reliquaries, and ecclesiastical textiles), my book seeks to offer a fresh perspective on the nexus of art-making, piety, and self-representation in Byzantium.

By the end of the fellowship, I was able to revise or newly draft all of the projected seven chapters of the book. Two chapters in particular developed from new research conducted at Dumbarton Oaks: one examined how devotional objects inscribed with dedicatory verses served as a vehicle of elite self-fashioning; and the other considered the visual, material, and spatial dimensions of the inscribed verse. The superb library resources of Dumbarton Oaks and the expertise, intellectual generosity, and friendship of an outstanding group of fellows greatly facilitated and enriched my research and writing. I was truly blessed to have Foteini Spingou at my side, as her project on the

epigrams preserved in the *Anthologia marciana* in many respects intersected with and complemented my work.

Dimitris Kastritsis, University of St. Andrews, “Byzantines,
Ottomans, and Others in the Last Century of Byzantium
(1354–1453)”

I spent my fellowship researching the history and culture of the last century of Byzantium (1354–1453), a period coinciding with the development of the Ottoman state from a small principality into an empire. This research forms the foundation of my next monograph, an original study of the period that aims to transcend the often rigid boundaries separating Byzantine, Ottoman, and Medieval studies. This book is still in its early stages, but I have an advance contract for publication with Harvard University Press for 2018. I also worked on two text-based projects, both of which greatly benefitted from my time at Dumbarton Oaks. Far from being unrelated to my larger historical project, the detailed study of texts is essential to understanding the emergence of the Ottoman Empire in formerly Byzantine cultural spaces. The first project is a translation and commentary on an Ottoman historical compilation from 1484 known as the Oxford Anonymous Chronicle (*Bodleian Marsh* 313). This will appear in the series Translated Texts for Byzantinists in early 2015; it will be the first full translation of an early Ottoman chronicle into English. During my time at Dumbarton Oaks, I finished the extensive historical introduction as well as the bulk of the footnotes for this volume. The second project concerns the Ottoman captions on the Byzantine Alexander Romance in Venice (*Hellenic Institute Codex gr.* 5). These captions are quite extensive and almost certainly date from the late fifteenth century. Their relationship to the Byzantine images is complex, and they are highly revealing of the millenarian and universalist preoccupations of the time. I have already published an article on this subject, and intend to produce an annotated edition and translation over the next two years.

Ekaterina Nechaeva, American Academy in Rome, “Defection
and Freedom: Long-Term Cross-Border Movements of
Individuals in the Late Antique World”

My research at Dumbarton Oaks concentrated on individual emigration (both voluntary and forced) in Late Antiquity. I created a

prosopographical database to elucidate the specific economic, social, and religious circumstances in Late Roman society that influenced the migration of individuals. I collected a considerable amount of biographic evidence about people leaving the Roman Empire to either join different barbarian kingdoms in the West or to go to Persia in the East. This investigation offered a detailed view of the lives of individuals as well as a unique insight into the problems of Late Roman society. I also considered the problem of freedom: how solid were the boundaries between different parts of the Late Antique world, and to what degree was this world divided or united as concerns individual movements? Stories of the displacements and flights of individuals demonstrate that freedom of movement across the borders was quite limited, but that these limits could often be surpassed. In many cases, help from the foreign side was essential for the success of a flight. During this fellowship, I prepared and published an article, “La traversée de la frontière par les ‘émigrants’ en fuite, selon Ammien Marcellin,” in *Voyages, déplacements et migrations: Actes de la VI^e journée d’études nord-africaines*, edited by François Déroche and M. Zink. I also finalized the work on my first monograph, *Embassies—Negotiations—Gifts: Systems of East Roman Diplomacy in Late Antiquity* (2014).

Foteini Spingou, University of Oxford, “Anonymous Poems and Epigrams from *Marcianus gr. 524*: Edition and Translation”

The thirteenth-century manuscript *Marcianus gr. 524* is well known for its vast anthology of eleventh- and twelfth-century poetry. The anthology is composed of single-author collections, long poems, and three collections with unattributed poetry (*Syllogae* A, B, and C). I am particularly interested in *Syllogae* B and C, which consist of epigrams on works of art, epitaphs, acclamations, and other occasional poems. These texts form a corpus that provides a unique insight into eleventh- and (mainly) twelfth-century Constantinopolitan reality and into the cultural radiation of Byzantium to Southern Italy and the Balkans. The poems talk about lost objects and monuments and tell stories of individuals, illustrious ceremonies, and great triumphs. They map ideas and mentalities as well as literary and artistic tastes.

Despite their immense importance, these texts have yet to be published (though Spyridon Lambros published the transcriptions of some of them in 1911). During my fellowship, I prepared the first full edition,

translation, and commentary of *Syllogae* B and C for Oxford University Press. The book discusses this noteworthy manuscript, and is intended to be a valuable and readily accessible source for literary historians, philologists, art historians, historians, and lovers of Byzantium.

Tolga Uyar, Centre National de la Recherche Scientifique, “Art and Society in the Land of Rûm: Thirteenth-Century ‘Byzantine’ Paintings in Cappadocia”

The cultural residue of the Greek communities living under Seljuk rule in Cappadocia represents the fullest and most detailed evidence for the multicultural artistic and social landscapes of late Byzantine Asia Minor. Although art historians have examined many of the thirteenth-century painting programs of the region, there has been little attempt to place them within a broader cultural context. In order to fill this lacuna, my study follows an interdisciplinary investigation of art history, history, anthropology, archaeology, and epigraphy. Grounded in a close examination of a large corpus of wall paintings and containing significant new visual and epigraphic data, the study methodologically demonstrates how visual culture can be used to understand the environment that produced it. The documentation is largely unpublished and was collected in five long field campaigns undertaken in Turkey.

Based on my doctoral dissertation, this study forms the subject of a monograph tentatively entitled *Art and Society in the Land of Rûm: Thirteenth-Century “Byzantine” Paintings in Cappadocia*. During my residential fellowship, I revised, edited, and translated several sections of my French thesis for publication, while reorganizing the first draft and rethinking and refining my conclusions. In addition, I wrote two substantial chapters on the artistic bonds between Byzantium, Seljuk Rûm, and the Eastern Mediterranean World and on the religious culture of Christian Cappadocia after Byzantine rule. I also submitted an article on Greek painters at the Seljuk court, which will be published in *Islam and Christianity in Medieval Anatolia* (forthcoming).

Elena Velkova Velkovska, Università di Siena, “The Byzantine Liturgical Gospel between Constantinople and Jerusalem”

The greater part of my fellowship was dedicated to preparing an edition of the ninth-century manuscript *Sinai Greek 210*, the only Greek

lectionary of the Jerusalem rite known prior to the New Finds of 1975. Different parts of the manuscript are conserved in four collections, three on Mount Sinai and one in Saint Petersburg. One of the Sinaitic parts, which is currently misplaced, was photographed by Kurt Weitzmann; I was able to consult these photographs in the Image Collections and Fieldwork Archives (ICFA). I completed the task of collecting small fragments of leaves and ordering them according to the liturgical year of Jerusalem, which had already been partially byzantinized by the epoch of the manuscript. I completed both the edition and the description of the manuscript, and I continued my work on the liturgical commentary.

My work in ICFA yielded an unexpected discovery. The collection that Weitzmann photographed in the 1950s as Sinai Chest 1 corresponds to the catalog of Greek fragments that James Rendel Harris described in 1894 as an appendix to a book by Agnes Smith Lewis. Given that this collection cannot be found on Sinai, the ICFA photos are the only extant source for most of these fragments. This collection is the subject of a short article already submitted for publication.

Junior Fellows

Nathan Leidholm, University of Chicago, “Political Families in Byzantium: The Social and Cultural Significance of the Genos as Kin Group, ca. 900–1150”

I spent my time at Dumbarton Oaks working toward the completion of my dissertation, which explores the role and function of the Byzantine aristocratic family group, or *genos*, as a distinct social entity as it appears in a range of sources over the period ca. 900–1150. Adopting a variety of approaches and incorporating methods from several fields of history and the social sciences, my research offers an analysis of a form of “the family” not typically considered on its own terms; it also acts as a counterbalance to the common tendency to treat the household as the sole meaningful form of kin group in the Byzantine Empire. At the same time, I use the insights gained through such a study to develop a clearer picture of both social and cultural change in Byzantium between the tenth and thirteenth century, especially among the elite.

During my fellowship, I was able to complete three chapters of my dissertation and to begin a fourth chapter. The unique combination of resources, personnel, and setting at Dumbarton Oaks allowed me to pursue subjects and materials that I had not previously thought relevant, including Byzantine law, philosophy, and medicine, and my research is much improved as a result. The thoughtful staff and administration, wonderful library resources, lively lunchtime conversations, and diverse subjects of inquiry covered by both the fellows and visiting scholars served to enrich both my experience as a junior fellow and my work more broadly.

Jordan Pickett, University of Pennsylvania, "Water after Antiquity: The Transformation of Roman Water Management in the Late Antique Eastern Mediterranean"

During my fellowship, I focused on my dissertation, which is concerned with the ideology and material practice of water management in the Eastern Mediterranean in Late Antiquity. Instead of engaging with the functionalist question of the survival or destruction of aqueducts and baths, my dissertation considers how monumental water architecture was a space for sociocultural conflict and change, in which a new palette of water supply and consumption options evolved over the course of several centuries, well before the seventh-century horizon for the survival of many Roman cities and water systems into the Middle Ages. These evolving systems reflected a changing society, and they were important components in a constellation of ideas pertaining to the relationship of the Byzantine Empire with nature, industry, and public health. The unparalleled resources of the library at Dumbarton Oaks allowed me to finish a critical survey of the archaeology of water architecture in Eastern Mediterranean cities and to write large parts of four dissertation chapters. I spent considerable time with Roman and Late Antique books of law, medical treatises, epigraphy, saints' lives, and historiography. In addition to the work of my dissertation, I also presented a conference paper, wrote two book reviews and a number of entries for the *Oxford Dictionary of Late Antiquity*, submitted a journal article, and served as a guest lecturer in the Department of History at Georgetown University and as a guest docent in the *Heaven and Earth: Art of Byzantium from Greek Collections* exhibition at the National Gallery of Art.

AnnaLinden Weller, Rutgers University, “Imagining Pre-Modern Imperialism: The Letters of Byzantine Imperial Agents Outside the Metropole”

During my term at Dumbarton Oaks, I completed my dissertation project, an investigation of the letter collections of Byzantine imperial agents who were based outside of Constantinople. Through three case studies, two in Greek and one in Armenian, I explored the use of epistolary communication in maintaining community ties and reinforcing Byzantine imperial ideology under the pressure of encounters in the liminal space of the frontier. By pairing a literary analysis of the letters with a social-historical analysis of the networks of communication that they represented, I demonstrated that middle Byzantine epistolary texts were an important location for the expression of normative ideology—that is, letters allowed their authors to present a vision of the Byzantine *oikoumene* that was in accordance with the universalist imperial project of Byzantium, whether or not they actually experienced this project as a success while serving the empire. In addition, my Armenian case study brought into this discussion of letters as a locus of Byzantine imperialism a non-Byzantine, “indigenous”/“colonized” voice, albeit one that used Byzantine aesthetics and participated in Byzantinesque cultural production as well as pro-Byzantine political activity. By including this Armenian source, I show how a literary form that is used by Byzantines to reinforce Byzantine ideology can be coopted for non-Byzantine use as well as accommodated to Byzantine cultural expansion. I submitted and defended this dissertation at Rutgers University near the end of my fellowship.

Summer Fellows

Maria Doerfler, Duke University, “The Death of Strangers and the Life of the Community in Eastern Christian Thought”

My research over the summer focused on the rhetorical and theological significance of the so-called *pandektai* in sixth-century Antioch and its surroundings. Dubbed “strangers’ graves” in Syriac, these cemeteries accommodated the bodies of those who died on foreign soil, separated from the families or communities that would have normally assumed responsibility for their inhumation and

commemoration. These cemeteries are preserved for us as a textual more than as an archaeological site. While excavations in the Eastern Roman provinces have begun to shed light on puzzles in the historical record, the mass graves of anonymously buried men and women of limited means, lacking either structural or epigraphal treasure, hold limited promise for archaeological inquiry. By contrast, the bodies of strangers and the graves that housed them intrude upon a wide range of texts from the fifth and sixth centuries, including homilies, liturgical compositions, and hagiographical accounts.

While at Dumbarton Oaks, I worked on the first systematic examination of these sources. This study has proved exceedingly productive, not only for assessing the social and economic conditions of Eastern Roman cities in the later parts of Late Antiquity but also for providing glimpses at the still nascent theological imagination surrounding the afterlife and the community's liturgical and practical role therein. Late Antique writers like Severus of Antioch frequently insisted that the individual alone bore responsibility for the soul's fate after death. But their emphasis on the church's ritual accompaniment of the anonymous (and accordingly religiously and morally indeterminate) dead illuminates an understanding of the afterlife that was both more communally oriented and more reflective of popular theological conceptions.

Mircea Dulus, Central European University, "The Homilies of Philagathos of Cerami: Byzantine Culture at the Court of King Roger II and William I"

The summer fellowship enabled me to complete the research for my dissertation on the oeuvre and the life of Philagathos of Cerami. Philagathos was an itinerant preacher in the Norman kingdom of Sicily during the reigns of Roger II (1130–1154) and William I (1154–1166); he was the author of a substantial collection of homilies for the Sunday readings and the feasts of the liturgical year, the so-called *italo-griechische Homiliar* (A. Ehrhard). Renowned for his distinguished learning, as the epithet *ὁ φιλόσοφος* testifies, he was also the author of an allegorical interpretation of Heliodoros's *Aethiopika*. During the fellowship, I framed the theoretical approach of Philagathos's "ekphrastic" style by situating it against the background of contemporary Byzantine rhetorical practices

and literary criticism. I completed the analysis of Philagathos's contribution to the transmission of Late Antique anti-Christian polemics, and I continued the analysis of the sources of the citations that beautify these sermons. Finally, I thoroughly reanalyzed Philagathos's allegorical interpretation of Heliodoros's *Aethiopika* by placing it within the Byzantine discursive tradition of allegorical interpretation of secular literature in the context of the rediscovery of the genre of the novel in Komnenian Byzantium. By taking into account Byzantine literary structures such as registers of style and genre, I surmount the modern dilemma of authorship that vacillates between Philagathos the distinguished preacher and Philippos-Philagathos the philosopher and the author of a Neoplatonic commentary on the *Aethiopika*. I showed that the decontextualized mapping of the Neoplatonic underpinnings, constantly retained in the scholarship, and the labeling of the work as "Neoplatonic" is inaccurate and does not account for Philagathos's exegetical strategy. I have been able to determine that Philagathos's interpretation is informed to an extent that has not been hitherto ascertained by the tradition of mystical interpretation of the Song of Songs. In fact, the alleged "Neoplatonic" elements of the composition are reminiscent of Gregory of Nyssa's *Commentary on the Song of Songs* and the *Life of Moses* combined with Maximos the Confessor's exegesis of numbers that equally permeate Philagathos's homilies.

Meaghan McEvoy, University of Oxford, "The Politics of Incompetence? The 'Feeble' Theodosian Emperors and Why They Matter"

During my summer fellowship, the unique resources of Dumbarton Oaks (its library and its coin and museum collections, in particular) enabled me to make considerable progress on my monograph on the Eastern imperial court under the Theodosian emperors of the fifth century. In addition, I researched an article on the relationship between imperial courts under the Eastern emperor Leo I (457–474) and the Western emperor Anthemius (467–472), looking at the particular difficulties that the transformation of the imperial office under the youthful nonmilitary emperors Arcadius, Honorius, Theodosius II, and Valentinian III in the first half of the fifth century posed for these two adult emperors, both of whom

were former soldiers themselves. This research highlights a period of parallel in the political configurations of the Eastern and Western courts, in the balance of power between mature and experienced emperors, dominant semibarbarian generals, and civilian advisers. Competition between emperors and generals over issues of church politics and ecclesiastical benefaction, and the considerable Eastern investment in attempts to aid Western recovery in the later fifth century also proved to be major themes of this investigation. Finally, I began to research a collection of early fifth-century Roman jewelry (the “Piazza della Consolazione treasure”) held in the Dumbarton Oaks Museum. This investigation was not planned, but it raised many interesting questions regarding the provenance of the hoard (and the current location of other pieces).

Inmaculada Pérez Martín, Centro de Ciencias Humanas y Sociales, Madrid, “Byzantium’s Reception of Michael Psellos’ *De Omnifaria Doctrina*, as Shown by Its Manuscripts”

The aim of my research was to determine what kind of reader accessed *De omnifaria doctrina*, a bizarre miscellany of general notions on God, the nous, the soul, the nature, and the matter. My paleographical and codicological study has proven not only that the text reached every corner of Byzantium—from Trebizond and Cyprus to Messina—but that it encountered different kinds of readers, including scholars (such as Michael Glykas), abbots (such as Gerasimos of the Nea Mone in Chios), doctors, and members of the ecclesiastical administration.

The adaptability of the text, with its 201 short chapters, foretold that many copyists would shape it according to their own intellectual interests. In fact, commonly held ideas about the Byzantine “scribe” or “copyist” must be clarified in front of copies of these “personal selections,” since the mechanical transcription of a fixed text that we usually attribute to medieval scribes does not apply here. Some readers expressed in the margins of their books their disagreement with the ideas exposed by Psellos. This conversation between the margin and the central text possibly points out to the consideration of Psellos as an “authority” and suggests that this attribute could propel his transmission. In fact, the comparison of *De omnifaria doctrina* with similar texts, such as the *Problemata* of Aristotle, suggests that to head a text with the name of a renowned sage, be it realistic or not, may have played a major role in its dissemination.

Marka Tomic Djuric, Institute for Balkan Studies SASA,
“Displaying Liturgical Poetry: The Church of Marko’s
Monastery Near Skopje”

The interplay of ecclesiastical poetry and murals is one of the key aspects of church decoration in Late Byzantium and late medieval Serbia. The project I undertook addresses the murals of the church of Saint Demetrios near Skopje, FYROM, which are notable for their emphatic incorporation of motifs drawn from the liturgy. This church, the *katholikon* of a monastic establishment commonly known as Marko’s Monastery, was the foundation of the Serbian kings Vukasin and Marko Mrnjavcevic. The frescoes were painted in 1376–1377. Central to the first part of my investigation were poetic texts and rituals associated with the celebration of Lent and Holy Week. These services have received a complex visual articulation through a group of images: Akathistos Hymn to the Theotokos, Christ as the Wisdom of God, Mary’s Lamentation, and Christ as the Man of Sorrows. I analyzed the changes brought about by the Neo-Sabbaitic liturgical reform and the adoption of the Jerusalem Typikon, focusing on the heightened emotionalism of the liturgical poetry performed during Lent and Holy Week services and the articulation of the multilayered interpretations of Christ’s Incarnation and Sacrifice. I concluded that these images were intended to elicit emotional responses from the monastic community and to prompt their active participation in the liturgy. I also studied works of hymnography associated with Saint Demetrios, patron saint of Thessalonike, with regard to the presence of iconographic motifs. My research revealed that images of the patron saint in Marko’s Monastery assemble visual and poetic elements to convey messages and to emphasize certain aspects of the cult.

Warren Woodfin, Queens College, City University of New York,
“Byzantium and the Kipchaks: Material and Military Contacts”

My summer fellowship was devoted to investigating the history of political, trade, and military ties between Byzantium and its thirteenth-century successor states with the steppe nomads, variously known as Cumans, Kipchaks, or Polovtsy. This research provides a historical underpinning for the interpretation of objects of Byzantine manufacture found in the grave of a Kipchak “prince” at the Chungul Kurgan in the Azov Steppe of Ukraine. In the course of my summer

research, I engaged with the issues of ethnographic description in Byzantine literature. Despite the received wisdom that Byzantine ethnographic descriptions tend to be highly dependent on inherited *topoi* from Herodotus and other classical sources, I found Niketas Choniates's and others' accounts of the Kipchak nomads to be more congruent with archaeological findings than they are with ancient descriptions of the Scythians. I was also able to make good use of the Dumbarton Oaks Seals Collection and its associated resources to flesh out the picture of the Byzantine presence in the northern Black Sea region. Because seal finds from the area are skewed toward officials of high rank, I would suggest that the Byzantines administered ports such as Sogdaia (Sudak) in a way that ceded local control to the Kipchaks. The collation of archaeological data with the historical sources has not only helped pinpoint the possible routes by which Byzantine and Near Eastern goods might have traveled to the Azov Steppe but has also allowed for greater certainty in dating the burial to the second or third decade of the thirteenth century.

Nektarios Zarras, University of the Aegean, "Image and Narration in Byzantium: New Testament Cycles in Palaiologan Monumental Painting"

During my fellowship at Dumbarton Oaks, I had the opportunity to prepare for publication the paper, "Narrating the Sacred Story: New Testament Cycles in Middle and Late Byzantine Period," that I presented here at the spring symposium, "New Testament in Byzantium," on April 26–28, 2013. My research at Dumbarton Oaks was based on the cycles of the Passion and Eothina gospels represented in monuments decorated by the painters Michael and Eutychios Astrapas. It focused on three main areas: first, the methods of organizing and depicting the extensive narrative cycles; second, the influence of the texts on the arrangement and the iconography of the scenes; and third, the perception of the sacred story by the beholder. It emerges from the expansion of the cycles that the painters, in collaboration with the designers of the programs and following the gospel text and the rhetoric of images, created superb ensembles in which the scenes are transformed into narrative media. Episodes that, within the narrative, function as prologue and epilogue to the central scenes, as well as dialogues between the protagonists, which are illustrated in every detail, dramatize the sacred story in such a way that the

beholder lives an exciting experience of instruction through imagery. In the course of working in the Dumbarton Oaks Library, I also had the opportunity to embark on the Ministry Cycle of Christ depicted in the Chora monastery. I hope that the results of this endeavor will be published soon.

Garden and Landscape Studies

Fellows

Stephen Bending, University of Southampton, “Pleasure Gardens and the Use of Pleasure in Eighteenth-Century England, France, and America”

I came to Dumbarton Oaks to work on my current project, a book on the problems of pleasure in the eighteenth-century gardens of England, France, and North America. My focus has been on what I see as a characteristic sense of unease about the experience of pleasure in pleasure gardens, a sense that pleasure must be accounted for and justified, and that in accounting for it, those who write of gardens inevitably also attempt to account for themselves. In other words, this is a project on the experience of self and of how we might recover the traces of emotion in eighteenth-century landscapes. My original plan was to spend my time at Dumbarton Oaks working on the gardens and correspondence of early American presidents (Washington, Jefferson, and Adams). But while I gathered a wealth of useful material from these sources, I have, as so often before, found women to be more interesting. Much of my time, therefore, was spent working with women’s letters and diaries from the late eighteenth and early nineteenth centuries. This research will feed in to my current project in all sorts of useful ways, but, more importantly, it has provided me with the material—and the inspiration—for a new project on women’s experience of landscape in this period.

Daniel Bluestone, Boston University, “Dwelling in Landscape”
My book project, *Dwelling in Landscape*, explores the changing theories and practices that have guided designers in building residences within the broader landscape and in shaping landscapes surrounding residences. It frames the changing theories of prospect and aspect as they guided ideas about the appropriate relationship between

residence and site in constituting a domestic landscape. The project is focused primarily on the United States from the late eighteenth century to the early twenty-first century. I used many of the library's primary sources, including the early years of the journal *Garden and Forest*, to take measure of Charles Eliot's belief that the sensitivity to landscape that could develop at home, in the garden, would then translate into a politics that support the creation of regional park systems and national conservation areas. I also drew on the rich secondary literature to situate the work of developer Robert Davenport, architect Charles Goodman, and landscape architects Lou Bernard Voigt and Daniel Urban Kiley at Hollin Hills, a modern post-World War II residential subdivision in Fairfax County, Virginia, where the walls of the house opened up to the surrounding landscape, thereby extending the usual bounds of the house. I recast my previous research on Alexander Jackson Davis and Philip St. George Cocke at Belmead mansion in Powhatan, Virginia, to focus more squarely on the extraordinary plantation landscape surrounding Davis's 1840s country house and its relation to the broader contest over the place of slavery in the United States. My subject has long resonated with fundamental values concerning the relationship between civilization and nature; it has taken on new urgency as we register the effects of climate change and efforts to imagine more sustainable approaches to buildings and environmental resources.

Sarah Cantor, University of Maryland, "The World of the Senses: Gaspard Dughet and Seventeenth-Century Landscape Painting in Rome"

During my fellowship year, I began work on a book, *The World of the Senses: Gaspard Dughet and Seventeenth-Century Landscape Painting in Rome*, which expands on my dissertation. The project explores the intersections between landscape paintings by Dughet and his contemporaries, the study of the natural world, and the interest in antiquity in early modern Rome. In particular, I conducted research for the chapters on the history of natural philosophy and the rise of empirical study in early seventeenth-century Rome. The library at Dumbarton Oaks and the access to collections at Harvard University allowed me to accomplish most of my research goals, to prepare the prospectus, and to begin writing the sections on natural history. In the Rare Book Room, I was able to examine several relevant treatises and texts that

have enriched my project. Additionally, I was able to revise sections of a dissertation chapter into an article submitted for publication. The collegial atmosphere and incredible community of scholars at Dumbarton Oaks greatly enhanced both my work and overall experience. Discussions with fellows from across all the disciplines, with director of studies John Beardsley, with visiting and senior fellows, and most importantly, with postdoctoral associate Anatole Tchikine have reshaped my approach to the project and my understanding of landscape history in general.

Kristof Fatsar, Corvinus University of Budapest, “Professional Networking and Knowledge Transfer of Gardeners in Europe Using an Early Nineteenth-Century Example”

My research aimed to demonstrate the operation of an extensive European-wide network of gardening professionals during the first half of the nineteenth century, as revealed by contemporary travel journals and other publications, as well as by the manuscript itineraries and reference letters of two traveling Hungarians. After the Napoleonic wars, “horticultural tours” were led throughout Europe, allowing gardeners to gather new plants and ideas by making professional connections with fellow landscape gardeners, botanists, and nurserymen. Gardening knowledge in this period meant everything from horticultural practices to botanical usage to landscape design. Horticulture was considered “practical botany” due to its abilities to produce new varieties and hybrids, and nurserymen were eager to put their hands on, to try to keep alive, and to propagate new species that botanists discovered in remote parts of the world, while garden architects, as landscape architects were often called at that time, used these discovered or created varieties in the design of pleasure grounds. My research succeeded in drawing up travel routes and personal connections among gardening professionals of the period across Europe.

Kathleen John-Alder, Rutgers University, “Purposeful Study, Meaningful Order, and the Aesthetics of the Total Environment”

My research seeks to define a critical space for history relevant to the contemporary practice of landscape architecture. It involves two areas of focus: first, my written scholarship explores the transformative role of ecology and environmentalism in the discourse of

mid-twentieth-century landscape design in the United States; and second, it promotes a productive engagement with history within the context of the design studio. During my time at Dumbarton Oaks, I explored Ian McHarg's design for Pardisan Park in Tehran, Iran. This project is important for several reasons. First, Pardisan is one of the few planning proposals by McHarg that continued into the design stage, and though unbuilt it provides valuable insight into an important but little known aspect of his career. Second, the abrupt halt of the project by the Iranian Revolution ended McHarg's career at Wallace McHarg Roberts and Todd, thus signaling the end of his most creative period. Further, the planning and design of Pardisan occurred during a period when environmentalism went global, thus making it an important case study of the appropriation of western concepts of environmentalism by a Middle Eastern country with a rich and ancient cultural heritage, as a means to reestablish itself on the global geopolitical stage. My research combined several methodological approaches, including archival research, interviews with individuals who worked on the project, and the procurement of the transcripts of the tribunal hearing that negotiated the final payment agreement between McHarg and the revolutionary government of Iran. My examination of Pardisan Park is part of a larger project on McHarg that traces his concept of natural design as it moves from housing to regional planning and to global ecosystems.

Junior Fellows

Rachel Koroloff, University of Illinois, Urbana-Champaign,
"Seeds of Exchange: Russia's Apothecary and Botanical Gardens
in the First Half of the Eighteenth Century"

The time granted to me by a year-long junior fellowship at Dumbarton Oaks has allowed me to finish a draft of my dissertation, "Seeds of Exchange." Having gained a more nuanced assessment of the role of landscape and garden design in the otherwise pragmatic spaces of early scientific practice, I am able to more clearly articulate and to show how the emergence of a cosmopolitan scientific community in Imperial Russia was in close dialogue with its distinctly Russian locale. Participating in the fall symposium, "The Botany of Empire in the Long Eighteenth Century," allowed me to present new work on the botanist Johann Amman and the role of the Caspian Sea in

the construction of Russia's botanical empire. The spring symposium, "Sound and Scent in the Garden," similarly gave me the rare and enviable opportunity to engage for the first time with literature on the history of the senses. The resulting two papers have fundamentally restructured my approach to the lived experience of Muscovite political and religious culture through garden creation. The scholarly community at Dumbarton Oaks, especially the mentorship extended to me by John Beardsley and Anatole Tchikine, has fundamentally influenced my approach to garden history and landscape studies. I owe a great debt of gratitude to the librarians and all the studies directors, but especially to the other fellows at Dumbarton Oaks, for enriching my research at such an early stage and for setting a strong precedent for collegiality and scholarship in my future.

Aline de Figueirôa Silva, Universidade de São Paulo, "Public Gardens in the History of Landscape Design of Northeastern Brazil in the Nineteenth and Early Twentieth Centuries"

My experience at Dumbarton Oaks contributed greatly to my doctoral dissertation, which, prior to my fellowship term, was in an early stage of the foreign literature review. I accessed library resources that are mostly unavailable in Brazil, where historical studies in garden and landscape are relatively new fields of research. I developed my dissertation by using three main groups of sources: first, authors who cover large periods of gardening in history and include nineteenth- and early twentieth-century gardens in their broad chronologies; second, monographs on public gardens or garden squares in European and American cities, which allowed me to draw some analogies to, and to establish some similarities and differences with, Brazilian gardens; and third, encyclopedias, dictionaries, and other reference books in the nineteenth-century garden debate as well as visitor accounts dating from the late nineteenth century. In addition to my research, the presentations, events, and internal discussions promoted by the Garden and Landscape Studies department helped improve my ideas, as I had the chance to hear from scholars from many parts of the world. And since public gardens in Brazil (especially in the northeast region of the country) are understudied, my research was welcomed by my peers and colleagues because it addressed a new topic in the garden research agenda.

Summer Fellows

Abigail Dowling, University of California, Santa Barbara,
“Land and Natural Resource Management in Northern France,
1302–1329: The County of Artois Under Countess Mahaut”

My research at Dumbarton Oaks explored the interconnections among literature, politics, economy, and environment as acted out on the landscapes of the park at Hesdin in northern France in the early fourteenth century. Initially, I had planned to devote my time to a study of financial accounts and to use the extensive secondary collection held in the library to provide a wider northern European context for those practices. I originally intended to spend only a little time exploring how agricultural manuals informed the vision of the aristocratic park. But I discovered that medieval herbals were far more important to the park tradition than landscape scholars have previously acknowledged. In the Rare Book Room, I consulted medieval and early modern herbals that helped me to reformulate my dissertation. As a result, my project included a more comprehensive analysis of the medical, literary, and illustrative traditions that informed landscape management as well as an examination of how these traditions changed from the thirteenth to the sixteenth centuries. Furthermore, my research in the library enabled me to nearly complete a chapter of my dissertation that highlights the systematic and synergistic relationship among different natural resources both within and outside of the park walls.

Sandro Jung, Universiteit Gent, “Topographical Designs for
British Illustrated Pocket Diaries, Changing Landscape, and the
Nation”

My stay at Dumbarton Oaks was extremely rewarding, intellectually and personally. I am grateful to the Garden and Landscape Studies program, the library staff, and the other fellows for creating an enriching atmosphere of collegial exchange. As part of my project on “Topographical Designs for British Illustrated Pocket Diaries, Changing Landscape, and the Nation,” I worked on the unique collection of material relating to the late eighteenth-century landscape gardener Humphry Repton (1752–1818) and generated a narrative on his use of largely unstudied topographical print media. Examining Repton’s topographical designs for William Peacock’s diary-cum-almanac *The Polite Repository*, I concentrated on a unique album of four hundred cut-out vignettes. My study of the vignettes from *The Polite Repository*

facilitated insights into the ways in which Repton used this publication to popularize his ideas about landscape design. It also demonstrated that, in designing these vignettes, Repton promoted and distributed his work among a much larger audience than he had for his exclusive *Red Books* (the unique and specially commissioned illustrated volumes containing proposals for the improvement of the country seats of the elite). By the third week of my fellowship, the scope of my project had significantly widened, as I considered vignettes from other illustrated diaries featuring topographical designs. Repton's role as a popularizer of the picturesque among the middle classes emerged as central to the success not merely of Peacock's *The Polite Repository*. His work was genre-defining in that, through the topographical vignette, he made available in visual form the changing landscapes of Britain to a greater number of consumers than ever before.

Fei Mo, University of Sheffield, "Going Native: American Gardens and the Modernization of Residential Landscapes in Shanghai (1843–1949)"

My research at Dumbarton Oaks contributed to my doctoral dissertation, which analyzes the development of Shanghai's urban landscape during the modern era. My research intends to uncover the hidden stories of American contributions to the modernization of the living environment in Shanghai. I benefitted from the supportive environment and the valuable resources at Dumbarton Oaks, and I was able to extract evidence for several remarkable stages in landscape development in Shanghai. For instance, I was able to identify the original American housing model that was introduced to Shanghai in the 1850s; this model was crucial to the development of a compact form of housing, thus triggering the establishment of communal, residential open spaces on an industrial scale. In addition, according to early accounts of Shanghai residents found here, I discovered that some American dwellers created their housing in a Chinese courtyard style in the early 1920s, which meant that they contributed to preserving the local garden tradition as well. Furthermore, an American civil planner developed a proposal for the new city center of Shanghai in the early 1920s; this proposal changed local perspectives on residential community planning. By exploring relevant books in the Dumbarton Oaks Library, I obtained an in-depth understanding of the contemporary context of municipal planning in America and linked it with planning in Shanghai.

Pre-Columbian Studies

Fellows

Élodie Dupey García, Universidad Nacional Autónoma de México, “Color and Culture among the Pre-Hispanic Nahuas”

During my fellowship, I finished my historical research on color in Nahua culture and prepared the data for publication. I also updated the results of my 2010 doctoral dissertation with information recently obtained through the direct examination of the color palettes of three Pre-Columbian codices. My method was interdisciplinary, as I compared this data with information derived from archaeometry and with accounts on colorants available in the historical sources. Moreover, to guarantee an accurate use of the historical data, I carried out a new translation of the only existing Nahuatl text on Pre-Columbian pigments. At the same time, I defined the outlines and wrote the first chapters of the books that derive from my long-term and updated research. One explains the structure and principles of the chromatic lexicon in ancient Nahuatl, while the other demonstrates the importance of the materiality of color in Nahua society. In fact, a major finding from my fellowship was an understanding that the intimate relationship that the Nahuas perceived between color and its material manifestation largely determined the uses and meanings of colors in this culture. My stay at Dumbarton Oaks also gave me the opportunity to collaborate with Jamie Forde, another fellow in Pre-Columbian Studies. Jamie is a specialist in the Mixtec culture of Oaxaca, and we shared our respective expertise to study an enigmatic Nahua codex that comprises six pages repainted with a set of Mixtec figures and symbols.

Junior Fellows

Nicholas Carter, Brown University, “That Strength Which in Old Days Moved Earth and Heaven: Kingship in the Maya Terminal Classic Period”

My most significant academic project at Dumbarton Oaks, and the one which took up the bulk of my time, was writing most of my doctoral dissertation, “Kingship and Collapse: Inequality and Identity in the Terminal Classic Southern Maya Lowlands.” The core of the dissertation consisted of a study of Terminal Classic Maya

royal inscriptions from the central and southern lowlands—including several not previously adequately published or analyzed—along with a discussion of archaeological evidence for ninth-century royal and elite activity at the site of El Zotz in northern Guatemala. With this work completed, submitted, and defended, I received the doctoral degree from Brown University on May 25, 2014. I presented some of the results of my dissertation research in a research report, “The Name of the King: Politics and Nomenclature in the Maya Terminal Classic Period,” in October 2013. And I wrote a review of Robert Williams’s recent book, *The Complete Codex Zouche-Nuttall: Mixtec Lineage Histories and Political Biographies*, which was published in the February issue of *Social Anthropology/Anthropologie sociale*. One of the most satisfying aspects of my fellowship was having the opportunity to discuss epigraphic and archaeological questions with other researchers. These discussions led to several collaborative projects now in process, among them an analysis of the Early Classic mural paintings from Uaxactun Structure B-13 and an article on new epigraphic findings connected to the Terminal Classic magnate Olom Jaatz’. Other articles derived from my dissertation work are in progress as well, including one on innovative Terminal Classic onomastic practices and a reassessment of the Vase of the Initial Series from Uaxactun.

Zachary J. Chase, University of Chicago, “Performing the Past in the Ritual, Mythological, and Historical Landscapes of Huarochirí, Peru (ca. 1400–1700)”

During my time as a junior fellow, I completed three chapters for edited volumes and made enough concrete progress on my dissertation, “Performing the Past in the Historical, Ritual, and Mythological Landscapes of Huarochirí, Peru (ca. 1400–1700),” to send a completed draft to my dissertation committee. The library collections were invaluable in developing the conceptual framework and historical contexts for the following dissertation chapters: “The Myths of a Prehistory,” an analysis of the principal historical components of the currently prevalent model of Huarochirí’s prehistory; “Toward an Archaeology of Extirpation,” an exploration of the theoretical and material archaeological approaches to researching the destructive and productive religious interactions during the series of Spanish colonial

campaigns to eradicate non- or quasi-Christian cults in the seventeenth-century central Andes; and “The Llacsatambo-San Damián Axis,” a presentation and analysis of the archaeological data from my dissertation fieldwork. Conversations with director of studies Colin McEwan and other fellows at Dumbarton Oaks were enlightening and beneficial to developing my thinking on these and many other topics. In addition to this progress in research and writing, and perhaps matching them in importance, were the lessons and training I received in professionalism. Through feedback from the community at Dumbarton Oaks, I learned a great deal about polishing presentations, concentrating and focusing their content, and making them accessible to audiences composed of smart and educated scholars from a variety of disciplines.

Jamie Forde, University of Colorado, Boulder, “The Conquest of the Hill of the Sun: Indigenous Domestic Life at Prehispanic and Colonial Achiutla, Oaxaca, Mexico”

My dissertation research integrates archaeological, ethnohistorical, and iconographic data in a focused case study to examine how the indigenous peoples of Mexico coped with Spanish colonial rule during the early decades of contact with Europeans. My research is focused on the site of Achiutla, in the Mixtec region of the modern state of Oaxaca, where I recently carried out archaeological excavations of indigenous households dating to the early colonial period. Pre-Columbian codices and colonial chronicles indicate that Achiutla was an important native religious center prior to the conquest, the home of an oracle that was venerated throughout the region and abroad. Colonial legal records document numerous instances of conflict between indigenous residents and the Spanish authorities and clerics. In focusing on households and material evidence, I examine how this rather traumatic historical rupture affected daily life, in ways that are not accounted for in the historical record. My research has been enhanced greatly by a fellowship at Dumbarton Oaks, where I analyzed and synthesized data from the excavation project at Achiutla. The outstanding library for Pre-Columbian Studies was an invaluable resource, providing access to literature often difficult to find elsewhere. Furthermore, given the interdisciplinary nature of my research, I benefitted greatly from the scholarly community at

Dumbarton Oaks, both within the Pre-Columbian Studies program and beyond. Among other things, this led to a collaborative examination of the connections between Mixtec and Nahua pictorial codices with Elodie Dupey-García.

Alejandra Rojas, Harvard University, “Flora Incognita:
Picturing Nature in the New World”

During my fellowship at Dumbarton Oaks, I finished drafting my dissertation on the first images of New World flora produced after the Spanish conquest. This dissertation investigates the illustrations of New World nature in four herbals: Gonzalo Fernandez de Oviedo’s *Historia natural y general de las indias* (1539–1548), Juan Badiano and Martin de la Cruz’s *Libellus de medicinalibus indorum herbis* (1552), Francisco Hernandez’s *De Materia medica novae hispaniae* (compiled between 1571 and 1576), and book eleven of Bernardino de Sahagún’s *Florentine Codex* (1576–1577). Each involved indigenous participation to varying degrees. These documents demonstrate how text and image enabled European naturalists and clerics to identify, translate, and appropriate indigenous knowledge. More importantly, the stylistic wavering between Nahua and European systems of representation shed light on the artists’ negotiation of a new colonial identity vis-à-vis the preconquest past and new colonial social and religious structures. Dumbarton Oaks offered the ideal interdisciplinary environment for me to extend and hone my work, which stands at the intersection between art and science. Staff and fellows were extraordinarily helpful and generous. I encountered Byzantinists willing to read Latin poetry about passion-fruits and descriptions of magical plants used to predict life expectancy, Garden and Landscape fellows with whom I discussed European responses to American nature, and Pre-Columbianists who refined my understanding of Nahua culture, helping me see, for example, the mythical city of Tollan symbolized by multicolored plants in a manuscript I had scrutinized for years beforehand.

Franco Rossi, Boston University, “The Brothers Taaj: Orders and
The Politics of Expertise in the Late Maya Court”

I came to Dumbarton Oaks having finished three seasons of thesis field research based at the Sabios Group in the Classic-period Maya

site of Xultun, Guatemala. I arrived with a clear conceptual framework for my dissertation—building on what archaeologist Adam T. Smith calls the “Archaeology of Political Associations” as seen through the mural art and residential archaeology a highly influential and political scribal order, with special emphasis on its internal pedagogical practices. I set specific goals for writing this research up in the course of my fellowship. In the fall semester, I drafted some 150 pages of the thesis, and in the spring semester, I shifted my focus from the dissertation to several collaborative articles concerning the Sabios Group. The first was submitted to the journal *Antiquity* in February and accepted for publication in March (pending minor revisions); the second was submitted to *American Anthropology* in March; the third was submitted to *Ancient Mesoamerica* in April; and the fourth was submitted as part of a set of collective papers stemming from a recent conference on early Maya E-Group architecture. I will have a full draft of my dissertation ready by October 2014—something that would not have been possible without the focused research, thought, and writing completed at Dumbarton Oaks.

Summer Fellows

Cristiana Barreto, Universidade de São Paulo, “Figuring the Body in Ancient Amazonia”

My research explores the theme of body fabrication and representation among precolonial Amazonian cultures. My goal is to document the range of variability in the way bodies are conceived and represented in clay figurines, in order to better characterize the diverse cultural traditions that coexisted in the lower Amazon basin in the centuries before the European conquest. In comparing different models of bodies, I also aimed to gain new insights into the patterns of interaction and exchange among these societies, since figurines are closely related to the public display of their own identities. During the summer at Dumbarton Oaks, I focused on expanding the bibliographic references for this study, reading about the archaeology of figurines in other regions of South America, especially in the neighboring Pre-Columbian Andes and Caribbean. This research helped me to pursue the idea that many traditions of figurines in Formative South America share the intention of displaying the transformational nature of the body, often related to shamanistic practices. Many of

these traditions also share an expanded notion of humanity, in which animals, plants, objects, and other supernatural beings can behave as humans in their own worlds.

Bérénice Gaillemin, Université Paris Ouest Nanterre, “A Critical Perspective on Central Mexican Writing and the Phonetic Principle”

Studies conducted on the pictorial writing of Central Mexico prove that there is a great variety of signs that have different functions (semasiographic, logographic, and phonetic). I consider that those functions change depending on time (pre-Hispanic or colonial) and on the thematic nature of the encoded text. For instance, the use of phonetic signs implies a change in the relation between writing, orality, and memory. During my stay at Dumbarton Oaks, I began to create an index of phonetic signs in order to clarify the contextual use of those signs. This index will enable me to underline the polymorphic nature of the writings of Central Mexico, bringing new answers to the central issue of the use of phonetic signs. Based on this comparison, I started writing a paper concerning the originality of the phonetic signs used in the Testerian catechisms. These catechisms were created for the evangelization of indigenous Nahuatl speakers and their memorization of Christian texts. I reviewed the literature concerning the first attempts at deciphering several Mesoamerican writing systems, paying particular attention to the specialized publications on specific codices. A very surprising discovery helped me understand that the Borbonicus Codex may provide phonetic signs, working like puns based on the homophonic principle, which, to my knowledge, has never been described as such before.

William R. Tyler Fellows

Deniz Turker Cerda, Garden and Landscape Studies, “Ottoman Victoriana: Istanbul’s Last Ottoman Palace-Complex of Yildiz, 1876–1909”

During my spring-term residency at Dumbarton Oaks, I worked full-time on a project to refresh the Middle Eastern Garden Traditions website, which was first developed by an international group of scholars in garden history in 2004. The site has languished for several years without

an institutional home, but has now been moved to the Dumbarton Oaks website. With the indispensable help and expertise of members of the publications department, we are nearly ready to launch the updated site. Its diverse content aims to serve scholars in the early phases of their research on Islamic garden traditions by providing them with invaluable bibliographic, lexical, visual, and descriptive information on the most seminal gardens from the eighth to the twentieth centuries. I have spent invaluable time in the Rare Book Collection scouting for lesser-known travel accounts of naturalists who ventured to the Near and Middle East in the eighteenth and nineteenth centuries. Two of these accounts have now found their descriptions in the *Botany of Empire* online exhibition. Others will be added to the new sections of the website in order to introduce the unique and diverse resources that Dumbarton Oaks has to offer on these geographies.

Saskia Dirkse, Byzantine Studies, "Asceticism, Orality,
and Textual Transmission in the Spiritual Meadow of John
Moschus"

During my second year as a William R. Tyler Fellow, I was able to build on the research that I began in Europe last year. My dissertation is a study of attitudes toward and teachings about the end of life, death, and the afterlife, as they are expressed in early Byzantine religious tales. Over the course of the year, I focused my attention on descriptions of heavenly journeys of the soul, the postmortem reas-similation of anchorites into the community of the living, and the role of monastic penitence as a preparation for death in John Klimakos's *Ladder of Divine Ascent*. My work has profited immensely from the library's extensive holdings and from the knowledge and kindness of the staff. In particular, the large collection of primary and secondary texts related to death in the western Middle Ages offered an unexpected and fruitful comparative counterpoint to the Byzantine tradition.

I also continued work on the Dumbarton Oaks Manuscripts on Microfilm database. This ongoing institutional project, which started three years ago and is nearing its completion, seeks to create a searchable database of records for the library's large and valuable collection of microfilms of manuscripts and documents. I spent much of my time working with films from the Monastery of Saint Catherine on Mount Sinai and the Istanbul Patriarchate library.

Alexandar Sopov, Garden and Landscape Studies, “Ottoman Horticultural Science and Practice, 1453–1669”

My research explores the relationship between farming manuals and the changes in the agricultural production in early Ottoman cities and countryside. I completed two chapters in the second year of my fellowship. I used the library’s collection of early Ottoman primary sources to analyze the spatial transformation of the newly conquered Constantinople/Konstantiniyye and the increased Ottoman interest in producing farming manuals at the end of the fifteenth century. I also drafted two chapters on the creation of the Ottoman agricultural science in the second half of the sixteenth century, a result of the absorption of agricultural land by the ruling class and its interest in theoretical works on farming. This coincided with the dispossession of peasants from agricultural land and the arrival of new plants from the Americas.

In addition to the work on my dissertation, I worked in the Image Collections and Fieldwork Archives, where I cataloged photographs relevant to Garden and Landscape Studies. Prior to my arrival at Dumbarton Oaks, these photographs were cataloged only as Byzantine-related material, despite the fact that a large number of them depict various Eastern Mediterranean landscapes and gardens. I incorporated some of these images into the new design of the Middle Eastern Garden Traditions website. I also revised some of the photograph descriptions in the Artamonoff Collection, which were used as visual sources in the “City and Agriculture: Studying and Preserving the Historic Gardens of Istanbul” course at Harvard University.

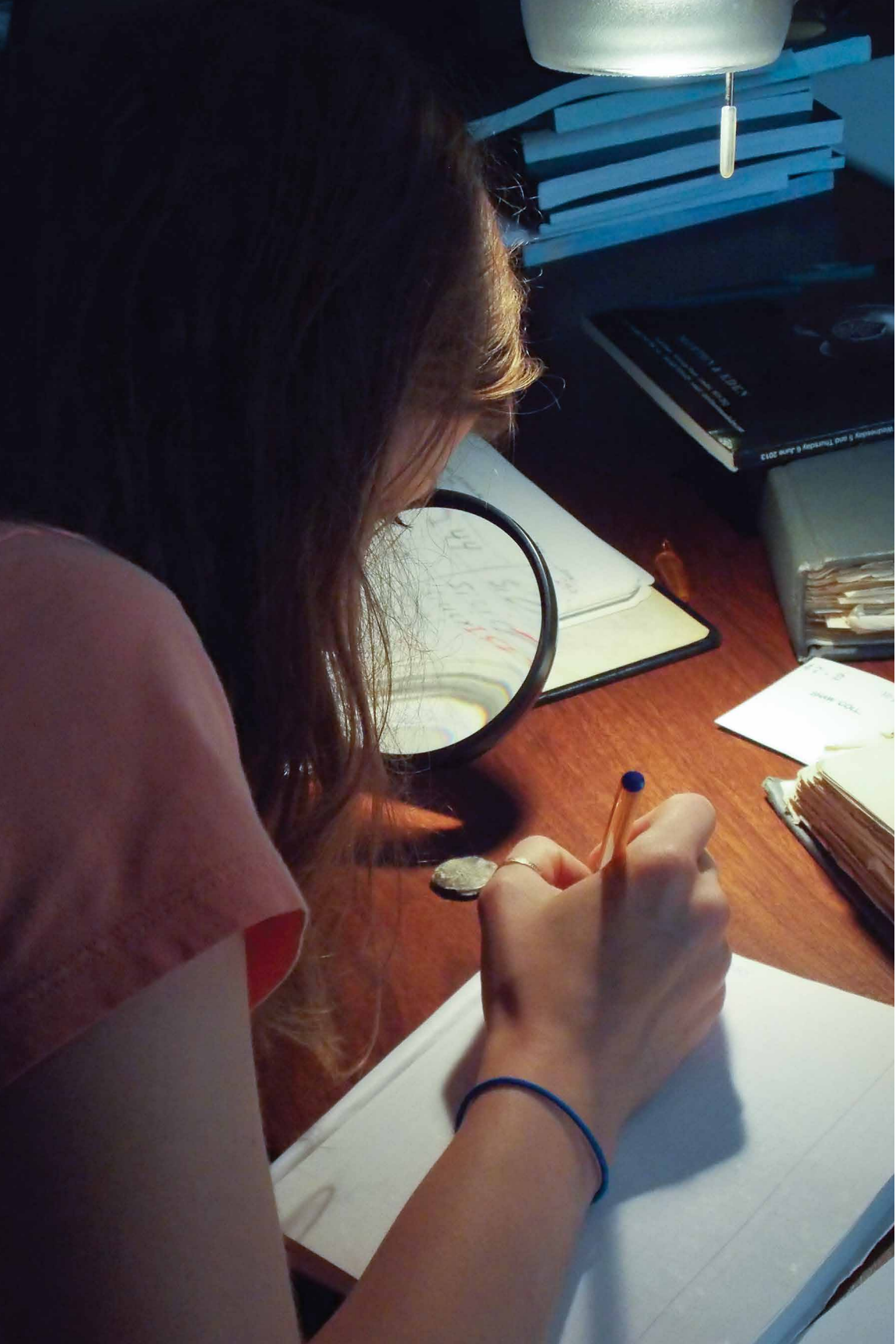
Nawa Sugiyama, Pre-Columbian Studies, “Ritualized Animals: Understanding Human-Animal Interactions at Teotihuacan”

During the course of my two-year fellowship, I completed both the laboratory work and the write-up of my dissertation project. I analyzed zooarchaeological and isotopic finds of nearly two hundred animals from offerings at Teotihuacan, Mexico (1–550). This analysis not only allowed me to produce a more nuanced reconstruction of the state rituals that took place but also enabled me to understand what some of the key animals—felines, wolves, eagles, and rattlesnakes—symbolized and how Teotihuacanos would have interacted with them. Skeletal pathologies confirmed that these wild carnivores were kept in confinement in anticipation of the rituals. For example, a female puma, about eighteen

months old, had an injury on her right femoral head. This would have been a fatal injury for a solitary predator, but bone remodeling shows that she survived this wound. Most likely, this carnivore was cared for, and the remains of cooked rabbits in her stomach provide direct evidence of artificial feeding. Results of bone isotopic investigations confirm this interpretation, as many of the animals sacrificed consumed high levels of C₄ grasses, most likely man-grown maize. These results push back the practice of keeping wild animals captive for sacrifice over nine centuries prior to the fifteenth century, when Aztec rulers were reported to have maintained zoos housing exotic and ferocious animals. I use evidences of captivity to argue that these carnivores were active in defining the sociopolitical landscape, giving meaning to monuments themselves, and transforming artificial mounds into sacred mountains.

Julian Yolles, *Byzantine Studies*, “Latin Culture in the Crusader States (1099–1187)”

During my stay at Dumbarton Oaks, I divided my time between my dissertation and my work for the Dumbarton Oaks Medieval Library. The vast holdings at Dumbarton Oaks of primary and secondary literature on the crusades enabled me to produce the first systematic overview of the extant Latin literary sources of the Latin East. In the second half of the dissertation, I argue that writers in the crusader states actively engaged with their cultural identity, particularly in relation to the West, and sought to define themselves by turning to classical, biblical, and Carolingian models. This process of cultural self-definition also took place within institutional contexts, as newly established institutions such as the *Templum Domini* composed narratives to distinguish themselves within the dynamic landscape of the Holy Land. My research was greatly aided by the feedback that I received from the interdisciplinary group of scholars at Dumbarton Oaks; on numerous occasions, the fellows generously provided me with helpful criticisms, showed me relevant parallels, and opened up new ways of thinking. During the spring term, I worked full time for the Dumbarton Oaks Medieval Library. I proofread a number of volumes for the medieval Latin subseries and coordinated with translators, and I utilized my skills as a philologist to ensure that English translations matched the Latin texts clearly and faithfully and that adequate notes were provided for the benefit of a general audience.



Byzantine Studies

This year will be remembered as a year of collaboration—exciting collaboration with the National Gallery of Art over their Byzantine exhibition, *Heaven and Earth: Art of Byzantium from Greek Collections*; unexpected but inspiring collaboration with the Garden and Landscape Studies program over two spring symposia on the senses; and a collaboration with the Society for the Preservation of the Greek Heritage over the lecture “Byzantine Emperors Abroad: Fifteenth-Century Voyages to Western Europe.”

The National Gallery of Art exhibition brought 172 Byzantine objects to Washington, D.C., from October 2013 to March 2014. For Dumbarton Oaks, it was an opportunity to focus our activities on the exhibition, moving some of them to the National Gallery of Art and bringing some back to the museum at Dumbarton Oaks. For example, our fall colloquium—“Visualizing Community: City and Village in Byzantine Greece,” organized by Robert Ousterhout—began at the gallery, with papers by Eugenia Gerousi on “New Discoveries from Byzantine Greece,” Demetra Papanikola-Bakirtzi on ceramics, and Ioli Kalavrezou on “Art and Craftsmanship in Medieval Byzantium.” It resumed the next day at Dumbarton Oaks, where Charalambos Bakirtzis looked at Byzantine representations of Byzantine cities, with a particular focus on Thessalonike; Michalis Kappas spoke on “Architecture and Piety in Urban and Rural Peloponnese”; Anastasia Drandaki talked about Crete and its position between Byzantium and the West in the late period; and Leonora Neville brought archival documents to life in a discussion of social hierarchies and social power in medieval Greek villages. Jonathan Shea, one of our teaching fellows, talked about visualizing urban economies in late medieval Greece,

and Sarah Brooks looked at two cases of the handling of memory after death in medieval Greek communities.

While this colloquium tried to define Byzantine Greece, our fourth Teaching Fellows' Day—which brought together undergraduates from Georgetown University and George Washington University—looked instead at the concept of Byzantine capitals outside Constantinople. Scott Johnson looked at Jerusalem as a spiritual capital for the empire, Margaret Mullett tried to see Ochrid as a Balkan capital or at least as a communications hub, Jonathan Shea looked at what happened when there were Epirote capitals at Ioannina and Arta, and Dimiter Angelov introduced Nicaea as an exile capital. Students who had experienced the exhibition were able to set it in context and to enjoy access to the museum collections, coins and seals, and gardens of Dumbarton Oaks. As usual, they were delighted with the occasion.

Our public lecture on January 16, 2014, was delivered by Sharon Gerstel at the National Gallery of Art. It was a capacity audience and the fortunate who gained admission heard a splendidly nuanced treatment of items found in a Thessalonike hoard and their place in the history of the city. We also collaborated with the gallery over their events, including a colloquium in February on the exhibition objects as art (with papers by William Tronzo, Glenn Peers, Bissera Pencheva, and Alicia Walker), and a public lecture by Robin Cormack on classical art and Byzantine art. The National Gallery of Art then organized a study day, when we sat with stools in the galleries to discuss the objects on view; Gudrun Buehl reciprocated with a greatly appreciated visit to the Dumbarton Oaks Collection the next day.

In fact, February was a remarkable month for art historians and Byzantinists in Washington, D.C. Dumbarton Oaks had Anthony Cutler as a visiting scholar, Francesca Tasso as a postdoctoral stipendiary, and Maren Heuren as a predoctoral resident all month, and the collaboration with the National Gallery of Art drew in even more Byzantine art historians for the colloquium and study days. Robin Cormack spent a week at Dumbarton Oaks, and gave an “object lesson” in storage, in which participants looked at diverse pieces like the Chrysostom micromosaic and the Riha paten.

All of the planned events went well, but sometimes the unplanned events were just as inspiring. The government shutdown, which delayed the exhibition opening, was frustrating for the Greek archaeologists



Visiting scholar Anthony Cutler delivering his informal talk in the Founders' Room, February 2014.

most closely concerned with the exhibition, but made it possible for them to visit Dumbarton Oaks and to have more relaxed discussions with our staff and fellows. The December public lecture at the National Gallery of Art by Anthony Cutler was cancelled because of snow, but a luncheon arranged at very short notice by the gallery's director of academic programs allowed our fellows to discuss with him the exhibition,



Scent lab at the “Knowing Bodies, Passionate Souls: Sense Perceptions in Byzantium” symposium, April 2014.

their work, and the subject of the lecture, which was, in fact, heard as part of our informal talks series on February 12, 2014.

We walked through the exhibition with groups from the American School at Athens, who were excited to see their Corinth materials on show; the Cappella Romana, who sang in the gallery and returned to R Street to have supper with fellows; and the Center for Advanced Study in the Visual Arts, who also saw that morning as a highlight of their year. Fellows were able to spend time with objects they were working on and junior fellows were able to gain experience giving tours in the exhibition. When the show moved to Los Angeles, Margaret Mullett was fortunate to see it in its new setting when she gave a plenary lecture at the annual meeting of the Medieval Academy of America. (Next year, Chicago Byzantinists will be the lucky ones, as the exhibition is reenvisioned for the Art Institute of Chicago.) The whole experience for fellows, staff, and the Byzantine community

in Washington, D.C., was extraordinary, and we are grateful to our Byzantine colleagues inside and outside of Dumbarton Oaks as well as to our colleagues at the National Gallery for what they saw, and acknowledged publicly, as an important collaboration.

In April, we enjoyed two smaller but equally interesting collaborations; first, a lecture by Judith Herrin on fifteenth-century travel by Byzantine emperors to the West was arranged by the Society for the Preservation of the Greek Heritage. We were delighted to welcome both the organization and the lecturer, and half the seats in the Founders' Room were made available to members of the community at Dumbarton Oaks. The annual symposium, with Susan Ashbrook Harvey as symposiarch, was on sense perceptions in Byzantium. The Garden and Landscape Studies symposium, two weeks later, was on sound and scent in the garden. So the two programs collaborated: we discussed installations; we shared a one-month stipendiary, Deborah Green, who attended both symposia and spoke at the second; and we constructed and administered a scent lab. Fourteen scents were available for sniffing throughout the two symposia on the Music Room Terrace, and symposia participants filled in questionnaires identifying the smells, and defining the associations, memories, and emotions invoked by them. Dede Ruggles tabulated the results, concluding that while the Garden and Landscape Studies attendees were better at identifying garden smells, the Byzantinists were unrivalled in recognizing anise, redolent of long cloudy drinks beside the Mediterranean. The scents were all chosen from a single Byzantine alimentary treatise by Symeon Seth, an eleventh-century scientist, and a display and booklet arranged by Alison Noble offered translations of the relevant passages and an overview of the text as a whole. Meanwhile, in the library, Deb Brown organized an exhibition of musical books, entitled *Music in the Collections of Dumbarton Oaks*, drawing on the library's general and rare book collections, the Image Collections and Fieldwork Archives, and the Institutional Archives. Featured in the exhibition were musical manuscripts owned by Mildred and Robert Woods Bliss and facsimiles of medieval musical manuscripts (Byzantine, Slavic, and Western). A new rotation of Byzantine textiles—focusing on Byzantine and early Islamic furnishing textiles with figural imagery and showing the enduring popularity of motifs evoking the good life—was on display in the Textile Gallery of the Dumbarton Oaks Museum. The Orientation Gallery contained an exhibition, entitled



Byzantine Studies fellows, May 2014.

Hagia Sophia Abstractions, of five pastels by former employee and artist Alex de Boeck, together with a slide show of images from *Study of Light in Hagia Sophia* taken in the 1930s and 1940s by the Byzantine Institute and now in the Image Collections and Fieldwork Archives.

The symposium itself was the first on the subject for Byzantinists anywhere, though our symposiarch had written a highly acclaimed book on smell. Art historians had perhaps been there earlier than most, and two elegantly opposed papers—one looking back to the Menil exhibition of last year, the other looking forward to an exhibition on the senses at the Walters Art Museum—set the tone. We proceeded in a properly Aristotelian progression from sight to sound and then to smell, taste, and touch. We thought with Amy Papalexandrou about the *semantron* as the one sound we can be sure sounded the same to us and to the Byzantines; reflected on desert silence with Kim Haines-Eitzen; and enjoyed both the sound and thought of Spiro Antonopoulos on embellishment and comprehensibility in late Byzantine music. The next day, we were taken by Felipe Rojas Silva and Valeria Sergueenkova to Anatolia to tangle with unpleasant

smells, and by Dede Ruggles to Spain to consider the difficulty of finding scents in Islamic gardens. Thomas Arentzen investigated milk imagery in the poetry of Romanos, while Darlene Brooks Hedstrom considered the determination of Egyptian monastic tastes on the basis of archaeology. Stavroula Constantinou and Ingela Nilsson reflected on touch in terms of torture and eros. We then had the opportunity to pull together the five senses: Ruth Webb looked at the role of rhetoric; Laura Lieber considered ritual in two Jewish hymns; and Marcus Plested examined the spiritual senses.

Of course, the flavor of any particular year is determined not by the events but by the community of scholars in residence. During the summer of 2013, the Coins and Seals Summer School brought eight international numismatists and sigillographers together under the direction of teachers Cecile Morrisson and Eric McGeer, along with Eurydike Georganteli, Jonathan Shea, and Margaret Mullett. Seven fellows were in residence during the summer, including historians, students of religious studies, philologists, and art historians working on topics ranging from Theodosian Rome to Roger II's Sicily and Kipchak cemeteries to Skopje. It was a pleasure to look at textiles with Warren Woodfin and to celebrate the new book by Meaghan McEvoy. Maria Doerfler and Nektarios Zarras worked on topics related to past and future scholarly events at Dumbarton Oaks (i.e., the New Testament symposium and the Emotions colloquium, respectively); Mircea Dulus on a topic (Philagathos of Cerami) prefigured by the former director of studies Henry Maguire; Inmaculada Pérez Martín on the manuscripts of Michael Psellos's *De omnifaria doctrina*; and Marka Tomic Djuric on the paintings of Marko's monastery.

In the autumn, the flavor changed again with the incoming fellows, including two students of epigrams—Ivan Drpic, an art historian, and Foteini Spingou, a philologist—who managed to involve us all in their concerns. With Tolga Uyar, who worked on Cappadocian painting, and Jordan Pickett, who worked on late antique water supply, they provided a base for the discussion of art history and archaeology. Two other fellows and one Tyler fellow worked in the early period—one a liturgist, Elena Velkova, and the other a historian, Ekaterina Nechaeva, as well as Saskia Dirkse, who worked on her own PhD project on John Moschos and his contemporaries as well as on her microfilm project with Deb Brown. Junior fellows Nathan

Leidholm and AnnaLinden Weller and Tyler fellow Julian Yolles worked in the middle period, all on the borderlines of history and literature, while Dimitris Kastritsis joined Tyler fellows Deniz Turker Cerda and Aleksandar Sopov in Ottomanist conversation (though he also had a great deal to say in dialog with the Byzantinists). The year produced new jobs in Athens and Princeton, one Koc fellowship, one PhD, and one book.

We also welcomed eight one-month stipendiaries from Australia, Canada, Hungary, Italy, Lithuania, the Netherlands, the Vatican, and the United States, who brought to us a range of skills in law, liturgy, intellectual history, art history, and philology. Six predoctoral residents included yet another epigrammatist who worked closely with Foteini and Ivan. This year's Harvard exchange sent Ekaterina Nechaeva to Harvard, and brought Amy Hollywood to us, both very successfully, and in the first term a great highlight, much appreciated by the fellows, was the visit of Peter Brown. In addition to the Harvard visits by Dimiter Angelov and Ioli Kalavrezou with their classes, we welcomed a group of graduate students from the medieval seminar, and four Bliss awardees to the symposium (one Byzantinist and three students of the senses in Jeffrey Hamburger's class). We made six awards of project grants, for seasons at sites in Albania, Greece, Israel, Jordan, and Turkey. Five of these project grant reports may be found on our website. We are sad to report that the expedition to Labovo could not take place as planned due to the tragic death of Anna Christidou from the Central European University; we hope that her collaborators can soon return to the site.

In terms of Dumbarton Oaks publications, it was a good year. John Haldon's *A Critical Commentary on the Taktika of Leo VI* was published together with a revised edition of George Dennis's *The Taktika of Leo VI. Dumbarton Oaks Papers* 67 (2013) appeared, for the first time in decades, in the year inscribed on the spine, and we were delighted to publish *The Life of Saint Basil the Younger: Critical Edition and Annotated Translation of the Moscow Version*, edited, translated, and commented by Denis F. Sullivan, Alice-Mary Talbot, and Stamatina McGrath, our largest volume since the *Economic History of Byzantium*.

Members of the team in Byzantine Studies also published various works during the year. Margaret Mullett published "Tented Ceremony: Ephemeral Performances under the Komnenoi," in *Court*



Robin Cormack delivering a lecture at the National Gallery of Art.

Ceremonies and Rituals of Power in Byzantium and the Medieval Mediterranean: Comparative Perspectives (2013); “How to Criticize the Laudandus,” in *Power and Subversion in Byzantium* (2013); “Experiencing the Byzantine Text, Experiencing the Byzantine Tent,” in *Experiencing Byzantium* (2013); “Dreaming in the Life of Cyril Philotes,” in *Dreaming of Byzantium and Beyond* (2014); and “Gynamics: The Dynamics of Female Founding in Byzantium,” in *Female Founders in Byzantium and Beyond* (2011–2012). This book also contains papers by three other members of the 2013–2014 community: Tolga Uyar, Alice-Mary Talbot, and Fani Gargova.

Members of the team also gave lectures in Athens, Edinburgh, Jerusalem, New York, Notre Dame, Princeton, Salzburg, Vienna, New Haven, and Washington, D.C. Margaret Mullett gave a plenary lecture at the joint meeting of the Medieval Academy of America and the Medieval Association of the Pacific, hosted by CMRS on April 10–12, 2014, at the University of California, Los Angeles. She taught a class at George Washington University and served on the board of ARIT, as an external reader on a PhD committee, and on the jury of CAORC’s inaugural Mellon fellowships, an outcome of the Dumbarton Oaks conversations on archaeology. Scott Johnson gave the Procope Costas

Distinguished Lecture at Brooklyn College in May 2013, and serves on the governing board of the Byzantine Studies Association of North America, on the editorial board for publications at the Center for Hellenic Studies, and as an academic advisor for the vHMML project. With Jack Tannous, he continues to edit the Syriac Resources page at Dumbarton Oaks. Jonathan Shea, with the advice of Eric McGeer, is responsible for the seals pages at Dumbarton Oaks.

Outreach was served by the monthly newsletter, the Byzantine Studies Facebook page, and by the program director's annual report to the Byzantine Studies Conference. We were very sorry to lose Amanda Daxon as our program coordinator, but we are grateful to Sarah Bohn for stepping into the breach as interim coordinator.

Postdoctoral Associates

Scott Johnson, Postdoctoral Teaching Fellow in Byzantine Greek
In Fall 2013, I taught an experimental and challenging course, "Maps and the Mediterranean, 1500 BC to 1500 AD" at Georgetown University. The course, which arose from my work on cartography and travel literature in the Middle Ages, was a thrilling opportunity to try out some texts and ideas on a small group of fifteen students. In Spring 2014, I taught a course on "Procopius and Justinian," which considered the historiographical basis for understanding the sixth century in Byzantium. I also taught an introductory Syriac class in both semesters to Georgetown University students and two fellows from Dumbarton Oaks. I brought my students to Dumbarton Oaks for public lectures, the Teaching Fellows' Day, the colloquium, and the symposium. I also took a group to hear the public lectures at the National Gallery of Art in conjunction with the *Heaven and Earth* exhibition. I gave a tour of this exhibition to students from Loyola Marymount University, and guest lectured on the city of Constantinople to a class at the Catholic University of America. As I do every fall, I gave a series of afternoon lectures on the "Byzantine Balkans" at the Foreign Service Institute to prepare diplomats going abroad to the Balkan region. Finally, I formed with local colleagues a scholarly reading group called "Washington Area Reading Group in Late Antique and Byzantine Studies" (WARBLS), which has attracted students and professors from local universities, promoting a real sense of community among scholars of the Middle Ages in Washington, D.C.

Jonathan Shea, Postdoctoral Teaching Fellow in Byzantine
History/Sigillography and Numismatics

The academic year 2013–2014 marked my first full year of teaching at George Washington University. I taught two classes: “Byzantium, Empire of the New Rome” in the fall, and “Polis, Civitas, and Madina: Cities in the Medieval Mediterranean” in the spring. Both classes enjoyed trips to the Dumbarton Oaks Museum, where they were given tours of the Byzantine Collection and were allowed to handle Byzantine seals and coins. With Scott Johnson, I helped organize the fourth Teaching Fellows’ Day, a daylong conference for students from George Washington University, Georgetown University, and Catholic University on “Center and Periphery: Byzantine Capitals Outside Byzantium.” My contribution addressed the political turmoil in Ioannina and Arta in the late Byzantine period. I also presented the paper “Visualizing Urban Economies in Late Medieval Greece” at the Byzantine Studies colloquium at Dumbarton Oaks. Work on the seals catalog progressed with a redesign of the seals pages and continued work on the seals of the judiciary, to which have been added seals of the central administration and palace staff. With the work by Lain Wilson on the Byzantine military seals, we are coming closer to having an index of the seals collection for the first time.

Scholarly Activities

Annual Symposium

Knowing Bodies, Passionate Souls: Sense Perceptions in Byzantium

Organized by Susan Ashbrook and Margaret Mullett

April 25–27, 2014

Glenn Peers, University of Texas, Austin, “How Bodies Know, How We Know Bodies”

Martina Bagnoli, Walters Art Museum, “Sensing Beauty: Medieval Art, the Five Senses, and the Art Museum”

Amy Papalexandrou, Richard Stockton College of New Jersey, “The Byzantine Ear: Perceptions of Sound and Sonic Environments across the Byzantine Acoustic Horizon”

Kim Haines-Eitzen, Cornell University, “Geographies of Silence in Late Antiquity”

Spiro Antonopoulos, City University, London, “The Phenomenon of Embellishment and Recomposition in the Music of Late Byzantium”

Felipe Rojas Silva, Brown University, and **Valeria Sergueenkova**, University of Cincinnati, “The Smells of Time: Olfactory Associations with the Past in Roman and Byzantine Anatolia”

D. Fairchild Ruggles, University of Illinois, Urbana-Champaign, “Finding Scents in Islamic Gardens”

Thomas Arentzen, Lund University, “Struggling with Romanos’s ‘Dagger of Taste’”

Darlene L. Brooks Hedstrom, Wittenberg University, “Baking Bread and Salting Fish: The Archaeology of Monastic Kitchens and Ascetic Taste”

Stavroula Constantinou, University of Cyprus, “The Saint’s Two Bodies: Sensibility Under (Self)Torture in Byzantine Hagiography”

Ingela Nilsson, Uppsala University, “To Touch or Not to Touch: Erotic Tactility in Byzantine Literature”

Ruth Webb, Université Lille 3, “Virtual Sensations and Inner Visions: Words and the Senses in Late Antiquity and Byzantium”

Laura Lieber, Duke University, “Singing the Body Organic: Corruption and Creation in Two Late Ancient Jewish Hymns”

Marcus Plested, Marquette University, “The Spiritual Senses, Monastic and Theological”

Colloquium

Visualizing Community: City and Village in Byzantine Greece

Organized by Robert Ousterhout

November 15–16, 2013

Eugenia Gerousi, Directorate of Byzantine and Post-Byzantine Antiquities, “New Discoveries from Byzantine Greece”

Demetra Papanikola-Bakirtzi, Dumbarton Oaks, “The Leventis Municipal Museum of Nicosia, Cyprus, Earthenwares from ‘Heavenly’ Byzantium”

Ioli Kalavrezou, Harvard University, “Art and Craftsmanship in Medieval Byzantium”

Charalambos Bakirtzis, Foundation Anastasios G. Leventis, “Visualizing the Byzantine City”

Michalis Kappas, Greek Archaeological Service, Kalamata, “Architecture and Piety in Urban and Rural Peloponnese”



Scott Johnson at the “Center and Periphery: Byzantine Capitals Outside Byzantium” workshop, March 29, 2014.

Anastasia Drandaki, Benaki Museum and Princeton Institute for Advanced Study, “Patronage, Politics, and Art in Crete on the Eve of the Council of Ferrara-Florence”

Leonora Neville, University of Wisconsin, Madison, “Social Hierarchies and Social Power in Medieval Greek Villages”

Jonathan Shea, Dumbarton Oaks/George Washington University, “Visualizing Urban Economies in Late Medieval Greece”

Sarah Brooks, James Madison University, “The Art of Memory: Visualizing Death in Byzantine Greece”

Teaching Fellows’ Day

Center and Periphery: Byzantine Capitals Outside Byzantium

Organized by Scott Johnson and Jonathan Shea

March 29, 2014

Scott Johnson, Dumbarton Oaks/Georgetown University, “Jerusalem: Christian Capital and Center of Byzantine Faith”

Margaret Mullett, Dumbarton Oaks, "Ochrid: The Middle Byzantine Balkans and Imperial Communication"

Jonathan Shea, Dumbarton Oaks/George Washington University, "The Epirote: Arta, Ioannina, and Byzantine Greece as Periphery"

Dimiter Angelov, Harvard University, "Nicaea: A Byzantine Capital in Exile"

Public Lecture

January 16, 2014

Sharon E. J. Gerstel, University of California, Los Angeles, "Witnessing Byzantium: The Greek Perspective"

Talks

October 2, 2013

Giedre Mickunaite, Vilnius Academy of Arts, "Maniera Graeca in Europe's Catholic East: Words and Pictures beyond Byzantium"

October 16, 2013

Rafah Jouejati, McGill University, "Syrian Church Mosaics of the Fourth and Fifth Centuries: An Overview"

November 13, 2013

Andrew McCarthy, Cyprus American Archaeological Research Institute, "Town and Country in Byzantine Cyprus: Recent Results from the Prastio Mesorotsos Archaeological Expedition"

November 20, 2013

Julian Yolles, Harvard University, "Latin Culture in the Crusader States (1098–1187)"

December 4, 2013

Alan Cadwallader, Australian Catholic University, "Layers of Conflict in the Story of Saint Michael of Chonai"

December 11, 2013

Saskia Dirkse, Harvard University, "The Unquiet Dead: The Posthumous Experience of Bodies in Early Byzantine Religious Tales"

January 15, 2014

Dimitris Kastritsis, University of St. Andrews, “A Byzantine Alexander Romance and its Ottoman Captions: Venice Hellenic Institute Codex Gr. 5”

February 5, 2014

Andrew Walker White, Stratford University, “Perspectives and Questions on the Iconography of the Three Children”

February 12, 2014

Anthony Cutler, Pennsylvania State University, “Gifts and Gift Exchanges between Byzantium and Islam”

February 19, 2014

Dafni Penna, University of Groningen, “Digesting the Digest: On the ‘New’ Basilica Scholia”

February 26, 2014

Ivan Drpic, University of Washington, “The Byzantine Enkolpion: Object and Agency”

Francesca Tasso, Raccolte Artistiche Castello Sforzesco, “Collecting Ivories in the Eighteenth and Nineteenth Centuries: The Trivulzio Family Collection and the Grado Chair”

March 5, 2014

Foteini Spingou, University of Oxford, “Royal Weddings and Royal Babies in Twelfth-Century Constantinople”

March 12, 2014

Marilyn Heldman, American University, “Saint Mark Evangelist as Patriarch and Other Observations on the Garima Gospels”

March 19, 2014

Fani Gargova, Dumbarton Oaks, “The Synagogue of Sofia: A Reassessment of the Role of the Bulgarian Sephardic Community at the Turn of the Twentieth Century through Its Architecture”



Participants in the Coins and Seals Summer School.

March 26, 2014

Marek Dospěl, Charles University, Prague, “Bir Shawish: An Early Christian Community in the Western Desert of Egypt and Their Texts”

April 2, 2014

Betsy Williams, Dumbarton Oaks, “From Artemis to Gabriel: Iconography, Technique, and Sources of the Earliest Resist-Dyed Textile Hangings”

April 16, 2014

Judith Herrin, King’s College, London, “Byzantine Emperors Abroad: Fifteenth-Century Voyages to Western Europe”

April 22, 2014

Andraá Neméth, Vatican Library, “Revisiting the Chronology of Constantine VII’s Historical Excerpts”

April 23, 2014

Joshua O'Driscoll, Harvard University, "In the Wake of Theophanu?
The Byzantine Question in Manuscript Illumination from
Ottonian Cologne"

Summer Program

Coins and Seals Summer School

Faculty: Cécile Morrisson and Eric McGeer, with Eurydike Georganteli and Jonathan Shea

July 8–August 2, 2013

Participants: Pavla Drapelova, Angelina Volkoff, Ali Miynat, Maria Papadaki, Sandro Nikolaishvili, Tommi Lankila, Christos Malatras, Ayse Ercan



Garden and Landscape Studies

The academic year 2013–2014 marked an important new point of departure for the program in Garden and Landscape Studies. We submitted a successful application to the Andrew W. Mellon Foundation for a major initiative in urban landscape studies, which plans to bring designers and historians together at Dumbarton Oaks over the next three years (2015–2018) to address the landscape consequences of advancing urbanization. At the same time, we continued to develop our traditional areas of strength, hosting the fellowships, lectures, symposia, internships, and garden installation projects that have become the hallmarks of Garden and Landscape Studies at Dumbarton Oaks.

The annual symposium, organized by senior fellow D. Fairchild Ruggles and held May 9–10, 2014, was on the subject of “Sound and Scent in the Garden.” Featuring fourteen speakers—a truly global team in terms of institutional affiliations, range of subjects, and scholarly perspectives—the symposium examined one of the most difficult topics in landscape history: sensory perception. While we often approach gardens as things to be seen—thus engaging the rational, intellectual part of the human brain—“Sound and Scent in the Garden” explored the more elusive experiences of sound and smell. Although important dimensions of garden design and performance that have powerful effects on the human body, memory, and imagination, these senses are ephemeral and do not lend themselves easily to scholarly investigation. How does the historian capture those sensations except through words, which survive in manuscripts and printed books, themselves visual media? Aside from stating that a flower is

Hugh Livingston installing *The Pool of “Bamboo Counterpoint”* in the Dumbarton Oaks Gardens.

fragrant, how can the historian bring out the cultural meanings of its specific scent, beyond stating that it is sweet or pungent or that it smells like something else, incurring a circular pattern of description and association? Can the historical soundscape of a garden with running water and nightingales be meaningfully recreated for ears that are accustomed to the loud hum of air conditioning and the roar of car engines? The papers in the symposium explored the ways that the historical experience of sound and scent can be recuperated, and examined the meaning of those senses for cultural history and landscape design, past and present.

A smaller event, the annual colloquium, involved seven speakers and was held on November 1, 2013, on the subject of “Travel and Translation.” Its aim was to explore the ways in which landscape design ideas are transmitted and exchanged—sometimes through literal travel and translation, and sometimes through study, absorption, and interpretation. This colloquium also marked the launching of a new Dumbarton Oaks series of translations of classic and rare texts on garden history and on the philosophy, art, and techniques of landscape architecture, the first two volumes in which, presented below, were published in the fall of 2013. The focus of the colloquium was on eighteenth- and nineteenth-century Germany and Central Europe, with comparative talks on Italy, England, Ireland, and the United States. Topics included the German response to English and American ideas about metropolitan park design; travel in the context of gardeners’ education in nineteenth-century Germany; the travels of Irish revolutionaries in France and the impact of these experiences on the formation of their ideas; the response to Palladian villa gardens in the context of the Grand Tour; and the adoption of English landscape garden forms in Hungary in the course of the eighteenth and nineteenth centuries.

Other academic events during the year included lectures by Georges Farhat of the University of Toronto on “Le Nôtre and Versailles in Modernity,” an examination of the enduring legacy of the great French landscape designer on the four-hundredth anniversary of his birth, and by Eugene Wang of Harvard University, who spoke on the Qianlong Emperor’s Garden in the Forbidden City, drawing out both its temporal and spatial narrative qualities. We also hosted numerous informal talks by visiting scholars, one-month research stipend recipients, and interns, who spoke to staff



Garden and Landscape Studies fellows, interns, and staff, Summer 2013.

and fellows as well as invited guests. All these events were ably organized by Jane Padelford, the program coordinator in Garden and Landscape Studies.

Our publications program continued to be active on many fronts, thanks to the efforts of postdoctoral associate Anatole Tchikine. This year, the proceedings of the 2011 symposium were published as *Technology and the Garden*, edited by Kenneth Helphand and Michael G. Lee, and the first two titles appeared in the translation series, *ex horto*. One is a travel report by the German court gardener Hans Jancke, *Travel Report: An Apprenticeship in the Earl of Derby's Kitchen Gardens and Greenhouses at Knowsley, England*, the manuscript of which is in the Rare Book Collection at Dumbarton Oaks. The publication is a joint project with the Center of Garden Art and Landscape Architecture at Leibniz University Hannover. The other is the translation of *Die Gartenkultur des 20. Jahrhunderts* by the German theoretician and designer Leberecht Migge, one of the least known and most interesting texts of the modern era in landscape architecture, which appeared on the



Garden and Landscape Studies fellows and staff, May 2014.

centenary of the book's original publication in 1913. Next in the series is a volume of translations of the Kangxi emperor's poems and prose descriptions of the Thirty-Six Views of the Bishu Shanzhuang, to be published together with the first-ever side-by-side reproductions of the complete woodblocks and copper plate engravings commissioned by the emperor, which were instrumental in bringing knowledge of Chinese gardens to Europe. The goal of *ex horto* is to make available in English both works in manuscript that have never been published and books that have long been out-of-print; the series will eventually constitute a library of historical sources that have defined the core of the field. By making these works more available, the series will help provide access to the foundational literature of garden and landscape studies.

The community of fellows in 2013–2014 included seven in all, both full year and half year, both fellows and junior fellows. They

hailed from England, Hungary, and Brazil as well as the United States; their topics ranged from Russian apothecary gardens to public parks in Northeastern Brazil. Two Tyler fellows were also in residence, both Ottoman specialists, working on updates to the Dumbarton Oaks Middle East Garden Traditions website. We also hosted three summer fellows from China, Belgium, and the United States as well as three summer interns, who divided their time between research projects and work in the gardens. During the year, we welcomed visiting scholar Joseph Disponzio, who worked on Jean-Marie Morel; we also hosted three predoctoral residents and seven month-long research stipend recipients.

The year also saw continued activity in the program's occasional series of contemporary art installations. *Cloud Terrace*, the creation of artists Andy Cao and Xavier Perrot, was disassembled in October. In May, in conjunction with the symposium on scent and sound in the garden, we opened a new project by sound artist Hugh Livingston. Dr. Livingston installed a group of twelve organ-like pipes in the ornamental pool that garden designer Beatrix Farrand placed in lieu of a stage below the brick amphitheater in the gardens. The pipes, made of clear acrylic with speakers mounted on the top, may be seen as a chorus of different voices, creating a soundscape of remixed recordings collected in the gardens and augmented by newly composed musical materials, many of which are related to the bamboo growing near the pool. In addition, Livingston spent some time with the 1926 Steinway in the historic Music Room, a venue connected with Stravinsky's "Dumbarton Oaks" Concerto. Fragments and figments of Stravinsky are present in the sound installation's vocabulary, using computer software that generates real-time improvised variations from the source material. From a distance, on the amphitheater steps, visitors perceive the chorus as a melded whole. Up close, as one circulates the perimeter of the pool, the individual components and their counterpoint become more obvious. Sound resonates off the surface of the water and fills the enclosure created by the amphitheater, the bamboo to the east, and the steep slope to the west. Livingston graduated cum laude in music from Yale University, received an MFA from the California Institute of the Arts, and a doctorate from the University of California, San Diego. He draws on the history of outdoor music making as well as on natural sound and psychoacoustic principles to create site-specific soundscapes.



Speakers at the “Sound and Scent in the Garden” symposium,
May 9–10, 2014.

Complementing our traditional strengths, an indication of additional future directions in Garden and Landscape Studies was given by the receipt of a major award from the Mellon Foundation to create a new interdisciplinary program in urban landscape studies. The grant of \$850,000 was awarded through the Foundation’s initiative in “Architecture, Urbanism, and the Humanities,” launched in 2012 to support scholarship and higher education at the intersection of architecture and the humanities. The grant will add a significant new dimension to the existing program in Garden and Landscape Studies at Dumbarton Oaks. Bringing together landscape architects and historians, it will explore how urban environments got to be the way they are and how best to manage them today. This grant is one of fifteen made by the Mellon Foundation so far to major institutions of higher education and research to foster the joint contributions that the humanities and the design and planning disciplines may make to the understanding of the processes and effects of burgeoning urbanization.

The program at Dumbarton Oaks will involve three principle components: new semester-long fellowships to be shared among designers and academics, as well as shorter-term residencies for senior practitioners; a series of academic events that will create a framework for interactions among these scholars and practitioners, along with other humanities scholars at Dumbarton Oaks and neighboring academic institutions; and a series of public programs, including lectures, colloquia, workshops, and publications, all aimed at disseminating the initiative's work nationally and internationally. Dumbarton Oaks is one of the few institutions in the world with a program devoted to garden and landscape studies that is targeted at both humanities scholars and landscape practitioners. This grant will significantly expand the institution's opportunities for both of these groups, fostering constructive dialogue between them about the history and future of urban landscapes, and encouraging them to bridge the gap between their professional modes of thinking. The program will be in the planning phase during the 2014–2015 academic year, and will be implemented over three years from September 2015 to June 2018.

Scholarly Activities

Annual Symposium

Sound and Scent in the Garden

Organized by D. Fairchild Ruggles

May 9–10, 2014

John Dixon Hunt, University of Pennsylvania, “Beyond Ekphrasis, Beyond Sight, Beyond Words . . . ”

Anatole Tchikine, Dumbarton Oaks, “Water in the Italian Garden: The Culture of Display and the Politics of Sensory Experience”

Barbara Burlison Mooney, University of Iowa, “Bearing to Your Senses Sweet Sounds and Odors: Early Impressions of the Prairie Landscape”

Priyaleen Singh, School of Planning and Architecture, New Delhi, “Sounds and Scents of Monsoon in the Late Medieval Gardens of Rajasthan”

Mohammad Gharipour, Morgan State University, and **Manu Sobti**, University of Wisconsin, Milwaukee, “Entrapping Ephemeral Magic: Sensation and Reward in the Persianate Garden”

Mark Laird, Harvard University, “Lilac and Nightingale: A Heritage of Scent and Sound at Horace Walpole’s Strawberry Hill”

Hugh Livingston, Livingston Sound, “A Sound Garden for Dumbarton Oaks”

Deborah Green, University of Oregon, “‘Come South Wind, Blow Upon My Garden that Its Spices May Flow’: Experience in the Ancient Jewish Garden”

Alain Touwaide, Smithsonian Institution, “Bottled Gardens: Capturing Scents for Health”

Ali Akbar Husain, Indus Valley School of Art and Architecture, Pakistan, “The Nine Scent Bouquets from the Itr-i Nauras Shahi”

Elizabeth Hyde, Kean University, “The Scent of Power, or Flowers, Fragrance, and Ephemerality in the Gardens of Louis XIV”

Elizabeth Fowler, University of Virginia, “Audio Delay: The Hortus Conclusus and Body Technique”

Yu Zhang, Southwest Jiaotong University, “A Sensorial Experience in Yunqin Zhai: From Qin Zither Music to Natural Melody in the Chinese Garden”

Rachel Koroloff, University of Illinois, Urbana-Champaign/Dumbarton Oaks, “The Unscented Garden: Scent Experience in Russian Medical and Botanical Gardens at the Turn of the Seventeenth Century”

Colloquium

Travel and Translation

Organized by John Beardsley, Dumbarton Oaks

November 1, 2013

Finola O’Kane Crimmins, University College Dublin, “Route Reversal: The Design Consequences of Traveling in Contrary Motion Across Eighteenth-Century Europe”

Kristof Fatsar, Corvinus University of Budapest, “European Travelers and the Transformation of Garden Art in Hungary at the Turn of the Nineteenth Century”

Linda Parshall, independent scholar, “‘Letters of a Dead Man’: A New Translation of Prince Pückler-Muskau’s Letters from England, 1826–1829” (presented by **Therese O’Malley**)

Raffaella Fabiani Giannetto, University of Pennsylvania, “‘Greens after the Italian Way’: The Landscape of the Veneto through the Lens of the Grand Tour”

Hubertus Fischer, Leibniz-Universität Hannover, “Unique Sources of European Garden Culture; Travels and Travel Reports of German Court Gardeners in the Early Nineteenth Century: Heinrich Ludolph Wendland (1820)”

Joachim Wolschke-Bulmahn, Leibniz-Universität Hannover, “German Gardeners, Travel, and Professional Training in the Second Half of the Nineteenth Century: The Example of Hans Jancke”

David H. Haney, University of Kent, “‘The Metropolis a Mother of Gardens’: The Role of International Urban Design in Leberecht Migge’s Garden Culture of the Twentieth Century”

Public Lectures

September 23, 2013

Georges Farhat, University of Toronto, “Le Nôtre and Versailles in Modernity”

March 20, 2014

Eugene Wang, Harvard University, “How to Read the Chinese Garden? Qianlong Emperor’s Retreat in the Forbidden City”

Talks

August 24, 2013

Rosabella Alvarez-Calderon, Harvard University, “The Dumbarton Oaks Frameyard Excavation Report”

August 24, 2013

Matthew O’Donnell, Northern Virginia Community College, “GIS Tree Database for the Non-Public Areas of Dumbarton Oaks/ Pollinator Survey”

August 24, 2013

Kate Hayes, University of Virginia, “Wild Washington”

September 25, 2013

Betsy Anderson, University of Washington, “Beatrix Farrand’s Design of the Naturalistic Stream Valley in Dumbarton Oaks Park”

September 25, 2013

Ana Duarte Rodrigues, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, “Unknown Gardens: Literary Sources in Portugal”



Volunteers at the de-installation of *Cloud Terrace*, October 2013.

November 6, 2013

Felicia M. Else, Gettysburg College, “Water and the Medici: An Interdisciplinary Study of Festivals and Gardens”

November 26, 2013

Thomas Mical, University of South Australia, “Landscapes of Power in Baroque Greenwich”

December 4, 2013

Peter Harnik, Center for City Park Excellence, Trust for Public Land, “Urban Green: Innovative Parks for Resurgent Cities”

December 10, 2013

Jason Ur, Harvard University, “Landscape Planning in the Core of the Assyrian Empire, ca. 900–600 BC”

March 19, 2014

Luke Morgan, Monash University, Australia, “The Monster in the Garden: Reframing Renaissance Landscape Design”

April 2, 2014

Heather Morrison, State University of New York, New Paltz,
“Imperial Gardens and Viennese Botanists: The Travel and
Collecting Practices of a 1783 Botanical Expedition”

April 23, 2014

Joseph Disponzio, New York City Department of Parks and
Recreation/Columbia University, “Jean-Marie Morel and the
Invention of Landscape Architecture”

June 25, 2014

Boris Sokolov, Russian State University for the Humanities,
Moscow, “Russian Poliphilo: Comprehensive Translation and
Interdisciplinary Research of *Hypnerotomachia Poliphili*”

Contemporary Art Installation Program

April 2012–October 2013

Andy Cao and Xavier Perrot, cao | perrot studios, *Cloud Terrace*

April 2014–June 2015

Hugh Livingston, Livingston Sound, *The Pool of “Bamboo
Counterpoint”*



Pre-Columbian Studies

The annual Pre-Columbian Studies symposium, “Making Value, Making Meaning: Techné in the Pre-Columbian World,” organized by Professor Cathy Costin (chair of Anthropology at California State University, Northridge) and held October 11–12, 2013, was again subscribed to capacity. Scholars gathered to present new insights into the ways in which technical innovations and expertise were introduced and applied in different media. Ranging across Mesoamerica and the Andes, the topics explored the technical and cultural choices employed in the creation of polychrome murals, in the working of semiprecious exotic jade and shell, and in the production of textiles.

In December, Professor Gary Urton presented the fall public lecture entitled “To Write or Knot: Recent Advances in the Study of Andean Knotted Cord Records.” Professor Urton currently serves on the Pre-Columbian Studies board of senior fellows and was recently awarded a Guggenheim Fellowship to further his long-term study and attempts to decipher the administrative and narrative information encoded in Andean khipus. Later in the spring, a workshop led by Professor Urton addressed the “Investigation of General Andean Cord Recording Principles and Technologies: A Dumbarton Oaks Workshop on Pre-Wari, Wari, and Inka Khipus.” The workshop contributions included reports on the study of Middle Horizon khipus from museum collections and secure archaeological contexts that extend our documentation of these quintessentially Andean recording devices well back into the Middle Horizon.

Early in the New Year, we bade farewell to the outgoing program coordinator, Emily Gulick Jacobs. We extend grateful thanks to Emily for six years of stellar service to the Pre-Columbian Studies program and the wider Dumbarton Oaks community; we also welcomed the arrival of our new program coordinator, Kelly McKenna.

It was a productive year for Pre-Columbian publications, and we acknowledge the continuing support of our publications department, led by its director, Kathy Sparkes, and its art and archaeology editor, Sara Taylor. Alexander Tokovinin's monograph *Place and Identity in Classic Maya Narratives* is the latest addition to the resurrected Studies in Pre-Columbian Art and Archaeology series and there are other titles "in the pipeline." The most recent volume in the symposium series, *Embattled Bodies, Embattled Places: War in Pre-Columbian Mesoamerica and the Andes*, edited by Andrew Scherer and John Verano, explores the theme of warfare in the pre-Hispanic Americas, focusing on the central highlands of Mexico, the Maya Lowlands, and the central Andes. The volume debuted just in time for the annual meeting of the Society of American Archaeology in Austin, Texas.

A major new initiative is the catalog of the Central America and Colombian collection at Dumbarton Oaks, which has long languished largely unseen and unpublished. Work is now underway on this the fifth (and final) volume in the series of catalogs covering the Pre-Columbian Collection. From January 12–19, 2014, the Pre-Columbian Studies department convened a workshop on "Ancient Central American and Colombian Art at Dumbarton Oaks," with invited colleagues coming from Costa Rica, Panama, Colombia, and further afield. The assembled experts enjoyed an intensive week absorbed in the study of the gold, jade, and shell objects from Central America and Colombia in the Dumbarton Oaks Museum, and their distilled expertise has laid the foundations for a definitive reference work. Timed to coincide with the workshop, our librarian Bridget Gazzo installed an exhibition entitled *All that Glitters: Gold of the Circum-Caribbean*, which featured the gold of Panama, Costa Rica, and Caribbean Colombia; the exhibition was on display in the library during the winter months of 2014.

Work continues on two outstanding Pre-Columbian archives that are coming to Dumbarton Oaks. The deed of gift received from Justin and Barbara Kerr assures the eventual donation of the rich



Presentation by summer fellow Gabrielle Vail, June 2013.

photographic corpus that they assembled in the course of more than half a century of study and assiduous recording. Sadly, we learned of the April 28, 2014, passing of Barbara Kerr, who worked in lifetime partnership with Justin. The archival processing of the Moche collection is also advancing to help prepare the ground for wider availability of this unique resource for scholarly study.

Scholarly Activities

Annual Symposium

Making Value, Making Meaning: Techné in the Pre-Columbian World

Organized by Cathy L. Costin

October 11–12, 2013

Laura Filloy Nadal, Museo Nacional de Antropología, México,
“Lustrous Surfaces, Greenstones, and Votive Offerings in
Mesoamerica”



Speakers at the “Making Value, Making Meaning: Techné in the Pre-Columbian World” symposium, October 11–12, 2013.

John Janusek, Vanderbilt University, and **Patrick Ryan Williams**, The Field Museum, Chicago, “Tectonic Techné and the Coordinated Production of Tiwanaku Monumentality”

Claudia Brittenham, University of Chicago, and **Diana Magaloni Kerpel**, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, “The Eloquence of Color: Material and Meaning in the Cacaxtla Murals”

- Blanca Maldonado**, El Colegio de Michoacán, “New World Metallurgy: A Comparative Study of Copper Production in the South Central Andes and West Mexico”
- Colleen Zori**, University of California, Los Angeles, “Valuing the Local: Inka Metal Production in the Tarapacá Valley of Northern Chile”
- Lisa DeLeonardis**, Johns Hopkins University, “Encoded Process, Embodied Meaning in Paracas Post-Fired Ceramics”
- Lisa Trever**, University of California, Berkeley, “Craft or Anti-Craft? On the Artistry of Moche Mural Painting”
- Stephen Houston**, Brown University, “Carving Credit: Authorship among Classic Maya Sculptors”
- Carlos Rengifo**, University of East Anglia, “Shaping Local and Regional Identities: The Artisans of the Moche Period, Peru”
- Jerry D. Moore**, California State University, Dominguez Hills, and **Carolina Vilchez**, Proyecto Qhapaq Ñan, Ministerio de Cultura, Perú, “Techné and the Thorny Oyster: Spondylus Craft Production and the Inca Empire at Taller Conchales, Cabeza de Vaca, Tumbes, Peru”
- Christina T. Halperin**, Princeton University, “Textile Techné: Classic Maya Translucent Cloth and the Making of Value”
- Cathy L. Costin**, California State University, Northridge, “Crafting Identities Deep and Broad”
- Michael G. Callaghan**, Southern Methodist University, “Production, Form, Technology, and Performance: Examining Ceramic Social Valuables of the Preclassic Maya Lowlands”
- Alessandra Russo**, Columbia University, “Overseas Apelles: Ancient Technés, New Artists, and the Birth of Another Literature of Art in the Sixteenth-Century”

Workshops

Ancient Central America and Colombian Art at Dumbarton Oaks
January 12–19, 2014

Participants: Rae Beaubien, Bryan Cockrell, Richard Cooke, Francisco Corrales Ulloa, Kim Cullen Cobb, Antonio Curet, Miriam Doutriaux, James Doyle, Ainslee Harrison, John Hoopes, Victoria Lyall, Julia Mayo Torne, Colin McEwan, Ann McMullen, David Mora-Marín, Juan Antonio Murro, Karen O’Day, Silvia Salgado González, Nawa Sugiyama, María Alicia Uribe Villegas



Pre-Columbian Studies staff and fellows, February 2014.

*Investigation of General Andean Cord Recording Principles
and Technologies: A Dumbarton Oaks Workshop on
Pre-Wari, Wari, and Inka Khipus*
April 11–12, 2014

Participants: Catherine Allen, Elizabeth Benson, Susan Bergh,
Carrie Brezine, Nicholas Carter, Zachary Chase, Anita Cook,
Allison Davis, Chris Donnan, Élodie Dupey García, Jamie Forde,
Joan Gero, Milosz Giersz, Patrycja Giersz, Colin McEwan, Julia
Meyerson, Juan Antonio Murro, Donna Nash, Alejandra Rojas,
Franco Rossi, Frank Salomon, Jeffrey Splitstoser, Nawa Sugiyama,
Gary Urton, Ryan Williams, R. Tom Zuidema

Public Lectures

December 5, 2013

Gary Urton, Harvard University, “To Write or Knot: Recent Advances in the Study of Andean Knotted Cord Records”

Tertulias

June 26, 2013

Gabrielle Vail, New College of Florida, “Introducing the Maya Codices Database and Website”

July 10, 2013

Cristiana Barreto, Universidade de São Paulo, “Figuring the Body in Ancient Amazonia”

July 18, 2013

Bérénice Gaillemain, Laboratoire d’Ethnologie et de Sociologie Comparative at the Université Paris Ouest Nanterre, “Mexican Pictorial Catechisms: Contextualizing Their Elaboration and Uses”

July 25, 2013

Catalina Andrango-Walker, Virginia Tech, “Religious Transformation in the Andean Region in the Sixteenth Century”

October 9, 2013

Carolina María Vilchez Carrasco, Proyecto Qhapaq Ñan, Ministerio de Cultura, Perú, “El Taller de Spondylus de Cabeza de Vaca”

January 23, 2014

Leonardo López Luján, Institut d’études avancées de Paris, “A Social History of the Teotihuacan’s Water Goddess”

May 7, 2014

Haagen Klaus, George Mason University, “Tradition and Diversity of Human Sacrifice in Northern Peru: Multidimensional Perspectives on Ritual Killing in the Lambayeque Valley (AD 900–1532)”



Library

While libraries nationwide struggle to maintain services and collections, our research library continues to build deep collections with a robust acquisitions budget, thus reflecting its critical role in the mission of Dumbarton Oaks. In the current year, 2,290 new monographs were acquired and 1,680 serials subscriptions and standing orders were received. Thirty-one serials were newly subscribed, with titles spread across all three subjects. A total of 1,082 monographic titles (in 2,673 volumes) were cataloged, bringing the library's current holdings to more than 225,000 volumes. During the year, 336 older titles were recataloged or reclassified to provide improved access for scholars, with most of those titles in Byzantine Studies. More than 1,000 items were cataloged for the Garden Archives.

Interlibrary loan services expanded again, as more fellows and library users in Cambridge took advantage of Harvard Library's Scan and Deliver service, with its rapid provision of digital copies of journal articles and book chapters. Lending (via scanned items) doubled, while borrowing from other Harvard libraries increased nearly forty percent. Traditional interlibrary loan service stabilized at nearly 1,000 loans and receipts of hard-copy items.

During the fall term, the Research Library expanded its use of the intranet. Supplementing the existing portal developed to guide staff and fellows to the library's policies, procedures, and scholarly resources, videos were created to instruct new users on the intricate details of ILLIAD, the computerized interlibrary loan request system used by Harvard Library. Orientation for new fellows is now as close to paperless as possible, and fellows can easily refresh their memory about interlibrary loan request procedures at any time by logging into the intranet.

Use of rare materials has steadily increased in recent years, but 2013–2014 saw a remarkable doubling of usage by fellows, outside readers, and staff. There were requests for 599 titles in 1,000 volumes during this period, resulting in many days when all readers' desks were reserved well in advance.

Public viewing hours for the Rare Book Reading Room were increased in June, allowing visitors to enter from noon to six o'clock on weekends. In spring 2014, the museum shop increased its sales offerings that are based on images held in the Rare Book Collection. Sarah Burke Cahalan, special projects and reference librarian, worked with Patti Sheer, museum shop manager, to create two new scarves that make use of images from our manuscript of flower paintings (ca. 1550–1570) by Jacques Le Moyne de Morgues.

In April 2014, the research library was approached by the Emily Dickinson Archive (EDA), an open-access site that provides images of nearly all of the extant poetry manuscripts by Emily Dickinson. The archive collaborates with many institutions to provide readers with images of manuscripts held in multiple libraries and archives and to offer an array of transcriptions of Dickinson's poems, as well as digital tools to foster further exploration and scholarship. Houghton Library curator of books and manuscripts Leslie Morris, who is involved in assembling the archive, was curious about a HOLLIS reference to a manuscript page tipped into our Rare Book Collection's copy of *The Single Hound*. Upon closer examination, it was discovered that our library owns the manuscript for the poem "For death or rather" (Franklin 644). Long thought by scholars to have been lost, this manuscript is believed to be the one sent by Dickinson to her sister-in-law Susan. The poem manuscript and a Dickinson letter were a gift to Mildred Barnes Bliss in 1951. The manuscript has now been digitized and added to the archive at <http://www.edickinson.org/>.

On the evening of May 2, 2014, Dumbarton Oaks hosted a reception for three hundred art and architecture librarians who were registrants for the annual conference of the Art Libraries Society of North America in Washington, D.C. Although the library and archival collections have formed the heart of Dumbarton Oaks since its inception in 1940, there has never been an event to celebrate our collections and to show them formally to an international association of library colleagues. The reception was the "hottest ticket" of the five-day conference, as guests were given unprecedented access to the Research



Attendees at the Art Libraries Society of North America conference reception, May 2, 2014.

Library, Rare Book Collection, Image Collections and Fieldwork Archives, museum galleries, museum shop, and gardens. Librarians and archivists who previously only knew Dumbarton Oaks through its publications came away with a strong impression of the beauty and the energy of our institution. Colleagues remarked throughout the conference that Dumbarton Oaks librarians work in paradise—a statement that is hard to dispute, considering that the library staff builds world-class collections in a Robert Venturi–designed building surrounded by Beatrix Farrand–designed gardens.

In August 2013, Katy Van Arsdale was hired for a one-year term as a research assistant on the Garden Archives project after a year as a casual employee. In September, Megan Cook joined the full-time staff for a one-year term as a photographer, having worked for the library part-time since May 2011. In September, Lisa Warwick resigned her position as the acquisitions and interlibrary loan assistant, and in December, Sarah Mackowski was hired into that position. Linda Lott, rare book librarian, celebrated twenty-five years at Dumbarton Oaks in November 2013.

The BOTANY of EMPIRE



in the Long Eighteenth Century

DUMBARTON OAKS
October–December 2013

Poster for the *Botany of Empire in the Long Eighteenth Century* exhibition.

Exhibitions

All That Glitters: Gold of the Circum-Caribbean

Bridget Gazzo, the Pre-Columbian Studies librarian, curated a book exhibition on the gold of Panama, Costa Rica, and Caribbean Colombia, which was on display in the Research Library during the winter months of 2014. The exhibition was held in conjunction with the workshop “Ancient Central American and Colombian Art at Dumbarton Oaks,” held January 12–19, 2014. The workshop gathered experts in the material culture of the Intermediate Area to study the gold, jade, and shell objects of Central America and Colombia in the Dumbarton Oaks Museum. Placing the focus on gold objects, and with generous assistance from the museum shop manager Patti Sheer, Bridget included jewelry reproductions from the museum shop.

Botany of Empire in the Long Eighteenth Century

The year 2013 marked the fiftieth anniversary of the Rare Book Reading Room’s construction in 1963. To commemorate this event, special projects and reference librarian Sarah Burke Cahalan worked with executive director Yota Batsaki to organize the “Botany of Empire in the Long Eighteenth Century” symposium in October 2013. As part of this project, the Rare Book Collection welcomed two summer interns, Jasmine Casart and Deirdre Moore from the History of Science Department at Harvard University, whose contributions made the *Botany of Empire* exhibition (both on-site and online) a highlight of the 2013–2014 academic year. The on-site exhibition was held in both the Research Library and the Rare Book Collection. The accompanying online exhibition provided an opportunity to highlight materials from all three areas of study at Dumbarton Oaks. Staff members from throughout the library were involved in the exhibition, contributing their subject expertise, updated HOLLIS records, and hundreds of digital images.

Music in the Collections of Dumbarton Oaks

To complement the Byzantine Studies and Garden and Landscape Studies symposia on sensory experiences, the library hosted this exhibition from April–July 2014. Deb Brown Stewart curated the exhibition

with assistance from several departments. Ameenah Mohammad, Pre-Columbian archives assistant, wrote text and prepared images from the Christopher B. Donnan and Donna McClelland Moche Archive, 1963–2011, in the Image Collections and Fieldwork Archives, with the assistance of Bridget Gazzo and Colin McEwan. For a display about the sources for Pre-Columbian music, James Carder and Linda Lott provided information about the musical interests of Mildred and Robert Woods Bliss, along with musical manuscripts that are currently held in the Rare Book Collection and the Dumbarton Oaks Archives. Several scholars advised on the textual content for the cases on Byzantine and medieval music, including Spiro Antonopoulos, Alexander Lingas, Grammenos Karanos, Nadezhda Kavrus-Hoffman, Elena Velkovska, and Alice-Mary Talbot.

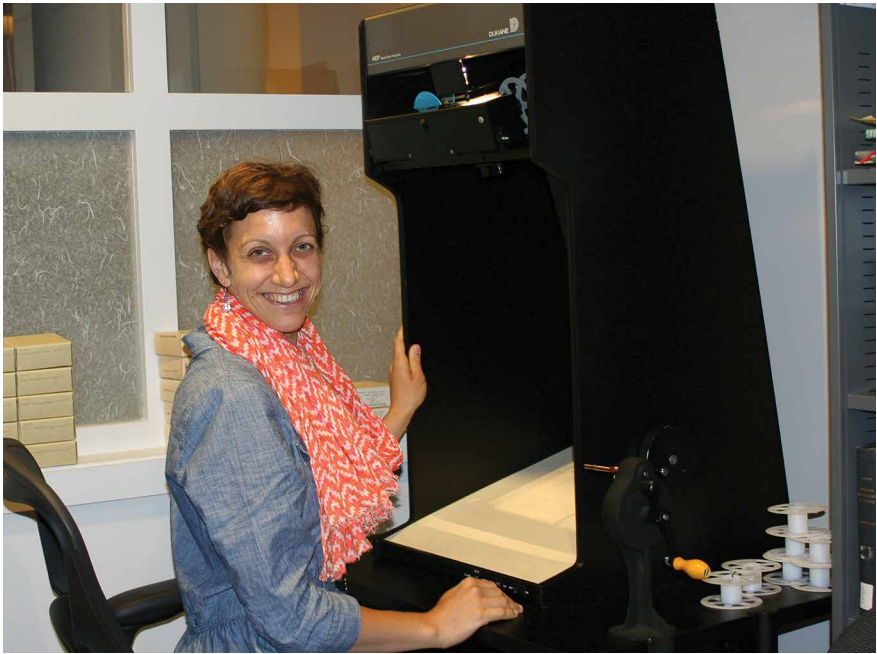
Time and Its Measurement

For what is Time? The shadow on the dial,—the striking
of the clock,—the running of the sand,—day and night,
—summer and winter,—months, years, centuries;—these
are but arbitrary and outward signs,—the measure of
Time, not Time itself. Time is the Life of the soul. If
not this, then tell me, what is Time?
Longfellow, *Hyperion*, book ii, chapter 6

The ephemeral nature of time made it an intriguing topic for an exhibition. While Longfellow could eloquently characterize “time” in a few sentences, it can be more complicated visually. Images from the Rare Book Collection were selected for exhibition that endeavored to provide an overview of how time and its measurement are portrayed in the collection. The items displayed demonstrated that there are varied reasons for an artist to depict a specific identifiable moment.

Nature Speaks in Symbols and in Signs

Nature may speak in symbols and in signs, but the scientist and the artist interpret her creations to document, study, and explain the natural world through illustrations. Materials displayed in this exhibition were drawn from the holdings of the Rare Book Collection and



William R. Tyler fellow Saskia Dirkse working with microfilm for the Manuscripts-on-Microfilm Database.

included a variety of natural history subjects that appear in books, prints, and drawings. Items exhibited date from the late fifteenth through the nineteenth century, with several comparisons that highlighted the diversity of technologies, cultures, and eras that make up, in part, the rich collection held at Dumbarton Oaks. The exhibition's title was taken from John Greenleaf Whittier's poem "To Charles Sumner," found in Whittier's *The Poetical Works of John Greenleaf Whittier* (Boston, 1891).

Special Projects

Manuscripts-on-Microfilm Database Update

On July 31, 2013, the Manuscripts-on-Microfilm Database was made publicly available on the Dumbarton Oaks website: <http://www.doaks.org/library-archives/library/mmdb>. New content was added during the 2013–2014 academic year by former intern and current Tyler fellow, Saskia Dirkse, from the Department of Classics at

Harvard University. Between mid-September and mid-May, the project created 110 new manuscript records and processed 174 microfilm, including the library's collection of microfilm representing documents from the Monastery of Saint Catherine at Mount Sinai, Egypt. In the first year of public access, the database hosted more than 17,800 page views. A new microfilm/microfiche scanner was purchased to provide researchers with more accessible interfaces for editing, annotating, saving, printing, and sharing digital files that are scanned from film or fiche.

Digitization of Rare Books

In the second year of the multiyear project to digitize unique or very rare items from the library's collections, more titles were digitized using Harvard Library's Imaging Services. This work drew on the talents of staff throughout the library as the work progressed. Thirteen titles in eighteen volumes (with more than 6,600 digital captures in total) had their catalog records enhanced, metadata for every cover and page created, and digital photography completed. Each item can now be viewed using a link found in its HOLLIS record that takes one directly to Harvard Library's Page Delivery Service. Detailed metadata permits readers to hone in directly on a desired page or image and easily browse entire volumes, using astonishing zoom capabilities at any time. Access is also provided through a Research Library web page dedicated to this project: <http://www.doaks.org/library-archives/rare-book-collection/rare-book-digitization-project>.

Garden Archives Project

The design of the Garden Archives project began in May 2013, when Sheila Klos and Wendy Johnson started working with a Plone consulting firm on the custom design of the online archive. Scheduled to launch in summer 2014, the online archive permits faceted searching by a range of options as well as the use of an index to the correspondence, thus offering access to materials previously undescribed in any library catalog. With more than 6,200 digital images of drawings, photographs, and correspondence, the Garden Archives is still

a work-in-progress. The online archive is being built in a logical fashion, garden room by garden room, thus allowing related images and letters to be linked to one another for the easy discovery of design connections between rooms as well as discussions that took place between Beatrix Farrand and Mildred Bliss over more than thirty years of collaboration.

Katy Van Arsdale joined the project staff in August 2013; she immediately began to research and write information pages about individual garden rooms to orient readers to the garden's design and history. Photography of the design drawings—which was partially completed by Megan Cook in previous years—continued, as the library strived to create the highest-quality digital reproductions of originals ranging from 10-inch-square pencil sketches to 48-inch-wide drawings in ink and colored pencil. Zoomable images of every item in the archive will be online and linked to related items. Wendy Johnson and Van Arsdale worked in tandem on the design and testing of the online archive. In the first months of the digital archives construction, metadata and records have been created for more than 1,000 items. The Garden Archives can be consulted at <http://www.doaks.org/library-archives/garden-archives/>.

Significant Acquisitions

Bellarmino, Roberto Francesco Romolo, Saint. *Declaración copiosa de las quatro partes mas esenciales, y necesarias de la doctrina christiana/compuesto . . . por . . . Roberto Belarminio, de la Compania de Iesus; con las adiciones del . . . Sebastian de Lirio . . . ; traducida de lengua castellana en la general de inga por . . . Bartolome Iurado Palomino . . .* Impreso en Lima : Por Iorge Lopez de Herrera . . . , 1649.

This volume is a complete and rigorous Quechua translation of the renowned *Doctrina christiana* by the Jesuit cardinal Roberto Bellarmino. It was originally published in Italian in Rome by publisher Luigi Zanetti in 1603; the translator, Bartolomé Jurado Palomino, was born in Cuzco, Peru, and was the “Predicador General de la lengua Quechua.” The Italian text and its Quechua translation appear in parallel columns.

La Bibbia di San Marco a Venezia. Reggio Emilia:

Scripta manent and Marcianum Press, 2013–2014.

Produced under the direction of the Procuratoria di San Marco, this luxurious two-volume set highlights Old and New Testament scenes in the Byzantine and medieval artworks in the Basilica di San Marco. High-quality photographs by Sandro Vannini document the mosaics, pavements, treasures, and architectural sculpture, including areas of the church that are not accessible to visitors.

Catherwood, Frederick. *Views of Ancient Monuments in Central America, Chiapas, and Yucatan*. London: F. Catherwood, 1844.



Lauded as the most magnificent plate book on the ancient Maya, this volume is one of the earliest visual records of Maya buildings and monuments. In 1839 and 1841, the British architect and artist Frederick Catherwood accompanied the American writer John Lloyd Stephens on two expeditions to the Maya region of

Southern Mexico and Central America. Stephens wrote his observations, while Catherwood, with the aid of the camera lucida, accurately drew the structures in fine detail. The results of these two expeditions were published as two immensely popular works: *Incidents of Travel in Central America, Chiapas, and Yucatan* and *Incidents of Travel in Yucatan*. Catherwood's drawings were reproduced as two hundred engravings in these two volumes. A third volume—intended as a monumental work and an all-embracing study of Central American archaeology—fell victim to the political and financial turbulence of the mid-nineteenth century. Catherwood, undaunted, persisted on his own accord and commissioned twenty-five lithographs of his drawings, which he published in 1844 as *Views of Ancient Monuments in Central America, Chiapas, and Yucatan*. The plates include views of Copan, Palenque, Uxmal, Chichen Itza, and Tulum.

The works of Stephens and Catherwood were widely read and

highly praised, but sadly neither lived to enjoy their success. Stephens died of malaria contracted in Colombia in 1852, and Catherwood went down on a steamship in the North Atlantic in 1854. Aldous Huxley said: “Catherwood belongs to a species, the artist-archaeologist, which is all but extinct. Piranesi was the most celebrated specimen and Catherwood his not unworthy successor.”

The Chetwynd-Talbot Family Album [circa 1837–1859]. Attributed to John and/or Caroline Chetwynd-Talbot (artists). Folio.

This album contains 118 original drawings of landscape and architecture, mainly associated with the great estates of Great Britain. It is an important album, exceptional for its size and for the quality of its drawings, and unique as a record of the summer and autumn travels of an upper-class English couple. It can be argued that the period covered by the drawings in the album marks the start of the last golden age for the nobility and landed gentry in the United Kingdom. Truly a “family album,” it demonstrates in graphic form the numerous labyrinthine connections that wove John and Caroline Chetwynd-Talbot into the mutually supportive fabric of the British upper classes—all while providing a spectacular record of the great places they visited. The attribution comes from the art historian Rupert Gunnis, who notes that the album came from the library at Falconhurst, home to John Gilbert Talbot. Gunnis attributes the drawings to one or both of Talbot’s parents—an attribution seemingly supported by the dates of the drawings and the places visited by the couple.

Facsimile of Pseudo-Oppian’s *Cynegetica: tratado de caza y pesca*, *Cod. Gr. Z.479*. Valencia, Spain: Patrimonio Ediciones, 1999.

This full-color facsimile reproduces a beautiful illuminated Byzantine manuscript of the eleventh century, once in the collection of Cardinal Bessarion and now housed in the Biblioteca Nazionale Marciana. The text of the treatise, which is attributed to a second-century author, was popular in the Byzantine period and cited by authors such as John Tzetzes and Constantine Manasses. Images in this particular manuscript provide insight into Byzantine-era fashions, hunting practices, zoological knowledge, and the postclassical reception of pagan mythology and iconography.

Dietrich, Albert Gottfried. *Flora regni Borussici. Flora des Königreichs Preussen oder Abbildung und Beschreibung der in Preussen Wildwachsenden Pflanzen*, 12 volumes with 864 handcolored



lithographed plates. Berlin, 1833–1844.

This multivolume set is an extremely well-illustrated copy of the only major Prussian flora. Albert Gottfried Dietrich (1795–1856) was a teacher at the Gartner-Lehranstalt in Schöneberg, near Berlin, and a curator at the Royal Botanical Gardens beginning in 1835. The designs for all of the plates were drawn by the author; the plants were mostly collected by Gottfried in the Prussian territories.

Dietzsch, Barbara Regina. Gouache on paper of a Poppy Anemone, with Dietzsch's signature meticulous style.

The work is a beautifully composed still life of a poppy with butterflies. The composition is highly decorative and elegant, with Dietzsch's characteristic intense colors, black background, subtle details, and strong attention to botanical taxonomy. The black background accentuates the composition and gives it an almost three-dimensional trompe l'oeil quality.

Barbara Regina Dietzsch was born into a family of painters in Nuremberg; she is best known for her works of flowers and animals. Nuremberg was a major publishing center in the eighteenth century, and Dietzsch (like other female flower painters working there) produced work to be translated into engravings. She painted both bouquets and single plants.

A Pocket Map & Visitor's Guide to the Central Park in the City of New York, with all the necessary explanations.

New York: Published by P. Burger & co., 1859.

While maps of Central Park were issued in *Valentine's Manual* and *Reports of the Park Commissioners* as early as 1858, this publication is likely the earliest separately issued pocket map of the park. It is also the first edition of an early guidebook to Central Park with a long,

horizontal folding pocket map attached to the inside back cover. The map shows the park under development in 1859, with drives, promenades, walks, buildings, ponds, wooded areas, and large rocks. The border of the map indicates the locations of numbered streets and avenues, with shaded blocks between them. The first eight pages of the twenty-four-page guidebook give a history of the park and a brief account of its planning, design, and ongoing construction, along with information on how to get there and the rules to follow once there. (Page eight reprints a “Caution to Visitors [sic]” issued by architect-in-chief Frederick Law Olmsted that reads, in part, “it is positively forbidden to anyone, for any motive, to pick any fruit, flowers, leaves, nuts or berries, or to remove any sticks, roots, stones, stakes, or broken stakes or boards, shavings or any rubbish supposed trifles of any kind whatever; . . .”

Saint-Hilaire, Augustin de. *Plantes usuelles des Brasiiliens*.

Paris, Grimbart (printed by Casimir), 1824–1828, 14 installments.

70 hand-colored lithographed botanical plates (by Langlumé)

bound together in paper covered boards.

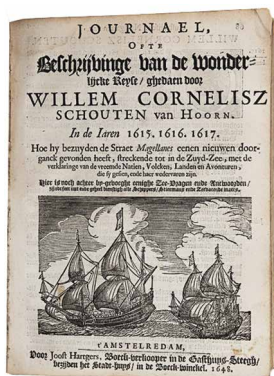


French botanist Auguste de Saint-Hilaire was one of the first scientists to freely travel throughout Brazil. Born in Orleans in 1799, he had the opportunity to explore the southern provinces of Minas Gerais, Rio de Janeiro, Sao Paulo, Santa Catarina, Rio Grande do Sul, and Cisplatina (currently Uruguay) from 1816 to 1822. He returned to France with 7,000 plant species, including 4,500 species that were unknown to scientists at the time. These

collections are held in the Musée national d'Histoire naturelle in Paris.

Saint-Hilaire described native Brazilian plants and their beneficial use in this book, as well as in *Systema materiae medicae vegetabilis brasiliensis* (1843), thus significantly enhancing the knowledge of the utility of these plants and fostering their integration into the practice of European medicine. His contribution to the knowledge of Brazilian biodiversity is incalculable.

Spilbergen, Joris van. *Oost- en West-Indische voyagie, door de strate Magallanes naer de Moluques . . . onder den commandeur Ioris Spilbergen. Als mede de wonderlijcke reyse ghedaen door Willem Cornelisz Schouten van Hoorn, en Iacob le Maire, in den jaere 1615, 1616, 1617 . . .* Amsterdam, for Joost Hartgers, 1648.



An important account of early circum-navigations of the world by Spilbergen (in 1614–1617) and by Schouten and Le Maire (in 1615–1617), this volume was part of Hartgers’s series *Oost-Indische voyagien*. The first account is a description of Joris van Spilbergen’s journey through the Strait of Magellan to the East Indies, while the second is Willem Cornelis Schouten’s “Journael” of the expedition in which he and Jakob le Maire success-

fully sailed around Cape Horn in search of new routes to the East. Le Maire’s father, Isaac, was a wealthy merchant and one of the founders of the Dutch East India Company. After Isaac was forced to resign from the company, he sent out his own expedition, with Jakob as commander and Schouten as captain. While attempting to find a new route between the Atlantic and Pacific Oceans south of the Straight of Magellan, they discovered what is now named the Le Maire Strait. Their vessel was seized in Batavia and the crew was arrested by the local Dutch authorities, accused of having violated the Dutch East Indian Company’s monopoly. Le Maire and Schouten were sent back to Holland in the Amsterdam, which was commanded by Joris van Spilbergen, who was halfway through his circumnavigation. Jakob died on the homeward journey, and Schouten and the others arrived in Holland in 1617. Isaac Le Maire sued the Dutch East India Company for the illegal seizure of his ship and won his case.

Squibb, Robert. *The Gardener’s Calendar for Alabama, South Carolina, Georgia, and North Carolina*. Mobile, Alabama: Published by S. W. Allen, 1843.

This volume is the fourth edition of *The Gardener’s Calendar*, but it is the first to contain material on Alabama, following editions published in Charleston, South Carolina, in 1787, 1809, and 1827. Squibb’s book is an intriguing guide, chronologically arranged by month, which

includes a description of the necessary work undertaken each month for a specific fruit, vegetable, or herb. The final pages contain a catalog of “fresh garden seeds” available from I. C. DuBose & Co., druggist of Mobile, as well as other titles available from publisher S. W. Allen. Squibb was a southern seeds man and nursery grower. The first edition of this work was only the second gardening book published in America. The Rare Book Collection also owns the 1827 edition, entitled *The Gardener’s Calendar for the States of North Carolina, South Carolina, and Georgia*.

Vredeman de Vries, Jan, and Samuel Marolois. *La perspective, contenant la theorie pratique, et instruction fondamentale, illustree de plusieurs belles ordonnances, d’architecture, comme de temples, palais, galeries, jardins, marchez, a l’antique et modern,*



clairement expliquées pour architectes, ingenieurs et amateurs.

Augmentée par Samuel Marolois. Amsterdam:

Johannes Janssonius,

1639–1646 [= ca. 1646–ca. 1655]

Seventeenth-century vellum.

Samuel Marolois enlarged and corrected this French edition of a famous, well-illustrated treatise

on perspective by Jan Vredeman de Vries. The treatise was originally published in 1604–1605 in Latin, French, Dutch, and German editions by Hendrick Hondius, who also engraved many of the plates. The plates illustrate individuals viewing various objects with projection lines passing through a plane, thus showing the principles of perspective drawing as well as examples of perspective views of solid bodies and more elaborate architectural subjects, many showing projection lines and landscapes with buildings or ruins. These include intricate stairways, furniture, fortifications, galleries, and some beautifully finished views of garden architecture and buildings, including one plate of a fortified castle in a river.



Image Collections and Fieldwork Archives

In 2013–2014, the Image Collections and Fieldwork Archives (ICFA) significantly expanded access to its holdings by launching a new collection management system, processing and describing its archival collections, and conducting targeted outreach activities. In February 2014, ICFA launched AtoM@DO (<http://atom.doaks.org/>), an online inventory of Dumbarton Oaks’ archival holdings of documents and photographs. AtoM@DO uses the ICA-AtoM (International Council on Archives Access to Memory) platform, an open-source, web-based archival collection management system. The initial launch included nearly forty collections from ICFA and the Dumbarton Oaks Archives, many with comprehensive finding aids. ICFA is taking an iterative approach to its archival description, based on the archival processing concept of MPLP (More Product, Less Process) devised by Mark A. Greene and Dennis Meissner. Each collection, whether processed or unprocessed, is described by a collection-level record in AtoM@DO. As collections are processed, they will be described more thoroughly at more granular levels in the archival hierarchy. Prior to the release, ICFA staff and interns—led by Anne-Marie Viola, metadata and cataloging specialist—collectively created more than 8,500 database records, including more than 450 authority records and nearly 200 terms in the Places and Subjects taxonomies. These numbers will grow over time, as more collections are processed, additional levels of description are added, and related digital assets are linked. Anne-Marie also continues to collaborate with Prathmesh Mengane to develop a VRA Core cataloging template that will allow ICFA to

From The Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers, ca. late 1920s–2000s: Study of light in apse, Hagia Sophia, Istanbul, Turkey, 1948 (HS.BIA.1726).

integrate image records with their related finding aids. Anne-Marie and Fani Gargova, Byzantine research associate, are also cleaning up and normalizing approximately 70,000 image records exported from legacy systems for eventual import into the new collection management system.

Since the public launch, AtoM@DO has been visited more than 2,000 times by over 1,000 users, who have viewed approximately 18,400 pages. The average duration of each session is more than seven minutes, suggesting that visitors are exploring the collections in depth. To date, the top two collections viewed in AtoM@DO are *The Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers, ca. late 1920s–2000s* (MS.BZ.004) and *Nicholas V. Artamonoff Photographs of Istanbul and Turkey, 1935–1945* (PH.BZ.010). Additionally, unprocessed collections related to Pre-Columbian Studies and Garden and Landscape Studies consistently rank among the most viewed, indicating that ICFA is finding a growing audience in other fields. To further enhance the findability of the collections, ICFA contributed its finding aids to ArchiveGrid, Online Computer Library Center's online discovery service for archival descriptions, which contains more than three million records and is a leading source of referral traffic to AtoM@DO.

Last year, ICFA released the finding aid for *The Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers*, the product of nearly two and a half years of processing spearheaded by Rona Razon, archivist, and her team of interns and part-time staff. In March 2014, ICFA was notified that the finding aid was awarded the 2014 Frederic M. Miller Finding Aid Award by the Mid-Atlantic Regional Archives Conference (MARAC). Previous winners of the award include Princeton University Library, Delaware Public Archives, New York Public Library, Archives of American Art (Smithsonian Institution), and the Museum of Modern Art Archives. The award committee selected ICFA's finding aid because it "did an excellent job of providing more granular access to a very large collection," according to Laurel Macondray, chair of the MARAC finding aids award committee. The award recognized ICFA's commitment to producing high-quality standards-based finding aids that serve the unique research needs of Byzantine scholars. Since the finding aid was published, there has been unprecedented interest from new and varied researchers on topics as diverse as cultural history, philanthropy,

LIBRARY & ARCHIVES

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Image Collections and Fieldwork Archives

The Image Collections and Fieldwork Archives (ICFA) support scholarship in Byzantine Studies by preserving and providing access to images of art, architecture, and archaeology in a variety of media and other archival collections that document fieldwork and research projects at Byzantine sites and monuments. ICFA is also the repository for the Pre-Columbian Photographs and Fieldwork Archives and Garden and Landscape Photographs and Design Archives.

Explore the Holdings



ICFA BLOG

Hagia Sophia
Homecoming: Returning
to Istanbul after World
War II
Jul 09, 2014

Sirarpie Der Nersessian
and the Sinai
Photography Project
Jun 30, 2014

Towards an Iconographic
Concordance in
Mesoamerican Art
Jun 23, 2014

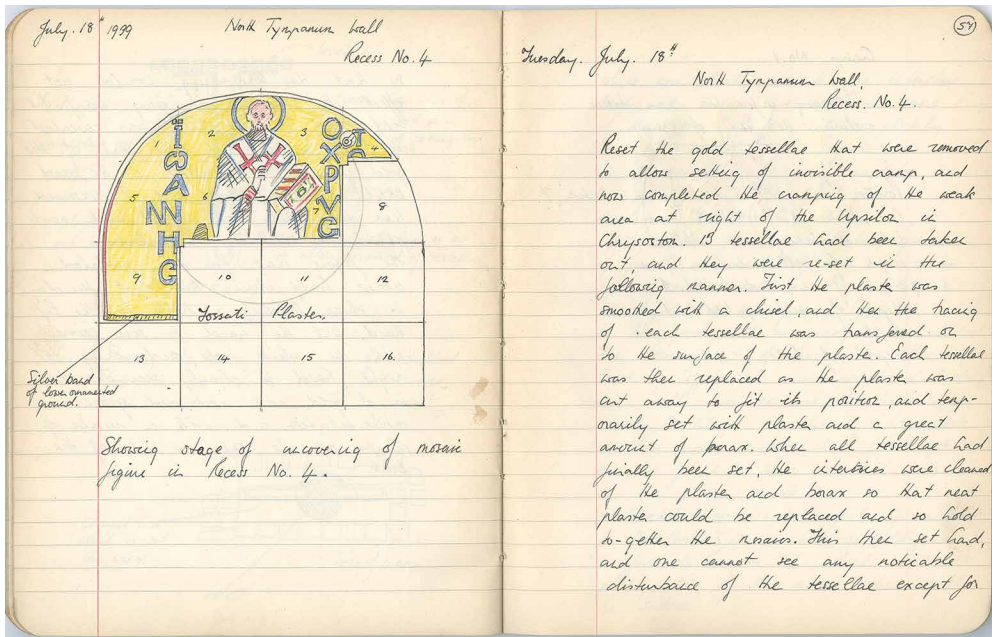
More...

Follow ICFA

ICFA's redesigned departmental website,
<http://www.doaks.org/library-archives/icfa>.

conservation, and historic preservation. With more granular descriptions, a collection that was previously difficult to manage due to size and multiplicity of formats has become a case study in how finding aids can enhance access to archival collections for external researchers. To document ICFA's local application of the ISAD(G) (General International Standard Archival Description) elements in AtoM@DO and our current descriptive practices, Viola and Razon developed a Finding Aid Style Guide and AtoM Workflow. The former has been published online and both are available as a resource to other institutions implementing the ICA-AtoM collection management system.

In the same vein, ICFA continues to process and describe our archival collections with the goal of further expanding access to our holdings. In 2013–2014, ICFA made significant progress in processing and finalizing finding aids for several Byzantine collections, including: *Robert L. Van Nice Fieldwork Records and Papers, ca. 1936–1989*



From *The Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers*, ca. late 1920–2000s: Pages from Richard A. Gregory, “Note-book No. 2: Notes and Observations Taken at St. Sophia,” 1939 (MS. BZ.004-02-01-02-177).

(MS.BZ.012); Margaret Alexander Papers and Records of the *Corpus des Mosaïques de Tunisie*, 1948–2003 (MS.BZ.001); William Earl Betsch Photographs of Architectural Capitals in Istanbul, 1970 (PH.BZ.002); Ernst Kitzingen Research Papers and Photographs, 1940s–1980s (MS. BZ.016); and Sirarpie Der Nersessian Papers and Photographs, 1939–1966 (MS.BZ.005). To improve access to unprocessed collections, ICFA staff also published draft inventories for the following collections: Donald Drew Egbert and Andrew S. Keck Photograph Albums, 1937 (PH.BZ.009); Arthur Kingsley Porter Photographs of Architecture and Manuscripts, 1980s (PH.BZ.007); Dumbarton Oaks Research Archive, ca. 1940s (MS.BZ.018); and Franklin M. Biebel Photograph Albums of Mosaics, ca. 1950s (PH.BZ.006).

Many of these processing and description projects were executed by the interns, fellows, and volunteers who worked in ICFA over the course of 2013–2014. These include:

Alison Skaggs (University of Maryland, College of Information Studies): final processing and description of the William Betsch and Ernst Kitzinger collections

Aleksandar Sopov (William R. Tyler Fellow, Harvard University): inventory of garden and landscape content in the Black and White Photograph (Architecture) and Nicholas Artamonoff collections

Nawa Sugiyama (William R. Tyler Fellow, Harvard University): assessment of iconographic terms for the description of fauna in the Justin Kerr Maya Vase database

Jan Zastrow (Volunteer): Assessment of the Louisa Bellinger papers and the Byzantine Object Census

ICFA part-time staff also provided significant support for ongoing projects throughout the year. Beth Bayley, Byzantine archives assistant, finalized the processing and description for the Robert Van Nice archive. Jessica Cebra, departmental assistant, completed the rehousing of ICFA's extensive negative collection for long-term cold storage and also created a detailed finding aid. In October 2013, Ameena Mohammad joined ICFA as a part-time Pre-Columbian archives assistant, to focus on processing and rehousing the *Christopher B. Donnan and Donna McClelland Moche Archive, 1963–2011* (PH.PC.001). This vast photographic archive of Moche ceramic vessels includes approximately 100,000 photographic and reprographic prints, along with nearly 25,000 negatives and slides that will be rehoused for cold storage. Also in Fall 2013, Megan Cook joined ICFA as a part-time photographer (shared with the research library). Over the course of the year, she completed several digitization projects, including: fragile subject boards from the Moche archive; photographs of manuscripts from the Red Sea monasteries in Egypt; letters related to Thomas Whittemore and Chauncey Stillman; and selected slides and transparencies from the *Henry Maguire and Ann Terry Poreč Archive, 1990s–2000s* (MS.BZ.015). She also made steady progress in reformatting deteriorated color transparencies that provide valuable documentation of conservation work on the mosaics and frescoes at the Kariye Camii in Istanbul, Turkey, executed by the Byzantine Institute from 1947 to 1959.

In addition to preserving its analog collections, ICFA also focused on addressing the growing needs of its digital collections, whether digitized surrogates of analog materials or born digital objects. In 2013, Dumbarton Oaks was selected as a host institution for the inaugural cohort of the National Digital Stewardship Residency (NDSR) program (along with the Association of Research Libraries, Folger Shakespeare Library, Library of Congress, Maryland Institute for Technology in the Humanities, National Library of Medicine, National Security Archive, Public Broadcasting Service, Smithsonian Institution Archives, and the World Bank). ICFA manager Shalimar Fojas White and Viola developed a project proposal to develop an institutional solution for long-term digital asset management and preservation at Dumbarton Oaks. They also served as co-mentors to Heidi Dowding, who was selected from an impressive pool of candidates as Dumbarton Oaks' resident. Starting in September 2013, Heidi conducted twenty-four interviews and focus groups with staff across Dumbarton Oaks, producing thirteen reports documenting each department's methods for digital asset creation and management. In addition, Heidi conducted a file-level inventory of a wide range of networked drives and folders to identify the file formats and storage environments currently in use. Using this qualitative and quantitative data, Heidi compiled an extensive institutional report on the current landscape for digital assets at Dumbarton Oaks, both in terms of current practices and the existing technical infrastructure. The report also included recommendations for further developing the infrastructure, policies, and workflows needed to establish a long-term plan for digital asset management and preservation moving forward. To aid in this effort, Heidi also delivered a cost-benefit analysis for implementing a digital asset management system (DAMS) and drafted a digital asset selection policy for future use by Dumbarton Oaks staff. This research was shared with both the director's office and the incoming director of information technology.

In 2013–2014, ICFA also focused on conducting outreach to promote the use of its collections by a wide range of audiences. Over the course of the year, ICFA released two new online exhibits: *A Truthful Record: The Byzantine Institute Films* (<http://www.doaks.org/icfa/truthful-record>) and *Artamonoff: Picturing Byzantine Istanbul, 1930–1947* (<http://images.doaks.org/artamonoff/exhibits/show/picturingbyz>). These sites presented already digitized content, with curated

A Truthful Record: The Byzantine Institute Films

The Byzantine Institute Films

Timeline

Style and Content

Technique

Purpose and Reception

Acknowledgements

The Byzantine Institute Films



The Byzantine Institute was founded by Thomas Whittemore in 1930 with the goal to conserve, restore, study, and document the art and architecture of the former Byzantine Empire. Starting with its first fieldwork project, conducted from 1929 to 1931 at the Red Sea Monasteries in Egypt, the Byzantine Institute used the medium of the moving image to document the site and its inhabitants. The Byzantine Institute reprised this approach to documentation during its cleaning and restoration work at Hagia Sophia and Kariye Camii in Istanbul, using color films to record the mosaics in different light situations and stages of uncovering.

The Image Collections and Fieldwork Archives (ICFA) at Dumbarton Oaks holds thirteen (13) of the Byzantine Institute's motion picture films: one of the Red Sea Monasteries, eleven (11) of the Hagia Sophia, and another one of the Kariye Camii. This exhibit aims to reveal the context of these films by combining them with archival records from the *Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers*. While the films themselves provide

indispensable testimony of the mosaics and the techniques employed to uncover them, the meticulous written documentation produced by Byzantine Institute staff – especially the restorers Ernest Hawkins and the brothers Richard and William Gregory – make the history of their creation come alive. These fieldwork notebooks and letters make it possible to reconstruct a detailed timeline of the making and showing of the films of Hagia Sophia and Kariye Camii.



EXHIBIT CONTENTS

◆ This online exhibit is divided into three sections:

- "STYLE AND CONTENT"
- "TECHNIQUE"
- "PURPOSE AND RECEPTION"

◆ To explore the history behind the films and view documents in relation to each other, visit the "TIMELINE".

◆ To view the films click on the EXHIBIT ITEMS below.

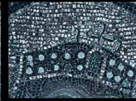
EXHIBIT ITEMS



The Red Sea Monasteries, Egypt



Hagia Sophia: South Gallery Imperial Portraits



Hagia Sophia: Imperial Portraits and South



Hagia Sophia: Apse Mosaic of Virgin and Child



Hagia Sophia: Apse Mosaic of Virgin and Child,



Hagia Sophia: Conservation Techniques for

The landing page for ICFA's online exhibit, *A Truthful Record: The Byzantine Institute Films*, launched in January 2014, <http://www.doaks.org/icfa/truthful-record>.

material to encourage users to engage with ICFA's collections in more depth. The Artamonoff online exhibit—developed by former intern Alyssa DesRochers—recreated the exhibition of the photographer's work mounted by Koç University's Research Center for Anatolian Civilizations in Istanbul from June to November 2013. The Byzantine Institute films exhibit—designed by Fani Gargova—combined videos of the digitized films with newly digitized and transcribed archival documents that illuminate how and why they were created, as well as their style, content, and reception by contemporary audiences. Thus, this online exhibit serves as a concrete demonstration of the value of integrating visual materials with related archival content, thereby greatly enhancing meaning and value through context. This is the underlying ethos of ICFA's ongoing efforts to develop the AtoM@DO collection management system in order to aggregate our archival finding aids with their related image records. To better integrate ICFA's main web presence with AtoM@DO and to improve users'

access to the collections, Fani and Rona redesigned and relaunched the ICFA departmental website in June 2014: <http://www.doaks.org/library-archives/icfa>. Since January 2013, visitors to the departmental site have viewed approximately 101,410 pages, including ICFA's collection descriptions, findings aids, inventories, and online exhibits.

ICFA continues to expand the online audience for its collections through its departmental blog and social media. In the past year, ICFA staff, interns, and fellows published more than thirty posts on ICFA's Wordpress blog (<http://icfadumbartonoaks.wordpress.com/>), documenting ongoing projects and interesting discoveries made along the way. In 2012, ICFA's blog was viewed 9,230 times; in 2013, it was viewed 17,903 times. This represents a 94 percent increase in usage over the previous calendar year. The blog also provides an additional communication channel to publish announcements about ICFA's content releases, which supplement professional listservs and social media. While the bulk of referrals come from search engines, a significant proportion of the incoming traffic is generated by other blogs, email listservs, cultural heritage institutions, and social media. Indeed, the joint library and ICFA Facebook page (<https://www.facebook.com/pages/Dumbarton-Oaks-Library-and-Archives/188985567883483>) continues to provide an effective means of connecting with international audiences. From July 2013 to June 2014, ICFA and library staff published more than 300 posts, which were viewed approximately 328,300 times. Since its launch in April 2012, the Facebook page has been viewed approximately 741,000 times and "liked" more than 2,400 times by 246,400 unique users. Scholars and enthusiasts also share the Facebook posts within their own wide-ranging social networks, thereby expanding their potential reach. While the majority of traffic to the page comes from North America and Europe, an increasing proportion of users represent diverse countries around the world in the Middle East, Asia, and South America.

ICFA also conducted direct outreach to colleagues in academia and within the library, archives, and information communities. Within the Dumbarton Oaks community, ICFA materials were featured in research reports and informal talks given by fellows, staff, and readers, as well as in papers presented at the Byzantine Studies symposium. Also in the past year, ICFA staff have presented papers or participated on panels at the Society of American Archivists annual meeting (August 2013), the Byzantine Studies Conference (November

2013), the Mid-Atlantic Regional Archives Conference (November 2013 and April 2014), the Visual Resources Association annual conference (March 2014), the Art Libraries Society of North America annual conference (May 2014), the International Congress on Medieval Studies (May 2014), and the Princeton University Digital World of Art History conference (June 2014). ICFA staff have also endeavored to organize events related to digital humanities and preservation for the benefit of Dumbarton Oaks staff and fellows. In October 2013, Anne-Marie Viola conducted an introductory session on linked open data with Scott Johnson, a teaching fellow in Byzantine Greek. This was followed by an advanced workshop on the topic with Sebastian Heath and Tom Elliott from New York University's Institute for the Study of the Ancient World. In November 2013, ICFA organized a session for staff and fellows on sharing and publishing archaeology data with Sarah and Eric Kansa, founders of Open Context and the Alexandria Archive Institute. In December 2013, Fani Gargova presented a screening of the Byzantine Institute films for fellows and staff. In April 2014, ICFA staff coordinated a workshop for library and ICFA staff on the preservation of photographic materials led by Brenda Bernier, Paul M. and Harriet L. Weissman Senior Photograph Conservator and Head of the Weissman Preservation Center at Harvard University. As part of her residency, Heidi conducted a digital preservation workshop in March 2014 for Dumbarton Oaks staff, which is also available online through the intranet. That same month, Heidi organized an NDSR host meeting at Dumbarton Oaks, which included a talk on open access and alternative scholarly publication by Eileen Joy of Punctum Books. By combining its outreach initiatives with efforts to expand its professional networks to practitioners of digital humanities and preservation (both analog and digital), ICFA hopes to prepare the ground for future projects to share its digital collections with a growing—and increasingly networked—global audience.



Museum

The past year was significant on two major fronts: we continued our tradition of experimenting with experiential exhibitions, and we strengthened our mission of collection-based scholarship. Between July and December 2013, the museum hosted the second half of its yearlong program of special events to mark the fiftieth anniversary of the Philip Johnson pavilion and to celebrate the unique installation of the Robert Woods Bliss Collection of Pre-Columbian Art. Behind the scenes, and with increased activities at the beginning of 2014, the museum's collaborative research and exhibition development projects continued. Byzantine Collection staff conducted material analyses and object documentation for the Byzantine textile catalog raisonné, researched and prepared options for a new online presentation of our digitized Byzantine manuscripts, and developed the structure for an online database providing digital access to the extensive Byzantine coin collection. Pre-Columbian Collection staff facilitated research on the collection of Central American objects in preparation for a catalog raisonné of this material to be edited by Pre-Columbian Studies director Colin McEwan. Overall, the past year was inward focused, as staff members worked to increase knowledge of the museum's objects, and outward focused, as staff members reached out to invite specialists and the broader public "to meet" the collections. While reasserting strength in scholarship, we strive to see the museum as a bridge—not as an ivory tower.

The year 2013–2014 concluded with a major change, as the opening hours of the museum, which for seventy-five years had permitted visitors to enjoy our collections for a mere three hours per day, were

increased by 100 percent. This shift, which allows patrons to visit from 11:30 a.m. to 5:30 p.m., has been received very positively; we regularly encounter more visitors during the first two hours alone than we welcomed during an entire day in the past. The museum is fortunate to have a newly trained cohort of gallery attendants and a passionate group of devoted volunteers who are trained to give tours and to orient patrons upon entering the museum lobby. Without their gifts of time and talent, we would not be able to fulfill our mission.

Exhibitions and Events

The three exhibitions (listed on the following pages) held in conjunction with the fiftieth anniversary of the Robert Woods Bliss Collection of Pre-Columbian Art, which were introduced in last year's annual report with their accompanying public programs, came to an end in December 2013. The anniversary lecture series was an enormous success. The final three Saturday talks were filled to capacity, and the public lectures were also very well attended, often by guests who were newcomers to Dumbarton Oaks. They found out about the lectures from our website, the fiftieth-anniversary program booklet, and list-serv announcements featuring the museum events.

A highlight of the wide-ranging, multifaceted program was the museum's study day held in conjunction with the *Inspiring Art: The Dumbarton Oaks Birthing Figure* exhibition. Miriam Doutriaux, the Pre-Columbian Collection exhibition associate, coordinated and chaired the event, which opened with a public lecture by Wendy Grossman on "Pre-Columbian Art between the Ethnographic and the Surreal: Man Ray's Imagined Americas." The following day saw five papers by specialists from the United States and Mexico who addressed the open questions that our enigmatic sculpture still poses, even 110 years after its first publication and attribution as Aztec. The study day provided a lively forum to discuss themes and topics around the notion of fake, copy, forgery, and influence.

The special exhibition *Seldom Seen: A Selection of Prints, Drawings, and Decorative Art from the Dumbarton Oaks House Collection* opened in April 2014. The show presented a selection of artwork from the House Collection and highlighted a portion of our holdings that had never been publicly displayed. The opportunity to



Special exhibition, *Seldom Seen: A Selection of Prints, Drawings, and Decorative Art from the Dumbarton Oaks House Collection*.

see and study artwork usually kept in storerooms was highly appreciated by museum visitors.

In the spring of 2014, a smaller exhibition in the Orientation Gallery entitled *Hagia Sophia Abstractions* presented five pastels by Alexis de Boeck. A former Dumbarton Oaks staff member, de Boeck became intrigued by a black-and-white photograph of a roof section of Hagia Sophia taken by the Byzantine art historian Robert Van Nice. In 1990, de Boeck transformed the photo into abstract compositions of lines, colors, and shapes. “Study of Light in Hagia Sophia,” a slide show of a series of black-and-white photographs taken in the 1930s by the Byzantine Institute (and currently in Image Collections and Fieldwork Archives), accompanied the exhibition and presented an inspiring juxtaposition of architectural art, documentation, and abstraction.

Research and Other Projects

Over the past year, the museum advanced its special research project of publishing a catalog of its Byzantine textile collection, with the focus on the so-called furnishing textiles. In October 2013, Gudrun Buehl and Elizabeth Williams, research assistant, attended and presented a joint paper at an international conference organized by the “Textiles of the Nile Valley” group and hosted at the Katoen Natie Collections in Antwerp. Short research visits with the aim to study comparative material were undertaken in the collections of the Baltimore Museum of Art; The Walters Art Museum; The Museum of Fine Art, Boston; The Harvard Art Museums; The Metropolitan Museum of Art; and the Katoen Natie Collection, Antwerp. The museum staff hosted and facilitated the individual research of textile project collaborators and scholars Sumru Krody, Eunice Maguire, and Thelma Thomas. Technical analysis of the textile fragments in the Dumbarton Oaks Collection were conducted by Kathrin Colburn, a textile conservator at the Metropolitan Museum of Art.

Curatorial staff and the web team members engaged in a series of meetings to discuss models of an online scholarly publication that we aim to develop to present the results of our research. The scope of the project is to publish the Byzantine Collection’s textile holdings in a new and innovative way, one that benefits from the features and technologies of online publishing. Additionally, the museum continued to forge ahead with related events, namely a textile colloquium that will take place in March 2015 with collaborators who are working on individually assigned objects and catalog entries as well as scholars outside of this core group.

With the close of the special exhibition *Four Byzantine Manuscripts*, the display case in the permanent collection that focuses on book culture was reconfigured. The project to publish the digitized Byzantine Greek manuscripts in a “turn-page presentation,” with annotations on the individual page spreads, is underway and will be launched in the coming months.

During the 2013–2014 academic year, the museum staff collaborated with numismatics advisor of the Byzantine coin collections, Cécile Morrisson, and the web team to embark on a special project that aims to produce a new content type and database structure for the Byzantine coins collection. This online publication is modeled on the successfully implemented Byzantine seals catalog. Work is



Museum staff at the fiftieth anniversary of the installation of the Robert Woods Bliss Collection of Pre-Columbian Art, December 10, 2013.

underway to digitize the collection and to enter the data on the first batch of coins, those that were acquired after the last volume of the Dumbarton Oaks series of coin catalogs was printed.

The curatorial staff was pleased to organize and host various class visits, including ones from Ioli Kalavrezou (Harvard University), Holger Klein (Columbia University), Robert Nelson (Yale University), Jennifer Davis (Catholic University of America), and Dimiter Angelov (Harvard University). It is reassuring to see students being trained in an “object-oriented” approach—one that integrates theory and methodology with an intensive, hands-on examination of actual objects. This approach requires a collection with an inspiring and diverse range of material, as well as staff members who are eager to share their knowledge and expertise.

The museum department also helped to prepare and to consult on art and art reproductions to be installed in the Fellowship Building.



Special exhibition, *Hagia Sophia Abstractions: Pastels by Alexis de Boeck*.

Curatorial staff members attended the American Association of Museums annual meeting in Seattle, as well as individual sessions and workshops organized by the Museums and the Web conference in Baltimore. Gudrun Buehl was invited to speak at the Harvard Art Museums about the exhibition concepts and strategies used in the reinstallation of the Byzantine galleries; she also taught a seminar on “Exhibition Making” at the University of Mainz in Germany. She attended the fall and winter business meeting of ARIAH (Association of Research Institutes in Art History) as the secretary and delegate for Dumbarton Oaks, and was a participant in the digital humanities workshop “Beautiful Data” (June 16–27, 2014) that was funded by the Getty Foundation and hosted and organized by Harvard’s metaLab in Cambridge.

Staff News

We bid farewell to Chris Harrison, senior museum technician, in January 2014, and to Hillary Olcott, public program and exhibition coordinator, in February 2014. In June 2014, we welcomed Colin Kelly as our new museum technician; we also hosted summer intern Colleen O’Leary, who assisted the Byzantine Collection staff with the coin database project and the rehousing of archaeological material in object storage.

Exhibitions

January 15, 2013–January 5, 2014

Connecting Collections, Collecting Connections: Fifty Years of Pre-Columbian Art at Dumbarton Oaks

February 2, 2013–January 5, 2014

Architectural Contrasts: The Philip Johnson Pavilion and the Rare Book Library

April 25–October 20, 2013

Four Byzantine Manuscripts

June 27, 2013–March 2, 2014

Inspiring Art: The Dumbarton Oaks Birthing Figure

April 21, 2014–October 12, 2014

Seldom Seen: A Selection of Prints, Drawings, and Decorative Art from the Dumbarton Oaks House Collection

May 2014– November 2, 2014

Hagia Sophia Abstractions: Pastels by Alexis de Boeck



One of two Byzantine bronze weights now in the Byzantine Collection;
donated by Susanne K. Bennet.

Scholarly Activities

Public Lectures

September 26, 2013

Wendy Grossman, The Phillips Collection, “Pre-Columbian Art
between the Ethnographic and the Surreal: Man Ray’s Imagined
Americas”

October 26, 2013

Emily Kaplan, National Museum of the American Indian, “Inka and
Colonial Wooden Keros: Results of a Collaborative Technical Study”

November 16, 2013

Andrew Finegold, Wake Forest University, “Atlats and the
Metaphysics of Violence in Central Mexico”

Museum Study Day

Inspiring Art: The Dumbarton Oaks Birthing Figure

September 27, 2013

Miriam Doutriaux, Dumbarton Oaks, “The Dumbarton Oaks Birthing Figure: An Introduction”

Elizabeth Boone, Tulane University, “Right and Wrong: A New Look at the Tlazolteotl”

Susan Toby Evans, The Pennsylvania State University, “Tlazolteotl and Her Sisters: Mistaken and Shifting Hierophanic Identities”

Emily Umberger, University of Arizona, “Women Who Have Given Birth in Aztec Sculptures”

Susana Pliego Quijano, Escuela Nacional de Antropología e Historia, México, “Tlazolteotl in Mexican Art: Birth, Sexuality, and National Identity”

Constance Cortez, Texas Tech University, “Tlazolteotl as Floating Signifier or The Use (and Abuse) of an Ersatz Aztec Icon in Popular Culture and Contemporary Art”

Tours

July 5, August 2, September 6, October 4, and November 1

First Friday curators’ gallery talks on “Birds and Beasts,” “Jade and Gold,” “Excavated Treasures,” “Heads and Skulls,” and “Celebrating Colors”

July 6, September 7, October 5, and November 2

First Saturday docent-led tours on “Architectural Contrasts”

Acquisitions

Byzantine Collection

Semis weight with two imperial busts (BZ.2013.007)

Lead token of Constantine V (BZC.2013.006)

Two solidi of Anastasius (BZC.2013.027, BZC.2013.028)

Solidus of Justin I (BZC.2013.029)

Two solidi of Justin II (BZC.2013.030, BZC.2013.031)

Tremissis of Michael II with Theophilus (BZC.2013.032)

Histamenon of Michael VII (BZC.2013.033)

Middle Byzantine gold and enamel ring (BZ.2014.001)

Gifts

Byzantine Collection

Gift of a bone plaque with a standing nude figure, Late Antique/early Byzantine, Egypt (?) (BZ.2013.026), donated by Giovanni Bertele

Gift of two Byzantine bronze weights (BZ.2014.001, BZ.2014.003), donated by Susanne K. Bennet

Loans

Byzantine Collection

Loans from the Collection

Loan of one object to the exhibition *Exuberance of Meaning: The Art Patronage of Catherine the Great (1762–1796)*, Georgia Museum of Art, Athens, September 21, 2013–January 5, 2014; and Hillwood Estate, Museum, and Garden, February 1, 2014–June 7, 2014

Loan of one object for exhibition in the Metropolitan Museum of Art, New York, beginning October 8, 2013

Loans to the Collection (long-term)

1,011 coins and seals on loan from The Fleischmann Foundation, in honor of Mr. and Mrs. Charles Fleischmann III

Loan of Byzantine key ring from the Menil Collection, Houston, for study and exhibition beginning March 20, 2012

Continuing loan of one John II Komnenos (1118–1143) hyperpyron coin from Mr. Eric Hompe, Washington, D.C., for exhibition beginning March 25, 2011; on loan from the family of Ferne Carol Carpousis in her memory

Continuing loan of one object from Susanne K. Bennet, Washington, D.C., for permanent exhibition beginning April 11, 2008

Pre-Columbian Collection

Loans from the Collection

Loan of three objects to the exhibition *Realm of the Condor: Wari, the Art of a Pre-Inca Empire*, Cleveland Museum of Art, Cleveland, October 18, 2012–January 6, 2013; Museum of Art | Fort Lauderdale, Fort Lauderdale, February 10–May 19, 2013; and Kimbell Art Museum, Fort Worth, June 16–September 8, 2013

Loans to the Collection

Loan of one object from the National Museum of Natural History, Washington, D.C., to the exhibition *Connecting Collections, Collecting Connections: Fifty Years of Pre-Columbian Art at Dumbarton Oaks*, January 15, 2013–January 5, 2014 (extended, mid-term loan)

House Collection

Loans from the Collection

Loan of one object to the exhibition *The Greek of Toledo*, Museo Santa Cruz, Toledo, Spain, March 14, 2014–June 14, 2014

Loan of one object to the exhibition *The Early Years of American Impressionism, 1880–1900*, Musée des impressionnismes Giverny, Giverny, France, March 29, 2014–June 29, 2014

Docents and Visitor Service Assistants

Tours that highlight objects from the Dumbarton Oaks Museum are frequently requested by groups visiting Dumbarton Oaks. From May 2013 until April 2014, the museum volunteers assisted over 14,059 afternoon visitors. Saturday afternoon tours included a house tour and an architecture tour (which was offered on the last Saturday of the month). Over 531 visitors joined the house tour in 2013–2014 (up from 472 visitors in 2012–2013). Monthly architecture tours started in February 2013 as part of the fiftieth anniversary of the Philip Johnson pavilion. Forty-eight people have taken the architecture tour since its inception. Weekday afternoon tours include a public garden tour at 2:10 p.m. and a special exhibition tour at 3:00 p.m. on Tuesday, Wednesday, and Thursday. Although the garden was closed numerous times due to weather conditions, the docents provided the public garden tour to 940 visitors in 2013–2014. They also led 219 visitors through 73 special exhibition tours.

Docents and visitor service volunteers were kept up-to-date and informed through formal and informal meetings led by staff and outside lecturers on the third Friday of the month. These meetings included a June visit to the Hillwood Garden and a July visit to the Image Collections and Fieldwork Archives. In October, the volunteers visited Glenstone Museum to see their collection and installations, and in November, they visited the National Gallery to see



Docents and Visitor Service Assistants, 2013–2014.

the *Heaven and Earth* exhibition. During our meeting in January, the museum's research assistant for the Byzantine textiles project, Elizabeth Williams, spoke to the docents on the Byzantine tapestries. In March, Miriam Doutriaux, the Pre-Columbian Collection exhibition associate, spoke to the volunteers on the Kreeger Mayan Censer. Gail Griffin, director of gardens and grounds, discussed the winter changes to the garden and plans for the spring and summer in April. Also in April, John Beardsley, director of Garden and Landscape Studies, arranged for Hugh Livingston to speak to the volunteers on his sound sculpture in Lover's Lane Pool.

Other information sessions are led by curators during the week. Gudrun Buehl and John Hanson gave an overview of *Four Byzantine Manuscripts*; Miriam Doutriaux and Hillary Olcott coordinated tours of *Inspiring Art: The Dumbarton Oaks Birthing Figure*; and James Carder presented an overview of *Architectural Contrasts: The Philip Johnson Pavilion and the Rare Book Library* and *Seldom Seen: A Selection of Prints, Drawings, and Decorative Art from the Dumbarton Oaks House Collection*. In addition to attending regular meetings

and information sessions, our docents and visitor service volunteers attended various symposia, lectures, tertulias, and colloquia presented by the three programs of study, as well as public lectures, openings, and tours presented by curators in conjunction with exhibitions.

A final contribution to the volunteer education was the establishment of a resource area in the docent lounge. It houses Dumbarton Oaks publications, along with articles and other titles relevant to the collections, garden, and the subject fields. Docents regularly contribute material that they have located in books, newspapers, or other media. All of these activities not only benefit the docents educationally but also help the docents to stay in touch with one another and to know that they are part of the community at Dumbarton Oaks.



Gardens

In the summer of 2013, in the frame yard adjacent to the vegetable garden, Rosabella Alvarez-Calderon, the garden conservation intern, continued the research of previous garden interns, with further investigation into the 1930s Kitchen Garden hot bed that had been buried since the mid-1950s. Trained as an archeologist and working with the garden staff, Alvarez-Caldero began the excavation of the site by creating vertical profiles along the internal walls of the structure in order to expose its boundaries. She then excavated three test pits in critical parts of the house to better understand the construction process. Once the structure was completely cleaned and excavated, Alvarez-Caldero created a digital plan that she geo-referenced and added to the garden's Geographic Information System.

The hot bed excavations in June and July were interrupted often by thunderstorms, and the tumultuous weather continued into the fall and winter with rain, cold temperatures, and record snowfalls. The garden staff moved from its typical regimen of pruning, cleaning, and planting to soggy leaf raking, storm water management, shoveling, and plowing. With one of the coldest and snowiest Marches on record, the spring of 2014 began late but was especially beautiful with everything coming into bloom at the same time. The plums, deciduous magnolias, and cherries bloomed together in early April, and the snowflakes and euphorbias bloomed with the quinces in late April. Tulips and other bulbs were especially brilliant and profuse but as spring progressed the garden staff realized that many plants had not survived the winter's unusually cold temperatures.

Despite the challenging weather in December and January, John Pond and Nate Trent rebuilt the sandstone terrace above the Pebble



Thyme bench on the Arbor Terrace.

Garden, where, over time, an American elm planted in the 1920s had displaced the terrace's sandstone, warped the rail, and damaged the Pebble Garden and Box Walk stone walls. After removal of the elm, the garden staff and John Pond designed a mirror image of Beatrix Farrand's pattern, which extended the terrace ten feet to the north. Once the stone work was completed, Francis Flaherty enclosed the new terrace within an iron rail compatible in design with Farrand's more decorative adjacent rail. Almost immediately, the terrace became a favorite place for staff and fellows' meetings.

In addition to this new rail, in this past year, Flaherty restored iron canopies, ornaments, and rails throughout the garden. In 1932, Beatrix Farrand made a drawing entitled *Iron Bouquet for Gate Piers*, which was forged into a mixture of black iron flowers arising from stone vases flanking the northern gate of the Fountain Terrace. Over time, the bouquets have rusted and their connection with the vases has deteriorated. Flaherty removed the pieces to his shop, restored



Garden staff celebrating Miguel Bonilla and Rigoberto Castellon.

damaged parts, and repainted the entire bouquet before reinstallation into the vases.

In addition to replanting the iron flowers, the garden staff introduced a number of living species within the Herbaceous Borders, Fountain Terrace, and Cutting Garden. Seven different species of alliums were introduced into the three gardens with hundreds of field poppies, *Papaver rhoeas*, sprinkled throughout the Herbaceous Borders as well as black, red, and cream hollyhocks introduced throughout the gardens. In addition to perennials, biennials, and annuals, the garden staff and the garden volunteers added a number of herbs and vegetables to the Kitchen Garden, and began the practice of bringing the harvest to chef Hector Paz, in the Dumbarton Oaks Refectory, to be incorporated into the daily lunchtime offerings to staff and fellows. The garden staff brought the first strawberries to Paz on May 23, followed by radishes, cabbages, rhubarb, and greens picked throughout the spring and early summer.



Herb garden on the Arbor Terrace.

To accompany the Garden and Landscape Studies symposium held on May 9–10, 2014, the garden staff brought back many of the scented herbs that Beatrix Farrand had chosen for her Arbor Terrace herb gardens of the 1920s and 1930s. Around the oval pool of the *Cloud Terrace* installation, the staff set four benches surrounded by pots containing scented geranium, lemon verbena, southernwood, flowering tobacco, rosemary, lavender, and hyssop. Also for the terrace, the garden staff found an old teak bench in disrepair, built a new deep seat to hold soil, and planted within a mixture of thyme, chamomile, and forget-me-nots. In the northeast corner of the terrace, the staff added a grouping of tables and chairs that has become a favorite place to sit to look over Mélisande's Allée and the Kitchen Garden below.

Conservators completed a number of brick, stone, and iron projects throughout the gardens. Mason Cook of Westmill Preservation cleaned and consolidated the pinecone finials on the gates to the north and south of the Rose Garden. John Pond rebuilt the stone walls

above the Herbaceous Borders and below the Lilac Circle, Fairview Hill, and the Rose Garden. He also repaired brick walls within the North Vista and the Lovers' Lane Pool amphitheater. In addition to the work mentioned earlier, Francis Flaherty repaired the canopies in the Beech Terrace, above the Bliss Crypt, and next to the Terrior Column; he also cleaned, restored, and powder coated the Ruth Havey-designed rail to the north of the Rose Garden. Along the Goat Steps reset by John Pond in 2012, Flaherty added a hand rail within the stairway's inner curve for support and safety. Adam Jaroszynski of Art of Gold Studio gilded the hooves, pipes, and horns of the statue of Pan near Lovers' Lane Pool, and gilded the stars within the Aquarius Fountain in the Star Garden. Stone carver and conservator Andy Del Gallo repaired the inscription on Angeliki Laiou's birdbath in the Wilderness and elevated the basin for greater presence within the surrounding ferns and iris.

Many other changes in the gardens are recorded within the garden blog on the Dumbarton Oaks website. In existence since the spring of 2010, the blog has now received over 165,000 hits and contains a full repository of images of the garden taken throughout the year. At present, Luis Marmol organizes and adds commentary to the images on a daily basis, adding the botanical names of the plants pictured and identifying their location within the garden.

On June 26, 2014, the Dumbarton Oaks community celebrated the twenty-fifth anniversaries of two garden staff members, Miguel Bonilla and Rigoberto Castellon. When they came in the summer of 1989, Bonilla began work with Franco De Simoni in the greenhouses, and Castellon began work with Larry Johnson in the garden. Both De Simoni and Johnson worked at Dumbarton Oaks for nearly forty years, and were trained by Matt Kearney and Don Smith, both of whom worked closely with Beatrix Farrand and Mildred Bliss. And now, Castellon and Bonilla, as crew leaders, are training the new generation, Ricardo Aguilar and Nathan Neuffer, Marc Vedder and Luis Marmol. They are passing along not just horticultural expertise, but also the camaraderie and the pride in their work that have existed in generations of gardeners at Dumbarton Oaks.

ΟΝΙΟΝ ΤΗΤΟΙΜΑΣΜ^{ON} ΔΙΑΒΟΛ^ω
ΚΤΟΙΣ ΑΓΕΛΟΙΣ ΑΥ⁷Τ



Publications

While remaining committed to traditional academic book publishing, the publications department is enthusiastic about integrating digital humanities strategies in to our overall publishing program. Digital humanities is in its nascence, and it offers wide-open horizons for the exploration, visualization, and dissemination of information and resources for the humanities. It is exciting and inspiring to work with scholars and professionals who want to forge roads into this new territory. Focusing on web-based software—such as our content management system—and database technologies, we are developing and refining methods of disseminating the resources of Dumbarton Oaks as well as looking for new ways to augment and extend the concept of scholarly publishing.

Merging old and new technologies, while adding value to both, serves as an excellent mission for the publications department. To this end, we assisted the administration of Dumbarton Oaks in creating a new set of policies and procedures for proposing print and digital humanities projects, thus encouraging stakeholders to creatively explore the many possible paths to meet their project goals and helping them to visualize the context of their projects in the overall institutional mission of supporting scholarship.

Books and Journals

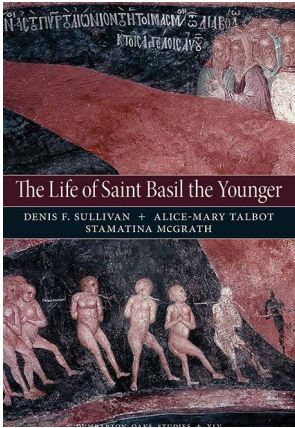
Our Byzantine editor, Joel Kalvesmaki, has been working on several new titles, as well as managing our Byzantine journal, *Dumbarton Oaks Papers*. Much anticipated and many years in the making, *The*

Detail of MS.BZ.004-ICFA.KC.BIA.3226, on the cover of *The Life of Saint Basil the Younger*, published in May 2014.

Life of Saint Basil the Younger was released in May 2014. This critical edition and annotated translation, which is part of the Dumbarton Oaks Studies series, was authored by Denis F. Sullivan, Alice-Mary Talbot, and Stamatina McGrath. We also released a revised edition of *The Taktika of Leo VI* in paperback, as well as *A Critical Commentary on The Taktika of Leo VI* by John Haldon. We anticipate that both volumes will become appreciated additions to the corpus of scholarly reference materials in Byzantine and military studies. We also released the 2013 edition of *Dumbarton Oaks Papers* (number 67) as well as paperback editions of *The Old Testament in Byzantium* and *Becoming Byzantine: Children and Childhood in Byzantium*.

Sara Taylor, our art and archaeology editor, has been busy with the Garden and Landscape Studies and Pre-Columbian Studies publishing programs. She attended the Society for Architectural Historians conference in the spring, introducing our landscape titles (including the first two volumes of our *ex horto* series) to a new and appreciative audience. Consisting of historical texts devoted to the philosophy, art, and techniques of landscape design, *ex horto* reintroduces classic works long out of print. The first volume, *Garden Culture of the Twentieth Century* by Leberecht Migge (1881–1935), was translated from German by David H. Haney. Migge was one of the most innovative landscape architects of his time, and his notion of “garden culture” captured the essence of the progressive reform movements of early twentieth-century Germany. The second volume, *Travel Report: An Apprenticeship in the Earl of Derby’s Kitchen Gardens and Greenhouses at Knowsley, England*, is a critical translation of the handwritten journal of Hans Jancke (1850–1920), a court gardener who served the Prussian kings in Potsdam, Germany. Previously unpublished, this journal describes his apprenticeship at Knowsley, the seat of the Earl of Derby near Liverpool, England, and offers an interesting look at the technical and practical aspects of gardening in late nineteenth-century England. We also released *Technology and the Garden*, a volume in the Dumbarton Oaks Colloquium on the History of Landscape Architecture series that examines the effect of emerging technologies on the shaping and experience of landscape in a diversity of places, times, and cultures.

Taylor also shepherded two new Pre-Columbian titles in 2013–2014. The latest volume in the Dumbarton Oaks Pre-Columbian Symposia and Colloquia series—*Embattled Bodies, Embattled Places:*



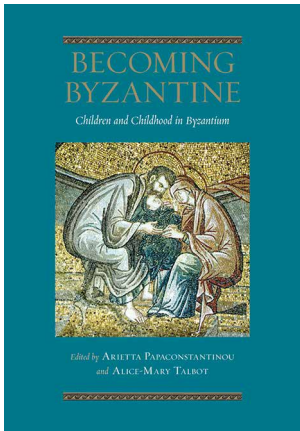
The Life of Saint Basil the Younger

Critical Edition and Annotated

Translation of the Moscow Version

Edited and translated by Denis F. Sullivan,
Alice-Mary Talbot, and Stamatina McGrath

978-0-88402-397-5

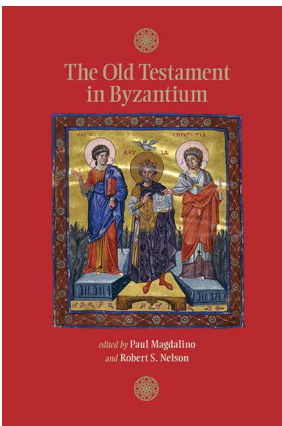


Becoming Byzantine

Children and Childhood in Byzantium

Edited by Arietta Papaconstantinou and
Alice-Mary Talbot

978-0-88402-398-2



The Old Testament in Byzantium

Edited by Paul Magdalino and
Robert S. Nelson

978-0-88402-399-9

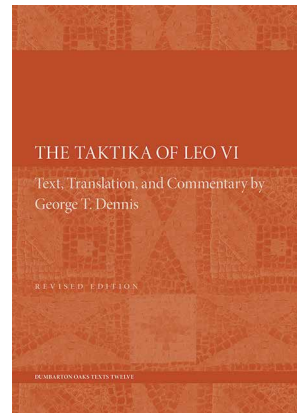
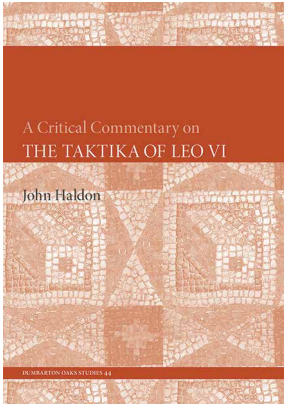
The Taktika of Leo VI

Revised Edition

Edited and translated

by George T. Dennis

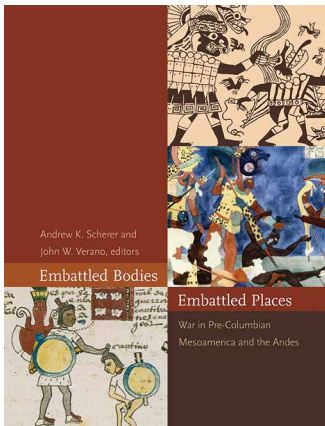
978-0-88402-394-4



A Critical Commentary on *The Taktika of Leo VI*

John Haldon

978-0-88402-391-3



Embattled Bodies, Embattled Places

War in Pre-Columbian

Mesoamerica and the Andes

Edited by Andrew K. Scherer

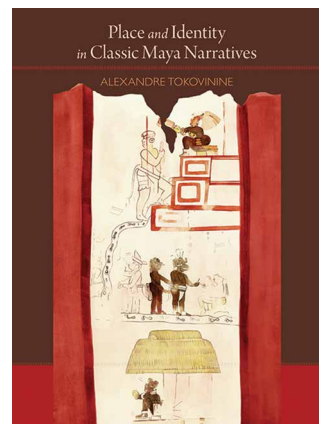
and John W. Verano

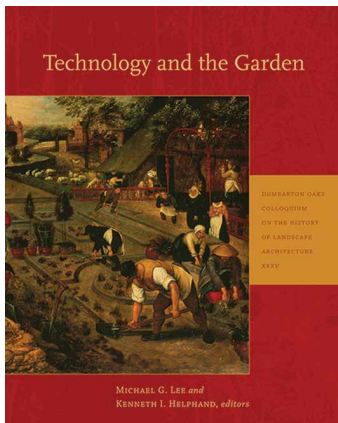
978-0-88402-395-1

Place and Identity in Classic Maya Narratives

Alexandre Tokovinine

978-0-88402-392-0





Technology and the Garden

Edited by Michael G. Lee and
Kenneth I. Helphand

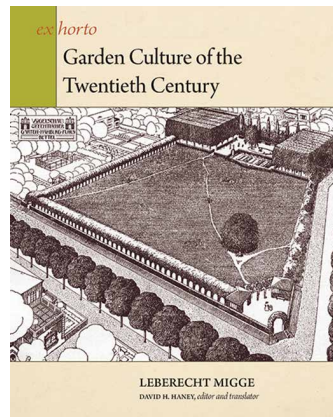
978-0-88402-396-8

Garden Culture of the Twentieth Century

Leberecht Migge

Edited and translated
by David H. Haney

978-0-88402-388-3



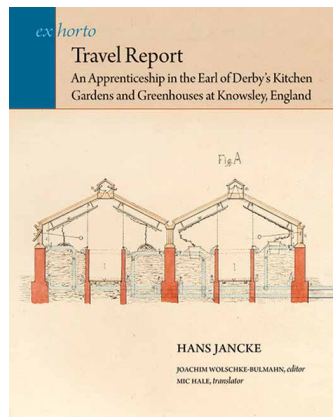
Travel Report

An Apprenticeship in the Earl of
Derby's Kitchen Gardens and
Greenhouses at Knowsley, England

Hans Jancke

Edited by Joachim Wolschke-Bulmahn

978-0-88402-389-0



War in Pre-Columbian Mesoamerica and the Andes, edited by Andrew K. Scherer and John W. Verano—utilizes methodological and theoretical developments in anthropological archaeology, bioarchaeology, and ethnohistory to shed new light on the nature of conflict in Mesoamerica and the Andes. In *Place and Identity in Classic Maya Narratives*, the latest addition to the Studies in Pre-Columbian Art and Archaeology series, Alexandre Tokovinine explores notions of place and community in the Classic Maya world.

The publications department was also very happy to complete our first volume for Villa I Tatti, the Harvard University Center for Italian Renaissance Studies. Taylor and Kathleen Sparkes, the publications director, thoroughly enjoyed assisting I Tatti in the production of *Bernard Berenson: Formation and Heritage*, and look forward to working with them on many more books in the years to come.

The Web Team

In August 2013, the web team of Kathy Sparkes, Michael Sohn, and Prathmesh Mengane added a new member, web content editor Lain Wilson. Wilson has been systematically upgrading and maintaining the public information pages of our content management system, as well as working to develop new protocols to help us streamline the processes of content management, content editing, and user support.

The web team continues to examine and refine our support and development procedures in order to ensure that the content management system and database support management remains agile and supportive of the scholarly environment of Dumbarton Oaks. We created a new protocol for user support: a “web help” email that enables users to receive same-day support from any available member of the web team. This new protocol has also helped with issue documentation and support resolution. Our database and content management system developer, Prathmesh Mengane opened a GitHub Code Repository, thus allowing us to create support and development tickets as well as to store and share code on the cloud for further projects. He continues to manage the support and development environment.

Digital Humanities

We have made great strides in exploring and expanding our approach to digital humanities in 2013–2014. Lain Wilson stepped up to the role of assisting in the final development of the Garden Archives project in the content management system, thus allowing the project team to accomplish a soft launch in summer 2014. He has also carefully reviewed the entire Dumbarton Oaks website to clean up and add consistency to content pages and to create more dynamic and user friendly structure and landing pages.

Athena Ruby

The Athena Ruby typeface, developed by John Hudson for Tiro Typeworks as directed by our Byzantine editor, Joel Kalvesmaki, was selected in 2012 as one of the best new typeface designs in the annual Type Directors Club competition. One of the four TDC judges, Abbott Miller, selected Athena Ruby as his personal “Judge’s Pick,” and it appeared in the TDC annual, *Typography* 34.

AtoM@DO

Prathmesh Mengane has been working hard to develop and maintain AtoM@DO, the new collection management system for the Image Collections and Fieldwork Archives (ICFA). This database serves as a web-based portal that allows users to more effectively search the ICFA and Dumbarton Oaks Archives collections. Instead of searching collections one-by-one by means of individual finding aids or collection guides, the users of AtoM@DO can now search across all holdings using keywords, thus allowing for more direct access to desired information. Prathmesh installed AtoM on Amazon Cloud Services and developed its structure and functionality, which enabled ICFA to soft launch the database in December 2013. He also helped to set up a Github Code Repository for the sharing and collaboration of his VRA Template development with the open-source community. The final import/export functionality and other features will be completed in the coming year. <http://atom.doaks.org/icaatom/index.php/>



BLISS-TYLER CORRESPONDENCE

Search the Letters

☐ The Early Letters (1902–1908)

☐ Brussels, Buenos Aires, and Paris (1909–1919)

☐ Washington, D.C., and Stockholm (1920–1927)

☐ Argentina, Budapest, and Paris (1928–1933)

☐ Annotations

☐ Artworks

☐ Artwork Acquisition Timeline

☐ Additional Resources

☐ Questions, Comments, and Corrections

Bliss-Tyler Correspondence

An annotated transcription of the correspondence between Mildred Barnes Bliss, Robert Woods Bliss, Royall Tyler, and Elisina Tyler between 1902 and 1952.

Mildred and Robert Woods Bliss, the founders of Dumbarton Oaks, and their close friend and art adviser, Royall Tyler, and his wife Elisina maintained an active correspondence between 1902 and 1952. Many of these letters document the formation of the Blisses' collection of Byzantine, Pre-Columbian, Asian, Islamic, and European art. They also discuss contemporary history, literature and poetry, music, politics, and expatriate life. Various friends and acquaintances, such as Bernard Berenson and Edith Wharton, are referenced throughout the correspondence, as are important world events, such as the First and Second World Wars.

The majority of the extant correspondence was given by Mildred Barnes Bliss to Royall Tyler's son, William Royall Tyler, sometime before her death in 1969. Tyler, then director of Dumbarton Oaks, and Walter Whitehill began work on a publication of this correspondence in the mid-1970s. But this project was not completed, and all existing materials for the publication became an unrestricted gift of William Royall Tyler to the Harvard University Archives (HUGFP 38.6, boxes 1–5) in 1977 and 1979. Robert S. Nelson (Robert Lehman Professor at Yale University and a former senior fellow at Dumbarton Oaks) and James N. Carder (archivist and House Collection manager at Dumbarton Oaks) returned to this correspondence project in 2008.



■ Mildred and Robert Woods Bliss, ca. 1927. *Bliss Papers*, HUGFP 76.74p, box 10, Harvard University Archives.

The Bliss-Tyler Correspondence Project

Editor James Carder and project manager Sara Taylor were joined by Lain Wilson, who provided vital assistance with the development, editing, cleanup, and coding for the Bliss-Tyler Correspondence project. The project moved forward swiftly in 2013–2014, with a soft launch of the first group of letters (1902–1908) in fall 2013. Two additional groups of letters (1909–1919 and 1920–1927) were published in spring 2014. Lain and Sara also worked to expand the functionality of the Online Publications tool, thus paving the way for additional online publications in the coming months and years. <http://www.doaks.org/resources/bliss-tyler-correspondence>

The Botany of Empire in the Long Eighteenth Century

Designed to accompany a symposium held at Dumbarton Oaks in October 2013, the exhibition *The Botany of Empire in the Long Eighteenth Century* includes a strong focus on botanical books and illustrations and coincides with the fiftieth anniversary of the Rare Book Reading Room at Dumbarton Oaks. This online exhibition, curated and created by librarian Sarah Burke Cahalan with the help of Jasmine Casart and Deirdre Moore, and with the support and editing skills of Lain Wilson, was designed to explore some of the major themes of the symposium and to promote the holdings

of the Rare Book Collection. The Rare Book Collection is particularly strong in the areas of garden history and early texts about the Americas, strengths that are reflected in the exhibition's coverage. <http://www.doaks.org/library-archives/library/library-exhibitions/botany-of-empire>

Philip Johnson at Dumbarton Oaks

Curated and created by James Carder, this online resource commemorates the fiftieth anniversary of Philip Johnson's Pre-Columbian pavilion at Dumbarton Oaks. Johnson's architectural masterpiece opened in 1963 and is now seen as a seminal building in his late 1950s' shift from International-Style modernism to postmodern classicism. The 2013 anniversary year provided an excellent opportunity to highlight the Pre-Columbian Collection's impressive housing, which is arguably a work of art in its own right. <http://www.doaks.org/museum/online-pubs/philip-johnson>



Friends of Music

The 2013–2014 season opener was noteworthy in a number of ways. First, it marked the Washington, D.C., debut of the cutting-edge New York–based chamber orchestra, The Knights, who, with twenty-three musicians, were the largest ensemble ever to perform in the Music Room. The concert embraced a variety of musical eras and styles, with the centerpiece of the program, Igor Stravinsky’s “Dumbarton Oaks” Concerto, commissioned by Mildred Barnes Bliss to celebrate her thirtieth wedding anniversary in 1938. Revisiting the work in the same intimate space where it first came to life seventy-five years earlier added sweet relevance to the performance.

The Knights also presented two contemporary Washington premieres: Concerto for *Santur* (a classical Persian hammer dulcimer), Violin, and Orchestra, composed and performed by Colin Jacobsen and santur virtuoso Siamak Aghaei; and the orchestra’s collectively composed *the ground beneath our feet*, which was inspired by a ground bass from Tarquinio Merula’s Ciaccona of 1637. In addition, the musicians played Steve Reich’s mesmerizing Duet for Two Violins and Strings, J. S. Bach’s Concerto for Violin and Oboe, and Joseph Haydn’s Symphony no. 8 (“Le Soir”). The *Washington Post*’s Robert Battey commented that “it is a joy to see such deeply committed music making,” calling the evening an “auspicious Washington debut . . . [that] bespeaks of the highest level of musicianship and preparation.” The entire concert was recorded live for commercial release on CD.

Pianist Joel Fan crafted a program of works “written from 1831 to 1893, by four composers each of whom understood Romanticism in a distinct way and whose oeuvres could not sound more distinctive.” Solidly in the standard repertoire were the Polonaise-Fantaisie, op. 61,

by Frédéric Chopin; the Six Piano Pieces, op. 118, by Johannes Brahms; and the Mephisto Waltz no. 1, by Franz Liszt. The program's two works by Richard Wagner were less familiar. Fan opened the recital with the prelude to *Die Meistersinger von Nürnberg*, arranged by the brilliant and eccentric Canadian pianist Glenn Gould. By tweaking the score in a few places, Fan managed to play with only two hands Gould's transcription for four. The most obscure work on the program (and Wagner's last major work for piano) was the Grand Sonata for Piano in A Major, op. 4, completed when the composer was eighteen.

Piffaro, The Renaissance Band celebrated both winter solstice and holiday season by doing its best to "Drive the Cold Winter Away" (the title of the program). The band mobilized an impressive assembly of historical instruments for the job, including a sackbut, shawm, dulcian, recorders, bagpipes, lute, guitar, pipe and tabor, and other percussion, and performing both familiar and rare French and English dance tunes. Guest soprano Laura Heimes joined the ensemble with Hanukkah songs from the Sephardic diaspora, as well as sixteenth- and seventeenth-century songs for Christmas and the New Year.

Although pianist Alon Goldstein, violinist Ilya Kaler, and cellist Amit Peled continue to enjoy hugely successful careers as soloists, the three friends chose to indulge their passion for playing chamber music by forming the Tempest Trio. The ensemble typically receives accolades wherever it performs, and in January, the Tempest Trio made its eagerly anticipated Washington, D.C., debut in the Music Room. Of the three works on the program, Leonard Bernstein's Piano Trio, written when the composer was a nineteen-year-old student at Harvard University, was arguably the most fascinating. The ensemble opened the program with Haydn's Trio no. 39 in G major ("Gypsy") and closed with Antonín Dvořák's Trio no. 3 in F minor. As an encore to an exquisite concert, the Tempest played a movement from a trio by Beethoven.

Making his Washington, D.C., recital debut, Ashu, a young concert saxophonist who goes by his first name only, played with breathtaking artistry, partnered expertly by pianist Kuang-Hao Huang. The sonority was another "debut" of sorts—the first time ever that a saxophonist had been presented by the Friends of Music. Works on the program composed expressly for the sax were by Claude Debussy, Jacques Ibert, Jules Demersseman, and Paul Creston. Three tangos by Astor Piazzolla and a movement from the cello sonata by Sergei Rachmaninoff were adapted



Piffaro, The Renaissance Band, December 2013.

for sax and piano by Ashu. Noting Ashu’s “remarkable virtuosity,” his “near-flawless fingering,” and “his easy, natural sense of phrasing,” *Washington Post* critic Stephen Brookes enthused: “Ashu’s clear pleasure in performing was infectious . . . Ibert’s ‘Concertino da Camera’ was a playful, light-filled joy to hear, and the soaring exuberance of Paul Creston’s Sonata, Op. 19, was so powerful it practically knocked you out of your chair.” The year 2014 marked the one-hundredth anniversary of the birth of the inventor of the saxophone, Adolphe Sax; this concert would have made him proud.

Pianists Alessio Bax and Lucille Chung—the Bax and Chung Duo—applied four agile hands to the Music Room’s Steinway with impressive results. The husband and wife team designed a dance-themed program. With the exception of *The Hebrides Overture* by Felix Mendelssohn that opened the concert, Bax and Chung performed Stravinsky’s own arrangement of his complete ballet



The Knights, October 2013.

Petrouchka; Sixteen Waltzes, op. 39, by Johannes Brahms; and Four Tangos by Astor Piazzolla.

The Baroque strings of REBEL (pronounced re-BEL), with recorder and flute virtuoso Matthias Maute, gave the final concert of the season. Their program, called “Rediscoveries,” included rare concertos and sonatas by contemporaries of J. S. Bach, including Georg Philipp Telemann, George Frederick Handel, Johann Theile, Theodor Schwartzkopff, Giorgio Belitze, and Johann Adolf Hasse. Maute’s striking arrangement of Bach’s “Italian Concerto” as a concerto for recorder and strings transformed the familiar solo keyboard work into a rarity indeed, and was a highlight of the evening. According to the *Washington Post*, “the playing was of the highest level throughout” and “the eight musicians were highly expert, presenting the music with scholarly care and lively enjoyment.”

Performances

October 7–8, 2013

The Knights

November 3–4, 2013

Joel Fan

December 1–2, 2013

Piffaro, The Renaissance Band

January 12–13, 2014

The Tempest Trio

February 9–10, 2014

Ashu

March 9–10, 2014

Bax and Chung Duo

April 6–7, 2014

REBEL



Finance

The finance department manages a wide spectrum of responsibilities. We handle the day-to-day transactional accounting for the organization, guaranteeing that invoices are paid on a timely basis, payroll is calculated and paid to employees accurately, payments from income generating activities are deposited, and all transactions are accurately recorded on the “books.” The finance department is also responsible for managing cash inflow and outflow and for ensuring the availability of funds to handle the organization’s expenses. Finance department members work with the department heads in budget and forecast preparation; we monitor various budgets and confirm that they align with expenses. We also report numbers to Dumbarton Oaks managers and to Harvard University. We prepare financial statements and handle flux analysis, reaching out to different departments when needed. One of our key responsibilities is adhering to proper internal controls to ensure that the appropriate checks and balances are in place when dealing with cash and other aspects of accounting and finance.

The department underwent some changes during the course of the year. Our full-time staff is composed of Gayatri Saxena, finance director (who joined Dumbarton Oaks in October 2013); DeWahn Coburn, finance manager; Maurice Sanders, staff accountant; and Jonathan Lee, payroll and benefits coordinator. We are constantly evolving and making improvements. For example, in payroll, we introduced a time clock for all of our nonexempt employees, which provided more accurate and timely information for payroll. Our state and federal tax payments are now being handled by ADP, which offers efficient and

timely filing. We also provide paperless pay stubs, in keeping with our green initiatives. In accounts payable, we email credit card statements to departments so that they can code their charges and get necessary sign-off to ensure timely payments. We have instituted sign-off thresholds for all departments. Expenses are also now closely aligned with the function of departments, leading to improved accountability. We have focused on account reconciliation and tightened our month-end and quarterly close. We have enhanced our Abila software with an accounts receivable module so that we can accurately report and manage aged receivables in the upcoming fiscal year.



Facilities

The facilities department is responsible for the operation and maintenance of building systems, utilities, housekeeping, accommodations, special events, refectory operations, internal mail service, capital planning, and project management functions in thirteen buildings, with 210,000 gross square feet (GSF), in a sixteen-and-one-quarter-acre campus. Department team members consist of engineers, building assistants, and refectory staff, coupled with trusted service contractors for major building systems and highly skilled construction staff for capital projects.

Engineering team members operate, maintain, repair, and replace all building systems—over nine hundred pieces of equipment assets, including HVAC equipment, chillers, boilers, vertical transportation vehicles (elevators), and roofing systems. In 2013–2014, we renegotiated and adjusted our major service contracts, including the chiller, emergency generator, and BAS (Building Automation System) service contracts in order to enhance the predictive and preventive maintenance programs. A major overhaul (ten-year maintenance) was also completed for all three chillers to assure continued reliable operations. Engineers solicited bids for comprehensive roof preventative maintenance, infrared testing of electrical equipment, water treatment for open and closed loop systems, and boiler maintenance; bids were evaluated over the summer to choose these service contracts. As part of our ongoing education and training program, the engineers attended the NFMT (National Facility Maintenance and Technology) conference in Baltimore.

Building assistants provided the housekeeping and custodial services for all buildings, as well as set up, food and drink service,

and breakdown for special events. They provided housekeeping and turn-down services for the rooms in our accommodations as well as sent and delivered all mail and packages for the Dumbarton Oaks community. Additionally, the building assistants attended the galleries during the public hours of the museum. (At the time this report was written, this duty was moved to the security department, due to the extended museum hours.) The facilities department recruited one full-time building assistant, Adebayo Thomas, for a vacant position.

Refectory staff provides lunches five days a week, fifty weeks a year, for the staff, fellows, and other members of the community at Dumbarton Oaks. They have been instrumental in preparing the food for small, high-end special events in the refectory, director's residence, and orangery as well as for the annual holiday party in December.

The year 2013–2014 was a very busy year, with many capital projects running simultaneously. We substantially completed the roof replacement and building envelopes of the refectory, Operations Building, Acorn Cottage, Guest House, director's residence, and we started the Main House Phase One Building Envelope project. Phase One of this project is slated to be completed by the end of 2014. We replaced the north side windows in the Guest House with new, high-efficiency windows; installed ADA-accessible automated doors to the upper and lower refectory to complete the ADA pathway from the street to the library; and we installed a new gutter system and leaf guards for the greenhouse as an experiment that will serve as a model for other buildings to cut the cost of gutter leaf cleaning services. We upgraded the security system through the installation of new CCTV cameras as well as back end and security control room equipment for the entire campus. We installed new smoke detection and heaters in the refectory attic space; relocated several offices for staff members; and completed the design for perimeter wall repairs, greenhouse structural improvements, and utility tunnel sump pump installation projects. These projects are slated to start in mid-summer 2014. We started the RFQ and RFP process for the utility master plan and the utility upgrades project for the gardens. Finally, the new thirty thousand gross square feet, twenty-five unit Fellowship Building is 70 percent complete and is slated to be substantially finished by the end of September 2014.



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Jonathan Shea, *Postdoctoral Teaching Fellow in Byzantine History/Sigillography and Numismatics, Dumbarton Oaks/George Washington University*

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Staff members at the summer picnic, August 2013.

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